

Psycholinguistic Dimensions of Translation Competence into
English as a Second Language:
Developing a Diagnostic Tool

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Statement of authentication

The work presented in this thesis is to the best of my knowledge and belief, original except as acknowledged in the text. I hereby declare that I have not submitted this material, either in whole or in part, for a degree at this or any other institution.

Berta Wakim



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To téta Mimi

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Transcription conventions

Notes on the transcription of the students' translations

The student translations in Appendix C were typed as they appear on the student paper. The symbols used to signal the edited bits were adapted from Campbell (1998), in addition to new symbols I have introduced in this study.

Student translations transcription notations

~~strikethrough~~

< >

underline -----

deletion

omission

addition

second editing (used only in S2's data where she had edited her translation on the same paper on two different occasions)

Notes on the transliteration

The Arabic source text

The transliteration of the source text is based on the phonetic symbols used in the Hans Wehr Dictionary (Cowen 1976). The Arabic used for the source text transliteration is modern standard Arabic.

Parts of the interview that were spoken in Arabic

The transliteration of parts of the interview that were spoken in Arabic –whether Modern Standard or dialect - is also based on the phonetic symbols used in the Hans Wehr Dictionary (Cowen 1976). The parts that represent reading of the source text were transcribed as they were read, i.e. according to the way the reader had made use of the diacritics in reading the text; the readings may not always be correct. The extracts from the student translations that appear in the interviews were also transcribed as they were read by myself or by the students.

A detailed transliteration guide of Arabic sounds

The list below contains a detailed transliteration guide of Arabic sounds. In the list below, each sound is followed by the corresponding Arabic grapheme, then a description of the sound followed by examples. Note that the guide is based on Arabic sounds based on the phonetic symbols used in the Hans Wehr Dictionary (Cowen 1976) in addition to some symbols that are particular to the Lebanese dialect from Bizri (2010). The format of the guide follows that in Bizri (2010: 17-21).

- ʾ أ A glottal stop that follows the sound of the vowel attached to it: **intabih** *watch out* (the ʾ does not appear in the beginning of the word); **yamlaʾa** *fills* (middle of the word); **laʾ** *no* (in the Lebanese dialect) end of the word.
- *b* ب as in “boat” **bard** *cold*
- *t* ت as in “ten” **tim** *mouth*
- *ṭ* ث as in “thin” **allatī** *which*
- *j* ج as in French “joie” **jabal** *mountain*
- *ħ* ح A pharyngeal voiceless fricative. Does not have an equivalent sound in English **aħmar** *red*
- *ḳ* خ A uvular voiceless fricative similar to the German *ch* or the Spanish *jota*. **akḏar** *green*
- *d* د as in “door” **dib** *bear*
- *ḍ* ذ as in “this” **danab** *tail*

- *r* ر A rolled *r* similar to the Italian or Spanish *r* **rūḥ** *soul*
- *z* ز as in “zebra” **zīz** *a cricket*
- *s* س as in “sin” **sinn** *tooth*
- *š* ش as in “shoe” **šū** *what*
- *ṣ* ص An emphatic that makes the sound of the vowel that follows it more pronounced **aṣfar** *yellow*
- *ḍ* ض An emphatic that makes the sound of the vowel that follows it more pronounced **ḍaw** *light*
- *ṭ* ط An emphatic that makes the sound of the vowel that follows it more pronounced **ṭār** *he flew*
- *ẓ* ظ An emphatic that makes the sound of the vowel that follows it more pronounced **ẓahr** *back* (in Modern Standard Arabic. In the Lebanese dialect it is pronounced as an emphatic *z*)
- *ʿ* ع A voiced pharyngeal approximant---- **na’am** *yes*
- *ġ* غ Similar to the French sound *r* however it can be more pronounced **ġarīb** *stranger*
- *f* ف as in “fun” **fann** *art*
- *q* ق it is also used as an equivalent to the glottal stop /ʔ/ (إ) in the Lebanese dialect where it is used by the Druze community. **qamar** *moon* (in Modern Standard Arabic). It is pronounced **amar** in spoken Lebanese.
- *k* ك as in “cat” **kalb** *dog*
- *l* ل as in “Lebanon” **lubnān** *Lebanon*
- *m* م as in “mouth” **fam** *mouth*
- *n* ن as in “north” **jnūb** *south*
- *h* ه as in “house” **huwa** *he*
- *w* و as in “wind” **ward** *rose*
- *y* ي as in “ying and yang” **yawm** *day*
- *g* -- (the phoneme /g/ does not exist in Arabic. It is used in borrowings from foreign languages, to the exception of the Egyptian dialect where *g* represents the Arabic letter *j* (ج) **galon** *galon*; **garage** *garage* (as in borrowed words); **gawāb**

answer (in Egyptian dialect equivalent to Modern Standard Arabic **jawāb**)

- *a* ا as in “animal” **amal** *hope*
- *ā* اا as in “ah” **bawwāb** *porter*
- *u* و as in French “ouvrir” **u’a!** *watch out!* (in the Lebanese dialect)
- *ū* وو a long *u* **funūn** (*arts*)
- *i* ي as in “bin” **dib** (*bear*)
- *ī* يي as in “seen” **arīb** (*near*)
- *é* -- The phoneme /é/ is similar to the French phoneme /é/ as in “mémé”. It is used in the Lebanese and Egyptian dialects.
- *e* -- as a shorter version of the phoneme /é/. It is also used in the Lebanese and Egyptian dialects.

Notes on the transcription of the student interviews

The student interviews in Appendix D and the extracts from the same interviews, in chapters 4, 5 and 6 were transcribed based on the transcription conventions devised for the analysis second language learners' data within Processability Theory framework, with additional symbols newly introduced in this study.

Transcription notations

(.)	brief pause equivalent to a comma
(..)	longer pause equivalent to a full stop
(long pause)	a pause that is longer than a full stop
underline	stress placed on a word
bolded letter	stress placed on one letter

Abstract

This thesis explores translation competence within the framework of learning and teaching in higher education. In particular, it takes a *student-centred* approach that explores the psycholinguistic and cognitive aspects of translation competence into English as a second language. This approach is based on students' psychological needs, particularly in relation to assessment.

The thesis focuses on developing an assessment tool which can perform the dual role of diagnosing students' translation difficulties when translating from Arabic into English, and helping them learn about the mental processes underpinning translation. It argues that developing such a tool within a self-assessment framework is much needed in translation pedagogy, for an essential attribute of a successful translation graduate is the ability to work autonomously, and to be able to self-monitor and self-evaluate one's work.

The theoretical framework of the assessment tool is based on a psycholinguistic model namely, the Translation Continuum Model, which is converted into a prototype diagnostic tool by the introduction of test items, and an interview technique based on the notion of self-assessment.

The prototype was trialled and refined on two separate occasions. Findings from the trials suggest that a collaborative approach to assessing translation competence whereby learners are active participants in the assessment process can be the starting point towards self-assessment.

The thesis concludes by explaining how the self-diagnostic model can be used to strengthen the curriculum, by confirming how the study has proved the usefulness of the Translation Continuum Model, by acknowledging the limitations of the study, and by making recommendations for future research.

Chapter ONE

1. Introduction

1.1 Broad motivations for the present study

This thesis explores translation assessment within the framework of learning and teaching in higher education. In particular it deals with the psycholinguistic and cognitive aspects of translation competence into English as a second language, an area that is relatively under-researched. The current situation in translator education is characterised by three key needs: (1) a *student-centred* approach to teaching translation, that favors the active participation of the students in the learning process, and caters for their psychological needs, particularly in relation to assessment, (2) theoretical integration of Psycholinguistics, Second Language Acquisition and Translation Studies so that a better understanding of how students relate to translation as a cognitive activity can be achieved and (3) better use of the scholarship of teaching and learning, specifically in relation to assessment so that focus can be on the quality of the student translator rather than on the quality of the translated product.

The three needs, above mentioned, motivate this study, which seeks to find “the extent to which it is feasible to design an assessment tool that would help students learn about the mental processes underlying translation, by self-assessing their translation competence through self-reflection”.

1.2 Students’ needs

Research into students' needs has been firmly established (Boud and Falchikov 2007, Biggs and Tang 2007, Brundage and MacKeracher 1980). Students' needs fall into two major categories: the social and the psychological which are found to affect the quality of student learning (Boud and Falchikov 2007). An important aspect of student psychological needs is that which pertains to their attitude toward their course, which is often associated with phobia or fear of assessment. There is evidence from the scholarship of teaching and learning, to suggest that fear of assessment is a major impediment to students' achievement (Brundage and MacKeracher 1980).

Research carried out at the School of Mathematics at the University of Western Sydney, has revealed that students' negative attitude to maths can impact on their performance: Students enrolled in courses where maths is an essential component, e.g., engineering, biology, etc, some of whom are brilliant students, were seen to experience stress and phobia of maths which prevented them from performing well in tests. Coady (2007) attended to this problem, by designing the "Mathematics Toolbox": a project-based unit that aims to help students overcome their fear, by helping them understand how maths applies to their course. Coady states: "Changing students' attitude to maths and gaining an understanding of how maths applies to their own discipline, is just as important as teaching these skills and knowledge" (Coady 2007: 4).

The situation of translation students is not very different from their engineering or biology homologues. Unlike mathematics, which does not necessarily require the use of language, translating is an extremely complex activity, which entails the simultaneous use of a number of cognitive and linguistic skills. Therefore this thesis sees the need to help translation students gain a positive attitude towards their course by helping them to understand and reflect on the mental processes underlying translation, specifically in relation to assessment.

1.3 Psycholinguistics as a theoretical basis for assessing translation competence

A number of authors have called for the importance for teachers to be familiar with the psycholinguistic aspects of the translation process (Honig 1991, Moser-Mercer 1994, Wilss 1996, Krings 2001). Gonzalez Davies and Scott-Tennent (2005) comment that part of the reason behind the lack of teaching about the mental processes that underpin translation, is that the skills and competencies linked to those processes may have been acquired by teachers to such a degree of expertise that they have become automatised; this may explain why teachers may take these processes in students' learning for granted (Gonzalez Davies and Scott-Tennent 2005: 161).

Research into comprehension and production in translation, based on psycholinguistics and cognitive psychology, has recently moved to the translation classroom, where tasks are designed to replicate one particular phase of the translation process, combined with self-assessment methods. These models either focus on self-monitoring translated output (Mizon M. and Diéguez M. 1996) or on solving translation problems (Gonzalez Davies and Scott-Tennent 2005). One recent processing model (Funayama 2007) proposes to teach students about the mental processes of the translation task with the aim to “enhance” their mental processing. However it is designed for interpreting and does not involve assessment.

The adoption of a psycholinguistic/cognitive approach to translation learning and assessment would allow both teachers and learners a peek into the students' black box and may change their perception of the attributes a quality translation graduate must have.

1.4 The need for improved translation assessment instruments

Traditional assessment methods normally used in translator education focus on selection assessment and accreditation assessment (Boud and Falchikov 2007). These types of assessment, have been found to put strain on the student (Boud and Falchikov 2007, Biggs and Tang 2007). Diagnostic assessment, on the other hand, is an assessment

method that caters better for students' psychological needs, for it can help detect student learning difficulties, so that individual syllabi are designed accordingly.

One particularly good example of diagnostic assessment that has combined assessment and learning is in studies in second language acquisition where a psycholinguistic theory, namely Processability Theory (PT) is taught. Processability Theory (PT) allows researchers to assess a learner's interlanguage production, by profiling their second language output. From a learning perspective, Processability Theory was introduced to students at the University of Western Sydney, by teaching them the principles of profiling one learner's competence in L2 English, thus going through the process of data elicitation, data collection, data analysis and assessment.

In translator education, a number of educators have recognised the need for improved assessment instruments, such as diagnostic assessment (Gentile 1995, Campbell 1991, Campbell and Hale 2003, Angelelli and Jacobson 2009). In this context, Processability Theory was used in one experimental study (Wakim 2006) for the purpose of profiling one translation student competence in three different modes: fast translation, consecutive interpreting and monologic speech. For the purpose of the study, a Translation Continuum Model was proposed that bridges the link between translation research and second language acquisition research. The model was also explored in a research paper (Campbell and Wakim 2007) and one empirical study based on sentence openings (Campbell et al. 2010). To my knowledge this approach has not yet been used in translation pedagogy for self-assessment and learning purposes.

1.5 The present study

This study extends on previous work (Wakim 2006, Campbell and Wakim 2007, Campbell et al. 2010), by developing a diagnostic tool that allows the assessment of learners' translation competence. The design of the diagnostic tool is based on the Translation Continuum Model (Wakim 2006, Campbell and Wakim 2007), which

combines a model of translation competence, (Campbell 1998) with Processability Theory (Pienemann 1999, 2005). The tool is to be used by students to self-assess their translation competence and to explore their mental processes. Although there are several translation modes that the diagnostic tool is able to assess, this research focuses on one: written translation in its two forms, fast and slow. It also limits itself to the language pair Arabic/English.

This study argues that profiling students' translation competence, within a psycholinguistic framework, based on self-assessment, helps students learn about their translation competence and their mental processes through self-reflection.

1.6 Outline of the present study

Chapter 1 introduces the main issues and broad aims of the research and places the study at the intersection between psycholinguistics, second language acquisition research, translation studies and the scholarship of teaching and learning.

In chapter 2, I review the literature on translation competence, on textual and psycholinguistic approaches to translation competence, followed by self-assessment in higher education, and self-assessment in translation pedagogy. The aim of the review is to show current key needs in translator education.

Chapter 3 presents the methodology. The chapter begins with a discussion over the original prototype diagnostic tool where I explain why and how it was amended. The chapter then looks at trials 1 and 2, and the evaluation and refinement of both trials. The chapter ends with a set of recommendations for future researchers.

Chapters, 4, 5 and 6 focus on the interpretation of the data. Chapter 4 analyses student awareness of their mental processes and their translation competence; chapter 5 looks deeper into the impact of the comprehension of the source language text on student

performance; in chapter 6, I examine the cognitive and affective factors that play an important role in student performance.

Finally, in chapter 7, I summarise the study and propose future directions.

1.7 Research questions

The broad research questions this study asks are:

Q 1 To what extent are students able to assess their own translation competence?

Q 2 To what extent can students reflect on their mental processes as part of self-assessment?

Q3 What kinds of feedback do students find useful?

Q 4 What kinds of tasks and task characteristics are most useful for self-assessment of translation competence?

Q5 What implications does the research have for curriculum design?

Chapter TWO

2. Literature review

2.1 Introduction

The present study focuses on the pedagogical aspect of translation competence assessment. Specifically, it deals with the relationship between translation competence, assessment and learning. The study is pedagogic in nature, in that it tries to develop a diagnostic tool that combines psycholinguistics and cognitive psychology, within a student centred approach to learning. The theoretical underpinning of this study is based on previous empirical work that combined translation research and second language acquisition research with psycholinguistics and cognitive psychology.

This chapter first introduces the problem of translation competence. The discussion is done with reference to approaches to translation competence that are most relevant to this study. These are: language competence, acquisition of translation competence, mental processes, and teaching and curriculum design. This is followed by a review of the textual approach to translation competence. The chapter then reflects on psycholinguistic approaches to the investigation of translation competence, and points out the theoretical backgrounds relevant to this study. As the study focuses on translation assessment in higher education, I will spend the last section reviewing assessment in higher education, and assessment in translation, with special focus on self-assessment. The final part of this chapter focuses on the refinement of the broad research questions, supported by the literature from chapters 4, 5 and 6.

2.2 Translation competence

2.2.1 Introduction

Given that in translation pedagogy, students' translation competence is generally assessed via testing their performance, and that the aim of the majority of translation tests is mainly for accreditation purposes, the question of what constitutes translation competence is a major pedagogic issue that is of relevance to students and educators alike. For decades, translation scholars have made numerous attempts at defining translation competence however, a number of reviews of the literature on the topic (Pym 2003, PACTE 2003, Lesznyak 2007, Angelelli and Jacobson 2009) point to the absence of a "single conceptual framework for [translation] competence" (Weinert 2001).

Màrta Lesznyàk (2007) dedicates a full article on the conceptualization of translation competence into a psychological framework, based on Weinert (2001) and Pym (2003). The author was searching for a definition of translation competence that fits in with her doctoral research project, based on the psycholinguistic aspects of translation pedagogy. She found two important aspects of difficulty in defining translation competence. The first was the nature of the relationship between linguistic competence and translation competence, i.e., whether linguistic competence and translation competence are separate competences or the former a sub-component of the latter. The second was the need for other types of competences to be taken into consideration, when investigating translation competence from a pedagogic perspective. These are *metacognitive competences*, and *key competences*: *metacognitive competences* can tell us about the translator's awareness of their performance, while *key competences* are part of what is considered in higher education as generic attributes, e.g. critical thinking, creativity and problem solving, among others. The author states that these competences are not useful in themselves, unless they are developed as part of a situated environment, such as a translation course (Lesznyàk 2007: 190-191).

A major aim of this study is the theoretical integration of Psycholinguistics and Cognitive psychology with Second Language Acquisition and Translation Studies, therefore we need an approach that can help us answer this question from the point of view of : (1)

language competence (2) the acquisition of translation competence (3) mental processes and (4) teaching and curriculum design.

Firstly, given that competence in two or more languages is a prerequisite for entering a translation course, and that, in those courses, translation assessment has to rely in some way on the assessment of the student language competence, the question of students' competence in their first, or their second language, is crucial for translation pedagogy as it is for the present study.

Secondly, with the acquisition of translation competence, we move deeper into the translator's competence, as we start dealing with a *dynamic construct*, where the translator's competence is constantly changing through their learning (PACTE 2003, Göpferich 2009). Scholars have taken different routes in dealing with the acquisition issue, with a strong trend emerging, toward the study of translation competence acquisition, based on longitudinal studies, with models developed specifically for this purpose (PACTE 2003, Göpferich 2009). The main aim of this study is to develop a diagnostic tool that can be used to assess the translation student's competence, at a particular point in their learning, therefore the acquisition of translation competence is of great relevance in this context.

Thirdly, we need an approach that can help us answer the question of translation competence from the point of view of the mental processes underpinning the translation task: any study of the translation process, cross-sectional or longitudinal, must be able to explain the mental processes underpinning the translation task. Although there have been some attempts at incorporating mental processes into the study of translation competence, for research and pedagogic purposes (Honig 1991, Mizon M. and Diéguez M. 1996, Funayama 2007), translation educators tend to shy away from using the study of mental processing in their teaching, mainly because of the complexity of dealing with matters of the brain (Honig 1991, Wilss 1996, Krings 2001). It should however be for this very reason that students and teachers need to have an understanding of these processes (Honig 1991: 87). The present study focuses on the student translator, therefore the

relevance of mental processes, to this study, is an issue of primary importance, especially when addressing student psychological needs.

Fourthly, in regard to teaching and curriculum design, it is normal practice that a scholar's work on translation competence influences the way they teach, and in some instances, the design of the curriculum. As with the three other approaches to the present study, mentioned above, i.e. language competence, acquisition of translation competence and mental processes, it seems that teaching and curriculum design, has also been influenced by the way translation competence is defined, i.e. according to the teachers' or the institutions' aims (Campbell 1998, Pym 2003). This issue is of importance to the present study for it concerns the way translation competence is dealt with in translator education, in particular where student needs is the main focus.

In the section that follows, I present key scholars' work on translation competence, followed by an evaluation of these works against the four approaches above mentioned.

2.2.2 Key scholars' work on translation competence

Brian Harris's Natural Translation approach

The Natural Translation approach (Harris 1978, Harris and Sherwood 1978) goes back to early works on child bilingualism, with research in the areas of phonetics and pragmatics, which later developed into a formal approach to translation, namely Natural Translation. Natural Translation is defined as “[t]ranslation done by bilinguals in everyday circumstances without special training for it” (Harris 1977: 5); in other words it is an innate skill, that presupposes no learnt behaviour, hence the main feature of this model, the intuitive behaviour of the bilingual translator. Harris explains the behaviour of natural translators drawing on case study research, whereby children are observed translating between two languages in a normal communicative situation. According to Harris, intuition and spontaneity are the bases for the development of Natural Translation,

specifically at the level of style: the author borrows, from the French linguist J. Ronjat, the term *l'excellente stylistique instinctive* 'instinctive stylistic competence', to show that the bilingual translator's instinctual behaviour functions at the level of style (Harris 1978: 419).

He also claims that the acquisition of professional translation requires the development of special skills, apart from the linguistic skills that are presumed to be innate. The author's work on Natural Translation points to his interest in the development of translation competence in higher education. The main argument he puts forward is that the translation student who is about to graduate and enter the professional world "remains only dimly aware that his skill rests on natural foundations" (Harris 1978: 427).

At the time when Harris performed his early research, Translation Studies and Psycholinguistics were still in their infancy; Harris's early work on Natural translation draws the reader to the naive world of Psycholinguistics and Cognitive Psychology, where intuition is seen by the author as an important aspect of the monitoring process; the intuitive qualities of the natural translator, Harris believes, are reflected in their self-revising skills and self-evaluating skills (Harris 1979: 425).

From a translation pedagogy perspective, Harris believes in Ljudskanov's statement that teaching translation is not teaching how to translate, since this is innate, rather it is teaching how to behave following a certain a-priori definition of professional translation (Ljudskanov 1969 in Harris 1979: 421). Therefore, Harris proposes "that N[atural] T[ranslation] should be the foundation of all translation research", a proposal that "professional translators like Darwish (2000), and teachers, who view translation only in an academic context, like Krings (1986, 1992)" have opposed (Harris 2008: 5). Harris' argument is that most translation students end up working in fields other than translation, where they would eventually need to use their linguistic skills. Therefore the author favours teaching languages to students throughout the course of their translation studies (Harris 1979: 426).

To recapitulate on the above, Harris's work on translation competence from a language competence perspective is based on bilingual competence that functions instinctively at the level of discourse and style. His stages of acquisition of translation competence are based on observations of this bilingual competence. Harris's work, although geared towards bilingualism, which sets it apart from other translation scholars' works, is nevertheless concerned with translation teaching and curriculum design, if one examines it from the point of view of diagnostic assessment. This is especially true for written translation where novice translator's competence is an important issue. Harris's contribution in this regard could be seen at the diagnostic stage of entry to a translation course (Lesznyàk 2007: 176).

Anthony Pym's Minimalist approach to defining translation competence

The translator's intuitive behaviour and their self-confidence is part of what defines Pym's translation competence. Pym belongs to proponents of Translation Studies, as a discipline that sets itself apart from Languages, therefore his approach argues for a definition, that captures the *essence* of what translating is, regardless of the languages used in any particular translation task. Pym's approach is grounded in translator training, translation competence therefore is defined within that particular context, as Pym states:

As an interpersonal activity working on texts (of whatever length or fragmentary status), the training of translators involves the creation of the following two-fold functional competence (cf Pym 1991):

- The ability to generate a series of more than one viable target text (TT1, TT2...TTn) for a pertinent source text ST;
- The ability to select only one viable target text from this series, quickly and with justified confidence.

We propose that, together, these two skills form a specifically translational competence; their union concerns translation and nothing but translation (Pym 2003: 489).

Pym further elaborates on his definition claiming that his approach requires that the translation trainee possess self-theorising and self-evaluation skills, in addition to flexibility and self-confidence. Pym claims that his approach also presumes the trainee's competence in grammar and rhetoric, so that they are able to "create this two-fold functional competence".

From a teaching perspective, in his 2003 article, written in defence of the minimalist approach, Pym starts by putting forward the argument that students and teachers do not seem to have the same conception of what translation competence is. The author tries to solve this problem throughout by providing evidence for the benefits of a minimalist definition of translation competence. A minimalist definition, according to Pym, allows teachers and students to negotiate translation competence in order to get a better understanding of what translation is and how it is acquired (Pym 2003: 490).

Language competence, according to Pym is a sort of pre-competence, that is necessary for achieving translation competence. While Pym does not have an explicit model for the acquisition of translation competence, his minimalist approach presumes the development of translation competence to be affected by the level of the language competence of the translation trainee, along with other cognitive skills such as self-theorising and self-evaluation. The latter which normally belong to skills that are said to be of the generic type, lead to the development of student self-confidence. Since Pym is interested in the practical side of translation competence, involving his students with the discussion of the concept of translation competence, helps them engage the learning process and reflect on their learning.

Stuart Campbell's Model of Translation Competence Into the Second Language

Campbell's work on translation competence takes a textual approach to translation into English as a second language. In his translation competence model (Campbell 1998), each of *Textual competence*, *Disposition* and *Monitoring competence* are not sub-

competences, rather they function as separate competences, that are nevertheless interrelated. The linguistic component in Campbell's model, namely *Textual competence*, comprises three stages: *sub-standard*, *pre-textual* and *textual*. Campbell strongly believes in the importance that language competence - especially the learner's textual competence in their second language - plays as part of translation competence. A detailed description of Campbell's model is provided in section 2.3 below.

In Campbell's work, the developmental issue is crucial to the competence model, where translation competence is seen as having a developmental dimension, related to the development of the learner's second language. This is because the author believes that learning to translate into one's second language is a form of second language acquisition (Campbell 1998: 156). Moreover, the development of the student second language goes hand in hand with their *Disposition* and their *Monitoring competence*. Campbell's focus on the developmental issue has mainly been through defining stages of acquisition which, as mentioned above, he had produced for the textual component of the model.

The introduction of the notion of *critical structures* in his 2000 work, was an attempt by Campbell at developing a psycholinguistic and cognitive stage approach to the acquisition of translation competence. Therefore, Campbell's later work on translation competence, explored *Textual competence* and *Disposition* based on psycholinguistics and cognitive psychology (Campbell 1999, 2000a, 2000b). In these works however, the monitoring component of Campbell's model which allows the assessment of students' ability to self-edit their translations, was the least explored of the competences.

Campbell is an advocate of translation competence assessment based on individual student profiles. He argues that this approach allows for individual syllabi to be designed to help students overcome their translation difficulties and to develop competence. Campbell had mentioned the lack of proper diagnostic tests for entry to translation courses, in as early as 1991 (Campbell 1991: 340). In his 1998 study, his translation competence model had three pedagogic aims: building better assessment of students' competence by way of profiling, based on diagnosing their translation difficulties, and

designing individual syllabi specifically for that purpose. Secondly, providing teachers with proper tools to improve their teaching, through feedback from these *periodical profiles*. Thirdly, improve student translation competence by providing students with feedback into their learning, from those profiles (Campbell 1998: 165-168).

Campbell's work on translation competence is geared towards teaching and curriculum design, with profiling of student translation competence in mind. A stage approach to diagnostic assessment of translation competence as proposed by Campbell may have more practical applications to training translators, as I demonstrate later in the thesis. Moreover, the feedback into learning that results from the application of the model to assessment is especially important where student needs is in focus, as in the present study.

Hans Honig's Model of the ideal translation process

In Honig's model of the ideal translation process (1991), competence in the translator's first language is of primary importance, for it determines the degree of comprehension of the source text, which consequently affects the translation process (Honig 1991: 85). Honig's approach to translation is similar to Harris's intuitive approach: his ideal translation process requires that the translator understand the source language, at the discourse level, and make use of their innate transfer ability or *associative competence*, in producing the target text. It assumes that the development of automaticity associated to the transfer competence is innate, and is linked to the development of the translator's self-confidence, which constitutes an intrinsic part of translation competence. In this model the translation process is based on monitoring strategies and on automatic processing. One major feature of the ideal process is that it should always be governed by *macro-strategies*, or strategies performed at discourse level, which complement those made at the micro level.

Honig's model is aimed at theory building and teaching. The author believes that teachers and students need to know about the mental processes underlying translation. Honig

states: “we have to teach students to develop self-confidence as translators through an awareness of their mental reality” (Honig 1991: 87). The aim of the model is didactic, the author stating that the reason behind the lack of use of such models in teaching is the lack of knowledge about how such models operate, thus preferring to stick to *symmetrical* matching of items in the two languages, in other words, finding equivalences (Honig 1991: 85).

In Honig’s work, language competence is based on instinctive bilingual competence at the level of discourse and style. His work also focuses on “the acquisition of macro-strategies and their consistent usage”, which implies, the development of automaticity in the translator’s behaviour. His model can be seen as a didactic tool for teaching students about the mental processes underpinning the translation task.

The PACTE Group Models of translation competence and translation competence acquisition

The PACTE group’s research covers the study of translation competence and translation competence acquisition from the stage of the novice translator to that of the expert. The group consider novice competence, as pre-translation competence, and expert competence, as translation competence proper. The translation competence model is one of the models with the largest number of sub-competences (Pym 2003). The language component of their model is referred to as bilingual sub-competence, and is defined as:

Predominantly procedural knowledge needed to communicate in two languages. It includes the specific feature of interference control when alternating between the two languages. It is made up of pragmatic, socio-linguistic, textual, grammatical and lexical knowledge in the two languages. (PACTE 2003: 92)

According to PACTE, three specific sub-competences distinguish the competence of translators from that of natural bilinguals. These are: *strategic sub-competence*,

instrumental sub-competence and *knowledge about translation sub-competence*.¹ These sub-competences represent the mental processes that are specific to the translation process.

The PACTE group's work is the first empirical research to investigate the acquisition of translation competence, through a model specifically designed for this purpose (PACTE 2000). The process of translation competence acquisition is considered as

A dynamic, spiral process that, like all learning processes, evolves from novice knowledge (pre-translation competence) to expert knowledge (translation competence); it requires learning competence (learning strategies) and during the process both declarative and procedural types of knowledge are integrated, developed and restructured. (PACTE 2000)

The PACTE models of translation competence and of the acquisition of translation competence are designed based on research into competence, expert knowledge and learning processes in areas such as Pedagogy, Psychology and Languages (PACTE 2003). Empirical work on the models is carried out in the form of longitudinal studies for the purpose of research and teaching, with the aim at helping to improve curriculum design, that is geared towards professional translation. The group is still at the stage of trialling the models and refining them based on empirical research, with the ultimate goal of translation measurement and teaching.

PACTE considers language competence as a sort of pre-competence. The group also claims bilingual competence to be a sub-competence, that is assessed as an intrinsic part of translation competence. The PACTE group research is based on a longitudinal study of translation competence acquisition, and postulates specific learning strategies are used by translation learners in the acquisition process, in addition to a restructuring of knowledge that is constantly taking place. The group's research is not restricted to English as it tries

¹ For a thorough review of the group's research project the reader is referred to PACTE (2002; 2003 and 2009)

to reach as many language combinations as possible. The longitudinal studies on translation competence acquisition that are being carried out by the PACTE group can help shed light on how translation competence develops and how it is acquired.

Göpferich's model of translation competence acquisition

Göpferich's model was adopted from the PACTE group and Honig. It is a translation competence acquisition model, based on expert knowledge following Honig's model as it represents the ideal translation process. It considers language competence as a sub-component of translation competence, as in the PACTE model; student participants in Göpferich's project were chosen on the basis of their optimum linguistic competence, and their ability for "semantic differanciation", they had to be the best among the group of the student volunteers for the project (Göpferich 2009: 25).

Göpferich's model was specifically developed for the study of translation competence acquisition, and focuses on a longitudinal study of translation competence, as part of action research. Göpferich's research project aims at studying students' learning process for the period of three years. This, according to Göpferich, allows the study of their *psychophysical disposition* as well (2009: 22). Göpferich's research on translation competence acquisition combines a model of the translation process, Honig's model with the PACTE group's model, and adds the *translation routine activation competence*, a sort of *matching competence* based on transcoding. This competence allows one to capture the creative aspect of the translator's competence (Göpferich 2009: 21). Göpferich's interest is empirical research into the acquisition of translation competence, its ultimate goal being pedagogic.

The author considers language competence as a sort of pre-competence, and bilingual competence as a sub-competence that is assessed as an intrinsic part of translation competence. Her research is based on a longitudinal study of translation competence acquisition that focuses on the disposition of the student translators and on their acquisition of a sort of *matching competence*. As PACTE's model, Göpferich's model of

translation competence acquisition also postulates specific learning strategies are used by translation learners in the acquisition process, in addition to a restructuring of knowledge that is constantly taking place.

One main feature of Göpferich's model is the focus on translation expertise. The longitudinal studies on translation competence acquisition that are being carried out by Göpferich can help shed light on how translation competence develops and how it is acquired. Göpferich's main interest is empirical research with the ultimate goal of applying her findings to teaching and translation measurement. Her study is very promising from a pedagogical perspective, firstly because the research data is made available on line for other researchers to consult and secondly because it allows for curricula to be developed based on the research findings.

To recapitulate on the above, all scholars attempt to describe translation competence, based on their own goals or research or pedagogic aims. The diverse ways in which each scholar has approached the problem, suggests the need for understanding the mental processes involved in translation: Harris's work for example can be useful for the investigation of language competence, and of the mental processes in a pedagogic setting, specifically at the beginning of a translation program where students have had no previous formal translation instruction. Pym's work is strong in its approach to translator training, for it allows students to reflect on their learning and to develop self-confidence, self-theorising skills and decision-making skills which are essential cognitive attributes of a successful translation graduate. Campbell's work is geared towards teaching and curriculum design with a bias towards second language acquisition and learning. Although Campbell's early work was not grounded in psycholinguistics (1998) later work focused on the production phase and its psycholinguistic and cognitive aspects. Honig's work is grounded in psycholinguistics, but, as Honig explains, his model does not explain the entire process. Its aim is didactic and considers the first language, the language of comprehension of the source text as the most important, specifically at discourse level. PACTE and Göpferich's work is grounded in psycholinguistics and translation pedagogy, specifically from a translation expertise and acquisition

perspective. The inclusion of Honig's psycholinguistic model to Göpferich's research, provides a better understanding of how translation competence works and how it is acquired.

Finally, one noticeable aspect of these scholars' works regards the language competence component: The prominent use of text as a standard measure of competence for translators suggests that "the translator cannot translate words or sentences. Translators can only translate texts". Therefore, "[t]he argument for a textual approach to translation rests to a great degree on the global textual meaning" (Neubert and Shreve 1992: 139-140).

The section that follows focuses on textual competence and translation competence. In particular I review the works of Robert de-Beaugrande whose work on text production and his textual approach to translation have influenced the work of many translation scholars, e.g., Albrecht Neubert, Basil Hatim, among others. This review is seen as complementary to the review of Campbell's work in section 2.3 in that it sheds light on interdisciplinarity as a useful approach to the investigation of learner's textual competence and their translation competence.

2.2.3 A textual approach to translation competence

Translation scholars agree that there is more to text than, for example, linking sentences or choosing the right words, or pronouns. Therefore, we find in the literature on textual competence, particularly in Translation Studies, that textual competence is defined as "not only to know the LEXICOGRAMMATICAL rules of a language in order to produce well-formed sentences (Hatim and Munday 2004: 351)"; not only to be able "to string ideas together as a text... (Angelelli and Jacobson 2009: 32)"; but also "to organize a text in the most appropriate way to achieve its aims in a given community" (Cao 1996); "to know how to make a sentence play a role within a sequence that is eventually part of a

well-formed TEXT, DISCOURSE and GENRE (Hatim and Munday 2004: 351).

Moreover, to acquire textual competence, is also “to be sensitised to identify textual features in addition to linguistic ones...” (Neubert 2000: 8).

If we return to the notion of text, from which textual competence derives, we find the term has changed since the 1970s when Paul Ricoeur wrote his essay titled “What is a text?”. For Ricoeur, at the time, “the text [was] a discourse fixed by writing” (Thompson 1981: 146). Ricoeur from his interpretive approach to text, sees “the text [as] the medium through which we understand ourselves” as readers (Thompson 1981: 142). The term text as “written discourse” has since evolved to include notions such as hypertext, modular texts (Kress and Van Leeuwen, 2001) or intertextuality (Hatim and Mason 1997, de-Beaugrande and Dressler 1981, de-Beaugrande 1984, 1997). The question these new created meanings poses is what to include in the definition of text. Do we for example consider an image as text (Kress and Van Leeuwen (2001)? de-Beaugrande (1984) argues that although a text may be a single word, a sentence, or a string of sentences; it may be written or spoken, [h]owever, “the text is not language alone: it is defined as a communicative manifestation in a social and psychological context” (de-Beaugrande 1984: 40). From a translator education perspective, one can see the notion of text and textual competence as closely tied to the psychological and social context of the learner.

Robert de-Beaugrande, a translation theorist and one of the founders of text and discourse studies (de-Beaugrande 1980, de-Beaugrande and Dressler 1981) wrote extensively on text, textual competence and translation competence. His work focused on multidisciplinary, and the notion of ecological validity specifically in education. de-Beaugrande’s writings on text and textual competence combined research from various disciplines, e.g. ethnography, cognitive psychology, linguistics, education, among others. His ecological approach to education favoured the learner acquisition of knowledge over their acquisition of “static” information, and believed in encouraging them to be creative over teaching them through rote memorisation. This ecological view encompasses the learners’ beliefs, attitudes, and emotions that when used constructively are believed to

enhance their learning, but can inhibit it if used negatively. (de-Beaugrande 1997: 108).

From an ecological standpoint also, the issue of data type is of primary importance to de-Beaugrande who believes that research data should not be of the static type, where inferences are made about the learner's competence based only on linguistic evidence, rather it should be the type that is "on the move", i.e., process data. One such example is retrospective data that is collected from the learner. This type of data can give the researcher valuable insights into the learner's textual competence. It can help evaluate their textual competence by comparing the learner's speech to their writing. Static data on the other hand is traditionally complemented with inferences made by the researcher about the learner. These inferences are mainly intuitive and do not always give a true evaluation of the learner's competence (de-Beaugrande 1997: 30).

From this perspective, he sees the role of the learner as essential in the evaluation of their work. The author proposes that textual education and literacy be based on individual student profiling. This approach allows for individualised teaching strategies to be designed based on each student needs. He proposes fair grading principles (de-Beaugrande 1984: 30) that ban the right/wrong dichotomy in favor of a negociable evaluation between teacher and learner. Learners are encouraged to self-revise their own work. This the author believes reenforces their self-confidence and allows for knowledge to be re-constructed. He also proposes basing this evaluation on an interview between the learner and the teacher. The qualitative data is then used in developing exercises to help learners with their difficulties. de-beaugrande proposes sentence connecting in form of exercises. This type of exercise he sees as essential in that it helps learners make connections between sentences based on whatever textual skills they may have developed, as for example in their use of cohesive devices.

From a social and psychological perspective, the author sees that learners who are not comfortable with their learning environment may not perform well in assessment tasks

even though they may already have the skills and competence necessary to perform those tasks. The author relegates this phenomenon to learner psychological issues such as stress and anxiety which he sees also as related to their social environment and which can have a huge impact on their learning (de-Beaugrande 1984: 12).

Anxiety and stress also affect the learner's reading processes, which the author describes as "running on the threshold of overload": he sees the learner as a processor who has to go through the phases of reading and comprehension, of decoding the message and in case of translating, of recoding that information so that it can be produced in the target language. The reading stage is characterised by *problem solving* and *pattern matching* operations that are governed by the learner's world knowledge, their attention to the task, their memory, and their automatic behaviour. The interplay between those elements along with the learner's attitude to learning, e.g. anxiety and motivation, is seen by the de-Beaugrande as a major factor in the evaluation of their textual competence. For example, in regard to attention, when the task demands are very high, a phenomena called "daydreaming" occurs, whereby the learner's attention is directed to "a chain of associations irrelevant to the task at hand" (de-Beaugrande 1984: 112).

The evaluation of learners' textual competence is based on seven standards of textuality: These have been adopted by a number of scholars, proponents of the textual approach to translation, e.g. Neubert 1980, Neubert and Shreve 1992, Hatim and Mason 1990, among others. The standards are: *cohesion*, *coherence*, *intentionality*, *acceptability*, *informativity*, *situationality* and *intertextuality* (see de-Beaugrande and dressler (1981, de-Beaugrande 1997, 2004)). These, according to de-Beaugrande, are expressed through the learner's beliefs, their attitudes, emotions, knowledge, experience and the relation of their speech to their writing. de-Beaugrande later presented these standards of textuality "from a transdisciplinary standpoint" by matching each principle with its linguistic counterpart:

cohesion = morphology, syntax, grammar

coherence = semantics

intentionality + acceptability + situationality = pragmatics

intertextuality = stylistics (de-Beaugrande 1997: 185)

de-Beaugrande's textual approach covers also the translation process, where he sees two operations at work: *convergence* and *coincidence*. These are "ongoing processes" that are meant to replace the translation notion of *equivalence*. *Convergence* is defined as "an activity and perhaps achievement of circumspect or rapprochement" and *coincidence* as "the activity of exploiting available parallels between system and inducing parallels where they are not available but still within reach". de-Beaugrande argues that these processes allow for the translator creativity to surface (de-Beaugrande 2007).

For the evaluation of poetic translation, de-Beaugrande devised a model of translation evaluation based on "a map of strategies for quality control" which manages the processes of *convergence* and *coincidence* above mentioned. To possess Quality control is to have awareness of: *superficial errors and oversights, rearranging the word order, metre, euphony and intonational flow, off targets and special creations*. These are important aspects of the translation process which can be mastered only through experience so that one becomes "sensitised" to see them and has the skills to detect them. "Quality out of control" is when the translator has "limited experience...coupled with insensitivity for quality control" (see de-Beaugrande 2007).

Taken together, the works of de-Beaugrande can be seen as a model for the translator specifically from a textual approach. In these works, textual competence is arrived at through the interplay between the "seven standards of textuality" de-Beaugrande proposes and the "quality control" the translator performs either during the translation process or after, in addition to the learner's psychological attitude to the task. This operation resembles in a way the interplay between *textual competence*, *disposition* and

monitoring competence in Campbell's translation competence model which I review in the section that follows, and which is the basis of the present study.

2.3 A psycholinguistic approach to translation competence

2.3.1 Introduction

This study investigates mental processes and self-reflection in a pedagogic setting. It is mainly interested in what students know about their mental processes, and how this knowledge can impact their learning. Research on mental processes in translation is very diverse, and so is research on student self-reflection. Mental processes have been investigated from a second language perspective (de Bot 2000, Campbell 2000a, 2000b), from an expertise perspective (Tirkonnen-Condit and Laukkanen 1996) and from one or more particular aspect of the translation process, e.g. focusing on comprehension (Honig 1991) on textual production (Campbell 2000a, 2000b, de-Beaugrande 2007). Self-reflection, on the other hand, has been investigated as part of translation process research, as in Think Aloud Protocols (Krings 1986, 1987, Gerloff 1987) and has been used in other types of translation research, as we shall see below, such as a teaching tool based on self-correction (Mizon M. and Diéguez M. 1996). Since the present study focuses on mental processes and self-reflection, within diagnostic assessment, therefore research on psycholinguistic dimensions of translation competence is vital underpinning. It allows an understanding of individual psycholinguistic elements of each student's translation process and of the degree of student awareness of these elements, in an attempt to profile their translation competence.

In section 2.2.2 above, I presented one of the latest works on translation competence (Göpferich 2009) which combines a model of translation competence acquisition (mainly adapted from PACTE's model) with Honig's model of the ideal translation process, designed as a didactic tool, that enables students a better understanding of their mental processes. The inclusion of Honig's model, within a model of the acquisition of

translation competence, allows better understanding of the translation processes under investigation. The present study also needed a model of translation competence that can help explain the mental processes underpinning the translation task. Since the study is concerned with diagnostic assessment, the model should allow the assessment of separate competences, and be didactic in nature, as we are dealing with student self-assessment for learning.

I also presented Campbell's work on translation competence, specifically his model of translation competence into English as a second language (Campbell 1998). Campbell's model was designed in an attempt at developing a stage approach to the acquisition of translation competence, with practical pedagogical applications in view. Although Campbell's early work was grounded in applied linguistics, there was an attempt by Campbell at introducing psycholinguistics and cognitive psychology into his research of translation competence, through the introduction of Choice Network Analysis (Campbell 2000a) and the notion of *critical structures* (Campbell 2000b). The revisions that were made to the model in 2006 and 2007 (Wakim 2006, Campbell and Wakim 2007) have allowed for the model to be used in the exploration of psycholinguistic dimensions of translation competence, such as the development of automaticity, and the ability to solve the problem of linearity, e.g. of information structure.

In the section that follows, I discuss the rationale for utilising Campbell's model and its refinements as a basis for the diagnostic tool.

2.3.2 Campbell's model and its refinements as the basis for the diagnostic tool

As mentioned above, Campbell's model of translation competence is grounded in second language acquisition research. The model can be applied to translator education, for it allows individual profiling of students translation competence which provides feedback into learning and teaching. Campbell's work includes various attempts at explaining translation mental processes, specifically through the introduction of Choice Network

Analysis (Campbell 2000a) and the notion of *critical structures* (Campbell 2000b). Both of these attempts are based on inferring from the data, about students' behaviour in relation to their *textual competence* and their *disposition* to the task in hand - the monitoring component of Campbell's model was not fully explored in these studies. I also mentioned the refinements to Campbell's model that were done in stages, starting with filling a psycholinguistic gap in the model (Wakim 2006), by the introduction of the Translation Continuum Model. At the same time work was underway for the development of the Translation Continuum Model as a methodological tool for researching translation processes (Campbell and Wakim 2007). The Model was used in one recent empirical study, in the investigation of sentence openings as part of textual competence (Campbell et al. 2010).

This study argues for the use of Campbell's model and its refinements as the basis for the diagnostic tool. The approach that this study takes in the investigation of the psycholinguistic dimensions of translation competence, into English as a second language, is similar to Levelt's (1989) seminal work "Speaking: from intention to articulation". In the preface to his book Levelt states:

....the literature on speaking is gigantic. But the majority of it is not to be found in standard psycholinguistic sources. Other disciplines have asked the questions that psycholinguists have ignored. Students of conversational analysis, pragmatics, discourse semantics, artificial intelligence, syntax, phonology, speech communication and phonetics have contributed myriad theoretical insights and empirical findings (Levelt 1989: xiii).

Translation studies live a similar situation, especially if one's aim is the study of the psychological aspects of the translation task, i.e. the mental processes that underpin the translation task, an area that has received little attention from translation researchers, mainly because of the complex nature of the translation process, and the reluctance of many researchers and educators to try to learn more about the learner's black box. A close look at neighbouring disciplines, as was done with Campbell's model and its

refinements (Campbell 1998, 2000a, 2000b, Wakim 2006, Campbell and Wakim 2007, Campbell et al. 2010), may reveal aspects of the translation process that would otherwise go unnoticed.

In the next two sections, I present Campbell's earlier model and its refinements and in the last section, I provide the rationale for using the Translation Continuum Model as the basis for the diagnostic tool.

2.3.3 Campbell's earlier model

Stuart Campbell started his work on translation competence in 1991 with "Towards a model of translation competence" in which the author proposes the use of translation tests, based on item difficulty, as a diagnostic tool for "the potential to develop translation competence" (Campbell 1991: 340). The notion of item difficulty as used in educational measurement is quite different from that in translation where "setting a criterion for correctness and "defining the boundaries of each item" is not an easy task (Campbell 1991: 331). In this study the author states: "A diagnostic test for the potential to develop translation competence (such as an entrance test for a translation course) must look at the process and the developmental dimension" (Campbell 1991: 340).

This work was the first step towards a complete model designed for profiling students' translation competence; its main concept was diagnostic testing, based on testing criteria Campbell had identified as intrinsic to the translation process. These consisted of nine analyses of the student translator's interlanguage, and a disposition test based on their choice of lexis and their ability to match L1 structures with their L2 counterparts. This research idea was further developed by Campbell and the model completed thus resulting in the author's major work on translation competence (Campbell 1998), set within the framework of second language development research.

In Campbell (1998), the model of translation competence proposed allows translation students' competence to be assessed based on three independent components. The first component is the *textual competence* of the translator, defined as the capacity to deploy target language grammar and lexis in a stylistically authentic way. The second component is *Disposition* defined by Campbell as encompassing two aspects of the learner's competence, namely their choice of lexis as a reflection of their textual competence, and their cognitive attitude to the task, and finally the third component, *Monitoring* of the translation process which denotes the translators' self assessment abilities reflected by the way they tackle revisions and corrections of their output.

Campbell's study (1998) stemmed from the observations the author had done during his teaching career, finding that the problem that students of translation and interpreting face when working into English as their second language, is to produce texts that are stylistically authentic. These difficulties were reconceptualized as manifestations of interlanguage. Whereas in Campbell (1991) the main focus was on translation tests and the assessment of translation competence, in Campbell (1998) the author explores translation competence within the framework of second language acquisition research and proposes the application of the model to profiling students' translation competence, rather than simply measuring their translated output. He also proposes to design individualised teaching strategies to account for the learners' deficiencies in their second language, English.

The basic recommendations set forth by Campbell for the application of his model to translation pedagogy and assessment were based on the following:

- The use of separate translation competence components in curriculum design
- Translation pedagogy would be based on “intervening in the development of those components”
- The assessment of translation competence would be based on profiling students' competence rather than just “measuring the quality” of their translated output.

- The model allows for teachers to cater for various levels of development of translation competence in different students, an approach that requires individualised teaching strategies (Campbell 1998:163-167).

The recommendations made by Campbell for curriculum design:

- Focus should be on individual learners and their needs.
- Evaluation of teaching would be through a follow up of the progress that learners make in the development of their translation competence. This, according to Campbell, “is done from year to year by comparing classes”.

The most important outcome of profiling, in regard to feedback on assessment, as Campbell explains, is that it would help give students feedback into their learning, that is “slow and incremental” (Campbell 1998: 168).

2.3.4 Campbell’s later refinements

In this section, I present the Translation-Continuum Model followed by a review of the revision to Campbell’s model, based on two major works, namely Wakim (2006) and Campbell and Wakim (2007).

The Translation-Continuum Model

As mentioned in the introduction to this study, the Translation Continuum was developed as a methodological tool for researching translation processes (Campbell and Wakim 2007), and was first proposed in Wakim (2006) as a model that bridges the link between translation research and second language acquisition research, by combining Campbell’s

model of translation competence (Campbell 1998) with Processability Theory (Pienemann 1999, 2005).

The Translation Continuum is based on a framework of the processes that underpin the translation task, thus providing a theoretical foundation for psycholinguistic studies of translation competence. The Model derives from phenomena such as task types (translation modes), elicitation techniques (oral and written) and data types (various registers). It draws on other concepts of linguistic continua, such as the interlanguage continuum onto which L2 learners are located at points relating to the level of development of their L2, and Biber's (1986, 1988) oral-literate continuum. From a cognitive perspective, the Translation Continuum Model resonates with Grosjean's (2001) notion of language modes, Tarone's (1989) capability continuum and finally de Groot's (1997) "experimental continuum", which adopts the subtraction model from cognitive psychology to construct translation tasks.

The Model takes as its point of departure, a spectrum of translation competence based on various translation modes, i.e., tasks placed at different points along the Continuum. The experimental design allows the exploration of translation competence. Modes along the Continuum are characterised by a degree of linearity, word order variation, and on-line editing (Wakim 2006: 8). The Continuum was originally designed to allow the exploration of *textual competence* within a psycholinguistic framework, namely Processability Theory.

The model is based on Levelt's (1989) *blue print for the speaker*, a psycholinguistic model of the architecture of the human processor which comprises three components: a *conceptualizer*, a *formulator* and an *articulator*. These components help explain the speaker's speech "from intention to articulation" (Levelt's 1989: 9). The Translation Continuum Model sees the translator as processor of a second language in different translation modes. Similar to Levelt's *blue print for the speaker*, the Translation Continuum Model can explain the processing mechanisms from the moment the

translator receives the source text (or speech) to the moment s/he produces the target utterance.

In the following two sections I present the two major works related to the Continuum, namely Wakim (2006) and Campbell and Wakim (2007).

Translation Into the Second Language and Processability Theory: exploring textual competence along the Translation – Speech Continuum (Wakim 2006)

This study explored Translation Into the Second Language (Campbell 1998) within Processability Theory (PT) framework (Pienemann 1999, 2005). Two major problems had prevented an earlier application of Processability Theory to Campbell's model, namely that Processability Theory was restricted to the assessment of second language learners' interlanguage up to the level of the sentence and was based on eliciting primary data through oral tasks only. Recent Processability Theory publications and an extension to the theory had meant that the problems above mentioned had been solved to a certain extent.

This study used Campbell's model of translation competence as a yardstick against which, one Arabic native speaker's data in L2 English were analysed by applying Extended Processability Theory. The aim was to explore the extent to which Extended Processability Theory may be able to explain Translation Competence in regard to issues of textual competence and task and data type. A Translation-Speech Continuum was proposed in order to account for the variation of interlanguage in different translation and speech modes. Three different modes were tested: Fast translation; Consecutive interpreting; and Scaffolded Speech based on news-reporting. Passivisation was the test bench mark of this study for it captures aspects of both theories, such as typological differences between Arabic and English, L1 transfer, and *matching competence*.

The results of this study showed that the assessment of translation competence in speech production alone may not be the sole indicator of the state of the translator's interlanguage and that an assessment of translation competence based on different modes along the Translation-Speech Continuum, using different methods, enables the researcher to form a more rounded picture. The study also showed that it is possible to investigate written translation using Processability Theory, and that contrary to previous restrictions on data type collected for Processability Theory analysis, i.e. data elicited through spontaneous speech only, Processability Theory can be incorporated into Campbell's model at the Sub-standard and Pre-textual stages, for its ability to assess translation learners' interlanguage below sentence level, i.e. assessment of morphology and syntax, and to predict developmental milestones (Wakim 2006: 2).

Methodological questions about translation research: a model to underpin research into the mental processes of translation (Campbell and Wakim 2007)

This paper took a different perspective in the study of translation competence into English as a second language through the Translation Continuum Model. Contrary to Wakim (2006) whereby a theory of second language acquisition was applied to translation, this paper is built on a critical review of the various approaches to the study of the mental processes in Bilingualism, Second Language Acquisition and Translation Studies. It brings together studies from discourse processing, reading and comprehension, psycholinguistics, cognitive psychology and neuro-psychology in an attempt to give a "blue print" of the translator as a processor of a second language.

2.3.5 Why the Translation Continuum Model as the basis for the diagnostic tool?

The Translation Continuum Model is based on a spectrum of translation modes that range from slow written translation to monologic speech. Each of these modes is characterised by a degree of automaticity, of word order variation and of linearity. We have seen in

previous sections how the Translation Continuum Model can accommodate different types of tasks, and how it allows the researcher to collect data that best serves their research aims. In Wakim (2006) which combined Processability Theory and Campbell's model in exploring *textual competence* along the Translation Continuum, the focus was on the production of passives as part of *textual competence*. In Campbell et al. (2010) the Translation Continuum Model was used in the investigation of sentence openings, also as part of *textual competence*. In both these studies the focus was on data type in various modes and on assessing student and/or professional translator competence. The present study differs from these two studies in that rather than focusing on the student as subject it considers the student as a collaborator in the assessment procedure.

For the purpose of this study the Translation Continuum Model is converted into a diagnostic tool by the introduction of test items which have been empirically validated, and an interview technique based on the notion of self-assessment (refer to chapter 3). The argument put forward for the use of the Translation Continuum Model in this study is that the Model generates better data because tasks are designed to elicit data on particular mental processes, at various stages of the translation process, from comprehension to production.

2.4 Self assessment in higher education

The Higher Education sector has undergone important changes in the last decade marked by a focus on quality of learning and learner's needs (Biggs 2003, Boud and Falchikov 2007). Although translation departments seem to be moving towards better quality teaching and learning, with more focus on students' learning, and the introduction of novel approaches, these changes in the pedagogical area did not go hand in hand with assessment. This has created a wide gap between what students learn and how they learn, and the assessment procedures used. Translation pedagogy also suffers from a lack of empirical research on assessment, that is an essential pre-requisite for developing valid and reliable tools (PACTE 2003, Göpferich 2009, Angelelli and Jacobson 2009). The

large gap between translation pedagogy and the translation profession, coupled with a lack of empirical research on assessment, has made it difficult to design effective assessment tools and to move forward towards quality learning.

Research into the quality of learning has shown that students' university experience is shaped by assessment (Scott 2006, Biggs 2003). Although translation curricula describe the skills and competencies that students are expected to acquire and/or develop during the course of their studies, it is not clear how these competencies and skills, in particular the generic ones, are assessed (AUQUA 2005, Bath et al. 2004). In their survey on graduate attributes, Bath et al. (2004) have found that teachers and students have different perceptions of which types of attributes the students were developing (Bath et al. 2004: 317). This phenomenon has not been lost on translation educators who see the problem as deeply rooted in the disagreement on the nature of translation competence, as a result of the definitions of competence that can range from the minimalist, e.g. Pym (2003) to a set of dozen competencies, e.g. PACTE (2002). Assessment therefore needs to be built around a specified set of competencies that students and teachers agree upon.

In what follows I shall proceed with a review of the current status of translation assessment, then I narrow the focus to commonly used translation assessment tools and examine the effectiveness of these tools in regard to students' needs.

2.5 Assessment in translation

Translation assessment research can be divided into three major categories: assessment in the professional field, literary assessment, and assessment in educational contexts. Melis and Albir (2001) give a comprehensive description of assessment in all three fields, including a set of proposals for developing effective assessment instruments. A comprehensive review of assessment featured in Maier (2000) and (2001) covers aspects of assessment in a second language context, in particular a study by Campbell (2000b),

which proposes the use of *critical structures* in the evaluation of translations from Arabic into English as a second language. An earlier review of the literature on translation quality assessment by Waddington (2001) shows the lack of empirical research on assessment and the over use of error analysis in the evaluation of translations. The empirical studies in Waddington's review are three: Campbell (1991), Séguinot (1989, 1990) and Stansfield (1999). More recently, Campbell and Hale (2003) have surveyed the literature on assessment in the context of educational measurement. The authors' main focus was on the educational context with its two major components, accreditation and pedagogy. The literature surveyed was assessed according to a set of criteria adopted from educational measurement, an area that, at the time, was relatively unexplored by translation studies. The survey reveals little mention of feedback in the literature as well as a large gap in diagnostic testing.

As previously mentioned, much of the debate surrounding the notion of translation competence, especially in the area of translation pedagogy and assessment, stems from the fact that "competence" is defined according to the research interests or the area of specialisation of each individual researcher (Angelelli and Jacobson 2009). The diversity in which translation competence can be defined has made it difficult to have a unified approach to profiling translation learners' competence, and has consequently led to the paucity of diagnostic tests for entry to translation courses. This situation has left some trainers with the problem of how to assess their students' competence and which competencies to assess, so that a balance between theory, skills and practice in teaching can be achieved.

For the purpose of this research, the present review narrows the focus to commonly used translation assessment tests with specific focus on self-assessment. The areas that I review in this section were adopted from the validity criteria for translation assessment set by Campbell and Hale (2003). These are: *the nature of the competencies assessed, the models of learning underpinning educational programs, feedback, and the extent to which tests should reflect professional tasks* (Campbell and Hale 2003: 207-208). Finally I examine the issue of feedback, and of test capacity. Although some of these issues may

overlap, the aim of this review is mainly to shed light on the current status of translation assessment in educational contexts.

2.6 Self assessment in translation studies

Many studies have explored new ways of assessing students' translation competence (Gonzalez Davies and Scott Tennent 2005, Bastin 2003, Robinson et al. 2006, Sainz 1994). Gonzalez Davies and Scott Tennent (2005) identify two generic skills that are necessary qualities a translation student should have in order to translate cultural references. These skills are *problem spotting* and *problem solving*. The authors' aim is to explore the translation learner's creative thinking in translating cultural references, in an attempt to bring innovation to the translation process. The tasks they use are based on a *task-chain* approach, where each task represents a particular step of the process of problem solving, and focuses on one particular skill students are expected to develop through this approach. These are, *noticing*, *decision-making* and *self-monitoring*. The assessment tools they use are based on a test of *reading and circling cultural references*, in addition to *verbal protocols*, *filling a questionnaire* and *teacher's diary*. These tools are aimed at detecting the extent to which students have developed those skills. The revision to this research model, in 2005, resulted in the addition of written protocols that students are asked to do at home, at their own ease.

Bastin (2003) uses creativity, as a situated skill that is taught and assessed. Creativity is taught to students through the translation of titles, based on the functionalist Skopos theory (Nord 1991, 1997). In this approach, students are tested at the beginning of the semester, before any teaching of creativity takes place, and are retested at the end of the semester. Assessment results showed that while students' linguistic competence had improved, a new type of error had surfaced that could be characterised by an excess of usage of the functional approach (Bastin 2003: 347). The problem, according to Bastin, resides in the choice of the marking scheme that was based on error analysis, which

proved to be incompatible with the construct for which students were being tested, i.e. creativity (352-353).

“Models of learning underpinning educational programs”

A number of teachers have introduced self-assessment in their teaching in an attempt to develop in students a particular skill or competence. Following is a review of three approaches to self-assessment based on differing theoretical frameworks.

Sainz (1994) adopts a “student-centred human rights” approach in teaching correction to her translation students. The method she uses is pedagogical, centred on “learning how to learn”. Sainz teaches her students “how to learn from their mistakes and have a full understanding of the evaluation system used” (Sainz 1994:135). She uses *checklists* both for self, peer and student assessment as well as a *correction form*. These lists also serve as a diagnostic tool that allows the teacher to help the student overcome their difficulties during the correction session. The lists are also “an attempt to try to dispel the element of fear or stress implicit in any written assignment” (Sainz 1994: 141). The special feature of Sainz’s method is that it adopts a “human rights approach” that caters for students’ psychological and social needs (Sainz 1994: 135). This system was adopted from Brundage and MacKeracher (1980). One of the principles for adult learning set by the authors is that “[A]dults do not learn when over-stimulated or when experiencing extreme stress or anxiety” (Brundage and MacKeracher 1980: 21-31). Sainz sees this approach as an important aspect of helping translation students to gain awareness of their learning (Sainz 1994: 141).

Mizon M. and Diéguez M.’s (1996) method for teaching self-correction is based within König’s (1987) psycholinguistic model of decision-making that is based on Think Aloud Protocols and on the concept of natural translation. This model operates on the mental processes of the translation task and is based on the mental operations that take place at the time of translating in fast translation, followed by self-editing strategies that the translator applies to their first draft.

The process involves producing a fast translation of a text, followed by self-editing and self-revision of that first draft. The aim is to develop in students “fast strategic translation specific skills”. Mizon M. and Diéguez M. compile a list of difficulties students encounter in their translations, as well as a set of competencies they are expected to develop through self-correction. The difficulties are *comprehension, interpretation, writing*, and the competencies, *procedural, linguistic, knowledge, cultural and pragmatic* (Mizon M. and Diéguez M. 1996: 76).

The student assessment is formative, based on the fast translation and on the three errors that are corrected in class and presented with a discussion to the class. The results of the self-corrections are the data that determine the development of the students’ competence. The ultimate goal of this self-correction task is to develop in students *autonomous problem-solving ability* as a graduate attribute (Mizon M. and Diéguez M. 1996: 75).

Mizon M. and Diéguez M. consider translation as “a natural process of a very complex cognitive and linguistic nature”, this in agreement with Lorsch (1991), Bialystok (1991) and Toury (1986) (Mizon M. and Diéguez M. 1996: 77). The authors also believe the role of the teacher in the self-assessment process as an *external monitoring device* following Toury (1986).

Robinson et al. (2006) use a complex approach to self-assessment based on *self and peer assessment with tutor moderation*. The e-learning task performed by students is “an adaptation of the standard procedure for examination marking employed by exam boards such as the International Baccalaureate Organization” (Robinson et al. 2006: 123). The authors used the University of Granada description of graduate attributes, in particular, *proactive learning, team working and quality assessment*, as the focus for their study. The study wanted to demonstrate that students had acquired *editor like training* and self assessment skills. The marking system is holistic, based on translation quality assessment with criterion referenced descriptors based on Robinson (2005).

The authors acknowledge the need to improve their course design, specifically in relation to “the tension between student dependence and student autonomy” (Robinson et al. 2006: 136), as the approach adopted by the authors seems to be directed toward assessment of the product, rather than assessment for student quality.

The three authors above mentioned have used self-assessment, however each with a different theoretical approach to learning: a pedagogic approach (Sainz 1994), a psycholinguistic approach (Mizon M. and Diéguez M.’s 1996) and a functionalist approach based on translation quality assessment (Robinson et al. 2006) respectively. While Sainz’s approach focuses on student needs, Robinson et al.’s put special emphasis on the translated product, and on the development of a specific graduate attribute. Mizon M. and Diéguez M. (1996) on the other hand, specify from the outset that one of the basic objectives of their study is “to provide a psycholinguistic grounding of pedagogical procedures in the didactics of translation” (Mizon M. and Diéguez M. 1996: 75). A model of learning, combined with a set of competencies and authentic tasks allows a better understanding of the mental processes underpinning the translation task and engages students in learning.

Feedback and students’ needs

In educational research, the term feedback is used to refer to the impact that the test has on the student or to the use of the test results to improve learning and/or teaching (Bachman and Palmer 2004). There is evidence from AUQUA (2005) suggesting the need for improvement in the timeliness of feedback for “the more immediate and precise the feedback, the stronger the effect on learning” (Kvale 2007: 58). Some teachers have used feedback as a normal step in the teaching process, that helps them improve their teaching (Sainz, 1994), while others have made feedback the centre of their study (Masschelein and Verschueren 2005). More interestingly, Li (2006) studies the impact of testing on the development of translation competence.

Masschelein and Verschueren (2005) attempt to bridge the link between formative and summative assessment by introducing “incremental feedback” as a teaching method. The feedback system they offer is incremental in that it proceeds from the qualitative towards the quantitative (Masschelein and Verschueren 2005: 568). In this method, students’ data, including their corrections, are used as a learning aid and as research data for teachers’ class evaluation.

The system of correction is based on a computer program, Markin, that allows teachers to correct students’ texts online, annotating the texts and inserting feedback for each error. Students are also provided with links to websites or exercises for practice and learning. The study uses Delisle et al.’s (2003) annotations and follows a functionalist approach to explaining the errors. The annotations consist of 7 positive buttons and 90 negative ones (Masschelein and Verschueren 2005: 566-567).

Masschelein and Verschueren (2005) have designed their assessments based on a translation quality assessment approach to teaching translation, aiming to help students develop a sense of “semi-autonomy”. However results have shown there was no consensus among teachers about the classification of errors (Masschelein and Verschueren 2005: 570). The main drawback of this method could be its effect on the students, for the large amount of negative errors used, i.e. 90, may have impeded student learning. There is evidence to suggest the advantages of making feedback the “central component of teaching and assessment” (Kvale 2007: 68), however if feedback is to be centred on quality learning it needs to consider the students’ psychological needs when designing assessment tools. Masschelein and Verschueren (2005) state that one of the possible drawbacks of their method is that students may be discouraged by the complexity of this error-based multi-channel feedback system Masschelein and Verschueren (2005: 569-570).

Li (2006), on the other hand, focuses on students’ needs, beginning with a model of translation competence based on Bachman (1990), with a list of corrections criteria adapted from the languages and additional criteria from Kußmaul (1995). She proposes

“testing for washback” as a method that allows for the development of translation competence. The feedback students get from the Portfolio Assessment method develops in students the ability for self-reflection and functions as a diagnostic tool, a combination of comments on the corrections and advice on the next stage in their learning (Li 2006: 10).

“The extent to which tasks emulate real translation tasks”

Empirical research in second language acquisition has shown that the choice of task can guide the acquisition of learner’s L2 competence, and that task repetition can help learners deal with new versions of that task type (Bygate 2001: 29). Candlin (2001) has even gone further to suggest “taking the curriculum to task”. In translation pedagogy, Davies tries to emulate the process of problem spotting and solving by designing a task chain that replicates the problem-solving process, and Mizon M. and Diéguez M. (1996) go further to suggest a psycholinguistic theoretical framework for teaching self-corrections, based on the process of decision-making and choice, through task repetition. What Gonzalez Davies and Tennent (2005) and Mizon M. and Diéguez M. (1996) have succeeded in doing is to represent in one task one particular aspect of the translation process so that students get familiar with the mental processes that underpin this particular translation task. Robinson et al. (2006), on the other hand, are training students in translation quality assessment. Rather than focusing on the process, with students’ competencies in mind, they have shifted focus to the product, and to the acquisition of *editor like skills*.

“Empirically-based translation pedagogy”

Colina (2003) proposes a series of classroom activities aimed at developing different aspects of the learner’s translation competence, within an “empirically-based translation pedagogy” that integrates various theoretical frameworks. Her proposed program is based on second language acquisition, in particular on Cao’s model of translation competence (Cao 1996). The classroom activities she proposes are exercises based on the second

language acquisition theory of “focus on form” (Long 1991). This method is supposed to help translation students learn to translate by noticing their errors.

2.7 Knowledge gaps

One of the aims of diagnostic assessment, besides its application to placement or entrance tests, is to allow a profile of the learners’ potential to become a translator (Campbell 1991, 1998, Melis and Albir 2001). Diagnostic assessment detects students’ translation difficulties by assessing their competence.

In the previous sections I presented two teaching methods where diagnostic assessment features. These were Sainz’s self-correction method where *checklists* serve as a diagnostic tool to help the teacher decide “on the spot” to help learners with their weaknesses, and Li’s (2006) where a combination of comments on the corrections and advice on the next stage in student learning are considered as part of diagnostic assessment.

In what follows I return to Campbell’s proposal to apply his model of translation competence to profiling student competence to compare Campbell’s proposal with an “atomistic” approach to diagnostic testing, McAlester’s (2000). McAlester, like Campbell, is a proponent of the second language approach to translation. He proposes an “atomistic” approach to assessment, whereby “the notion of time for revision is used as a criterion for assessment” (McAlester 2000: 237). His method is believed to serve as a diagnostic test for novice translators. The author acknowledges that the “pedagogical value of his method is low”, for it does not provide students with any feedback. On the other hand, Campbell’s (1991, 1998) proposal for diagnostic testing provides the teacher with a profile of the translation students’ competence; translation difficulties can be identified and appropriate syllabi devised to help learners overcome those difficulties. Campbell proposes exercises as an aid to students. These are drawn from second language testing (Bachman 1990, Bachman and Palmer 2004). Unlike McAlester,

Campbell is concerned about the issue of feedback in profiling, which according to the author allows for feedback into learning.

A minimalist approach to diagnostic testing such as McAlester's that is based on "time factor" can be more time efficient for teachers, however it does not provide the students with constructive feedback. The difference between the two diagnostic tests above mentioned lies in the purpose of the test, whereby McAlester (2000) uses the test as a fast diagnosis for novice translators, Campbell (1998) has more ambitious pedagogical aims in mind that take into consideration the learner's needs.

2.8 Translation competence: in search for the attributes of a successful graduate

In chapters 4, 5 and 6 I undertake an empirical exploration of the issues mentioned so far in this chapter. In those chapters, a more detailed set of research questions emerges, in areas such as metacognitive awareness, self-theorising, self-evaluation, self-monitoring, and matching capacity. I take the opportunity here to anticipate that exploration by presenting the detailed research questions:

1. To what extent are students able to use retrospection and what is the quality of their reflections?
2. To what extent are students aware of their monitoring capacity, in different translation modes, i.e. how do they evaluate their corrections, their choices, and their individual responses to *pushed corrections*?
3. To what extent are students aware of their lexical choices?
4. What do students know of their automatic processes?
5. What is translation difficulty, according to students, especially in the translation of idioms and metaphors?
6. What makes a particular structure critical to students?

7. What is the effect of the translation mode, on the student comprehension process, and what role does the student competence in their first language play in this regard?
8. How does student self-image impact on their performance?
9. To what extent are students able to self-theorise and self-evaluate their work?
10. What aspects of creativity do students exhibit through the self-assessment procedure?

Chapter THREE

3. Methodology

3.1 The early prototype

The original aim of the research project was to develop a purely self-diagnostic tool, that would be trialled by translation students, in order to explore the extent to which they were able to self-assess their translation competence, and learn about the mental processes underpinning the translation tasks, through self-reflection. The Translation Continuum Model, was converted into a prototype self-diagnostic tool by the introduction of test items which had been empirically validated, and a self-assessment instruction manual designed for this purpose.

The manual was designed to introduce students to the following research areas: Self-profiling, Psycholinguistics, Case research and the notion of translation difficulty. It was also to allow students to explore their translation competence, through the exploration of the following: *Textual competence*, based on particular critical cases, *Disposition*, based on their lexical choices, and *Monitoring competence*, based on comparing their performance in the different translation modes that were part of the trial. The manual was to end with a retrospective student questionnaire, and an evaluative sheet for the self-diagnostic tool.

Finding students willing to take part in the first trial, proved a daunting task: the number of Arabic translation students has been in decline in recent years, with a large number of those students transferring to language courses. After visiting a few translation classes, I finally managed to convince three students to participate in trial 1. I gave each of the students, a copy of the article on the Translation Continuum Model (Campbell and Wakim 2007) to read for the following week, when they were to sit for the trial. The purpose of this reading was to get students acquainted with the tasks they were to

perform as part of the trial, as well as to introduce them to psycholinguistic research. On the day of the first session of trial 1, I asked each of the students what they thought of the article in question, and was surprised to learn that none of them had read it. At the same session, before starting the trial, I gave them an information sheet and a consent form, that they were to read and sign. None of the students appeared interested in reading the information sheet; they just signed the consent form and two of the students asked me to explain the content of the information sheet. Observing their passive behaviour during the first session, and following a casual conversation I had with each of the students, after that session, I realised that, to introduce students to a purely self-assessment task, might not be the best approach, and that a collaborative approach to assessing translation competence whereby learners are active participants in the assessment process can be the starting point towards self-assessment. In order to do so, I converted the self-assessment manual, from a written document, into an interview technique based on the notion of self-assessment.

This approach is similar to the Collaborative Translation Protocol proposed by Pavlović (2007, 2009). The difference between my approach and the Collaborative Translation Protocol however, is that the latter involves students (two or more), while the collaborative protocol I used in my trials involved myself, i.e. the researcher and one student. Some process researchers have expressed the negative impact a one on one approach, especially between a teacher and a student, could have on student performance. Therefore, in order to reduce the psychological impact on the students, from the researcher's presence, and my involvement in the self-assessment dialogue, I made sure that I use a very casual approach to the interview, that allows students maximum ease and relaxation.

Also part of the early prototype was the design of a source text based on critical cases. The idea of using source texts specifically constructed for the trial was adopted from Campbell and Wakim (2007) and Campbell et al. (2010). This idea was also dismissed as I explain later in section 3.2.2 below.

For the remainder of this chapter I use the modified version of the self-diagnostic tool. I shall refer to the early prototype, only when necessary, e.g. in section 3.2.2 where I discuss the changes I had made to the source text.

3.2 Materials

In this section, I present the rationale for choosing critical cases, as test items, followed by the list of cases that were used in trial 1. This will be followed by the rationale for choosing a literary text as the source text for the trials.

3.2.1 Critical cases

As previously mentioned in Chapter 2, the notion of a critical case as test item, was first introduced by Campbell (2000b) in an attempt to develop a stage approach to the development of translation competence. The cases, which Campbell referred to as *critical structures*, allowed him to assess the translation learner's competence in two dimensions: the linguistic dimension and the cognitive. The *critical structures* that were empirically validated by Campbell were: *cross clause ellipsis*; *relative clause*; *passives* and *metaphors* (Campbell 2000a, 2000b).

In second language acquisition research, in particular, within Processability Theory, a similar type of test item was also used. These test items allowed researchers to assess the learner's interlanguage, based on an a priori definition of processing procedures. Processability Theory's assessment is based on a stage approach that is incremental, that is, the learner is expected to acquire a structure only after s/he has acquired the previous structure on the Processability Theory hierarchy (Pieneman 1999, Pieneman et al. 2005).

The structures in Processability Theory, which span from the level of the morpheme, up to the level of the sentence, may be called critical, in that they can tell us about the stage

of interlanguage of a particular second language learner (examples are provided in 3.2.1.1 below). The acquisition of these structures is also determined by the variational features, which play a role in determining the individual differences in the acquisition process (Pieneman et al. 2005, Dyson 2004).

In Campbell's *critical structures*, the assessment of a particular critical structure can tell the researcher about the linguistic competence of the translator, and about their disposition to the translation task. Looking closely at Processability Theory, the test items, which are believed to be at the interface between syntax and pragmatics, belong to the variational features. In other words, they are based on the choices that the second language learner makes. However, according to Processability Theory, these variational features have to follow the Processability Theory implicational hierarchy: For example, in the production of passives, a learner cannot produce a passive structure, unless they have first acquired the previous structures: for learners of English, this means that, before they are able to produce a passive, they must know how to produce a complex sentence structure (Kawaguchi 2005). This concept agrees with Campbell's notion of *critical structures*, as Campbell defines them based on the cognitive and grammatical constraints that restrict the choices the translator can make (Campbell 2000b).

The approach taken in this thesis was adopted from both Campbell and Processability Theory. It was believed that a combination of both approaches would allow a more systematic approach to testing translation competence: critical cases were to start from the level of the morpheme, such as the 3rd *person singular* –s, to the level of the *information structure* of the sentence (Pieneman et al. 2005). For the purpose of this study, a critical case is defined as: a particular test item, e.g. morphological, grammatical, lexical or syntactical, that, when translated into English, allows the researcher to make logical deductions as to students' translation competence, specifically from a psycholinguistic perspective, i.e. any aspect relevant to their comprehension, production and acquisition of translation competence.

The rationale for using critical cases as test items, as part of the diagnostic tool was that the combination of the profiling models of Processability Theory and Campbell, would allow one to build a new psycholinguistic model for the assessment of translation competence. In selecting some of the cases, I relied on my own intuition and on my research experience. Case study research suggests that the researcher's intuitive choice and their level of experience, play a crucial role in the outcome of the research (Flivbjerg 2006: 230-231). Based on these premises, and knowing that the cases from Processability Theory, and those from Campbell were different in that the former were based on second language acquisition and the latter on translating into the second language, I decided to use those cases in the study.

The rationale for combining the two approaches is discussed in Wakim (2006), where it was found that according to Processability Theory, although the acquisition of grammatical structures is based on English output regardless of the Arabic, it appeared from recent research that as we move closer to sentence level, and the level of *information structure*, the role of the first language becomes of primary importance in defining the acquisition of particular structures, such as *passives* (Wakim 2006).

In chapters 4, 5 and 6 of the present thesis, I show how a comparison of one particular critical case, in different modes, has allowed me to get an idea about the student translator's competence and their disposition. It also allowed the students to focus on this particular case, and to reflect on their translation performance. The use of such items, as part of the self-diagnostic tool, may benefit learners and teachers alike: firstly it allows learners to focus on these items, i.e., "focus on learnable form" (Dyson 2002), when assessing their translations, and secondly it benefits teachers, in that it gives a more objective assessment of the student translation competence into L2 (Campbell 2000b).

The studies conducted by Campbell in 1991 and 2000 are the only translation studies, I am aware of, that have used critical cases as test items. Campbell gives the following description of *critical structures*:

...structures are critical in the sense that their translations may be especially susceptible to variation caused by differences in the competence of translators. (Campbell 2000b: 212)

Campbell's definition applies to his model of translation competence, where the author was investigating translation competence by comparing student performance among each other. The present study is particularly interested in individual profiles, as it focuses on student psychological needs, in regard to learning translation. Therefore, in chapter 4, I explore student conception of a critical case through their retrospections. Following is a list of the critical cases that were tested in trial 1. These cases have been empirically validated in Pienemann (1998, 2005), and in Campbell (1998, 2000a, 2000b).

Critical cases used in trial 1

The critical cases chosen for trial 1 were: (1) *3rd person singular -s*; (2) *definite article*; (3) *possessive -s*; (4) *copula 'is'*; (5) *relative clause* and (6) *cross-clause ellipsis*. In addition to these critical cases, the study also explored the student choice of lexical items, including idioms and metaphors. These were investigated from the point of view of student ability to make choices based on the global meaning of the text rather than on sentential meaning. It also looked at the *omissions* and *additions* in student translations in order to explore the participants' self-monitoring capacity.

The working rationale of each critical case is elaborated below:

- *3rd person singular -s* (Processability Theory)

This critical case entails assessing the ability to hold a pronoun in short term memory, until the verb is produced, e.g. he plays chess

- *possessive -s* (Processability Theory)

This critical case entails assessing the ability to produce agreement within a noun phrase.

- *copula 'is'* (Processability Theory)

This critical case entails assessing the ability to match Arabic nominal (verbless) sentences with English sentences that require that copula *be* be used as a main verb, e.g. *aṭ-ṭaqsu jamīl* (the weather beautiful) as *the weather is beautiful*.

- *relative clause* (Campbell)

This critical case entails assessing the ability to “retain in memory information from a prior clause that is to be used in a subsequent clause”. Campbell explains that “[i]n cognitive terms, the complexity of translating Arabic relative clauses into English seems to depend primarily on remembering the noun phrase relativized on in the matrix clause and providing the correctly matched pronoun in the subordinate clause. There is, however, a further complexity in that Arabic relative clauses are not introduced by a relative pronoun if the noun phrase relativized on is indefinite, i.e. if it is not preceded by the definite article *al-* (Campbell 2000b: 215).”

- *cross-clause ellipsis* (Campbell)

This critical case entails assessing the ability to retain in memory complex grammatical information. Campbell explains “The rationale for considering *cross-clause ellipsis* as a critical case is that this is the maximum span across which relatively complex grammatical information must be retained in memory” (Campbell 2000b: 216).

- *definite article* (Campbell)

This critical case entails assessing the ability to decode an encode number and definiteness, e.g. to know that the equivalent of an Arabic generic definite noun is an indefinite English generic noun.

3.2.2 Choice of source text

As mentioned in section 3.1, part of the early prototype was the design of a source text based on critical cases. After several attempts at constructing the text, the idea was

dismissed, and a more natural approach to text choice was adopted. In my search for the Arabic source text, I had two criteria in mind: (1) the text had to grasp students' attention and (2) it had to be a type of text they could relate to.

Firstly, to grasp students' attention, the text had to be different to the texts used in the students' translation courses. Texts normally used in those courses are medical, legal or community and welfare texts. Choosing a different type of text was thought to give students the opportunity to explore translation in a more creative environment, away from a formal learning situation. Therefore, the text chosen was an extract from one of three Arabic translations of Khalil Gibran's *The Prophet*. The text was translated by Yussef El-Khal (1968). Among the three translations that were available to me, I chose Yussef El-Khal's for I found it to be the most straightforward of the three. El-Khal's translation reminds me of Rilke's observation on his translation of the poetical work of the French poet Paul Valery. After he had finished translating some of Valery's work, Rainer Maria Rilke wrote:

some of his individual stanzas...can be glossed accurately at the level of content, his poetical work as a whole and even his prose, which is completely different from his poetry and distilled to the core of its innermost law...cannot really be clarified, that is to say it is clearest exactly where it reveals the secret by its very nature and thus not capable either of concealing itself or explaining itself...
(Snow and Winkler 2008: 351)

A quote similar to Rilke's was made by Saba Yared (2002) in describing Gibran's poems (Saba Yared 2002: 31).

Secondly, it was believed that the poem chosen was something students could relate to, especially because of the story behind its original authorship, not of Gibran, the famous poet, but of Gibran, the second language writer. Gibran had once "revealed that while working on *The Prophet* he was always conscious of writing in a language that was not

his mother tongue.....I still think in Arabic.....I told him the simple truth that like his Arabic, his English too is creative. It is not of any period. It is his own” (Bushrui and Jenkins 1998: 222). Although Gibran cannot be considered a self-translator for he has written his books in either language, it is interesting to note that his writing of *The Prophet* is a special case. Bushrui and Jenkins (1998) recount how Gibran went on writing drafts of his book, in Arabic, for more than ten years. before he finally decided to write it in English. The authors also recount, that in writing his book, Gibran used to start each idea with an Arabic word, before continuing writing the idea in English. This particular aspect of Gibran’s writing I thought (as I am a second language writer myself) would inspire translation students and hopefully enhance their self-confidence in their own writing, as learners of translation into the second language.

3.3 Trial 1

The reader will remember that the aim of the Translation Continuum diagnostic tool was to help students to diagnose their translation difficulties, during the course of their studies, by self-profiling their translation competence, specifically when translating from Arabic into English. The purpose of trial 1 of the diagnostic tool was to help decide the extent to which it is possible to adopt a self-assessment approach to learning translation, based on the tool.

Three students studying at the University of Western Sydney were asked to participate in trial 1. They were Arabic native speakers, with English as their second language. The students were enrolled in a second year Bachelor of Arts in Interpreting and Translation. No specific knowledge requirements were requested of the students, assuming they were competent in both of their languages, especially since they had already been accepted to the translation course in which they were enrolled. Note that the three students were recruited from the same translation class they were attending at the time of the trial.

An application for ethics was submitted prior to the trials. Following submission of the application, the Ethics Approval Committee requested that the first contact with the students be made through the Head of School, rather than by direct contact between the researcher and the students. Therefore, students were firstly approached via an e-mail that was sent by the Head of School of Humanities and Languages, as requested by the committee. The e-mail contained an Information sheet explaining the project and what was expected of the students if they wished to participate in the trial.

Due to the lack of response to the email, the second step consisted of getting permission from academic staff to speak to their students, during class hour, to explain the project. Consequently, I made a visit to Arabic translation classes, where I talked to students about my project, and recruited the three students who were interested in participating in the project. I later contacted those students to decide on a day for the trial.

The tasks the students were requested to perform were based on translation modes from the Translation Continuum Model (Campbell and Wakim 2007). The modes that were tested were fast translation and slow translation, in addition to edited versions of the slow translation, i.e. as many times as the student found was needed, in order to get a satisfactory translation. Following is a description of each task. Note that these instructions were adopted from previous research (Wakim 2006 and Campbell et al. 2010).

Fast translation was administered first, so that data from automatic on-line processing can be gathered. The participants were given instructions as to how the task was to be carried out: they were to sit at a desk with pen and paper. The participants were asked to read the text one time without stopping and to start translating. They were asked to translate with maximum speed, i.e. they were not allowed to make corrections or to revise their work, except for on-line editing, i.e. editing that is done automatically while they're translating. Dictionaries were not allowed. The participants were asked to stop as soon as the translation was finished and not to reread or attempt at editing the translated text.

Slow translation was placed after fast translation as part of a sequence of re-translations. In this task, the participants were asked to retranslate the same text, this time there were no time constraints and no limitations as to the amount of editing they could perform, i.e. the participants were allowed to translate and edit at their own pace. Dictionaries were allowed. This task repetition, i.e. repetition of the same source text, allows the collection of rich data for the analysis of the participants' *disposition* and their *monitoring competence*. In this experiment the participants who were now acquainted with the content of the source text that was to be performed after the slow translation task, were expected to spend more time on higher order processes, such as stylistic issues. Dictionary look-up was permitted.

Finally, for the slow editing, the participants were asked to produce as many edited versions of their translation until they were satisfied with the final product. This sequence of slow editing, under no time constraints, is an excellent source of data for exploring *monitoring competence* and *disposition*. Therefore the students were encouraged to perform as many edited versions of their translation as needed, although as we shall see later in the analysis of the data, some participants insisted they were satisfied with their fast or slow versions and needed not do any further editing.

The trial was carried out in an informal classroom setting, the same setting in which it is expected to be used after the completion of the thesis. The subjects were given a Consent Form each and were asked to read it carefully and sign it. I have already mentioned in the introduction to this chapter about the passive behaviour of the student participants when they were presented with the forms. The second part of the trial consisted of a one on one interview that was conducted with each of the students. This interview was to replace the self-profiling manual that students were to use in order to assess their translation competence.

3.3.1 Conducting the trial

The three students attended the trial at different times, due to their heavy schedule. S1 was the first to sit for the trial. She performed the fast translation, and insisted that she was satisfied with the outcome, and that if she were to retranslate the text in slow mode, she would come up with the same translation. I asked S1 to try retranslating the text at home and to keep on editing it, until she was satisfied with the outcome. She was to bring the slow translation and the edited versions with her the following week, in time for the second session, i.e. the self-assessment interview. The following week, S1 turned up with one edited version of the fast translation, rather than a retranslation of the same text in slow mode, and additional edited versions of that retranslation: S1 had done the editing without having recourse to the source text. Consequently I asked S1 to attempt to translate some of the sentences from the text during the interview. A full transcript of the interview is available in Appendix D. S2 attended the trial after S1. She performed a fast translation and a slow translation. She kept a copy of both versions to take home, and returned the following week with one edited version (note this version was edited twice). The interview was conducted as planned. S3 attended the trial in the early afternoon of the same day. He performed a fast and a slow translation. He also returned the following week, with one edited version. The interview was also conducted in that week as planned.

It is important to note that students were given the flexibility to edit their translations, because I wanted to see the extent to which they were able to judge when their translation becomes acceptable. The idea of producing different translations of the same text is not very far from Anthony Pym's minimalist definition of translation competence (refer to Chapter 2 for Pym's minimalist definition of translation competence). The version that each student chooses as their best was to be used in the self-assessment interview. However as will be apparent later in the analysis of the data, student retrospections which were part of the interview, were at times responsible for a student rejecting a particular version and adopting another one, as their best. At the end of the trial, student translations were typed and the data from the interviews transcribed. A full analysis of student retrospective data is provided in chapters 4, 5 and 6.

In the preliminary analysis of the qualitative data of the interviews, a number of key words started emerging. No special program was used to extract those key words for the reason that there was not enough data to perform an elaborate analysis. These key words were used in order to find the following: (1) translation competence (2) students' knowledge about their translation competence (3) the translation process including translation modes (4) student knowledge about their mental processes. Chapters 4, 5 and 6 contain a thorough analysis of those themes.

3.3.2 Evaluation of trial 1

One of the important aims of trial 1, was to refine the assessment tool, before it was to be trialled again, at the beginning of Autumn Semester 2009. A number of issues arose from the trial, that were of critical importance to the study in general and to the tool in particular. These issues were found to fall into four categories: (1) the experiment, (2) the interview, (3) the Translation Continuum, and (4) learning and self-assessment. The issues are presented in point form below. Note that these issues are the result of personal notes I had kept throughout the study, which contained my own retrospection about the trials, in particular about my behaviour as the interviewer, and about the research project in general.

The experiment

There were two issues related to the experiment that needed to be addressed when trialling the tool for the second time. These were student's need for more information about the source text and the need to include the newly found critical cases in trial 2.

- Firstly, students needed to be given a brief about the text they were requested to translate, including an idea about previous sections of the book. In this trial, students were given details about the book, its author and translator, but were not given a sample of previous chapters of the book. All three participants mistranslated the first sentence in fast mode thus confusing the subject of the sentence with the object. S2 was the only

student to realise, only after she translated the text in slow mode, that her translation didn't make sense and asked me about this particular sentence.

- Secondly, this trial was based on a small number of critical cases, drawn from previous experimental work. However as soon as I started analysing the data, other critical cases started surfacing which needed to be added to the tool, to account for particular translation difficulties students were finding in processing and translating the text. These will be explored in chapters 4, 5 and 6 below.

The interview

The issues that have arisen from the trial that were related to the interview were the following: (1) the usefulness of on-line translation, (2) the need to conduct the interview in English, (3) the usefulness of the interview in bringing out the importance of the participants' competence in their first language, and (4) ideas that students bring into the self-assessment interview that help refine the interview protocol for trial 2.

- Firstly, the "unplanned" on-line translation S1 had performed proved very successful. One particular way in which introducing on-line translation in trial 2 may be useful, would be in examining the way students segment the text, translating by tiny segments, or word for word, which can tell us about their mental processes.

- Secondly, it would be preferable to conduct the interview in English so that a sample of each student spoken interlanguage output can be collected. This allows for a comparison of their spoken output with their written one, whenever needed (as was the case with S1). This would also save me time translating parts of the interview.

- Thirdly, the qualitative data from the interviews was a valuable aid to diagnosing gaps in students' knowledge, e.g. the need for students to comprehend collocations and phrasal verbs in their first language so that they are able to translate them into English. This problem I thought needed further exploration, especially through studies that focused on

the cognitive processes of the translator as reader (de-Beaugrande 2005, Boase-Beier 2006: 71).

- Fourthly, the interview needed to include questions on word order variation. The interview with S2 was very helpful in this regard, for it helped shape the type of question one might ask, i.e., to help the interviewer focus their questions. S2's discussion of the choices she had made in beginning the sentence with a particular message was a good indicator of the usefulness of exploring *sentence openings*, for example, as a critical case, as well as deeper exploration of self-editing in translation.

The Translation Continuum Model

The issues that have arisen from the trial were related to the Translation Continuum were: (1) students experiencing translation in various modes, (2) the role of the dictionary, (3) the importance of the comprehension process and (4) the usefulness of exploring self-editing through the self-assessment interview.

- Firstly, trial 1 has shown that the Translation Continuum was an excellent choice, for although students did not know much about processing in various translation modes, the Continuum allowed them to experience those differences and gave them the opportunity, during the interview, to reflect on that experience.

- Secondly, working in two different translation modes, in addition to a self-editing mode, where dictionary use is an important variable, allowed students to think about the uses and abuses of dictionaries.

- Thirdly, I found that I could glean more data about student mental processes if I focused my questions on the comprehension process, i.e. comprehension of the source text and its impact on their translation. Issues of importance here are interference between the spoken and the written modalities in the source language, and from a psycholinguistic

perspective, the role of memory and attention, as well as individual differences in the success or failure of the comprehension process.

- Fourthly, exploring the self-editing process during the interview was found to give valuable information about the level at which students monitored their work. This area needs to be explored in more detail in trial 2.

Learning and self-assessment

The issues related to learning and self-assessment were: (1) student feedback, (2) importance of diagnostic self-assessment, (3) usefulness of replaying the decision-making process, (4) importance of exploring textual competence in the students' first language.

- Firstly, the feedback that students gave the researcher was of utmost importance and needed to be explored further in relation to self-assessment and learning.

- Secondly, the trial showed the importance of this type of diagnostic assessment in developing student awareness of their level of competence.

- Thirdly, exploring the choice of lexical items allowed students to replay the decision-making process; a useful and much interesting idea for teaching students the translation of particular structures that can be adopted in future research.

- Finally, trial 1 showed that textual competence in the first language is as important as that in the second language. After further exploration of the data, I decided to explore this further by focusing on the cognitive processes of the translator as reader, e.g. Wilss (1996), de-Beaugrande (2005), Boase-Beier (2006).

3.3.3 Suggested Interview protocol for trial 2

- The interview is to be divided into seven sections, each section representing one *potential* critical case. The critical cases will be the following: *passivization, relative clause, cross-clause ellipsis, pronominal reference, tense/aspect/modality, sentence openings*, in addition to *lexis* and metaphors which were also explored in trial 1. Note that the critical cases, *3rd person singular –s, possessive –s, copula ‘is’* and *articles* do not appear in the above list but will be explored only whenever a student’s translation data reveals that the student has some problem with those cases (these cases are present in the sentences in which the other cases appear).
- The interview is to be conducted in English so that collected spoken interlanguage data can be used to compare the spoken and written outputs whenever it is found necessary, e.g. S1.
- The interview is to follow the steps below mentioned:
The student will be asked to translate the text on-line, based on the critical cases. This procedure helps to recreate the process by which the student got to their fast translation. In Trial 1, for example, S1’s on-line translation turned out exactly the same as her fast translated version and she did not resort to any editing except when the interviewer had triggered it.

Sample of interview questions for each of the critical cases

For each example of a critical case the researcher will probe students’ knowledge about

- how they translated each example in fast translation mode and why, and the possible motivation(s) behind their choices
- how they translated each example in slow translation mode and why, and the possible motivation(s) behind their choices
- how they translated each example in the edited slow version (s) and why, and the possible motivation(s) behind their choices

- how they monitored their translation process and their use of *self-repair* (Campbell's (1998) notion of *correction*): researcher probes student's knowledge about the nature of the self-repair
- how they monitored their translation process and their use of *error-repair* (Campbell's (1998) notion of *revision*): researcher probes student's knowledge about the nature of the error-repair

Note that the literature pertaining to the notions of *self-repair* and *error-repair* is presented in Chapter 4

The exploration of self-monitoring in trial 2 allows for the following questions to be explored: (note that these questions were asked by Campbell in 1998)

- Do students perform their real-time editing internally, i.e. before output is realized as writing?
- Do some perform at least part of this operation during the act of writing, rather than before?
- Are there some kinds of editing operation that occur internally and others that typically that occur externally? (Campbell 1998: 127)

The above questions will focus on getting the students to explore the role of their memory, their attentional resources, their development of automaticity and matching ability, in an attempt to profile their translation competence. It is hoped that students' answers will help to distinguish aspects of their competence that are specific to English from those that are translation proper. The questions proposed for the interview would also help answer the following questions previously asked by Campbell: (1) [t]he extent to which students are aware of the quality of their output and (2) [t]heir ability to repair output during the course of their work into L2 (Campbell 1998).

3.4 Trial 2

The purpose of Trial 1 of the self-diagnostic tool was to help decide the extent to which it is possible to adopt a self-assessment approach to learning translation, based on the diagnostic tool. The results showed that the interview technique is very productive especially since the three students showed very different behaviours. The interview protocol for the present trial was therefore prepared based on the results of trial 1.

For trial 2, four students studying at the University of Western Sydney were recruited under the same ethics application that was submitted for trial 1. I got permission from translation academic staff to speak to the students during class hour, to explain the project. I visited Arabic translation classes, where I talked to students about my project, and was able to recruit the four students who were attending the same translation class at the time. One student, namely S5, was in her second year of a Bachelor of Arts in Interpreting and Translation, while the other three students S4, S6 and S7 were enrolled in their first semester of a Masters Degree in Translation.

The tasks that the four participants were requested to perform, were the same tasks as in trial 1, with the addition of on-line translation that all four students were requested to perform during the interview. The fast translation and slow translation tasks were administered following the same procedures as for trial 1. The on-line translation was performed in the second session of trial 2, as part of the self-assessment interview. This was in accordance with the refinement of the diagnostic tool after trial 1.

As in trial 1, trial 2 was carried out in an informal classroom setting, the same setting in which it is expected to be used after the completion of the thesis. The subjects were given an Information sheet and a Consent Form each, and were asked to read them carefully and sign the Consent Form.

3.4.1 Critical cases used in trial 2

As mentioned in 3.3.1.3 the *potential* critical cases chosen for trial 2 are: (1) *passivization*, (2) *relative clause*, (3) *cross-clause ellipsis*, (4) *pronominal reference*, (5) *tense/aspect/modality*, (6) *sentence openings*, (7) and (7) *lexis*. Note that the following critical cases, *3rd person singular –s*, *possessive –s*, *copula ‘is’* and *articles* are repeated here for the sake of clarity. The working rationale of each critical case is elaborated below:

- *3rd person singular –s* (Processability Theory)

This critical case entails assessing the ability to hold a pronoun in short term memory, until the verb is produced.

- *definite article* (Campbell)

This critical case entails assessing the ability to decode an encode number and definiteness, e.g. to know that the equivalent of an Arabic generic definite noun is an indefinite English generic noun.

- *possessive –s* (Processability Theory)

This critical case entails assessing the ability to produce agreement within a noun phrase.

- *copula ‘is’* (Processability Theory)

This critical case entails assessing the ability to match Arabic nominal (verbless) sentences with English sentences that require that copula *be* be used as a main verb, e.g. *aṭ-ṭaqsu jamīl* (the weather beautiful) as *the weather is beautiful*.

- *relative clause* (Campbell 2000b: 220)

This critical case entails assessing the ability to “retain in memory information from a prior clause that is to be used in a subsequent clause”. Campbell explains that “[i]n cognitive terms, the complexity of translating Arabic relative clauses into English seems to depend primarily on remembering the noun phrase relativized on in the matrix clause and providing the correctly matched pronoun in the subordinate clause. There is,

however, a further complexity in that Arabic relative clauses are not introduced by a relative pronoun if the noun phrase relativized on is indefinite, i.e. if it is not preceded by the definite article *al-* (Campbell 2000b: 220).”

- *cross-clause ellipsis* (Campbell)

This critical case entails assessing the ability to retain in memory complex grammatical information. Campbell (2000) explains “The rationale for considering cross-clause ellipsis as a critical case is that this is the maximum span across which relatively complex grammatical information must be retained in memory” (Campbell 2000: 216).

In addition to these critical cases, as for trial 1, the study also explored the student choice of lexical items, including idioms and metaphors. These were investigated from the point of view of student ability to make choices based on the global meaning of the text rather than on sentential meaning. It also looked at the *omissions* and *additions* in student translations in order to explore the participants’ self-monitoring capacity.

The new critical cases to be explored in trial 2 were: (1) *pronominal reference*, (2) *tense/aspect/modality*, (3) *sentence openings* and (4) *passivization*.

3.4.2 Conducting the trial

As in trial 1, the four students attended the trial at different times due to their varying schedules. S4 was the first participant. He performed the fast translation and the slow. A noticeable aspect of S4’s behaviour is that he was thinking aloud while performing both translations. Although I had not used any recordings during the first session of the trial, the thinking aloud that S4 was performing resurfaced during the interview, and will be analysed in chapter 4 as part of S4’s ability for retrospection.

S6 also performed the fast translation and the slow on that same day. He told me that he wishes to become a literary translator. He also confessed having difficulties with his English and his Arabic, having left his country of origin (Egypt) many years ago.

The following week, S5 attended the trial. When I gave her the instructions about the fast translation, and the slow, she told me that she normally translates the text automatically, without the need for a draft. I still insisted that she translates the same text in slow mode, where she would be able to use a dictionary. She therefore translated the text in fast mode, followed by a slow version that was very similar to the first version. She did not perform any additional edited versions of the slow translation.

S7 was the last participant to attend the trial. He performed the fast translation and asked if he could retranslate the text at home, and return with the slow version and any edited versions the following week. I agreed because I wanted the students to feel at ease, while they performed their translations.

A full analysis of student retrospective data is provided in chapters 4, 5 and 6. In the preliminary analysis of the qualitative data of the interviews, additional themes started emerging, related to affective and cognitive issues. These were the issues of stress, self-confidence, frustration, motivation, in addition to cognitive issues such as risk behaviour, conservatism, and lack of attention.

3.4.3 Evaluation of trial 2

As for trial 1, I had kept a diary of my observations of the outcome of the trial. Nine specific issues had arisen this time, that were particularly related to my interviewing skills. I present these issues below in the same retrospective format as they appeared in my diary, hoping they can be of help to other researchers wanting to replicate the study. The reason behind using this format is to show the importance of the interviewer's skills in the self-assessment process.

- For some reason, I did not follow the plan I had used in my first trial, that is by interviewing students based on the critical cases that I had circled in different colours prior to the interview...

- The main question I need to answer at this stage is how effective was it to have a very long interview and an unstructured one, in that it did not follow the critical cases? I know part of the answer which concerns the interviewer: my unstructured interview was very time consuming and draining because I felt that I was losing control over the assessment procedure. Maybe the self-assessment interview should be concise, straight to the point, in order for it to be effective. But then if it were too structured I am sure it would not have yielded such rich data.

- I have just finished typing the translations for S5, S6 and S7. It's been such a long and full day. After typing the interviews for the past few days and the translations today, I was amazed at the wealth of data I got from the translations. It would take many hours of interviewing to be able to explore the translations in full. Obviously that's why I chose to base the interview on critical cases in the first place.

- But the critical cases alone may not be enough because each student processes the text differently: for example when typing S6's translations I was stunned at the way he reversed the order in his target sentences, something I failed to see before the interview, mainly because I was under too much pressure to collect the data. I also noticed that S6 translates in a structured way, i.e. by numbering each sentence in fast mode and using bullets in slow, something that wasn't present in the Arabic source text. I think a feedback session with all participants is going to be crucial and very informative.

- I have just been reading S4's interview and I think that the way I did the interview makes it much more difficult for me to tease out the critical cases from the other stuff. It's going to be very time consuming to do that.

- While completing the transcriptions, I started noticing that the interviewer's role was very critical, because it can affect the way students view the translation process. One major issue was when a number of students were being interviewed successively by the same interviewer, the issue of fatigue and the negative role that short term memory can

play in the process, may affect the interviewer's ability to evaluate the student's output, which would affect the interviewee's view and knowledge about his/her own mental processes and translation competence.

- If I were to think about refining the tool at this stage, that is after trial 2, I would think primarily about the effectiveness of the interview in regard to assessment because remember that the aim of the tool is to diagnose students translation difficulties and to help them learn about their mental processes, through self-reflection. I still feel that the qualitative data that I got from the translations and the interviews needs to be sorted in a systematic way so that educators are later able to replicate my study. One possible way this study can be replicated would be by performing a quantitative analysis of the same data.

- The way the interview is done at the moment is very unpredictable and very difficult to control. If the interview needs to be based on some sort of intuitive protocol, this protocol should at least follow certain guiding criteria. Perhaps the themes in chapter 4 could help me devise the instructions for educators as it will act as a summary for the whole project.

- If I were a translation teacher wanting to use the Translation Continuum as a diagnostic tool, at the beginning of the semester, to profile first year BA Interpreting and Translation and Masters in Translation students, what would I do?

Firstly I would need to check how many students I have in class – this would be the tutorial class, where students are classified according to their first language.

Secondly, I would need to have an introductory session where I introduce students to the diagnostic tool and I provide them with a reference list for important articles that will help them understand how it works.

Thirdly I would plan a translation session with all students. In this session they will be asked to translate a text twice: in fast mode followed by slow mode. Students will then be

asked to take their work home and edit it until they are satisfied with the outcome. Students are given approximately two weeks to do the editing. In the meantime, the tutor would have time to go over the fast and slow translations that were performed by the students and to prepare a plan for the interview.

The interview protocol should be based on the critical cases found in the text (note that these should cover the major sources of translation difficulty for this particular group of students, in that it will be language specific). At the end of the two weeks, the students would return the edited translations to the tutor and a one on one session with each of the students is planned. Each session should not take more than one hour during which the student translates the same text on-line while s/he discusses the translations with the tutor. Note that some students do not think they need to edit their work so those students would be ready to sit for the interview sooner than others. This would facilitate the tutor's job for they would do the interviews gradually.

Finally the unpredictability of the content of the questionnaire is important so that it would be almost impossible for students to find out from others how they performed or the sort of questions they were asked. This final note shows that there need to be some sort of unstructured parts in the interview. This I think calls for the skills of the interviewer.

Chapter FOUR

4. Student awareness of their translation competence and mental processing

4.1 Introduction

The main view embraced in this study, which spans the next three chapters, is the claim that the self-diagnostic tool can help students learn about the mental processes underpinning translation while self-assessing their translation competence. One major aspect of the self-assessment procedure is self-reflection.

This study draws from higher education research into learning where metacognitive awareness, or the knowledge of one's cognition and how to control that cognition, has been found essential in "enhancing students' higher order thinking" (Zohar 1999: 414). Brown believes that "metacognition refers to understanding of knowledge, an understanding that can be reflected in either effective use or overt description of the knowledge in question" (Brown 1987: 65). From a translation perspective, metacognitive evaluation has been used as an effective method to teach translation students to self-evaluate their learning (Choi 2006: 277).

This study differs from other studies in that it considers student metacognitive awareness of their experience as translation learners, through self-diagnostic assessment i.e. it explores all what students exhibit about awareness of their cognitive system. From a practical point of view, the identification of what students know about their translation competence and their mental processes, in addition to identifying the psycholinguistic and cognitive traits behind student performance, rests on the principles of students' active participation in the learning process (Zohar 1999). It is therefore believed that by probing students' knowledge about their translation competence and mental processes we can be

on the way to understanding the difficulties behind their behaviour and helping them to gain autonomy.

Student interviews have been analysed in terms of students' awareness of those attributes, with specific focus on critical cases. These are believed to assist in drawing students' attention to particular translation difficulties and play a basic role in the self-diagnostic tool. A number of themes have emerged from the data of the interviews that were found to express students' thoughts about their translation competence and their mental processes. These themes were classified into clusters for ease of analysis. Those clusters are: (1) Student awareness of their translation competence and mental processes; (2) Source text comprehension and (3) Cognitive and affective factors.

The present chapter aims to present some of the themes that emerged from the data which exhibit student awareness of their translation competence and of their mental processes. In chapter 5, I present some of the themes which exhibit student comprehension of the source text; and in chapter 6, I examine the themes that represent affective and cognitive factors revealed by students and how these factors reflect on their performance. Through these chapters, I aim to show the importance of the self-diagnostic tool in starting point towards self-assessment.

4.2 Retrospection

Overview

I have chosen to start the analysis of student data by examining student retrospections, for it is through the analysis of student retrospective data that the other themes, in this chapter and in the following two chapters, have emerged. One example of a translator's retrospective account on their work is William Weaver (1990, 2002). Weaver discusses the problems he encounters, how he reflects on them, and how he manages to solve them, in an attempt to "make visible an elusive process... I have tried to make conscious and logical something that is, most of the time, unconscious, instinctive" (Weaver 1989: 117).

Retrospection gives the translator and the researcher insight into the mental processes underlying the translation task. Recent research on the use of the technique of retrospection in translation studies (Hansen 2005), suggests that in retrospection “it is not only spontaneous unmodified thoughts about the actual process that are verbalized, but also memories, reflections, justifications, explanations, emotions and experiences” (Hansen 2005: 511). There are also interesting accounts from psycholinguistic research into second language self-monitoring and self-editing (Kormos 1999) where retrospection is suggested as an effective method that helps determine the cause of covert errors that speakers do (Kormos 1999: 320). From a translation pedagogy perspective, the technique of retrospection has been found useful in helping students develop metacognitive evaluation skills, where translation learners are “encouraged to think about ... problems by reflecting upon themselves through self-evaluation (Choi 2006: 277).

In examining the retrospection of the participants throughout the interviews, I found that each of the seven students seem to have one recurrent theme running throughout their reflections that has overridden the other themes. The analysis also has shown that the participants varied in their ability to reflect on their translation, or to verbalise their thoughts during the on-line translation. Moreover, students’ retrospective data indicated variation in the degree of insight they had on their performance. This variation involved two major elements: (1) the object(s) of students’ verbalisations and (2) the type of reflections students have used in their reflective comments. Students were found to focus mostly on: language, e.g. grammar or lexis; stylistics, e.g. translation of poetry; cognition and affect, e.g. stress; and psycholinguistics, e.g. L2 processing and speed of processing.

In the extracts below, I focus my analysis of student retrospective data based on those findings. Note that in the extracts, the interviewer’s utterances have been omitted for the sake of clarity, except where they provide essential context. The full transcripts are in Appendices C and D.

The analyses of the individual participant data are as follows:

Participant S1

A noticeable aspect of S1's interview data is that her retrospection was largely influenced by the interviewer's questions; certain terms used by the interviewer seem to have triggered a particular response from S1 who has used those terms in constructing her reflective comments.

Two recurrent themes were found in S1's retrospection: the first was S1 seeking evaluation of her translations; S1 was constantly asking for her translation to be evaluated although she knew she was just a participant in the trial and her translations were not meant to be assessed as part of her coursework. In extract 4.1 (114), she tries to get a general evaluation of her translation by focusing her question on her mistakes, and towards the end of the interview, in 254, she reformulates the same question as in 114, this time focusing on assessment. In 178, 242 and 244 she is seeking approval of her translations.

114S1 what you think? I have many mistakes?

178S1 eh so what do you think?

242S1 eh . because *šabaka maṭrūḥa* deserted net (long pause) but here *šabaka maṭrūḥa lā taṣṭad illā mā la naʿa fihi* . it's deserted net . it won't fish. except what is nothing . what is left out . yeh . that's what I meant . did you like it?

244S1 is it right?

254S1 so in general how can you assess me for this translation?

Extract 4.1

The second focus in S1's retrospection was the word for word technique she had used in her translation and which she was defending throughout the interview. In extract 4.2, she explains why she had decided to translate the text, word for word, and in extract 4.3 (186) an example of her word for word translation. Note how S1 keeps repeating the segments, in Arabic, then in English, before finally evaluating her translation: "I think this one is all right". However, the last fragment of her speech, in 186, that comes after the long pause, shows that although she had given herself a positive evaluation, she could still be unsure about her translation. More analysis is needed in order to determine whether a possible link exists between S1's need for expert evaluation in the example above and the uncertainty in her self-evaluation of her translation in the present one.

130S1 it's just like when you're translating some, holy script, you can't change anything . you have to be strict eh eh to the register . you can't change any one word or letter . so in the poem I thought is as well . you can't . yeh

Extract 4.2

186S1 *taqtulūnahu . fa-mā huwa ṣadīqukum ḥattā taṭlubūh wa-ladaikum waqtun taqtulūnahu?* . so who . is .. *fa- mā huwa ṣadīqukum* (long pause) and who is your friend that you call him and with your time you kill him. .. *fa-mā huwa ṣadīqukum ḥattā taṭlubūh wa-ladaikum waqtun taqtulūnahu* (long pause) yeh . and who is your friend that you call him . yeh this is all right . yeh I think this one is all right (long pause) who is your friend

Extract 4.3

Participant S2

S2's main focus throughout her retrospection was on the importance of pragmatics in conveying the message of the source text in the most accurate manner. Her retrospection included issues such as word order variation between Arabic and English, and its effect on pragmatics, and the lexical choices which must convey the pragmatic value of the Arabic text, as S2 explains in extract 4.4 (86).

86S2 ah . no reason . I just thought that conveys the meaning .. so there was no need to add . I wasn't adding for the sake of eh adding or just making (long pause) *enno fassér kil šī la'* (to explain everything, no) I was doing it in order to convey the same meaning . *lahatta tehmul* (so that it carries) the right meaning .. *mā fiyyé esta'mil kelmé wehdé w- ūl lézim ta'té l-* (I cannot use a single word and expect it to convey the) message . in most cases one word wasn't enough to cover.

87B OK . so your main concern was to convey the same meaning as accurately as possible?

88S2 yeh *w-izā fī* (and if there are) long sentences that's not common in English *bkūn mit'athrā bi-ttar'a l-arabiyyé* (it would be because I was influenced by Arabic style)

Extract 4.4

In extract 4.5, still within the same focus, pragmatics and accuracy, S2's reflective comments revolve around the issue of processing in fast mode, as opposed to slow. In this segment she explains how in fast mode she was translating "line by line, section by section", but how in slow mode she had already read the text and knew what it was about so she was able to concentrate on the pragmatics (Campbell and Wakim 2007: 10).

22S2 *el-muhimm* (what's important is that) *awwal marra tarjamet šatr šatr* (the first time I translated line by line), not even . *ma'ta' ma'ta'* . *bas heidike kint* . *'rīt kil šī* . *w-kint am tarjim* (section by section, but the other one I had read the whole text and I was translating) pragmatically . *šu fhemt kint am tarjim* . *la'anno izā ilt* (whatever I was understanding I was translating it, because if I say) and the heart find its (long pause) in the small things therefore it gets alive and fresh . *yimkin mā tkūn da'ī'a* (it might not be accurate) ..

Extract 4.5

In addition to her ability to discuss her translations with confidence, S2 was also able to express the motivations behind the choices she had made at various levels, i.e. from the level of the word, to that of word order and information structure, all in view of conveying the message of the source text in a pragmatically correct way.

Her retrospection, e.g. above, in extract 4.4 (88) goes as far as to explain the reasons behind possible errors in word order she might sometimes make.

Participant S3

Contrary to S2 who has shown overt metalinguistic knowledge in discussing her translation problems, from a textual and pragmatic perspective, S3 has made very little comments, resorting mainly to non-verbal communication, or to simple replies such as “I'm not sure and “I don't know” (extract 4.6 (168)).

The few instances where S3 has commented on his translations was when he mentions the gaps and problems he has with his English, and how confused he gets when he has to decide on the use of the –s, especially at the end of verbs, e.g. in 8, 162, 164 and 166 below. Note that S3 focuses on the micro level analysis of the text, at the morpheme and word level. Besides acknowledging the gaps in his grammar, in 94, S3 also mentions noticing his errors when he has ample time to reflect on his translation, e.g. in slow mode.

5B OK .. in the first sentence in the first version you wrote *you plant a love* .
in the second version you replaced it with *with love* and in the edited version?

6S3 *with love*

7B why do you think you've chosen *a love* in the first translation?

8S3 (long pause) maybe it's wrong grammar .. *'indī* (I have) problem *bil* (with)
grammar

161B (long pause) you put a 3rd person singular *-s* then you cross it out .. here
also you put the *-s* then you cross it out

162S3 *é 'indī* (yes I have) problem sometimes I think some words doesn't take *-s*
.. so I take them off.

163B OK

164S3 *'indi* problem

165B problem *bil* (with the) 3rd person singular *-s*? *bil* (with the) pronoun *it*?

166S3 *bil* (with the) verb *anā 'indi . fī* (there are) verbs I think they don't take
the *s*

167B why you think?

168S3 I don't know

169B when *it* is the subject?

170S3 *é . é . ṣaḥ* (yes, yes, true)!

94S3 *yimkin anā mā fakkart* (maybe I didn't think of the word) *except fī awwal
marra fa-stakdamt* (in the first translation so I used) *accept fa-ḡayyarta* (so I've
changed it) *except make the soul deeper . fa-yom ken 'indi wa't aktar fakkart bi* (so
when I had more time I thought about) *except*

Extract 4.6

These self-diagnostic statements, unfortunately, S3 could not further elaborate on, for he was mainly resorting to non-verbal communication, in the form of smiling, perhaps as a reflection of his inability to evaluate his translation.

Participant S4

S4 may be considered as a special case, for although he seemed to focus on his lexical choices, his reflections encompassed various aspects of his translations, that seemed to revolve around his learning experience; S4 is interested in evaluating his translations, in checking how other students have translated the same text and how they compare to him, and how his translation compares to the original English version.

Along his interest in evaluating his translation, S4 also talks about the problems he encounters, how he attempts to solve them, and tries to reflect on the reasons behind these problems (Tirkkonen-Condit and Laukkanen 1996, Weaver 1990, 2002). A sample of this sequence of reflections is presented in extract 4.7 below. The sequence consists of seven steps that S4 seem to have followed in his retrospection. It can be summarised as follows: (1) in 156, S4 acknowledges that a particular structure was difficult to translate; (2) in 162, he reflects over the translation problem one more time; he discovers the problem in 166, 168 and 170; in 172, he tries to come up with a reason for the error; in 174, he still doesn't know the reason, then in 176, he relates the error to stress; in 192 he reasserts that he is highly competent in Arabic so he shouldn't have made this error; he congratulates himself for discovering the error by himself in 204, and finally in 206 he reminds himself and the interviewer that the real cause for the error was the stress he is experiencing from his current studies. Note that the full extract can be found in Appendix D, S4: 156-208.

Fast: *So, what is your friend xx ~~to~~ who you need and then you have time to kill him?*

Slow: *So, what is your friend so that you ask for ~~him~~ them and then you have time to kill them?*

Edited Slow: *what is your friend so that you ~~ask for need~~ ask for them and then have time to kill them?*

On-line translation: *they are not your friend, so th no no sorry eh eh..OK. what what is your friend so that. you. ask for them.or need them, and then you have time to kill them..*

156S4 this one gave me it gave me headache as well because eh

162S4 (reflects) (long pause) maybe maybe he means *famā huwa ṣadīqukum ḥattā taṭlubūnahū wa-ladaikum waqt* . but .. I'm not sure I .. but . but I

166S4 oh . sooo . OK OOOK OOOOK I I I

168S4 yeh yeh yeh yeh yeh yeh

170S4 yeh yeh yeh OK oh oh oh oh oh oh oh

172S4 OK no no . OK . oh I I related the second part of this sentence to the first part .. but here *wa-ladaikum waqt taqtulūnahū* . *you have time to spend or to waste* . here *and you have time to waste*

174S4 yeh yeh so OK it says I I don't know why when I

176S4 it's it's not ambiguous because OK because I'm stressed from the course . I'm doing Masters of Translation and my mind is not . is not eh is not eh clear . eh hh like eh because I'm stressed a lot . so

178S4 yeh yeh yeh I think because I had shower before I came so my mind is refresh now

192S4 (making the correction) but I shouldn't have . I shouldn't have made this mistake because I'm very good at Arabic . especially Arabic grammar

204S4 but anyway I found (laughs) I discovered by myself

206S4 yeh yeh yeh anyway but because I. as I told you .. I'm stressed because of the course (incomprehensible speech) that's why

Extract 4.7

The various reflective comments S4 has managed to pull together into this retrospection could be thought of as a micro learning experience that encompasses student translation competence, linguistic competence, affect and self-assessment, among others. I have added S4's translations in fast, slow, edited slow and on-line to the extract in extract 4.7 above for the sake of clarity.

Participant S5

S5's main focus was the comprehension of the source text and the readership of the target text. The comments S5 makes in extracts 4.8 and 4.9 reveal her comprehension of the text at discourse level. In extract 4.10, we get a sense of the importance she gives to the readership of the target text, in making her decisions. However, a close examination of S5's comments in 4.11 show that behind those comments could lie a sense of risk avoidance and of prudence in making decisions (Campbell 1998: 109-110). We shall return to this issue in later sections of the present chapter, and the next two chapters.

90S5 it took me a while . when I first read the text and I was translating ..
because I don't read the text all of it . and then translate it . as I'm reading . I
translate so when I first read it . it took me a few seconds to actually eh get the
meaning of the sentence because eh it says *enno* (that) *tlubūh* then *taqtulūh enno*
(now) it doesn't make sense to call someone then kill them

Extract 4.8

103B because if you read the sentence that follows *wa-ladaikum sā'āt taḥyūnahā*
so it links with *waqt taqtulūnahū*

104S5 yeh . and even before all reading that . *enno* (xx) the whole text talks about friendship and how like . the the the friends should blend together and this and that

Extract 4.9

118S5 no . I like . but to be honest . at that time I couldn't remember what *jazr* and *madd* meant .

120S5 in English . and then even when I did the slow translation . and I looked it up . eh . it felt . you'd explain it more because I don't know maybe not all of people understand all metaphors or something like that

Extract 4.10

188S5 (silence) *make friendship eh . an aim to touch the soul*

190S5 yeh . and beside if you want to say here *do not make friendship this . but eh an aim to touch the soul* . so you gotta have something there

192S5 yeh . yes .. *la'anno* (because) I thought about it *la'anno* (because) I was trying to translate because I thought if . you got . you gotta put a word there!

194S5 and you don't have but to put a word .

196S5 yeh . and what happens if if I pick the wrong word it might change the entire meaning

Extract 4.11

Participant S6

At first glance, S6's retrospective data seems to indicate his main focus was on the importance of preserving the meaning intended by the writer of the original text. A closer examination of S6's retrospection however, reveals a sense of translation difficulty and of frustration, that underlies S6's comments. In extract 4.12 (232 and 234), he explains what needs to be done in order to get a good translation, but fails to illustrate his ideas with examples from his own translations. Whenever S6 tries to give an example, he tends to get stuck as in 290 and 464.

232S6 this thing is eh . this sentence is eh . you have to play around with the words and structure . because you can't translate word to word . it doesn't give the meaning . in the Arabic language

233B uhm

234S6 but you have to eh eh abstract the meaning and what's the writer who wants to say and just put the meaning . not translate word by word fa (so) if I try translate word by word probably I stuck and I can't find any equivalent for the words like *yūlad wa-yataqāsam* you know . which . I I translated in the fast one

290S6 eh . I don't know too! you know I try to . I try to just understand the meaning . if this is the meaning he wants to say or not . probably.

464S6 yeh what other way can I say . you know

Extract 4.12

The technique S6 seems to be using in preserving the meaning intended by the writer of the original text is achieved through a paraphrase of the Arabic text that he then translates word for word into English. One particular comment in extract 4.13, below, reveals possible frustration due to the difficulties he has in the process, his inability to cope with the whole process because of the gaps in his L2 and possibly his L1.

486S6 cast net . all right dictionary '*arabi zibāla*

Extract 4.13

Note S6's comments in extract 4.14, particularly in 116 and 134, where beneath his concern for "translating the meaning" may lie S6's inability to match the lexical items with their English counterparts, which can be gleaned from his comment in extract 4.12, (234) above.

116S6 *wa-huwa mā'idatukum wa-madfa'atikum* of course here . you don't want stuck with the literary meaning of translation . I can't translate *mā'idatukum* as *a table* or *madfa'atikum* as *a chimney* or . *heater* . you know it doesn't give real meaning what the writer wants to convey . you know . *wa-huwa mā'idatukum wa-madfa'atikum* I think the original one what I said I said . eh . probably what I said . this is the literary meaning *and it is your table and heater* . that is totally wrong

134S6 that's right I changed to the real meaning that's wants the writer to convey you know . without using *hungry* for example . because if I write *hungry* it's not the one he mention . you know he wants to know . you know but in the .

135B in the fast one

136S6 in the fast one . *so that you come hungry and demand rest* (laughs) no probably I translate it literally *hungry* coz that was wrong it's not right

Extract 4.14

Participant S7

Finally in analysing the retrospective data from S7, I found that although he had reflected on various aspects of the translation process, as S4 had also done, S7's reflections seem to centre on the translator's self-concept, as in extract 4.15, (148, 304 and 344), thus

taking away from the attention S7 needed in order for him to focus on the translation process and on the interview process.

148S7 OK and and as you notice eh eh like I can be one day, Gibran khalil Gibran translator because you know what when you're writer it's is like I am a poet but he's a writer but what I mean when you translate you need to translate it good so it sound like like Gibran Khalil Gibran, you know, you have to be eh eh faithful, and I think this is beautifully done

149B you think the fast one is beautifully done

150S7 yeh, yeh, sure it's beautifully done!. did you understand what I'm saying?

304S7 *bté'te'dé yauman mā bšīr mtarjem awé* (you think I'll become a famous translator one day)?

344S7 and actually you know one thing too, I had to, really like let you know, I feel, since I have improved so much, from first to now, I think what I'm now is even better than the slow or fast why? because I'm getting more practice, I'm practicing more, see, I'm trying now to get better so I can be a good interpreter

Extract 4.15

Nevertheless, S7's retrospection shows, at times, that he indeed possesses overt metalinguistic knowledge, but that this knowledge is affected by his concern with his self-image and his lack of attention to the task; for example, in extract 4.16, S7 comments on the importance of understanding how famous poets and writers use particular lexical items (Boase-Beier 2006: 104).

212S7 you know and I think that that what many people fall in, by not understanding what the author is saying and that's why this is hard because you know Khalil Gibran is not anyone, you know he is very smart, he's very articulate, more than us of course, and so when he write that, some people think oh you know he's not, you know he meant it's easy but it's not because there is *aj-jabal* and there is *as-sahl*

Extract 4.16

Summary

To summarise the above, student retrospective data was examined for student ability for retrospection and for the quality of their reflections. It was found that even though on the surface students' main focus was issues such as style, pragmatics, meaning, the readership of the target text, and linguistic competence, these issues were covering much deeper issues that some of the participants seemed to be struggling with. These deeper issues were: gaps in their second language, and in their first language comprehension problems, risk avoidance, stress, frustration, and translation difficulty. Probing student knowledge about their translation competence and mental processes has helped unveil those cognitive and psycholinguistic traits that students had regarded as important throughout their retrospections. These are explored in more detail in the rest of the sections of the present chapter, and in chapters 5 and 6.

4.3 Monitoring capacity

Overview

As previously mentioned in Chapters 2 and 3, the monitoring component of Campbell's model of translation competence is the least explored among the other two components, *Disposition* and *Textual competence*. In this section I present a brief review of the

literature on self-monitoring and self-repair in the second language. This review aims at relating the work done on monitoring in the second language with Campbell's monitoring competence, in an attempt at incorporating psycholinguistic aspects of self-monitoring from second language acquisition research, into translation. The works I draw upon in this regard are from second language acquisition research and psycholinguistics specifically Kormos (1999) and Levelt (1989), and van Hest (1996b) and Brédard (1991), in addition to work on monitoring from Translation Studies.

Monitoring capacity refers to the ability to *repair* one's output (Kormos 1999, Levelt 1989). There are three possible cases where this *repair* is likely to happen: (1) before the translation is written or spoken; (2) during the writing or speech processes and/or (3) after the translator has produced the translation. These stages have been referred to in translation as mental rehearsal, correction and revision respectively (Campbell 1998, Krings 2001).

The capacity to monitor one's translation has been investigated from different perspectives: (1) by examining student translations in order to find out how students self-edit their translations and the cognitive drivers behind their choices, in an attempt to draw a profile of their monitoring competence (Campbell 1998, 2000); (2) through the study of translator verbal protocols, translation process researchers are able to draw conclusions on the way translators monitor their translation (Krings 2001, Tirkkonen-Condit 2005); and in psycholinguistic studies (Levelt 1989) and second language acquisition research (Kormos 1999, van-Hest 1996b), where researchers have looked specifically at the types of *self-repairs* learners make, in order to draw conclusions about their self-monitoring capacity.

One major element these studies have in common, in the monitoring and self-editing process, is the notion of *consciousness, attention and noticing*: learners notice that something is not right and attend to the problem (Krings 2001, Kormos 1999, Levelt 1989). In some cases however they may detect a problem but decide not to repair it on the spot. These *covert repairs* "where [they] notice the error prior to production and repair it

prior to production or decide not to repair it” are difficult for researchers to detect (Kormos 1999). One effective method of investigation is through retrospection (Kormos 1999: 320).

In translation studies, the study of monitoring and self-repair has been shown to help explore the development of automaticity in translation (Tirkkonen-Condit 1996). One important element of the Translation Continuum is in fact attention and automaticity (Campbell and Wakim 2007:10). In Campbell et.al (2009) attention and automaticity were investigated in the study of sentence openings, in three different modes, but were not thoroughly explored in relation to student self-editing or monitoring capacity.

Therefore, the analysis of student retrospection and translation data in the present study can help shed light on student monitoring capacity, in relation to their awareness of their own competence, and of their mental processes, in various modes along the Translation Continuum, i.e. slow, fast, edited slow, and in some cases, the on-line translation performed during the interview.

This section examines student awareness of their monitoring capacity in those modes with special focus on (1) student awareness of their self-monitoring capacity during the whole process, (2) awareness of their self-editing and self-revision capacity, i.e. how they evaluate their corrections, or choices and (3) their individual responses to *pushed corrections* and to *pushed reflection*. The terms *pushed corrections* and *pushed reflection* as used in this study are analogous to the term *pushed output* that is used in second language research to refer to “[i]nstances where corrections or rephrasings are elicited by the L2 learner’s interlocutor” (Kormos 1999: 315). The notion of *pushed output* has been found to trigger different behaviours among learners, and has been included in this study as *pushed corrections* and to *pushed reflection* as part of the interview.

Student retrospective data in regard to their monitoring capacity has shown a general tendency among students not to notice some of their errors during the slow translation and the edited slow phase. The interviewer tried to draw students’ attention to some of

their errors, in an attempt to trigger a correction. In some cases, it was not until they were asked to translate on-line that some of the students noticed their errors, as we shall see in some of the examples below.

The main question this section tries to answer is how much awareness do students show of their monitoring capacity?

The analyses of the individual participant data are as follows:

Participant S1

S1's retrospective data showed a lack of metalinguistic knowledge of her monitoring capacity. As mentioned previously in section 4.2, S1 does not reflect on how she translates, revises and edits her translations, except when she talks about translating poetry and the translation technique one ought to use. Remember that S1 had only performed a fast translation, that she had revised and made some corrections, without reference to the source text. Her translations in fast and edited fast modes were almost identical, except for minor corrections of some grammatical errors as in extract 4.20 (16) below.

The most prominent feature of S1's monitoring, that she seemed aware of, was noticing the omitted *3rd person singular –s* that she had failed to correct at home (16). In 26, she comments that failing to correct this error was out of *unawareness*. Omission of “non meaningful forms” such as the *3rd person singular –s* is not uncommon in L2 learners' processes when what is being processed requires a lot of attention (Kormos 1999: 326). Therefore, one could argue that the cognitive load in fast mode, coupled with the absence of the source text in slow mode, may have prevented S1 from noticing her errors.

However S1 had attempted to translate those same structures during the interview and had failed. Therefore it is possible that she may have problems with the production of this particular lexical morpheme. Research in second language acquisition has shown that

noticing the gap in one's language, e.g. *3rd person singular –s* can trigger acquisition of this particular structure (Kormos 1999: 314).

16S1 no I have put it can you see? I realized like when I went home before .
after the translating . I went home and looked at it . I thought .oh no! there some
mistakes here!

17B and there is another one with a *3rd* person singular –s . line 17 *it only
become*

18S1 *it only become* . line 17 (searching)

19B eh *because every thought in friendship* .

20S1 yeh . because you come to him . no? because every thought in friendship
and every wish and every desire . it only becomes .. borned

21B so you've forgotten the –s

22S1 yeh . I forgot it . we should have this ..

23B yes it means that you understand the concept of *3rd person singular –s* but
you failed to produce it in this particular case ..

24S1 yeh . I do know ..

25B you've acquired it but omitted it in your translation (I use SLA
terminology because I am aware that S1 is enrolled in an SLA unit).

26S1 yeh . out of unaware . unawareness!

Extract 4.20

In section 4.2, I showed that the object of S1's retrospection was to preserve the poetic style of the source text, through word for word translation. In extract 4.21 (132) below, an example that shows that her monitoring for poetic style is word focused, as she comments on the reason behind her editing of the relative pronoun. This also reveals an underlying gap in her English textual competence, for what S1 would have been trying to

do, in this instance, was *repairing* her translation for good language) but the transcoding technique she uses in this respect is inappropriate. Note that Brédard's definition of *repair for good language* refers to a situation when the speakers replaced a term or an expression which was correct but either did not fit canonical good French or was not well suited to the social situation (Brédard 1991: 127).

130S1 it's just like when you're translating some, holy script, you can't change anything . you have to be strict eh eh to the register . you can't change any one word or letter . so in the poem I thought is as well . you can't . yeh
131B OK . so the second one here *he is your garden of affection*
132S1 *you grow it you grow it with love* yeh . because it says here *innahu ḥaqlakum allatī tazra'ūnahu bi-l-maḥabba .. He is your garden of affection you grow it with love* . OK? *allatī tazra'ūnahu*.. we should have put *that*

Extract 4.21

There were also instances where S1 had noticed something was missing, as she was reading her translation or retranslating the text during the interview. For example, in extract 4.22, in 258, she notices the need for an adverb and in 268 for a cohesive device.

258S1 *wa-matā yakūn ṣāmitan lā tatawaqqaf qulūbukum 'an l-iṣṣā' ilā qalbibī.. and when* (long pause) (she realizes that she had omitted *when*)
268S1 *falahu huwa an yamla' ḥājatakum lā farāḡakum .. and he .. and he is to fulfill . and he's the one* it should be
269B so you've added the connective *and* this time
270S1 yes . yeh . yeh *and he's the one* . it should be ..

Extract 4.22

Throughout the interview, I have tried to draw S1's attention to some of her errors to get a *pushed correction*, but my attempt had failed, as in the translation of the metaphor *waladaikum waqtun taqtulūnahu* in extract 4.23 (183-195): note how S1 translates the sentence in question on-line, failing to notice the error; she then evaluates her retranslation, in 186. Even though I had explained to her the metaphor, she is still trying to grasp the meaning as her comment in 194 reveals. Perhaps it is a matter of comprehending the source text, for in her question, she is trying to relate the pronoun suffix *-hu* on the verb *taqtulūnahu* (to kill him) to its antecedent. Further detailed analysis of this example is provided in section 4.7.

183B eh this one

184S1 you kill him?

185B can you read the Arabic just to see (long pause) it's on the next page

186S1 *taqtulūnahu . fa-mā huwa ṣadīqukum ḥattā taṭlubūh waladaikum waqtun taqtulūnahu?* . so who . is .. *fa- mā huwa ṣadīqukum* (long pause) and who is your friend that you call him and with your time you kill him. .. *fa-mā huwa ṣadīqukum ḥattā taṭlubūh waladaikum waqtun taqtulūnahu* (long pause) yeh . and who is your friend that you call him . yeh this is all right . yeh I think this one is all right (long pause) who is your friend

187B *taqtulūnahu*. X did the same thing . *hu* in *taqtulūnahu* refers to *waqt* . not to *ṣadīq*

188S1 ah .. mhm (long pause) so

189B *him* here refers to *friend* while it should refer to *time*

190S1 ah OK

191B you get it? it is a bit ambiguous

192S1 yeh it is totally ambiguous .. that's why it's a little bit hard to figure out
 (long pause)
 193B (it's as if you killed your friend.we both laugh)
 194S OK (long pause) *halla'* you mean *taqtulūnahu l-il-waqt!*
 195B yes . like when you say you have time to kill

Extract 4.23

Participant S2

S2's retrospective data revealed awareness of her monitoring capacity from different perspectives: in respect to text type and processing speed, distinguishing between a translation problem and a second language competence problem, between literal translation and word for word translation, and in explaining the motivation behind her lexical choices and her *covert repairs*. In extract 4.24, S2 seems aware that her acquaintance with a particular text type allows her to process her translation with more speed, and to perform less editing.

60S2 challenging because it was talking about pragmatic meaning .. *kénit maktūbé bi- ṭarī'it naṭr aktar mā hiyyé . law 'aṭaytiné ṣī lal-centrelink*
 62S2 yeh *mā kint* (long pause) *kint šift* specialised terms *w-bektebun w-kaḷaṣ . bas heidé*
 there's a message going through . you have to get it

Extract 4.24

In extract 4.25, she also shows awareness that, when working under time pressure, she tends to resort to a literal rendition of the source text, that she manages to edit in slow mode, after having already read the text and has more time to reflect.

22S2 *el-muhimm* (what's important is that) *awwal marra tarjamet šatr šatr* (the first time I translated line by line), not even . *ma'ta' ma'ta'* . *bas heidike kint* . *'rīt kil šī* . *w-kint am tarjim*

(section by section, but the other one I had read the whole text and I was translating) pragmatically . *šu fhemt kint am tarjim* . *la'anno izā ilt* (whatever I was understanding I was translating it, because if I say) and the heart find its (long pause) in the small things therefore it gets alive and fresh . *yimkin mā tkūn da'ī'a* (it might not be accurate) ..

Extract 4.25

S2's retrospection, in extract 4.26 (26), also reveals she is able to differentiate between a translation problem, i.e. a problem pertaining to the translation process, such as transcoding, and a linguistic problem, that relates to her competence in English (Campbell 1991: 340). Here S2 was unable to translate the segment in question even though she had time to reflect. She relates this incident to her L2 competence.

25B mhm . when you did the editing (long pause) so you went back to your first

26S2 *haidé* (this one) . I'm still . until now I'm not very sure (long pause) of it .. yene what (long pause) to say in English (long pause) you know .. it doesn't have anything to do with translation (long pause) *izā anā 'am illik bil* (if I'm saying to you in) English I'm gonna plant something . I don't know if I should say I'm gonna plant it with love [B uhm]or I'm gonna plant..this garden (long pause) I don't know .. I wasn't sure of it.

Extract 4.26

She reveals the reasons behind some of her *covert repairs* such as in extract 4.27 (50) below, where she notices an error but decides to leave it till later, because she was unable to correct it on the spot. *Covert repairs* are not easy to detect except through retrospection (Kormos 1999: 320). S2's ability to reflect on her translations in retrospect has helped in this regard.

50S2 mission .. *hiyyé kénit* .. *bitténé mā ḥatteit* (it was in the other one, I didn't put) *mission?* *wa-qad quḍiyat* .. in a way, *kent raḥ ḥoṭ* (I was going to put) *your established mission* .. in a way . *bass rje't elt* (but then I said to myself) *mission ktīr kbīr 'alaya* (is too much for this) .. *rje't elt la'* (then I said no) *mission* is not the right word . I'll come back to it .. *ba'dén ḡayyarta kellā la'an metl mā eltellik* (then I changed it altogether because as I told you) pragmatically . *ye'ne* (I mean)

Extract 4.27

If we try to examine the psycholinguistic mechanisms behind some of her editing, we find, for example, that since S2's main concern was to render the pragmatic meaning of the original into an accurate equivalent, the repairs she has made are at the level of the sentence and of the information structure (Kormos 1999: 317). The aim of those repairs was to achieve a more appropriate, accurate message, as shown in extract 4.28 below:

69B OK here in the first version you put When you go away from your friend don't be upset . then Do not be upset when get away from your friend . you did it the other way around . baden in the third one Do not be upset when you get away

70S2 *haidé lé' aita a'wa* starting the sentence with 'Do not be upset' is stronger!

71B which one?

72S2 because as I told you in all those '*am yéd'é la-šī*' there is a message coming through .. the message comes first because the writer '*am yéd'é la-šī*' is calling for something!

73B ah so you put the message first

74S2 message first *ba'dén* (after the)

75B OK

76S2 *métl métl* (like) when we talk in English we usually say water is essential because blah blah blah . in Arabic we do it the other way around .. people got used to water . because water is essential (long pause)

Extract 4.28

As regards her editing of lexical items, S2 had recourse to a *pragmatic appropriacy repair* (Kormos 1999: 320), when in extract 4.29 (36 and 38) she explains why the word *maḥabba* which she had translated in fast as *love* should in fact be rendered as *friendship love*, because the whole text revolves around friendship. The choice she makes in slow translation is dictated by her further analysis of the expression, a type of componential analysis, that S2 has done, which results in choosing to combine *love* and *friendship*, into the compound *friendship love*.

35B OK OK the other version in slow translation and the other edited versions you've replaced *love* with *friendship love* . can you think of the reason behind your decision to use friendship love instead?

36S2 *la'anno hénné éylin* (because it says) *maḥabba w-anā mā fiyyé* (and I can't) (long pause) love *šī* (is something) *w* (and)-friendship (long pause) I had.. *ye'ne* to *ejma'*
 (I mean I had to combine)between them (long pause)
 37B *la'anno bil-'arabi ġeir šī 'an l-inglīzī* (because in Arabic it's different than in English)?
 38S2 exactly . I can't just say *love* .. it's all about friendship *w-anā ijī ūl*
 love *kazā kazā* (this and that) . *ba'a* (so) I had to put (long pause) *friendship love* ..
 you love your friend but you love a *friendship love* ..

Extract 4.29

Participant S3

S3 was the least of the three students to reflect on his monitoring capacity as he tends to prefer to communicate non-verbally most of the time, smiling every time he senses something doesn't sound right in his translations. He therefore did not seem to exhibit awareness of the way he was translating, at least not through his retrospection. He did however comment on the relationship between working under time pressure and having time to reflect on some of his errors.

In extract 4.30, for example he explains how in fast mode, he failed to produce the appropriate message as in the source text, and made the changes later in the slow translation and edited slow. This type of *inappropriate information repair* concerns errors that occur “in the conceptualizer where the information structure is planned” (Kormos 1999: 320, Levelt 1989:158) . In this case S3 had produced an inappropriate translation by conceptualising the mountain as growing, rather than the climber as climbing the mountain.

16S3 *hon ʃallaḥta anā ǧayyartā* (yeh, yes, I've corrected it here, I changed it)
..(searching) *as the mountain towards a climber*

17B it seems to be easier more obvious for him .. OK so in the first translation
as growing mountain

18S3 *fakkart innu-l* (I thought that the) -mountain growing (long pause)

Extract 4.30

Working in fast mode also seems to have affected S3's attention to the orthography as 94
below illustrates:

94S3 *yimkin anā mā fakkart* (maybe I didn't think of the word) *except fī awwal
marra fa-stakdamt* (in the first translation so I used) *accept fa-ǧayyarta* (so I've
changed it) *except make the soul deeper* . *fa-yom ken 'indi wa't aktar fakkart bi* (so
when I had more time I thought about) *except*

Extract 4.31

However not all orthographic errors are the result of S3 working under time pressure in
fast mode. For if we were to examine the psycholinguistic mechanisms behind the editing
S3 performs in slow mode and edited slow, we find that errors such as *its*, where an
apostrophe is missing, are not exactly orthographic, but are deeply rooted in the gaps that
S3 has in his L2 grammar.

The corrections of these errors that S3 has made in the fast, slow and edited slow modes
were *lexical repairs* at the grammatical level, more specifically at the level of the

grammatical morpheme and were based on micro level analysis of the text rather than on text level. S3 says being confused about the use of the –s especially where there is a verb.

In extracts 4.32, and 4.33, we have two examples that reveal S3's errors and the confusion surrounding the use of grammatical morphemes as well as his inability to edit his errors. Note the similarities in S3's replies in 30 and 46. Clearly one can deduct from these examples that S3 may have not yet automatised the production of the grammatical morphemes such as 3rd person singular –s and possessive –s (Håkansson 2005: 143).

27B OK there's also that one. *Because the love that you would <not> ~~know~~ know its secret, its not love, but its <like> a net just fish whatever it needs ..*
28S3 (laughs) *ğayyartā hon katabtā* (I changed it here, I wrote) but *its like thrown net just catch whatever is beneficiary ..*
29B OK did you think at all about having the verb catches rather than catch?
30S3 (long pause) *bass istakdamt is*
31B yeh it is like a growing net..why do you think you kept it like this?
32S3 (long pause) maybe because . *la'annī stakdamt el- s hon so mā gdert istakdima hon* (long pause)

Extract 4.32

43B OK .. OK . *hon* (here) *the net just catches*
44S3 ah (yes)
45B *fakkart fiya šī inna* (did it occur to you that it was) *3rd person singular*
46S3 *it . bass istakdamt* (but I used) *it is*
47B yes . why do you think you've kept it like this?
48S3 *ye'ni yimkin la'annī stakdamt il -s hon fa mā gdert istakdima hon* (maybe it's because I used the –s here so I couldn't use it there)

Extract 4.33

As regards the translation of lexis, S3 seems in constant search for the right translation, picking words from his electronic bilingual dictionary, that do not necessarily correspond to those in the Arabic source text as in extract 4.34. Note that a detailed analysis of S3's editing of lexis and his ability to use dictionaries is provided in section 4.5, where I try to show that the more S3 was trying to search and edit the lexis the farther the meaning was getting from the original.

133B *He has to fill your needs, not your vacancy*
134S3 (smiles)
135B why are you smiling?
136S3 *fakkart bil* vacancy lel-otel (I thought about hotel vacancy)
137B I noticed that sometimes
138S3 [mhm
139B your first translation is OK but as soon as you start replacing words by others you find in the dictionary your translation gets messed up
140S3 *aa saħ* (yes true)

Extract 4.34

Participant S4

The verbalisations S4 had made of his thoughts during the fast translation and throughout the interview, reflect overt metalinguistic knowledge of his translation competence and mental processes. The comments he makes in relation to his monitoring capacity were general, revolving around exam situations and dealing with translating under time pressure, or particular as pertaining to his translation errors. For example, below, in 595, S4 explains the strategy he would use at a NAATI test.

595S4 yeh with the fast yeh yeh maybe they will give me one hour but first what I do with translation paper when I do test at NAATI or here first I try to do fast translation . and then . and then try to make . after I finish . and then I try to make I try to make changes if I find something but if I don't find something better . I leave it

Extract 4.35

He also explains what he does when working under time pressure, as when I ask S4 why he chose to translate *the most thing* as *akṭar mā* he replies: “this is the easiest word to come to my mind”. S4 tries to express how translators, working under pressure of time, try to produce the closest meaning to the original, with as minimum time as possible. This may also be a case of automatic word for word translation, as S4 comments in 90, below.

90S4 yeh yeh yeh . just just write the idea and then . make the changes

Extract 4.36

It is interesting to note how in extract 4.37, S4 uses the metaphor of the “battlefield” in his reflection on his decision-making and choice in fast mode.

584B *for it is his to fill your need not your emptiness*

585S4 yeh . yeh that's correct

586B so the first one . I noticed the first one in fast you used *emptiness* .. maybe because it was a simple translation

587S4 yeh that's why .. maybe you tried you try to think you you try to read behi behi beyond beyond the the meaning so sometimes you choose *emptiness* tooo as I told you when you are in the in the battlefield you try just to to protect yourself to defend yourself, whatever whatever you do maybe you lose your hand, your leg (laughs) you get injured, it's better that

588B so if you're in the battlefield

589S4 yeh yeh yeh that's right you're in the battlefield

590B so how do you make . if you're in the battlefield how do you choose?

591S4 of course I I choose whatever comes in my mind and and make sense immediately without wasting the time

592B mhm

593S4 I'll have time . I'll have time because limited time . it's not xx

Extract 4.37

In extract 4.38, after reflecting on a particular error during the interview, S4 comments that in an exam situation, although he would be required to translate fast (as mentioned in extract 4.37, above) he would monitor his translation by sticking to the grammar of the source text. Note that this comment came after S4 had realised he had failed to understand a particular idiom in the source text which resulted in a mistranslation.

338S4 yeh like like *lā taḳāfū* they make it *lā taḳāfūn* OK . for that I told you to ma to ma to eh

339B you think it's because you've translated many times that it gets better? if you get the chance . if you're doing a translation course . and you get the chance to translate many times

340S4 yeh . no of course I know (long pause) if they . if they say to me translate what is there . I will I will exactly follow the Arabic grammar so I'm not make any mistakes OK?

Extract 4.38

Let us now turn to some of the psycholinguistic mechanisms behind some of S4's editing. In extract 4.39, attention to simple errors during the interview has triggered a correction from S4. In this extract, as I read his fast translation to him, S4 notices he had omitted the *3rd person singular –s* on the auxiliary *do* and corrects it on the spot. Note that unlike other participants such as S1 and S3 who at times had failed to notice these types of omissions, S4 had already noticed his error in slow mode and managed to correct it.

75B *because love which do not ask*

76S4 *which which which doesn't ask OK?*

Extract 4.39

S4 explains the process by which he arrived at particular lexical choices, e.g. *meets with*. His retrospection seems as though he is taking the listener on a tour around his translation processes, which reminds us of William Weaver's insight on his translation (1990, 2002). We notice also that "repetitions may call for a creative alternative that draws out the competence of the candidate" triggers a creative alternative (Kormos 1999: 315,

Campbell and Hale 2003: 220) as in extract 4.40, where S4 resorts to a creative metaphor to replace the Arabic one.

136S4 *the heart . the heart meets his morning . and the heart meets with (stress on with) OK? it's like eh why did I choose the two words *meets with* . because it's eh not . I I feel it's better because it's like they have an appointment . oorr . the date . a date . OK? . so they meet with each other . OK?*

137B OK

138S4 *meet with his morning* and . I used the word *revive* instead of eh

Extract 4.40

S4 not only discussed his monitoring techniques for lexical items but also talked about word order, as in extract 4.41, below where he decides to edit his translation by returning to the choice he had made first, i.e. in fast.

268S4 and I I here I went back to the first one I don't want to change it I just kept it as it is

269B mhm . what do you mean?

270S4 when you say . it's like the same order as in Arabic . I kept

Extract 4.41

Finally, in extract 4.42, we have an example where S4's noticing and editing of the error was triggered by the interviewer, i.e. a type of *pushed correction* that had proved

successful. This extract contains an evaluation of the correction by S4 as well. Note that the full extract and a detailed analysis are provided in section 4.7.

164S4 I I just translate as it is uhm *they are not your friend . so th* no no sorry eh eh (long pause) OK .. *what what is your friend so that .. you . ask for them . or need them . and then you have time to kill them* (long pause)
165B this is your last version . here?
166S4 oh . sooo . OK OOOK OOOOK I I I (Eureka!!)
167B what you've discovered something?
168S4 yeh yeh yeh yeh yeh yeh
169B really!
170S4 yeh yeh yeh OK oh oh oh oh oh oh oh
171B what did you discover?
172S4 OK no no . OK . oh I I related the second part of this sentence to the first part .. but here *wa-ladaikum waqt taqtulūnahu* . *you have time to spend or to waste* . here *and you have time to waste*

Extract 4.42

Participant S5

S5 had started the interview telling me that she normally produces one draft only; in extract 4.43, in 256, she explains how she just reads the text section by section and translates without going back to the text nor revising nor editing. After performing the fast, slow and on-line translations, one could sense from her comments during the interview that S5 was rethinking her translation technique and has somehow realised that she needs to edit her translation at some stage during the process.

251B so how do you do your . I'm also analysing the way you edit your work .
but you didn't have a lot of editing

252S5 mhm I don't edit

253B you must edit . you edit internally

254S5 yeh yeh yeh as I'm as I'm writing it .

255B you edit internally

256S5 yeh . and then and then it's like . because like I said I don't read the text .
all of it . then translate . I start with the first sentence and then I go .. I change I
change a lot while I'm doing it . coz if I if I'm at the third or fourth paragraph like
I find that something links to the first paragraph . like different meaning or
something like that . I go back and change it . but once I finish . I write down my
last sentence and then I look at it again

Extract 4.43

In fact during the interview, we were examining the translation of one particular structure *wa-in kāna lahu an* (*if he must*) which I noticed S5 had difficulty translating, for she couldn't settle on a tense: *if they know, if he knew, or if he knows*. The presence of the verb *kāna* makes this sentence hard to translate for it requires that the translator know the matching structure for *wa-in kāna lahu an* (*if he must*). I ask S5 how she decides on the tense, note her reply in extract 4.44, below.

136S5 there is a lot of difference uhm but the thing is .. when you revise it . you
know where to fix . what to fix . because from from from what I learnt you cannot
start a text in present and then finish in past or the other way around or something
like that . it's gotta be all the text .. I I do that . I I swap around . but when I revise
. I usually . if I see it like I notice it I change it .. see whatever goes well with the
text. because in Arabic you can use

Extract 4.44

S5's revision technique can also be said to be text based or discourse based for it involves her making decisions to edit at discourse level (Gadalla 2006). In 90, below, is an example of S5 monitoring her translation at discourse level: note that this particular translation, only S2 and S5 among the seven participants succeeded in rendering into English. A detailed analysis of this translation is provided in section 4.7.

90S5 it took me a while . when I first read the text and I was translating .. because I don't read the text all of it . and then translate it . as I'm reading . I translate so when I first read it . it took me a few seconds to actually eh get the meaning of the sentence because eh it says *enno* (that) *tlubūh* then *taqtulūh enno* (now) it doesn't make sense to call someone then kill them

Extract 4.45

One special feature of S5's monitoring that was not as obvious in the other participants' data was her prudence in making lexical choices; she seems to avoid using words or structures that she is not familiar with as in extract 4.46 (190), below.

185B and fourteen. *wa-matā tufāriqūn* it's also the same I think in this one you changed the word order *your friend is there for you to be with* and here you changed from negative to positive do not make .. in Arabic *lā taj'alū li-ṣ-ṣadāqa* you

made it *make friendship* .. can you try and translate this one very quickly just to see what you might come up with?

186S5 which one?

187B *wa-lā wa-lā taj'alū li-ṣ-ṣadāqa*

188S5 (silence) *make friendship eh . an aim to touch the soul*

189B you think of it as positive not negative

190S5 yeh . and beside if you want to say here *do not make friendship this . but eh an aim to touch the soul* . so you gotta have something there

191B can I ask you and can you honestly tell me because this is quite interesting . did you try to avoid this structure that's why you've chosen the positive

192S5 yeh . yes .. *la'anno* (because) I thought about it *la'anno* (because) I was trying to translate because I thought if . you got . you gotta put a word there!

193B yeh, that's right

194S5 and you don't have but to put a word .

195B *but* or *save* I think in the original Gibran uses *save*

196S5 yeh . and what happens if if I pick the wrong word it might change the entire meaning

197B OK ah, so to be on the safe side you chose not to take a risk

198S5 yeh

Extract 4.46

Participant S6

Although S6 comments a lot about the process, the underlying feeling is one of confusion and inability to express his ideas coherently. He seems to explain a lot about the process but without showing the ability to relate those ideas to his translations. Therefore, unlike S2, S4 and S5 who were able to give insight into the way they monitor their translations, the most prominent feature of S6's retrospections and introspections was around translation difficulties, specifically in transferring the meaning of the source text from Arabic into English. Through S6's data analysis, we also witness a different type of avoidance strategy than the one we have just seen with S5.

Note that to analyse S6's data for monitoring capacity would take a chapter of its own, for the data abounds with interesting examples that can be analysed for self-monitoring. In what follows, I have tried to be very selective in my choice of examples; these I hope will allow the reader a glimpse into S6's monitoring world.

In extract 4.47 is an example that shows the reason behind S6's insistence on "translating the meaning". Note how S6 explains why he resorts to a meaning based translation, rather than a word for word one. One would think that perhaps the reason behind his decision is because a meaning based translation is better in conveying the message of the source text. However the second part of S6's comment, below, seems to betray the reason behind his choices. In other words, were he been able to find a direct equivalent to these words, S6 would have used them, it is only because he gets stuck that he resorts to a meaning based translation. One could see this strategy as one of avoidance, similar to the one S5 uses but with noticeable differences in their L2 competence.

234S6 but you have to eh eh abstract the meaning and what's the writer who wants to say and just put the meaning . not translate word by word fa (so) if I try translate word by word probably I stuck and I can't find any equivalent for the words like *yūlad wa-yataqāsam* you know . which . I I translated in the fast one

Extract 4.47

The following extract (4.48) also reveals how S6 stresses the importance of translating "the meaning" of *mā'idatukum wa-madfa'atukum*. Note the underlined words mean they were spoken with high pitch.

128S6 yeh I just not translated it as a word but I translate as sentence at all *he's the one you want to see him when you feel you want to and you feel secure with him because you need him in desperate and you will happy with him ..* actually I didn't put the exact meaning from *mā'idatukum wa-madfa'atukum* . but I put the meaning the meaning

129B so you translated the rest also *li'annakum tajjūnahu jā' īn wa-taṭlubūnahu li-r-rāḥa*

130S6 *li-r-rāḥa* that's right

131B so you didn't use any of the words *rāḥa w-jā' īn*

132S6 exactly exactly

133B you changed

134S6 that's right I changed to the real meaning that's wants the writer to convey you know . without using *hungry* for example . because if I write *hungry* it's not the one he mention . you know he wants to know . you know but in the .

Extract 4.48

S6's monitoring for meaning goes deeper than lexical items such as verbs and nouns, to reach the micro levels of grammar, with the *copula is*, *pronouns* and *prepositions*. Whenever we got the impression, from his retrospections, that S6 was monitoring his translation at the macro level of the text, i.e. the level of the sentence and discourse, he would in fact be trying to deal with translation difficulties he would be facing at the lower levels. In extract 4.49, the main source of difficulty for S6 seems to be matching a nominal sentence in Arabic with an English equivalent that contains the *copula is*. It also seems that he tries to transfer the same pronouns from Arabic into English, as he comments in 162.

159B yeh . how you think . and why you think you translated this to get you to think about the way you translated it . so you. you translated it . although this was a slow translation . you still got the pronoun . you stuck to the pronoun the same pronouns as in Arabic . for example here you could have said for example here . I could say *he is the one you want to see when you feel that you need him* for example

160S6 ah . all right

161B without *him* . in *you want to see him* . without *him*

162S6 without him yeh yeh . I tried I tried to just follow the original one . coz *wā-huwa mā'idatukum . is is* . or *him* you know you know or something like that

Extract 4.49

In regard to monitoring for cohesion, S6 has made the following comment in extract 4.50.

326S6 yeh yeh here also you don't know where is the sentence its end and joined sentences you know . you have to know joined sentences

327B how do you know how to join sentences?

328S6 joining sentences you have to like guess you know . eh you know . guess ((laughs))

Extract 4.50

It is obvious, from his comment above, that S6 was hinting at the need to automatise the process of joining sentences in order for him to acquire textual competence. In fact sentence connecting is seen by de-Beaugrande (1984) as a useful exercise for developing textual competence in learners. Extract 4.51, below, reveals further problems S6 has with

cohesion, particularly in his use of cohesive devices. While he can reflect on how to link sentences, he is unable to provide convincing evidence from his translations to support his claims.

513B here you said *in which the small things the heart find himself and will be fresh*

514S6 yeh *mumkin* (possible)

515B why you think you chose *in which .. the small things*

516S6 *which .. fa-fī nadā l-ašyā' ṣ-ṣaġīra*

517B (I read it again) what you were thinking when you chose *in which the small things?*

518S6 eh eh *which in the small things eh ay l- ḥāgāt ṣ-ṣaġīra ḥatta l- ḥāgāt ṣ-ṣaġīra mumkin tiddī l-alb refreshment (even the tiny things provide the heart with refreshment)*

519B *ye'né which* . what does it refer to?

520S6 *which, illi* (stress) *l-ḥāgāt ṣ-ṣaġīra*

521B ah

522S6 *illi l-ḥāgāt*

523B ah so it's like you're linking it to the previous section

524S6 yeh . I link it

Extract 4.51

If we try to understand how S6 monitors his translation in general, through his metalinguistic data we can see that he has not yet automatised certain processes, which prevents him from using his matching ability when needed. Translating the sense of the original is also problematic because of S6's inability to work at text level. Although he insists on rendering the meaning of the source text, the extracts above have shown that

his deverbalisation is based on word comprehension rather than text comprehension. In other words, the problem resides at the level of comprehension of the source text, by attempting to decode it.

Participant S7

In his retrospection, S7 does not give direct comments or statements about the way he monitors his translation as S5 and S2 for example have. Rather his comments seem more general, stemming from his experience as a speaker of English rather than as a translator. In 344 below, S7 shows clear interest in interpreting rather than translation and how practicing in different modes can help him become a good interpreter.

344S7 and actually you know one thing too, I had to, really like let you know, I feel, since I have improved so much, from first to now, I think what I'm now is even better than the slow or fast why? because I'm getting more practice, I'm practicing more, see, I'm trying now to get better so I can be a good interpreter

Extract 4.52

He also gives some general insight into the reason behind his different translations in fast, slow and on-line translation modes. His comment in extract 4.53 shows he has some knowledge about his mental processes in various modes. Perhaps this experiment, with the fast, slow and on-line translations has in some way helped S7 reflect on the difference in processing between interpreting and translation.

62S7 which you cultivate and which you harvest with praise. now what happen. it's like, you see in translation, what's about, I mean I mean translating and interpreting, you never you never get it same every time, even if you translate something, you don't do it the same as every time because every time this depend on the words coming to you at the time. that's what I feel the difference between my translations

Extract 4.53

S7 also mentions revision, but note his comment in extract 4.54, in 262 below, where he explains about the importance of revision, and in 264, how he relates lack of revision to having “more important things” to do. This reveals his attention was not fully geared towards the translation task he was performing at the time. As previously mentioned in Section 2.2.3, de-Beaugrande uses the term *daydreaming* to refer to the process whereby the learner's attention is directed to “a chain of associations irrelevant to the task at hand” (de-Beaugrande 1984: 112).

262S7 yeh of course, of course, but you know what happens, because what happen is that when why I do mistake too is that eh people when they speak they do a lot of mistakes, when they write they do less mistake but they do less mistake if they read it more, because *anā* I didn't think I didn't go over it
263B because I asked you to edit it, as many times as you think is necessary but as you said earlier you didn't have time, most of you didn't do that, but it's OK, it's part of the way you work
264S7 because I have other more important things

Extract 4.54

Extract 4.55, is another example of his lack of attention to the task; note how S7 has no problem making the right choices during the interview, whereas in the actual trial he does not perform well because he was doing two things at the same time, as he states in 176.

173B because here you had *thought* then you changed it to *thinking*
174S7 I think, *thought* is better
175B yeh
176S7 but you know because when I was doing it I just, I was (laughs) I was doing something and doing this at the same time

Extract 4.55

It seems that when he tries to concentrate, S7 can notice some of his errors, and manages to correct them on the spot, as he does in extracts 4.56 and 4.57 below.

185B *because most you like in it*
186S7 *in him sorry in him*
187B so it should be him

Extract 4.56

329B in fast you said *he is only to fill up your need not your free time*
330S7 should be *to fill your need, not, fill up your need, sorry*

Extract 4.57

Managing to notice some of the errors during the interview, shows that S7 understands the Arabic source text, however one could sense through his final comment an underlying feeling of stress. Note in extract 4.58, how he does not seem surprised at my comment in 315, and replies in 316 that he already knows. Perhaps the real reason behind the error in 319-322 as S7 comments was indeed stress. S4 was another case where stress was seen as a possible reason behind some of his unconscious errors.

308S7 *kent awwal mā kent 'am nēm* (I was about to fall asleep) OK *fa-mā huwa ṣadīqukum eh and who's your friend he is is one you ask for and and have enough ti, enough time*

309B can I ask you something? can you translate the one with this one? both together and we look at your translation?

310S7 OK

311B thank you

312S7 *who's who's your friend until you ask for him and you have enough time to kill him eh eh but ask always you you you'll ask for him always and you have and you have hours eh eh, to achieve it*

313B *taḥyūnahā!*

314S7 *taḥyūnahā mā anā mā fhemta ktir. yimkin enno 'indkun hours taṭṭa'e'o haššī* (but I didn't understand it very well, it could mean that you have hours to make this thing come true)

315B *sā'āt taḥyūnahā t'īṣuwa* (to live), if you understand this one you will be able to understand *enno* (that) you don't *kill your friend*

316S7 I know, I know

317B *šu mé'néta* (what does it mean)?

318S7 *wa-ladaikum waqt taqtulūnahū, you've got time to spare*

319B right! why do you think you translated it first as *to kill your friend*?

320S7 (laughs) I tell you why because you know what, that's why you know in my final exam, I'm gonna be like now, very eh eh.

321B relaxed

322S7 relaxed coz when I'm relaxed I do better, anything in life, I discover all my life, when I'm tense, I don't do in anything in life, but when you're quiet calm, you can do it better, seriously and that's why you know look!

Extract 4.58

Although S7 has managed to correct some of his errors on the spot, as we have just seen in extracts 4.56 and 4.57, above, there were instances where this type of *pushed correction* had failed. One such example is in the extract below where it seems that S7 makes his choices based on his comprehension of the source text lexical item. The motivation behind some of his choices reminds us of those S1 had made. S1 and S7 seem to think of the word in its dialectal form which has proved problematic: a simple change in one phoneme is very likely to produce a word that does not necessarily fit within the same context, e.g. the word '*uḏūba* means *sweetness* while '*uzūba* means being single, and '*azba*, a single female. In this example S7 was unaware he was annotating a different lexical entry than the one in the Arabic text.

363B OK , and here you said *laugh and share*

364S7 OK *and and fafi nadā l-ašyā' ṣ-ṣağīra*

365B if you link it, if you link it to the other one

366S7 yeh, *in the purity, in the eh in the purity of friendship, laugh and say eh eh, say ehh celebration, and in the eh eh nadaa and in the eh eh what's nadā? eh eh*

353B why did you say *in the purity of of friendship?*

354S7 because this is *purity of friendship* '*uḏūba* '*uḏūba* is eh eh '*uḏūba* can be like *virginity* but you don't use *virginity* you know it can mean different thing

355B but you use it also for *water* we say *miyāh* '*adba*

356S7 yeh yeh yeh but here *purity*

357B OK so that's why you chose *purity*

358S7 yeh
359B it could have the meaning of *sweetness*
360S7 yeh *sweetness* yeh but '*udūba* '*udūba* can also mean in some meaning, context, in some contexts *virginity* or someone is '*azb*, you know, but here
361B '*azab* heydiike bil z (that one is spelled with a /z/)
362S7 yeh but can be *anā*(I) that's what I thought but here *purity*, here *purity*

Extract 4.59

Lastly, it is important to note S7's interesting comment about poetic style when discussing the reasons behind one of the errors he had made as regards lexical choice. Note his comment in 212 below.

212S7 you know and I think that that what many people fall in, by not understanding what the author is saying and that's why this is hard because you know Khalil Gibran is not anyone, you know he is very smart, he's very articulate, more than us of course, and so when he write that, some people think oh you know he's not, you know he meant it's easy but it's not because there is *aj-jabal* and there is *as-sahl*
214S7 there is *aj-jabal* and there is *as-sahl* so there is there are connection
216S7 I should have done that but I didn't

Extract 4.60

Summary

The above analysis of student data has revealed that students differed in their approach to discussing their monitoring capacity and in the degree of their awareness of it. The main factors that were found to play a major role in student various approaches to monitoring

were: monitoring for style, that was word focused (S1); monitoring for sense, which was hindered by trying to cope with translation difficulties (S6); monitoring for accuracy at the level of the information structure of the sentence (S2); monitoring that was done at the microlevel as S3 had done; the relationship between pushed correction and attention, where the former seem to work for errors that were the result of student lack of attention; monitoring that was controlled by the student risk behaviour, whereby prudence in making lexical choices affected the outcome; there was also the case of the student who showed awareness of the way he monitors his translation according to the situation and the task (S4).

From the point of view of revising Campbell's monitoring competence, the interpretation of student retrospective data in regard to their awareness of their self-monitoring capacity has revealed the following types of repairs: *lexical repairs; repairs for good language; coherence repairs; covert repairs; appropriateness syntactic, tense and aspect repairs; conceptual error repairs; grammatical repairs as part of lexical repairs; ambiguity repairs and repairs for good language*. This analysis has been a first attempt at revising Campbell's monitoring competence. More research is needed in order to verify the types of repairs that were found in the student data, so that generalisations can be made.

The section that follows explores student matching capacity. Unlike monitoring which is a conscious process, matching as we shall demonstrate below is governed by some degree of automatic processing.

4.4 Matching versus reflecting

Previously, in section 4.2, we have seen the extent to which students were able to reflect on their translations in regard to their competence and to their mental processes, and what they seemed to focus on the most in their retrospection. In section 4.3, we looked at how much they knew about their monitoring capacity and the role that attention plays in the self-editing process. We continue to explore student awareness of their translation

competence and mental processes throughout this section, this time focusing closely on what students know about their automaticity. In other words, we will be examining student data for evidence of their knowledge of automatic processes, in the context of translation in general, and in regard to their translations during the trials. It has been argued that automaticity in translation cannot be observed, and that only what is noticeable can be noticed (Paradis 2004: 34; Campbell and Wakim 2007: 9).

In this section we set to explore whether task repetition, in addition to recreating the process during the interview, through student on-line translations, has allowed students to reflect on some of their automatic processes.

One special type of process that allows for student automatic processing to take place is *matching*. Matching can be described as an automatic operation whereby a translator finds an item in the target text that corresponds to that in the source text with the minimum time possible. This operation has also been described as transcoding (Christoffels and de Groot 2005: 459 and Paradis 1994: 329). In similar terms to transcoding, matching competence is also mentioned in Campbell (1998: 94) as part of student *textual competence*. In Campbell and Wakim (2007) it is compared to the fast matching that happens in discourse processing, specifically during reading of the source text (Campbell and Wakim 2007: 6). It is important to note that matching capacity as we see it in this study is not a fully automatic operation, rather it is an overarching term that encompasses some degree of reflection on the part of the translator. The degree of automatic-non-automatic behaviour involved in matching is set to be explored in this section.

We have briefly touched upon student matching capacity in the previous section as part of monitoring one's translation process. In the present section, we explore the extent to which students know about their matching capacity. We also try to examine the strategies students use when automatic matching of source text items with the target text fails, and what is likely to happen when we draw student attention to those errors.

The reader will remember that unlike the slow modes where students had ample time to reflect, fast translation was specifically included in the diagnostic tool for its ability to elicit data from student automatic processes. In other terms, student data from their fast translation is very likely to contain examples of *matching*. Therefore the discussion below will revolve around student *matching* capacity from two different perspectives: firstly we shall try to examine student awareness of their matching capacity, i.e. how they reflect on their translations where some kind of matching has occurred. This will allow us to compare student performance in fast mode with the slow and edited slow modes. Secondly, we will try to examine the way they translate the same item during the interview, for this allows us to have insight into the matching techniques students are likely to use and the role of *pushed correction* in triggering a *conscious matching operation*. It is important to note that although students were required to translate in the fast mode without stopping and were only allowed minor editing, some students, e.g. S1 and S5 were slower in their translation as if they were doing some mental rehearsal before writing.

The analyses of the individual participant data are as follows:

Participant S1

The reader will remember that S1 had performed a fast translation and an edited version of the fast translation, without recourse to the source text. She was then requested to translate parts of the text during the interview, while at the same time reflecting on her translations. In extract 4.61, S1 explains why she had opted for a word for word translation. Note how her use of “set words” in 124 asserts her belief in the stylistic need to translate the text word for word.

120S1 yeh . here I think . your friend is your need it has been fulfilled .. what I meant <i>ṣadīqukum huwa ḥājatukum wa-ḡad quḡiyat</i>
--

122S1 I translate it exactly because with poem

124S1 you can't change around because they are set words

Extract 4.61

In extract 4.62 (132), as she is reading her fast translation, S1 notices the need for a link between the two clauses, remembers the Arabic relative clause, and comments “we should have put *that*”. Note however, how the interviewer’s question in 133 triggers an answer from S1 that reveals the real reason behind her noticing the missing pronoun: “as I said you have to do it word by word”, meaning the relative pronoun has to be transcoded as well, for her translation to be stylistically correct, according to S1.

132S1 *you grow it you grow it with love yeh . because it says here innahu ḥaqlakum allatī tazra’ūnahu bi-l-maḥabba .. He is your garden of affection you grow it with love . OK? allatī tazra’ūnahu.. we should have put that*

133B you didn’t think of it before?

134S1 yeh, . I didn’t .. well I should . yeh I should because as I said you have to do it word by word

Extract 4.62

We continue our exploration of S1’s matching capacity by examining extract 4.63, which contains three further examples that illustrate her matching capacity; in this extract, I ask S1 to try to add the missing pronoun. Note how, in 144, not only does S1 find it difficult to produce a proper relative clause, by eliding the pronoun in the relative clause, but she also has difficulty matching the verb tense between Arabic and English. Both extracts prompt the question of whether a stylistic approach as stated by S1 could in fact be

masking difficulties she has in matching Arabic relative clauses with their English counterparts, or difficulty in matching verb tenses.

Then again, style may very well be S1's priority, as her translation of the word *garden* in 142, denotes S1's creative mind, whereby she renders *garden*, as *garden of affection* thus adding her own cognitive input to the word *garden*. When asked about her choice, she explains that she was translating the meaning, i.e. what was in her mental representation at the time she was translating (Campbell and Wakim 2007: 5). To what extent can this be called *matching* we shall see as we explore student lexical choices in more depth in chapter 6.

142S1 *He's your garden of affection you grow it with love*

143B can you try to add *allaṭī* to this sentence?

144S1 yeh . that you have growned it . growned it . growned it with love ..

145B OK so you still put the pronoun *it* at the end?

146S1 yeh *tazra'ūnahu* . *growned it not grown!*

Extract 4.63

So far we have seen two possible types of *matching*, the first was S1 matching her translation to the style of the original, first by using sentence transcoding, which, as we have seen, may extend to cover the transfer of pronouns, and the second is matching of style using an opposite approach, based on her creativity. To what extent these matching operations were automatic, one has only to speculate, however if we examine extract 4.64, (280) below, where during the interview I ask S1 to retranslate the utterance in question, we find that her retranslation comes out transcoded. Recreating the process, in this particular case, may have helped to further explore S1's automatic processing.

280S1 *hīna yuṣāriḥukum ṣadīqukum lā takāfūn al-lā fi ārā'ikum wa-lā tabkīlūna 'alaihi bi-n-na'am and you won't be greedy to say yes*

281B (I smile)

282S1 *šū mannū mazbūf!* (what, isn't it right)

283B *eltiya metl mā kente ketibtiya* (you said it exactly the way you've written it) (we both laugh) *bas hon . elte* (but here you said) yes on agreeing .. *bta'rfe le 'am es'alik?* . *'am bettala' 'ala jjemle lei zeide ešyā fiya* (you know why I'm asking, it's because I'm looking at the additions you've made to the sentence)

Extract 4.64

Finally it is interesting to bring up the notion of *mismatching*. I shall use the term *mismatching* when the matching process is done by annotating a different lexical entry than the one in the text. In other words, mismatching is thought of here as a covert operation where some error is likely to have occurred in the conceptualizer, while annotating a particular lexical entry (Levelt 1989, Pienemann 1999, 2005). The translation of 19 (Appendix A) which contains the couplet *madd* and *jazr*, is a good case of *mismatching*, for the Arabic couplet triggers an automatic translation resulting in the matching English couplet, *ebb* and *flow*. Yet this matching has not occurred despite that S1 had been following her word for word translation technique. The reason may be that, rather than annotating the lexical entry for the word *jazr* (*ebb*), S1 had annotated a different lexical entry, that of a homonym in her dialect, *jadr* (root). This mismatch is covert, for it was executed mentally before the message was retrieved (Levelt 1989). Therefore S1 was unaware of it, even after we discuss these words during the interview. Below we shall see a similar behaviour by S7, in regard to the same issue. In the second example, in 248 below, S1 has neither succeeded in matching the couplet *madd* and *jazr* with their English counterparts, nor has she chosen to translate them literally, instead she has annotated a different lexical entry based on confusing the homonyms *jazr* (*ebb*) as

jathr (root). This seem to have restricted her choice of the second element in the couplet *madd* (flow) which she translated as *length*. Note that the word *maddahā* comes from the root *madd* which can also mean *to lengthen*.

248S1 *jaṭr ḥayātikum yeh . jaṭr the root yeh .. so to know the root of your life he may know its length as well . fal-ya'rif maddahā ayḍan ..*

Extract 4.65

There was one other instance where S1 had annotated a different lexical entry, in extract 4.66, where in order to translate the passive *yutaqāsam* she had taken the root *qsm*, which can also mean to divide, and rendered the passive verb *yutaqāsam* (shared) as *divide*. In process terms, rather than retrieving the English equivalent for the word *yutaqāsam*, S1 had annotated a different lexical entry, that for *divide*, i.e. Arabic *yaqsum* thus resulting in a deviated meaning. Campbell (2000a) relegates this problem to the translator accessing the word through the conceptual route or through the lexical route. As with the rest of her translation S1 has used word for word translation to a great extent. This may be the reason why she accesses the lexeme for *yaqsum; divide* rather than the one for *yutaqāsam; shared*. A closer examination of this extract shows that the problem could be related to producing a matching passive construction in English. For if we examine her production of verbs in English we notice that she has difficulty producing the right tense, as in extract 4.66 and in extract 4.63, in 146.

44S1 *yeh . like we said . every desire kul riġba wa-kul rajā' it only innamā yūlad wa-yutaqāsam it only becomes borned and dividened ., divided (long pause)*

Extract 4.66

It is important to note that in both instances of wrong lexical annotation, my attempt at eliciting a pushed correction from S1 had failed; S1 was still unaware of her covert errors. Could this have something to do with her ability to reflect on her translations, or the ability to use metalanguage, or could it rather be that these processes are so fast (automatic) that it is almost impossible for the translator to detect the error on their own, this we need to explore further.

Participant S2

Unlike S1 for whom automatic matching seemed an elusive process, S2 seemed more aware of the benefits of matching capacity and its relation to automaticity in translation. In extract 4.67, S2 has found the text challenging for it did not permit her to make use of her matching competence. The Centre Link texts she is used to translating as part of her course she finds easier because she has already automatised most of their specialised terms. S2's comment below reflects her awareness of the relationship between automaticity, text type and transcoding.

60S2 challenging because it was talking about pragmatic meaning .. *kénit maktūbé bi- ṭarī'it naṭr aktar mā hiyyé . law 'aṭaytīné ṣī lal-centrelink*
62S2 yeh *mā kint* (long pause) *kint šift* specialised terms *w-bektebun w-ḵalaṣ . bas heidé*
there's a message going through . you have to get it

Extract 4.67

Since the text was challenging for S2 let us examine how she has managed with her translation and if she was she able to make use of her matching skills, despite the type of text she was dealing with in the trial. In extract 4.68 (23-26), S2 reveals her confusion with the sense of the original Arabic structure she was translating. In S2's translation, it is clear that she does not try to avoid the translation problem, but chooses to reflect on it and find alternative solutions. If we examine 26, we find that S2 has commented that the difficulty she had in translating this clause 'has nothing to do with translation'. At first glance one would think the problem is one of transitivity, i.e. confusion between *you sow love in the field* or *the field which you sow with love*. It could as well be a problem with matching the Arabic verb with its English counterpart.

Fast: *he is your garden **in which** you plant love & harvest thanks,*
 Slow: *He is the field **in which** you plant **with** love and harvest with thanking god.*
 Edited version: *He is the field **in which** you plant ~~with~~ love and harvest ~~with~~ while you're thanking god.*

23B mhm . you know about transcoding in translation? when you translate fast it happens a lot .. here in the fast translation you say *in which you plant love* and in the slow you've changed it to *in which you plant with love* . and in your final edited version you go back to the choice you had made in the fast translation ..

24S2 in the third one?

25B mhm . when you did the editing (long pause) so you went back to your first

26S2 *haidé* (this one) . I'm still . until now I'm not very sure (long pause) of it .. yene what (long pause) to say in English (long pause) you know .. it doesn't have anything to do with translation (long pause) *izā anā 'am illik bil* (if I'm saying to you in) English I'm gonna plant something . I don't know if I should say I'm gonna plant it with love [B uhm]or I'm gonna plant..this garden (long pause) I don't know .. I wasn't sure of it.

Extract 4.68

S2 shows awareness of the choices she makes: she resorts to a literal translation when she has no time to look for the right equivalent, as in 4, in extract 4.69 below, where she did not have time to think of a match for *hadaf* and resorted to a literal translation. In her slow and edited slow translations, she had chosen the verb *aim* which she found more pragmatically correct as she explains in 6 and 8 below. A literal translation, has been seen as the unmarked translation translators use when working under time pressure, resorting later to a more sense oriented translation if needed (Tirkkonen-Condit 2005: 407-408).

- 1B let's start with the stuff circled in Blue .. the first one you've translated in fast as *don't make a goal of the friendship* .. and in the slow version .. you've changed the whole sentence ..
- 2S2 OK . do I have to answer why?
- 3B yes
- 4S2 *la'anno awwal wehde kénit* (because the first one was) literal . it was more literal translation . and I didn't have time . so I had to do literal .. eh . the other one I had more time to think [about it .
- 5B [mhm
- 6S2 convey it eh according to the English eh eh context ..
- 7B so when you say literal, that's why you think you put *the* in the fast translation?
- 8S2 yeh *w*(and)-goal *la'anno kéno éylin* (because it says) *hadaf hownik kelme kelme 'melta* .. (in the original I made it word for word)

Extract 4.69

The same unmarked matching seems to have happened in regard to the word *maḥabba* which in Arabic carries connotations of friendship, whereas in English it translates as *love* (French has the words *amour* and *amitié* to refer to *maḥabba* and *hubb* respectively, whereas in English *love* may be used for both). How did S2 manage to match the word *maḥabba* with its English counterpart? In fast mode she had to use the closest match, *love*, then in slow and edited slow modes, when she had more time to reflect, she opted for a componential analysis of the word *maḥabba*. The English word *love* does not fully satisfy S2's notion of love as expressed in the source text, therefore she chooses to use *friendship love*. S2 explains the motivation behind her choice in extract 4.70 below.

35B OK OK the other version in slow translation and the other edited versions you've replaced *love* with *friendship love* . can you think of the reason behind your decision to use friendship love instead?

36S2 *la'anno hénné éylīn* (because it says) *maḥabba w-anā mā fiyyé* (and I can't) (long pause) *love šī* (is something) *w* (and)-friendship (long pause) I had.. *ye'ne* to *ejma'*

(I mean I had to combine)between them (long pause)

37B *la'anno bil-'arabi ġeir šī 'an l-inglīzī* (because in Arabic it's different than in English)?

38S2 exactly . I can't just say *love* .. it's all about friendship *w-anā ijī ūl* love *kazā kazā* (this and that) . *ba'a* (so) I had to put (long pause) *friendship love* .. you love your friend but you love a *friendship love* ..

Extract 4.70

Besides this type of unmarked matching, when it was difficult for S2 to match the Arabic lexical item with the equivalent in English she has resorted to an omission, but see what S2 has to say about her decision to omit that word, in extract 4.71 below.

50S2 mission .. *hiyyé kénit* .. *bitténé mā ḥatteit* (it was in the other one, I didn't put) *mission?* *wa-ḡad ḡḍiyat* .. in a way, *kent raḥ ḥot* (I was going to put) *your established mission* .. in a way . *bass rje't elt* (but then I said to myself) *mission ktīr kbīr 'alaya* (is too much for this) .. *rje't elt la'* (then I said no) *mission* is not the right word . I'll come back to it .. *ba'dén ḡayyarta kellā la'an metl mā eltellik* (then I changed it altogether because as I told you) pragmatically . *ye'ne* (I mean)

Extract 4.71

Below is another example of a difficulty S2 has found in matching. I ask her why she had chosen to translate *'uḡūba* with *In the name of*, she replies that she couldn't automatically come up with the right term in the fast version. S2's answer in 44 *mā ṭol'it ma'e* meaning "I couldn't come up with it on the spot" reveals that perhaps the right expression was not in her mental representation and that she was searching for an equivalent.

Fast *In the -----<happiness> of ~~happy~~ friendship, laugh and share those happy times because the heart finds its happiness ~~and~~ in the small things therefore the heart gets alive and fresh. (lines 22 to 24)*

Slow *In the name of the pleasant friendship, laugh and share the good <&happy> times Because the heart finds its happiness in such little things so it revives and feels fresh.(lines 23 and 24)*

Edited slow *In the name of the pleasant friendship, laugh and share the good & happy times Because the hearts finds ~~its~~ their happiness in such little things so it revives and feels fresh. (lines 22 to 24).*

Last editing *Since ~~it's~~—Let your heart revive & feel fresh through finding happiness in such little things like those found in a friendship. (lines 25 to 27)*

44S2 *mā ʔol'it ma'e* (it didn't come out (the equivalent of)) *'uṭūba* again pragmatically

67B OK .. now I want to ask you about three sentences .. I noticed that the last paragraph you've changed it in the last version .. (I read the three versions) I'm very interested to know why you've decided to use different word orders and which one you think is the best

68S2 the last one . because the message . *kén hu kén 'am yéd'é la-šī* so I had to put let your heart revive whatever . the actual . *ahamma šī be-jjemle ḥattayta bil-awwal la' anno heik bil* English *bifūtu digre bil-mawdū' , neḥnā 'innā bit'ulé šū kén lézim ta'mlé ba' dén lawain raḥ tūṣalé*

Extract 4.72

The extract above along with S2's translation examples reveals the pathway that S2 has followed from *matching* to *reflecting*, until finally she settles for a satisfactory rendition in her last edited version: she starts off with her inability to find a match for *'uṭūba*, then resorts to an expression that according to her would render the pragmatic meaning of the original, she keeps it in the edited slow version then decides to change the word order and start with a different sentence opening. Following S2's reflective comment in 68, we can safely say that the matching process she seems to follow can then be said to be performed at the macrolevel of the text (Honig 1991).

Participant S3

What does S3 know about his matching capacity? To answer this question may be a bit difficult since we have very little retrospective data from S3. In the previous section, we have discussed how in monitoring his translations, S3 had his attention focused on the micro levels of the text, i.e. on grammatical morphemes and on words, and on the orthographic mistakes he was making. The comments we have of S3, regarding these operations, reveal his confusion in the use of the *-s* at the ends of words, especially verbs. Could it be possible that S3's constant attention to these morphemes and words precludes any automatic processes?

In what follows we shall examine some of S3's translated output and his reflective comments, in order to get an idea of his matching capacity and the extent of his awareness of it.

In extract 473 (94), S3 has rendered the Arabic particle *illā*, in fact, as *accept* instead of *except*. This *mismatching* error is related to orthography; in 162, 164 and 166, S3 explains he has a problem with the use of the *-s* at the ends of verbs. These types of mismatches may be thought of as automatic as S3's comment in 94 reveals: "maybe I hadn't thought". In fact his full comment in 94 illustrates S3's matching and reflecting capacity.

94S3 *yimkin anā mā fakkart* (maybe I didn't think of the word) *except fī awwal marra fa-stakdamt* (in the first translation so I used) *accept fa-ḡayyarta* (so I've changed it) *except make the soul deeper . fa-yom ken 'indi wa't aktar fakkart bi* (so when I had more time I thought about) *except*

161B (long pause) you put a *3rd person singular -s* then you cross it out .. here also you put the *-s* then you cross it out

162S3 *é 'indī* (yes I have) problem sometimes I think some words doesn't take –s
.. so I take them off.

163B OK

164S3 *'indi* problem

165B problem *bil* (with the) 3rd person singular –s? *bil* (with the) pronoun *it*?

166S3 *bil* (with the) verb *anā 'indi . fī* (there are) verbs I think they don't take
the *s*

167B why you think?

168S3 I don't know

Extract 4.73

Participant S4

We have seen in sections 4.2 and 4.3 that S4 feels at ease with thinking aloud, when translating on his own, as well as during the interview. In the examples below, we try to explore S4's knowledge about his matching capacity, and what he does when automatic matching fails. The extracts below illustrate some of S4's retrospection on these questions.

Let us start with a simple example from his translation where, in two different places in the text, S4 has chosen to use the word *thing(s)*. In extract 4.74 (88-90), the word *things*, when preceded by the adjective *good* is used in replacement of the word *ebb*, and when preceded by the adjective *bad*, replaces *flow*. In 276, the word *thing* replaces *that which*, which translates literally into Arabic as *the most of what*. In both these instances, S4 was translating in fast mode, and had to try to get the closest match to the Arabic text. When asked for the reason behind his choices, S4 explains that in the first case, he “just just write the idea and then . make the changes” (90), i.e. he tries to get the closest match. Indeed we can see, in the example below, that S4 had made the change in edited slow. In the second case where *thing* was also used, S4 has kept it in all his translated versions including the on-line version. Note his comment in 276: “this is the easiest word to come to my mind”, which means that again it was the closest match. But why didn't S4 try to

change this word later as he explained in 90? A closer look at the full sentence reveals the presence of a problem of a different order: a critical case, let us say.

This example encompasses several issues the translator needs to take into account when translating. Firstly they need to make the right choice of verb tense and mode based on the global meaning of the text. For example, the imperative S4 uses in this example has not conveyed the meaning of the source text. Secondly, the translator must also watch the word order, in particular, sentence openings. Note how S4 translated the connective *and* which is in initial position in the Arabic sentence, in the fast, slow and edited slow versions but not in the on-line version, where he has chosen to begin the sentence with the imperative *don't be*. Thirdly pronominal reference seems to be a source of difficulty for translators working from Arabic into English. The difficult bit is *li-anna akṭar mā tuḥibbūnahu fīhi* because this construction requires that the translator know the matching structure in English. In order to do so, they must understand the workings of the pronominal system in both languages. For example the particle *mā* and the dependent pronoun *-hu* in *tuḥibbūnahu* are rendered in English as *that which*. A student who is not familiar with this structure fails to perform this matching.

One last observation about S4's matching capacity, in 275 and 276, when I ask him why he has chosen *the most thing* as a translation for *akṭar mā*, he replies: "this is the easiest word to come to my mind". This expresses S4's awareness how translators working under pressure of time try to produce the closest meaning to the original with as minimum time as possible.

Fast: *and if they know ~~about~~ bad things about your life, let them know about its good things as well.*

Slow: *And if they know ~~about you~~ the bad things about your life, let them know about its good thinks as well.*

Edited Slow: *If they know about the ebb of your life, then let them know about its flow as well.*

On-line translation: *if theyyy, OK.. if they know about. the ebb of your life, then, let them know, about its flow, as well*

88S4 *things . maybe . fast, yeh yeh yeh*

89B *so in fast you tend to*

90S4 *yeh yeh yeh . just just write the idea and then . make the changes*

Extract 4.74

Fast: *And do not be sad when you are separated from your friend, because the most thing you like in him might be clearer ~~than~~ in his absence,*

Slow: *And when you farewell your friend do not be sad, because the most thing you like in them might be clearer in their absence,*

Edited Slow: *And when your ~~friend~~ friend leaves you, do not be sad because the most things you like about them might be clearer in their absence,*

On-line translation: *don't be sad if your friend leaves you... because, because. the most thing. you, like about them. might be clearer in their absence*

275B *why do you think you chose the most thing?*

276S4 *ehh . this is the easiest word to come to my mind . eh . we can say the most interesting but things you like in them not interesting .. eh .. we can say the most interesting things (long pause)*

Extract 4.75

Moreover, if we examine 256-258 below, we notice that S4 seems more focused on the lexical choices rather than on the discourse. This is apparent in his on-line translation where he lists a number of alternative choices.

256S4 *when . when . if we say when your friend or whenever they say farewell to you or when your friend leaves you or when you are separated from your friend ..*

257B *yes*

258S4 *don't . don't be sad .. but in English if we say . I didn't do it . I I I used the same way here . like the Arabic order . eh but English we say . it's it's acceptable to say eh if your friend leaves you don't be sad but better if we say don't be sad if your friend . don't be sad if your friend leaves you . or be separated from . or say farewell to you*

591S4 *of course I I choose whatever comes in my mind and and make sense immediately without wasting the time*

Extract 4.76

Before we conclude our discussion of S4's matching capacity, the reader is reminded of the "battlefield" metaphor S4 has used in describing his behaviour when translating under time pressure, and which we have previously discussed in section 4.3. Suffice here to reflect on S4's last comment, in 591, taken from extract 4.76, where S4 combines in his reflection automatic processing and sense, which may be seen as S4's conception of what matching capacity is to him.

Participant S5

In her retrospection, S5 was focused on the global meaning of the text, and how to render that meaning, to her readership, in a comprehensible way. If we were to examine S5's matching behaviour in fast mode, we can see that her attention was on the global sense of the source text, rather than on rendering the words in isolation. In fact, among the seven participants, S5 was one of only two students (the other was S2) to understand the meaning of the metaphor *to have time to kill* and translate it correctly. Note her comment in 90 below, where she tries to apply logic in her reflection.

90S5 it took me a while . when I first read the text and I was translating .. because I don't read the text all of it . and then translate it . as I'm reading . I translate so when I first read it . it took me a few seconds to actually eh get the meaning of the sentence because eh it says *enno* (that) *tlubūh* then *taqtulūh enno* (now) it doesn't make sense to call someone then kill them

Extract 4.77

Although she was working in fast mode, S5 was constantly relating what was in her discourse representation with what she had just translated, resulting in a translation that can be said to be more text based than word based (Campbell and Wakim 2007: 6) In extract 4.79, in 118, we can see how failing to perform a quick match of the couplet *jazr* and *madd* with their English counterparts, she resorts to a paraphrase. She also repeats the same strategy in extract 4.78, in 54, this time with the word *nadā* (dew).

41B yeh yeh OK eh number six *fa-fi nadā l-ašyā' š-šağīra yajid l-qalb šabāḥahu fa-yanta'is*

42S5 yeh that was a bit hard

43B really!

44S5 yeh

45B ah because you didn't have a dictionary? but you had a dictionary for the slow

46S5 yeh I had a dictionary but eh .

47B you found it hard

48S5 yeh

49B OK so

50S5 *for in the middle of tiny things . the heart finds its happiness and relaxes*

51B this is in fast ..

52S5 yeh

53B do you want to try to translate it now maybe you come up with something!
or

54S5 up until now I'm still looking for a proper term for *nadā l-ašyā' š-ṣaġīra*
(long pause) because it's not . *ye'ne* (I mean) it's not *in the* . *enno* (as) *in the shade of this stuff*

Extract 4.78

112S5 *wa-in kāna lahu an ya'rifa jazra ḥayātikum fa-l-ya'rif maddahā ayḍan*

113B here also you didn't use. can you translate it or eh?

114S5 uhm. I remember vaguely but I didn't use *jazr* or *madd* I just used little details

115B that's right

116S5 and, big drama or something like that

117B so you don't like using metaphors

118S5 no . I like . but to be honest . at that time I couldn't remember what *jazr* and *madd* meant .

119B OK

120S5 in English . and then even when I did the slow translation . and I looked it up . eh . it felt . you'd explain it more because I don't know maybe not all of people understand all metaphors or something like that

Extract 4.79

In extract 4.79, in 120, S5 said she tries to avoid translating metaphors by similar English metaphors, because of her concern for the readership. Perhaps this can also be explained as an avoidance strategy that S5 uses when confronted with choices she is not familiar with, as S5 reveals in extract 4.80. Choosing to omit the translation of some of the metaphors in this type of text, may in fact betray the readership of her translation rather than help them understand the text, as her translation may have lost some of the flavour of the source text (Beier 2006: 100).

187B *wa-lā wa-lā taj'alū li-ṣ-ṣadāqa*
188S5 (silence) *make friendship eh . an aim to touch the soul*
189B you think of it as positive not negative
190S5 yeh . and beside if you want to say here *do not make friendship this . but eh an aim to touch the soul* . so you gotta have something there
191B can I ask you and can you honestly tell me because this is quite interesting . did you try to avoid this structure that's why you've chosen the positive
192S5 yeh . yes .. *la'anno* (because) I thought about it *la'anno* (because) I was trying to translate because I thought if . you got . you gotta put a word there!
193B yeh, that's right
194S5 and you don't have but to put a word .

Extract 4.80

Participant S6

S6 is mainly concerned about how to render, into English, the exact meaning intended by the source text writer. A close look at his comments, however, reveals that these comments S6 has made (60) underlie a sense of difficulty S6 has in achieving this aim. The difficulty seems to start at the level of the word, in the comprehension of the source text. For example, when probing S6's knowledge about the word *sahl* (extract 4.82), he comes up with a direct match in English, a sort of lexical transcoding, however this matching word is problematic, since the Arabic word *sahl* has two meanings, the noun *plain*, and the adjective *easy*. S6 has chosen the wrong concept, and matched it with its English equivalent, thus resulting in a translation that is contextually implausible.

58S6 *qad quḍiyat* it's it's pose problem also you know . because . what does mean *qad quḍiyat* you know . *yeh* . *yeh*
 59B what does it mean?
 60S6 yes (smiles) you have to look beyond the meaning of this one . especially just to . eh . to suit the text . you know .. *quḍiyat* even *quḍiyat* you have to understand the meaning by Arabic (laughs) *quḍiyat* I think . *quḍiyat it's finished* . *something is finished or done*

Extract 4.81

419B *ba'den fī šaǧlé* (there's one more thing) did you think of the word *sahl* . what it means?
 420S6 *easy*?

Extract 4.82

In extract 4.83 (24-46), S6 translated this sentence based on his comprehension of the Arabic source text. He uses *young man* and *talk to us* which are approximations to the

meaning of the source text. In slow mode, when he has time to reflect, he takes a step backwards, and edits his translation. He comes up with the words *a boy* and *had told us*, which are inappropriate in this context. It was not until later, in recreating the translation process, during the interview, that it was revealed that S6 did not know the word *youth* in English, and was trying to figure out which of the two words would make a right choice. Note his comment in 46: “ah . *youth* . yeh . yeh . I don’t think about this word no . it doesn’t came in my mind”. We notice from this extract that unlike S2, who was able to perform a componential analysis of the word *love*, to come up with *friendship love*, S6 was stuck as he could not find a direct match for *fata* (youth).

As for the verb *ḥaddiṭnā*, S6 was able to match the verb tense with the English, in fast mode but not in slow. But note how in 33-35 my *pushed correction* has worked, as S6 succeeds in coming up with the right verb and the right tense as soon as he reads the source text. In this case, the interviewer skill in probing S6’s knowledge about this translation, and by S6 repeating the translation, S6 was able to automatically supply a matching English translation of the verb *ḥaddiṭnā*, and correctly evaluate his choice as well (35).

24B thank you. so in the fast translation if we look at number one . you said *he said a young man . talk to us about friendship*

25S6 mhm

26B and then in this one *he said a boy had told us about the friendship* . why do you think you you chose different . you changed the translation . yes

27S6 eh like

28B I noticed you changed *told us* and *talk to us*

29S6 probably when I take my time . I took my time to think about the meaning . I just started to translate the the try to translate the the right meaning . yeh because I have my time . enough time . just to think about it

30B Ok . so . here *told us* . so you would change *told us*

31S6 *talk . talk to us*

32B *yeh*

33S6 *OK . because in the text . the original text said ḥadditrā just tell us . tell us about the relationship . tell us about the relationship . or talk to us . here now another xx translation tell us*

34B *so you think . which one do you like*

35S6 *I think tell us . this is the right one because the tense .*

36B *so the tense here in the fast translation*

37S6 *the tense*

38S6 *yeh yep*

39B *OK eh .. and then you changed a boy and*

40S6 *young man*

41B *young man*

42S6 *because fataa actually is a young man or a boy you know .. I don't know it's exactly it's a young man or a boy*

43B *it's in between . youth*

44S6 *youth . yeh . yeh*

45B *so there is a third word*

46S6 *ah . youth . yeh . yeh . I don't think about this word no . it doesn't came in my mind*

Extract 4.83

What we have just witnessed above is a sort of *reversed matching*, that starts with the translator's inability to match an item, which creates a problem, he then reflects over the problem, then in the on-line translation when the process is recreated, the translator solves the problem without noticing, as S6 has done.

Participant S7

The extract 4.84, below, revolves around the translation of the expression *wa-qad quḍiyat* and S7 use of his matching capacity. S7 started off by matching the word *quḍiyat* with *fulfilled*, which is a close approximation to the meaning in Arabic. In slow, he changes it to the verb *spends*, which is out of context. I ask S7 in 25 about the motivation behind his choice. He replies it was a sort of literal translation, then evaluates his choice in 36, preferring *spends* to *fulfilled*. But his last comment, in 42, betrays S7's evaluation for it shows that he was never sure of the meaning of the Arabic phrase *qad quḍiyat*.

23B OK I wanted to ask you when you said in fast *your friend is your need and he fulfilled*

24S7 yeh

25B in slow you said *your friend is your need and it spends*. I couldn't understand what you meant by *spends*

26S7 yeh actually, actually that's slow, and that's fast

27B yeh

28S7 now this is *it spends* it means like, I tried to be like literal, mean it's like, *he's your need and then, eh eh when you need someone and you have used it, you have spend so you have money spend it*

29B ah so you've related it to money!

30S7 hard I mean that's hard, I wasn't sure about it. I wasn't sure about it
XXXXXXXXXXXXXXXXXXXXXXXXXXXX

31B so, uhm, so here now I understand *spends*

32S7 yeh see I get it now

33B but here you said *he fulfilled*

34S7 yes. different

35B what did you mean by *he fulfilled*?

36S7 I think, I think *fulfil* is maybe better than *spends*

37B yeh because you put *he* and you put *fulfil* and nothing in the middle

38S7 yeh yeh I know, but but it's like, it's like *he's your need and and and and to be fulfilled*, I think
39B ah, OK because if you if you put *he he is fulfilled*
40S7 yeh I think this is much better but that one *spend*
41B so you think *spend* is better?
42S7 yeh you can say it, like this is hard, that word because you know what, I didn't even understand what this is mean
43B *wa-qad quḍiyat*
44S7 yeh

Extract 4.84

In extract 4.85, S7 reflects on what he thinks happens every time one translates. Note by his statement “you never you never get it same every time ...because every time this depend on the words coming to you at the time”, S7 was trying to convince me of the choices he had made in the three translated versions and why they differed each time.

62S7 which you cultivate and which you harvest with praise. now what happen. it's like, you see in translation, what's about, I mean I mean translating and interpreting, you never you never get it same every time, even if you translate something, you don't do it the same as every time because every time this depend on the words coming to you at the time. that's what I feel the difference between my translations

Extract 4.85

Let us conclude our analysis of student data with an extract from S7 where he fails to provide a matching translation for the words, *afrah* in 335 (extract 4.86) and *'uduba* in 354 (extract 4.87) below. Both examples remind us of S1's behaviour in the translation of the word *jazr* in extract 4.65. In the extracts below, S7 had chosen the wrong concept and may have been influenced by his spoken Arabic as well: the words *celebration* and *parties* S7 had chosen, match the word *afrah*, only when understood within the context of marriages, where both words refer to a sort of celebration. The word *uduba*, on the other hand, is somehow problematic, because in spoken dialect it is pronounced with a /z/ rather than a /th/. S7 must have made the connection between *'uduba* (sweetness) and *'uzba* (celibacy).

It is interesting to note that as with S1, S7 could not be convinced he had made the wrong choices by failing to match the Arabic words with their English counterparts. His reaction in 344 may be an indicator that indeed these types of errors are not easily recognisable by translation learners, and need to be taught perhaps by “focusing on learnable form” (Dyson 2002: 53) However, after multiple readings of his data it became apparent that perhaps this was not an error rather it was one of S7's creative sparks as we shall see in chapter 6 below.

334S7 *yeh, and in the purity of friendship eh you eh you you eh laugh eh you laugh, no not you laugh, laugh and and share eh eh eh eh eh celebration, parties*
 335B I like that! because in arabic the word *afrah* we use for *weddings* and stuff and you got this from the way we use in advertising for *afrah*
 336S7 *parties*
 337B *yeh parties*
 338S7 *yeh, but it's not parties*
 339B *it's like joy*
 340S7 *no it's it's celebration*
 341B *celebration?*

342S7 yeh

343B OK so you changed it from *parties* to *celebrations*, actually what did you have

344S7 and actually you know one thing too, I had to, really like let you know, I feel, since I have improved so much, from first to now, I think what I'm now is even better than the slow or fast why? because I'm getting more practice, I'm practicing more, see, I'm trying now to get better so I can be a good interpreter

Extract 4.86

353B why did you say *in the purity of of friendship*?

354S7 because this is *purity of friendship* 'udūba 'udūba is eh eh 'udūba can be like *virginity* but you don't use *virginity* you know it can mean different thing

355B but you use it also for *water* we say *miyāh 'adba*

356S7 yeh yeh yeh but here *purity*

357B OK so that's why you chose *purity*

358S7 yeh

359B it could have the meaning of *sweetness*

360S7 yeh *sweetness* yeh but 'udūba 'udūba can also mean in some meaning, context, in some contexts *virginity* or someone is 'azb, you know, but here

361B a'zab heydiike bil z (that one is spelled with a /z/)

362S7 yeh but can be *anā*(I) that's what I thought but here *purity*, here *purity*

Extract 4.87

Summary

As discussed earlier in the introduction, matching capacity is seen as an overarching term that spans from automatic to reflective behaviour. In our exploration of student awareness of their mental processes and translation competence through their matching capacity, we

found that the seven participants have relied on various matching techniques. These techniques were seen as a reflection of individual differences among them.

The types of matching the student participants were found to use were five: (1) *automatic matching* that was done at various linguistic levels from the word to sentence level to discourse level, and that was affected by the student translation competence, or their risk behaviour, ; (2) *unmarked matching*, where unfamiliarity with the text type and mode lead to a literal match, followed by reflecting, then settling on a choice. For S6, for example, mismatching or unmarked matching was unlike S2 who was able to edit, S6 was stuck; (3) *mismatching*, as a consequence of a difficulty in annotating the right lexical entry, but in some cases it ended up being a creative solution; and lastly (4) *reversed matching* which starts off by mismatching or unmarked matching. A noticeable aspect of *reversed matching* was the pushed corrections which when they were used as part of recreating the process during the interview allowed students to do a *reversed matching*, where the correction was then successful. One interesting behavior among the seven participants was: using *automatic matching* in the form of sentence transcoding as a stylistic device (S1) which has lead to unacceptable translations.

The cognitive load that the text type places on the student, and the students' unfamiliarity with the content of the text renders automatic processing almost impossible; gaps at the level of English grammar, especially in grammatical morphemes, meant that full automatization of those processes has not yet been completed. This in turn affects the student ability to deal with higher order processes that require automatic processing as well; matching with the closest equivalent in English that makes sense, when translating under time pressure, does not seem to always work for S4, especially in cases where the match is done at the level of the word rather than at text level and when a mismatch between pronouns in the two languages can lead to a mistranslation, a transcoding at the level of the sentence, done word for word.

The *pushed reflection* during the interview seems to have worked in drawing attention to the error and correcting it; avoiding to match a set expression with its English

counterpart, can sometimes lead to a loss in the stylistic value of the source text (S5); comprehension of the source text and a good command of L2 are essential if effective matching is to happen (S6 and S7). One such problem is the presence of homonymy in the source text that can be problematic when matching is done at word level without comprehending the source text (S6). The main issue that seem to emerge from the analysis was the effect of translation difficulty on the matching technique used:

4.5 Self-diagnosing translation difficulties

Overview

The previous sections 4.2, 4.3 and 4.4 have given us an idea of student awareness of their translation competence and their mental processes, as we had a close look at student retrospective ability, their monitoring capacity and their matching capacity. Throughout these sections we have come across student comments about some type of difficulty they had encountered during the trials. For example, S2 and S6 found the text type problematic. Assuming that text type was the main difficulty in regard to the trials, what would be the students' view about the notion of difficulty, considering that they had the opportunity to translate the same text more than once and to discuss their translations during the interview?

In the present section I do not try to give a thorough analysis of translation difficulty nor do I try to infer from student data about what makes a translation difficult (Campbell 1991, 2000b). Rather I try to explore student retrospections for their views of what they found difficult in the trials, in an attempt to define the notion of translation difficulty, from the student perspective. This section will be shorter than the previous ones, as it will be followed by sections, 4.6 and 4.7 which further explore translation difficulty based on evidence from student translation data.

The analyses of the individual participant data are as follows:

Participant S1

The reader will remember that S1 enjoyed translating the text because she was able to relate it to the religious speeches she occasionally performs within her community. In her retrospection, she does not focus on the notion of difficulty as much as she does on assessment, more specifically on expert evaluation of her work. Translation difficulty starts to emerge, in discussing her monitoring capacity, where S1 reflects on her translation of the metaphor *to have time to kill*. Even though I explain to S1 the meaning of the source text metaphor and its matching English translation, one gets the feeling that S1 is still trying to grasp that meaning (extract 4.88, 194). In 192, 196, 198 and 200 below, S1 gives the interviewer clues to why she finds this translation difficult: a translation, for S1, may be called difficult, when she has to translate, under time pressure, a text that requires more thinking than other text types, because of its literary genre.

192S1 yeh it is totally ambiguous .. that's why it's a little bit hard to figure out
(long pause)

193B (it's as if you killed your friend.we both laugh)

194S OK (long pause) *halla'* you mean *taqtulūnahu l-il-waqt!*

195B yes . like when you say you have time to kill

196S1 you know what? because the time like you said it was quick .it was good like to do it like part by part and understand what he meant . because it's poem it's not like every day talk

197B yes

198S1 you can't just pick it up straight away

199B mhm

200S1 you have to dig in . find out what he meant by the ambiguity in his sentences

Extract 4.88

In extract 4.89, S1 adds one more criterion to the above: the difficulty in editing one's translation in fast written translation and in interpreting as opposed to written slow where the translator has plenty of time to reflect.

262S1 as I said when I went back . straight away I correction . that means for next time . if I'm interpreting . because limited time!

263B if you're working under pressure?

264S1 yeh . you still do it .. you still do this .. but I mean . how can you have chance to correct if there's not much time?

Extract 4.89

Participant S2

With S2, we get a better picture of what she considers difficult in translation, considering the overt metalinguistic awareness we have witnessed from S2 throughout previous sections. Let us examine extracts 4.90 and 4.91 below.

At first glance, we find that translation difficulty for S2 arises when she is required to translate texts she is not familiar with, and that require the translator to balance the pragmatics between source text and target text. S2 believes, from her experience, as student of community translation, that familiarity with the text one is required to translate, allows for the translator to use the knowledge stored in their long term memory without much effort (Campbell and Wakim 2007: 10).

The second criterion for translation difficulty S2 refers to in her retrospection, in 22, is in respect to editing and accuracy: it is difficult to control accuracy when translating fast,

because under time constraints, one's translation tends towards the literal. Yet another source of difficulty for S2, in 26, where she explains how a gap in her English has made it impossible for her to translate the sentence in question, as she kept editing it.

If we were to recapitulate on the above we can say that translation difficulty for S2 may be unfamiliarity with the text, especially if the text is pragmatically challenging; translating this particular type of text under time pressure represents a difficulty unless the translator has more time to reflect and edit their translations later on; but there are cases where the difficulty may be closely related to the translator's second language competence, in which case the translator may not be able to edit or if they did edit they may not be fully satisfied with their translation.

22S2 *el-muhimm* (what's important is that) *awwal marra tarjamet šatr šatr* (the first time I translated line by line), not even . *ma'ta' ma'ta'* . *bas heidike kint* . *'rīt kil šī* . *w-kint am tarjim*

(section by section, but the other one I had read the whole text and I was translating) pragmatically . *šu fhemt kint am tarjim* . *la'anno izā ilt* (whatever I was understanding I was translating it, because if I say) and the heart find its (long pause) in the small things therefore it gets alive and fresh . *yimkin mā tkūn da'ī'a* (it might not be accurate) ..

24S2 in the third one?

25B mhm . when you did the editing (long pause) so you went back to your first

26S2 *haidé* (this one) . I'm still . until now I'm not very sure (long pause) of it .. yene what (long pause) to say in English (long pause) you know .. it doesn't have anything to do with translation (long pause) *izā anā 'am illik bil* (if I'm saying to you in) English I'm gonna plant something . I don't know if I should say I'm gonna plant it with love [B uhm]or I'm gonna plant..this garden (long pause) I don't know .. I wasn't sure of it.

Extract 4.90

57B so you think there is still need for editing?
58S2 could be (long pause)
59B do you think the text was very challenging?
60S2 challenging because it was talking about pragmatic meaning .. *kénit maktūbé bi- țarīt națr aktar mā hiyyé . law 'ațaytīné řī lal-centrelink*
61B because you are used to centrelink type texts
62S2 yeh *mā kint* (long pause) *kint řift* specialised terms *w-bektebun w-kałař . bas heidé* there's a message going through . you have to get it

Extract 4.91

Participant S3

S3 may not have shown metalinguistic awareness as S2 has, he did however express what for him translation difficulty is. Previously, in sections 4.2, 4.3 and 4.4 we have analysed some of S3's comments where his focus was on the difficulties he has in producing grammatical morphemes, such as *3rd person singular -s, possessive -s* (extract 4.92 (162)) and on the difficulty in making the right lexical choices. According to S3, he has difficulties with English grammar and lexis, which at times causes him confusion. But there were instances during the interview where S3 also commented on his miscomprehension of the source text as in 150 to 154 below.

Translation difficulty, therefore, for S3, may be present when the translator has a gap in their L1 and L2. Note that unlike S2 who was able to dissociate between the two competences, i.e. translation competence and L2 competence, S3 was too busy struggling with the grammar and lexis to reflect on further issues.

162S3 *é 'indī* (yes I have) problem sometimes I think some words doesn't take –s
.. so I take them off.

150S3 *mā fhemtā* (I didn't understand it) *yūlad wa-yutaqāsam*

151B *yutaqāsam meaning it is shared*

152S3 silence

153B mhmm (long pause) here how did you translate it *get birth?*

154S3 *mā a'raf mā fhemta..innamā yūlad wa-yutaqāsam*

Extract 4.92

Participant S4

With S4's retrospections, a new dimension to translation difficulty starts to emerge: the notion of stress. As previously seen in section 4.2, although his main focus is his learning experience, S4 seems to relate his translation difficulties to the stress he has been experiencing through his studies. I have chosen brief comments from S4 that best represent his conception of translation difficulty. A close look at his data in Appendix D reveals that he neither complains about the text type nor about translation modes. His behaviour is positively geared towards being able to accommodate himself to any translation situation, even if at times he feels as though he is "in the middle of a battlefield" as S4 reflects in extract 4.94 below. In short, we may say that for S4, one major element of translation difficulty that may affect the translator performance, is primarily the stress of being a student.

96S4 OK, I (S4 takes a deep breath) it gave me a headache

156S4 this one gave me it gave me headache as well because eh

176S4 it's it's not ambiguous because OK because I'm stressed from the course, I'm doing Masters of translation and my mind is not, is not eh is not eh clear, eh hh like eh because I'm stressed a lot, so

206S4 yeh yeh yeh anyway but because I. as I told you. I'm stressed because of the course (incomprehensible speech) that's why

Extract 4.93

587S4 yeh that's why .. maybe you tried you try to think you you try to read behi behi beyond beyond the the meaning so sometimes you choose *emptiness* tooo as I told you when you are in the in the battlefield you try just to to protect yourself to defend yourself, whatever whatever you do maybe you lose your hand, your leg (laughs) you get injured, it's better that

589S4 yeh yeh yeh that's right you're in the battlefield

591S4 of course I I choose whatever comes in my mind and and make sense immediately without wasting the time

Extract 4.94

Participant S5

S5's retrospective data reveals the general view she holds about translation difficulty. She does talk about text difficulty but rather in the context of community translation, a subject she was studying at the time of the trial. Note her comments in extract 4.95 (42) and extract 4.96 (258), where she comments on text type and translation difficulty. When S5 mentions having difficulty with her translation, in 42, her comments reveal that the main source of difficulty is the word *nadā*. It may be that her unfamiliarity with certain lexical items creates translation difficulty. It may also be related to her being prudent in making choices. Her comment in 54 resembles that made by S2 in extract 4.90 (26), when she pointed to a problem she had encountered that she related to a gap in her second language competence. Further analysis may help shed more light on S2 and S5 cognitive behaviour in regard to this issue.

41B yeh yeh OK eh number six *fa-fī nadā l-ašyā' š-šağīra yajid l-qalb šabāḥahu fa-yanta'is̄*

42S5 yeh that was a bit hard

43B really!

44S5 yeh

45B ah because you didn't have a dictionary? but you had a dictionary for the slow

46S5 yeh I had a dictionary but eh .

47B you found it hard

48S5 yeh

49B OK so

50S5 *for in the middle of tiny things . the heart finds its happiness and relaxes*

51B this is in fast ..

52S5 yeh

53B do you want to try to translate it now maybe you come up with something!
or

54S5 up until now I'm still looking for a proper term for *nadā l-ašyā' š-šağīra* (long pause) because it's not . *ye'ne* (I mean) it's not *in the . enno* (as) *in the shade of this stuff*

Extract 4.95

260S5 both are all right . *halla' kamen* (now also) depending on the text . like now I'm doing community translation . I hate it because the texts are really hard . they're really really hard . the texts ..

Extract 4.96

Participant S6

With S6's retrospective data, we enter the field of translation difficulty from different places: from the areas of lexis, including adjectives and pronouns, of dictionary usage; that of metaphors; of text type; and of cohesion. As we will be exploring S6's data throughout this chapter and the following next two chapters, I shall focus my analysis in this section on some of the most important of S6's retrospections, leaving the rest to be explored elsewhere in the thesis.

What conception of translation difficulty does S6 have? In order to answer this question, let us explore some of the data below: In 58, below, translation difficulty, for S6, is in the comprehension of lexical items in the source text, such as *qad quḍiyat*.

58S6 *qad quḍiyat* it's it's pose problem also you know . because . what does mean *qad quḍiyat* you know . *yeh* . *yeh*
59B what does it mean?
60S6 yes (smiles) you have to look beyond the meaning of this one . especially just to . eh . to suit the text . you know .. *quḍiyat* even *quḍiyat* you have to understand the meaning by Arabic (laughs) *quḍiyat* I think . *quḍiyat it's finished* . *something is finished or done*

Extract 4.97

Translating under time pressure is also problematic for S6, for it does not allow him to perform a dictionary search. Although it seems from S6's comment in extract 4.98 (486), that dictionary search in general is problematic for him. His comment on Arabic dictionaries in this extract indeed reveals possible frustration regarding dictionary usage.

74S6 what I have here . *he's like a field that you plant in it a love and harvest by thanks . and harvest* .. actually when I translated on spot just I . get stuck with *harvest yaḥṣud* and but when I looked in the dictionary I just found this one . *the harvest* you know

108S6 *and you harvest by thanks* . probably because it says in the original *wa-taḥṣudūnahu bi-l-ḥamd bi-l-ṣukr . and harvest by thanks* . this is one I stuck in the beginning because I don't know this word but when I took my time I just looked in the dictionary and I got this this word . yep

486S6 cast net . all right dictionary *'arabi zibāla*

Extract 4.98

In extract 4.99, text type, in particular literary texts that abound with metaphors, also causes translation difficulties for S6.

306S6 no . it's a bit hard because this is a poem . *šīr* (poetry) *iš-šīr* (poetry) probably it's a bit harder than

308S6 oh . of course because the Centrelink or migration or any other document it's for word . words and English words . you can understand the meaning. but *fi-l-šīr fihā ḥāgāt* (in poetry there are things) . there's too many words like *magāzī* (metaphorical)

310S6 ah (yes) . *ḥāgāt magāziyya* (metaphorical things) . *ḥāgāt* (things) describing . for example you have to go beyond this things you know .

Extract 4.99

In extract 4.100, yet another source of translation difficulty for S6: joining sentences is difficult because, as he explains: you have to do it by guessing. Note that this may very well be a second language competence problem related to S6's textual competence, for he does not seem to be yet "sensitised to identify textual features in addition to linguistic ones" (Neubert 2000: 8).

326S6 yeh yeh here also you don't know where is the sentence its end and joined sentences you know, you have to know joined sentences
328S6 joining sentences you have to like guess you know, eh you know, guess ((laughs))

Extract 4.100

"yep this is the problem also the adjectives the adjectives another": comments S6, in extract 4.101 (386).

382S6 *absence ġiyāb?*
383B *ġiyāb* is *absence* . *w*-(and) *ġā'ib* is *absent* . *absent* is an adjective if we're talking about someone we say *he was absent*
384S6 aha yeh
385B and when you're talking about a state we say *ḥālat ġiyāb* we say *absence*
386S6 yep this is the problem also the adjectives the adjectives another

Extract 4.101

To recapitulate on the above, what could be translation difficulty in S6's view? S6's retrospective data has revealed that, lexis including adjectives and pronouns, dictionary usage, metaphors, text type, and cohesion are all sources of difficulty. The data also has revealed possible links between his competence in L1 and L2 and what S6 considers difficult, e.g. using an Arabic dictionary. Further exploration of S6's data in this chapter and the next two chapters will help us draw a better picture of his conception of translation difficulty.

Participant S7

There were two instances, in the interview, where S7 mentions something to do with translation difficulty: the first was when we were discussing his translation of the Arabic expression *qad qudiyat*, where S7 tries to explain the motivation behind choosing the verb *spends*, then, realising he had made the wrong choice he says: "hard I mean that's hard, I wasn't sure about it. I wasn't sure about it" (extract 4.102: 30). The other instance was in 86, where I ask S7 if he found the text hard, he replies "yeh not easy!". In my discussion on S7's ability for retrospection in section 4.2, I have mentioned that S7's main focus was his self-image, where he compares himself to the Lebanese author Khalil Gibran, writer of the original English version of the present source text.

It is important to remember that S7 himself, is also an author and poet, as well as a translation student, so that one would expect his reflection on the translation of poetry to stem from his own experience rather than from what he would have learned through his course. Therefore if we were to take a close look at some of S7's reflections on his translations, such as in extract 4.103 (212), we may find that S7 seems aware of the difficult task of the literary translator when it comes to dealing with author's lexical choices such as Gibran's (Beier 2006: 104). Yet, despite his awareness, his lexical choices seem problematic because of the semantic associations he tends to make when translating, as previously discussed in section 4.4.

The reader will remember that in sections 4.3 and 4.4 I had alluded to S7's lack of attention to the task, which had caused him to make unconscious errors, some of which he was capable of correcting on the spot during the interview. If we were to look closely at the link between the translation difficulties S7 mentions above, i.e. translating literary texts, and dealing with the source text author's lexical choices in those texts, and S7's lack of attention to the task, it may be that the main source of S7's translation difficulty lies somewhere around his attention span, and the cognitive load of the task in hand.

28S7 now this is *it spends* it means like, I tried to be like literal, mean it's like, *he's your need and then, eh eh when you need someone and you have used it, you have spend so you have money spend it*

29B ah so you've related it to money!

30S7 hard I mean that's hard, I wasn't sure about it. I wasn't sure about it

85B *li-annakum tajrūnahu jā' ī'in wa-taṭlubūnahu li-r-rāḥa*

86S7 *because you come eh come to him hungry and you ask for mercy. ask for*
but this was hard

87B ah, you found the text hard?

88S7 yeh not easy!

Extract 4.102

201B you know in the slow translation you said *he is seemed to be so clear*

202S7 yes

203B in the Arabic you have *fa-huwa yabdū mina s-sahl* what do you understand by this expression?

204S7 eh eh which one?

205B *k-aj-jabal li-ṣ-ṣā'id fa-huwa yabdū min as-sahl akṭar wuḍūḥan lahu*

206S7 OK, *it seem more easy*

207B OK we have an expression in Arabic which says *yabdū mina s-sahl* but here *as-sahl ye'né the plain*

208S7 ah ah OK OK I made a mistake

209B it's OK, most of you didn't get it right

210S7 this is confusing

211B it's ambiguous, a bit ambiguous in Arabic

212S7 you know and I think that that what many people fall in, by not understanding what the author is saying and that's why this is hard because you know Khalil Gibran is not anyone, you know he is very smart, he's very articulate, more than us of course, and so when he write that, some people think oh you know he's not, you know he meant it's easy but it's not because there is *aj-jabal* and there is *as-sahl*

213B but he wrote the original in English, remember

214S7 there is *aj-jabal* and there is *as-sahl* so there is there are connection

215B that's right

216S7 I should have done that but I didn't

217B but you got this one while others didn't they thought *aj-jabal aṣ-ṣā'id*, *j-jabal yallé tāle'* but *ka-j-jabal li-ṣ-ṣā'id yabdū mina s-sahl ye'némin as-sahl akṭar wuḍūhan*. so you might change your translation again right?

218S7 yeh

Extract 4.103

Summary

In exploring student retrospective data in an attempt to define the notion of translation difficulty from the student perspective, we found that although student retrospections were very diverse, there were some common factors among them that reflected what may be considered a translation difficulty.

The first major source of difficulty for students seems to be their competence in L1 and L2. Linguistic competence is needed at the comprehension and production stages as well

at the editing stage. It is also necessary for effective dictionary usage. The second source of difficulty is working under time pressure, specifically with literary texts, which were found to be challenging, or texts one is unfamiliar with, such as the literary text used in this study. These texts require time to reflect before making choices. Unfamiliar lexis was also found difficult to deal with especially if the translator is of the prudent type, and unwilling to take risks in their choice making. Finally and most importantly, affective factors such as stress seem to be a major cause of difficulty for some translators as it affects their performance causing unconscious errors due to the lack of attention to the task in hand. Student ability to reflect on what constitutes a difficulty in translation is one important theme that reflects student awareness of their translation competence and their mental processes.

In the section that follows we explore the notion of difficulty further by examining lexical choice awareness and dictionary usage, and in 4.7 we look at one particular critical case that has proved difficult to translate for all participants.

4.6 Dictionary use and awareness of lexical choice

Dictionary use has emerged from the data as a reflection of student awareness of their decision making and choice of lexis, in the slow translation and edited slow. It is important to note that students were not allowed to use dictionaries in fast mode, but were given the freedom to use the dictionaries of their choice in the other modes. Two of the participants, S1 and S7, did not seem to have used dictionaries throughout their translations. In the previous section we have seen, through student retrospections, that for most students, a gap in their first or second languages can be a source of translation difficulty, in regard to lexical choices and dictionary usage.

This section explores student awareness of their lexical choices and their competence in using dictionaries. It is believed that a student has recourse to a dictionary after having failed to find the search item, first by searching their mental lexicon, and the knowledge

store in their long term memory (Ronowicz et al 2005: 581). Student retrospective data has shown, in regard to dictionary use, that in slow and edited slow modes, students seem to fall into three categories: those who have not used a dictionary or any translation aid throughout the experiment; those who have acknowledged using a dictionary however cautiously; and those students who seem to have relied on a dictionary in selecting lexical items but were unable to make the right choices.

Searching for word meaning, during the translation task, can be a daunting exercise. If we are to look at the whole process of lexical search, we have to consider looking at what happens also in the translator's mind as they cannot match items and try to search their mental lexicon for the right word. Psycholinguistics deals with this issue of lexical search and retrieval (Levelt 1989: 185-187). This operation is even more necessary when the translator does not have access to a dictionary, as in our fast translation task. But what happens when students are given the chance to search for the items they were not able to find in fast mode? Do students try to look for alternative choices to the ones they made in fast? How aware are they of the choices they have made?

The analysis below allows a glimpse into student retrospections in an attempt to understand what students know about their lexical searching ability and their dictionary usage skills. Note that S1 and S7 were excluded from this analysis, because they have not used a dictionary in translating the text. The reader is referred to section 4.4 where examples of S1 and S7 lexical choice awareness are discussed.

The analyses of the individual participant data are as follows:

Participant S2

Participant S2 was constantly searching for a translation that would render the pragmatic meaning of the original message as accurately as possible. As the examples below show, S2 did use a dictionary in the slow translation, and the edited slow. In 27, I ask S2 the reason why she has chosen in her three translated versions, to render the Arabic word *sahl*

as the English *bottom*. Note her answer in 28 below. The dictionary entry for the word *sahl* in the Al-Mawred Dictionary (Ba'albaki and Ba'albaki 2006) contains the following words: *plain, flat(s), level* and *level land*. Note that, in this entry, the compound *level land* is printed on two separate lines, which may have caused S2 to omit reading the first part of that compound and to focus her attention on the word *land*. The Arabic entry also gives an explanation for *sahl* as *arḍ munbaṣiṭa*. Although the lexical choice S2 has made in 28 conveys the meaning intended by the source text writer, it is important that the issue of choice awareness in dictionary skill usage be taken into consideration as well.

27B then here we have the word bottom that you've used in the three versions .. were there other words you thought of before deciding on the word bottom?
 28S2 *anā ṭalla'ata bil dictionary ṭol't* (I looked it up in the dictionary and it came up as) land . it didn't make sense so *ḥattaitā mitl mā hiyyé* (I kept it as it is). *yimkin tkūn 'ālyé . yimkin tkūn wātyé* (it can be high as it can be low).

Extract 4.104

Let us now move to the second example where S2 explains why she has resorted to an explanation of the words *madd* and *jazr* in fast, because she couldn't use a dictionary, and couldn't recall the words in English. Indeed, as seen in the previous section, and in extract 4.105 below, having failed to match the couplet with its English equivalent, S2 resorts to a literal translation.

40S2 *la'anno mā kint mittal'a 'al* (because I hadn't looked it up in the) dictionary *bi awwal weḥdé* (in the first one) .. *mā kint 'érfé šū hiyyé* (I didn't know what it was) exactly ..

Extract 4.105

Participant S4

The retrospection in extract 4.106 below, shows S7's lexical searching skills. In 222, he explains the process by which he arrived at the English translation of *madd* and *jazr*. He was not satisfied with checking the meaning in English, but also checked the internet for how the couplet was used in particular contexts. Note that S4 had kept the literal meaning in fast and slow modes and only decided to change it in the edited slow. When S7 had performed the slow translation, it was straight after the fast, in the same environment where students had used their dictionaries but not the internet. The additional internet search S7 had performed at home, may have helped him make his choice. It also reveals his ability to check many sources for inspiration before deciding on his translation.

219B you were you were struggling with the word *jazr*

220S4 and .. I used the same word *jazr* and *madd*

221B you've kept the same words?

222S4 yeh yeh yeh because you know how . I went through the Internet so I saw . I saw like someone wrote like a story and the title was *the ebb and the flow of life* that's why I kept it OK?

223B OK

224S4 but I looked for the meaning . I saw it and then

225B so without a dictionary you wouldn't have been able to find it . you found it through the Internet

226S4 no no I found it through the dictionary . first I . I looked for the meaning of *jazr* and *madd* in English

227B yeh

228S4 OK? just to remember and then before I wrote it down I went to the Internet just I wrote *the ebb and flow of life* so I read it somewhere a story and the title of the book *the ebb and flow of life*

229B yes . I think I've seen it

230S4 yeh so I kept the same ones

Extract 4.106

Participant S5

While S4 searches the internet for contexts where the couplet *ebb* and *flow* are used, we find S5, on the other hand, using dictionaries in her search for lexical items, but deciding against using the words she finds, because she is not familiar with them. In extract 4.106 (228) above, S4 had found that *ebb* and *flow* can be used in describing one's life; S5 had never heard of the word *dew* used in describing small things in life (extract 4.107). It seems from S5's retrospection in this extract, that even when she knows the word, or knows how to find it in the dictionary, she is not willing to take risks, when unfamiliar with the context in which that word needs to be used. Her capacity to comprehend the text at discourse level as demonstrated previously may also be at play in her decision-making and choice.

41B yeh yeh OK eh number six *fa-fī nadā l-ašyā' š-šağīra yajid l-qalb šabāḥahu fa-yanta'iṣ*

42S5 yeh that was a bit hard

43B really!

44S5 yeh

45B ah because you didn't have a dictionary? but you had a dictionary for the slow

46S5 yeh I had a dictionary but eh .

47B you found it hard

48S5 yeh

49B OK so

50S5 *for in the middle of tiny things . the heart finds its happiness and relaxes*

51B this is in fast ..

52S5 yeh

53B do you want to try to translate it now maybe you come up with something!
or

54S5 up until now I'm still looking for a proper term for *nadā l-ašyā' š-ṣağīra*
(long pause) because it's not . *ye'ne* (I mean) it's not *in the* . *enno* (as) *in the shade*
of this stuff

55B did you look it up in the dictionary?

56S5 no

57B you didn't. because *nadā* is *dew*

58S5 yeh

59B so you can translate it

60S5 yeh . yeh . I know *nadā* is *dew*

61B but you're trying to find

62S5 as a meaning *nadā l-ašyā' š-ṣağīra* you can't just put *dew enno* (I mean) .
you know what I mean?

63B because I noticed in your translation you're . you did not follow the same
expressions as in the Arabic text . you came up with your own expressions . your
own words . your own word order

64S5 yeh because depending, like for example you can't put *dew* here for
example because it's out of context

65B but as a metaphor you can, can't you?

66S5 I've never come up with

67B maybe because we're dealing with literary translation

68S5 yeh maybe you can put *in the shadow of* or whatever is happening . or
something like that . but . I personally have never heard *dew*

69B OK

70S5 that's why . I know *nadā* is *dew* but that's why I didn't use it

Extract 4.107

Participant S3

S3 has performed his lexical searches using an electronic dictionary. Remember that S3 used mostly non-verbal communication in order to convey what he thought about his translations, especially in our discussion of his lexical choices. It is interesting to see how his choice of words changes from one translation mode to the next, as shown in extracts 4.108, 4.109 and 4.110 below. Among the seven participants, S3 seems to have relied the most on words found in the dictionary.

Regardless of the lack of retrospective data from S3, the examples below show that he uses the dictionary to search for words and that he is also aware that he has not been making the right choices, he however lacks the metalanguage to explain why. Note S3's comment in extract 4.108 (98), where he states he had found the word *desire* in the dictionary. S3 translations in fast, slow and edited slow modes indicate he had been trying to find the right word: from *something* in fast he moves to *object*, a more concrete word, then settles for *desire*. His smiling, in 96, however, reveals a possible sense of uncertainty about his choice, as S3 had expressed his confusion regarding grammatical and lexical choices on many occasions during the interview.

Fast: *Do not make friendship just for **something** accept ~~make~~ <make> ~~it~~ ~~more~~ the ~~deep~~ soul deeper.*

Slow: *Do not make friendship as an **object** except deepening the soul.*

Edited version: *Do not make ~~wi~~ friendship with **a desire** except deepening ~~the~~ the soul.*

95B so *w-ğayyart fikrak kamén 'an* (and you've also changed your mind about) *something w-şaret* (so it became) *object w-ba'dén* (then) *desire*?

96S3 ah (yes) laughs

97B *howde la'aytun bil* (did you find these in the)
dictionary?

98S3 *e/* (the) *desire?* yes

Extract 4.108

Fast: *but ~~asked~~ ask him to come and you have more time to enjoy.*

Slow: *But asked him always, and you have time to ~~#~~ inspirit.*

Edited version: *But asked him always, and you have time to inspirit.*

119B here after *taqtulūnahū*, *But asked him always, and you have time to inspirit*
. you've kept the slow version

120S3 yep

121B right? why do you think you've chosen the word *inspirit* to replace *enjoy*?
did you find the word in the dictionary?

122S3 *é* (yes) and you have time to..(lost a bit)

123B so it didn't just come up like that

124S3 *la'* (no)

Extract 4.109

Fast: ~~*He he can fillful your needs, not you lonelyn loly hō loneliness.*~~

Slow: *He has to fill your needs, not your vacancy.*

Edited version: *He ~~has~~ <is> <has> to fill your needs, not your leisure.*

133B *He has to fill your needs, not your vacancy*

134S3 (smiles)

135B why are you smiling?

136S3 *fakkart bil* vacancy lel-otel (I thought about hotel vacancy)

137B I noticed that sometimes

138S3 [mhm

139B your first translation is OK but as soon as you start replacing words by others you find in the dictionary your translation gets messed up

140S3 *aa ṣaḥ* (yes true)

Extract 4.110

Participant S6

In extract 4.111 (74), S6 explains, that in fact, he resorted to an explanation of the lexical item *yaḥṣud*, and found the word *harvest* later in the dictionary.

73B OK . what do you have here? can

74S6 what I have here . *he's like a field that you plant in it a love and harvest by thanks . and harvest .. actually when I translated on spot just I . get stuck with harvest yaḥṣud* and but when I looked in the dictionary I just found this one . *the harvest* you know

75B OK

76S6 it's get the right meaning or not . you know but

Extract 4.111

In extract 4.112 (288), we find that S6 did not look up the word in the dictionary as he came up with the translation *gather*. The problem in this particular case seems to be S6's inability to produce an equivalent of the passive *yutaqāsam*, for it cannot be found in the dictionary but needs to be processed syntactically according to the information structure of the sentence.

282S6 *yataqāsam*. share .. share together

283B mhm

284S6 *yataqāsam* something with someone else. you know share sandwich . share money . share relationship . yeh

285B but here you didn't put share you put gather

286S6 ah (yes) gather

287B gather *jam'* (to gather) ye *ni* (means) *yujma'* (is gathered)

288S6 ah (yes) yeh ah ah (yeh yeh) gather *ma' ba'd* (together) . gather *ma' ba'd* (together) . aw (or)

289B why do you think you chose this? and to have the meaning of *yutaqāsam* differently?

290S6 eh . I don't know too! you know I try to . I try to just understand the meaning . if this is the meaning he wants to say or not . probably.

291B is it possible this was from the dictionary or?

292S6 no no I didn't look this one in the dictionary

293B so you just came up with the word

294S6 yeh

Extract 4.112

In the extract below, is an example that reveals S6's frustration regarding dictionaries, in particular Arabic ones. Note his comment in 486 (extract 4.113).

476S6 me too (both laughing) *a trep* . trap . no trap

480S6 trap for fishing as a *mişyada ya'ni* (that is)

481B here . did you look it up in the dictionary . casting?

482S6 yeh I look in dictionary but *casting net*?

483B *cast net*

484S6 *šabaka*? OK

485B a net *cast forth*

486S6 cast net . all right dictionary *'arabi zibāla*

Extract 4.113

Summary

Student participants were given freedom in regard to dictionary use. S1 and S7 did not seem to have relied on a dictionary in their translations while S3 and S6 seem to have done the opposite, relying heavily in their choices on what they found in their dictionaries. S2 and S5 used dictionaries, however cautiously. The analysis in this section has revealed that many factors come into play when translators use dictionaries: firstly, lack of attention can affect the choices students make through dictionaries (S2); the level of competence in L1 and L2 also has an effect on the choices they make; and some cognitive factors, such as avoiding risks can also play a role in their choices. More insight into students' choice awareness can be gleaned from their matching and reflecting in section 4.4.

4.7 Translating idiomatic expressions

Overview

Throughout the previous six sections I have been analysing individual participant data based on their retrospections around each theme. In this section I have decided to take a different approach to analysing this data, by focusing on one particular critical case, however still within student retrospection regarding this case. The reason for my decision to focus on this critical case is because its translation had triggered unusual behaviour among the seven participants. Five participants failed to comprehend the meaning of the

Arabic metaphor in question, translating it as “killing your friend” rather than “having time to kill”. Moreover those same five students also failed to notice their error in the slow and edited slow modes, even though they had ample time to reflect on their translation. As for the other two students who were able to comprehend the Arabic metaphor and to render it into English, they were found to encounter another type of difficulty in translating this case. Therefore this section seeks to explore student data in order to find the possible link between student awareness of their errors and translation difficulty. In what follows, I present individual participant translations of this critical case in the fast, slow, edited slow and on-line modes, whenever applicable. This is followed by a discussion of student retrospective data concerning the translation of this case.

The analyses of the individual participant data are as follows:

Participant S1

What were S1’s reflections on this particular case?

The first thing we notice in extract 4.114 below is S1’s evaluation of her on-line rendition of this structure. She seems satisfied with her translation in 186, but note how after she evaluates it, she still repeats the first part of the structure. We have the impression here that she is still thinking about it. In fact the rest of the extract reveals that even though I explained to S1 about the role of the pronoun and the antecedent that pronoun refers to, her comment in 194 “OK (long pause) *halla’* (now) you mean *taqtulūnahu l-il-waqt* (you kill him, for the time)! shows she probably hasn’t fully comprehended the meaning of this structure.

If we were to examine closely her translation of this structure, we find that firstly, S1 has translated it word for word, and has copied the pronouns from Arabic. But the Arabic structure contains an idiom that has a direct match in English: a similar idiom, which does not require the second pronoun. The problem seems to be that S1 was unable to perform a direct matching of the idioms in her fast translation, for she has

miscomprehended the idiom ‘to kill time’ by misinterpreting the role that the pronoun *hu* in the verb *taṭlubūnahu* plays in the structure.

The problem here is that in Arabic *-hu* can refer to humans as well as abstract entities, here *waqt* and *friend* while in English we use *him* for persons and *it* for time. These are cross-linguistic differences that call for matching competence on the part of S1. We notice that she has transferred the pronoun *-hu* which refers to *waqt* as English *him*, as referring to *friend*. A proper translation in this case could not be achieved because of the gaps in S1’s L2. These gaps may be related to the acquisition of information structure and of the use of pronoun anaphora. We seem to be dealing here with a number of issues at the same time: firstly, comprehension of the source text idiom, and if possible, matching it with its English counterpart; if this fails, comprehending the role of the pronouns in this structure, and matching them with their antecedents. We must remember here that S1’s main concern was preserving the words as in the source text for stylistic purposes, and she has managed to do so in other places in her translation such as in the example below. Let us now examine S3’s translations and comments.

Fast: *And ~~is~~—who is your friend that you call him and with your time you kill him?* (lines 34, 35)

Edited fast: *And who is your friend that you call Him and with your time you kill him?* (lines 33-34)

183B eh this one

184S1 you kill him?

185B can you read the Arabic just to see (long pause) it’s on the next page

186S1 *taṭtulūnahu . fa-mā huwa ṣadīqum ḥattā taṭlubūh wa-ladaikum waqtun taṭtulūnahu?* . so who . is .. *fa-mā huwa ṣadīqum* (long pause) and who is your friend that you call him and with your time you kill him. .. *fa-mā huwa ṣadīqum ḥattā taṭlubūh wa-ladaikum waqtun taṭtulūnahu* (long pause) yeh . and who is your

friend that you call him . yeh this is all right . yeh I think this one is all right (long pause) who is your friend

187B *taqtulūnahu*. X did the same thing . *hu* in *taqtulūnahu* refers to *waqt* . not to *ṣadīq*

188S1 ah .. mhm (long pause) so

189B *him* here refers to *friend* while it should refer to *time*

190S1 ah OK

191B you get it? it is a bit ambiguous

192S1 yeh it is totally ambiguous .. that's why it's a little bit hard to figure out (long pause)

193B (it's as if you killed your friend.we both laugh)

194S OK (long pause) *halla'* you mean *taqtulūnahu l-il-waqt!*

195B yes . like when you say you have time to kill

196S1 you know what? because the time like you said it was quick .it was good like to do it like part by part and understand what he meant . because it's poem it's not like every day talk

197B yes

198S1 you can just pick it up straight away

199B mhm

200S1 you have to dig in . find out what he meant by the ambiguity in his sentences

but since here we didn't have much time it's not too bad! I feel this way

Extract 4.114

Participant S3

S3's translation of this structure was a bit different from S1's, for whereas S1 used the expression "with your time you kill him" S3 translated it literally as "and you have time to kill him". S3 also had a problem comprehending the idiom *time to kill*. The data from extract 4.115 below reveals his lack of understanding of the source text, specifically in relation to grasping the meaning of the idiom. S3 claimed that the source text contained

many ambiguities; S1 had also referred to the same problem during her interview, however in comparing their comments when I told them the exact meaning of the idiom, note how S1's comment in 194 above was based on her conception of the importance of the pronoun in translating the idiom, while S3's comment underlies a sense of ambiguity behind his miscomprehension of it. Note that I explain that the dependent pronoun *hu* in *taqtulhu* refers to time not to friend, i.e. time to kill. S3 fails to make the connection between "time" and "hours" in the clause that follows. We must remember that S4 was far too concerned about the grammatical morphemes and lexis, to be able to think at discourse level and make all these connections, as 110 shows when S3 asks "but where is time here?". S3 manages however to understand the idiom after I explain it to him for he comes up with an Arabic explanation "Ohhhh, time to kill means plenty of free time!" (114).

Fast: ~~what~~ *who is your friend that you want hin him and then kill him. you have time to kill him.* (lines 30-33)

Slow: ~~What~~ *<who> is your friend that you call him and you have time to kill him? But asked him always, and you have time to ~~in~~ inspirit.* (lines 31,32)

Edited slow: *Who is your friend that you call him, and you have time to kill him.* (lines 33,34)

105B somewhere else eh (long pause) let's look at how you've translated *waladaikum waqtun taqtulūnahu*

106S3 (long pause) *Who is your friend that you call him, and you have time to kill him .. (laughs)*

107B one of the other students translated it the same way .. she said *to kill him ..* the pronoun *h* in Arabic refers back to *waqt* not to *friend*

108S3 aaahhh!! (Ohhhhhh!!)

109B so you've both killed your friend!

110S3 *fa-mā huwa ṣadīqukum ḥattā taṭlubūh wa-ladaikum waqt taqtulūh? ya'ni l-'aarabi muš mafhūmi* (the Arabic is not clear) *taqtulūnah* (long pause)?

111B *bas wein l-waqt hon bas wein fi* (but where you have) *wa-ladaikum sā'āt taḥyūnahā bi-ssatər yalle ba'do mā eja 'ala fekrak abadan lamma kent 'am ttarjim enno waqt taqtulu:nahu* mitl *sā'āt taḥyūnahā? fa-mā huwa ṣadīqukum ḥattā taṭlubūhu wa-ladaikum waqtun taqtulūnahu?* And you have time to kill *ye'ne 'endak wa't ktir la-tmaḍdi* (in the line that follows, it didn't occur to you at all, when you were translating to relate *time to kill* to *hours to live* . *fa-mā huwa ṣadīqukum ḥattā taṭlubūhu wa-ladaikum waqtun taqtulūnahu?* (and you have time to kill meaning you have plenty of free time)

112S3 mhmhhh

113B it's like an expression

114S3 *āāāā ya'ni waqt taqtulūh . waqt fi farāġ* (Ohhhh, time to kill means plenty of free time)

115B *é*(yes)

116S3 *āāāā* (Ohhhh)

117B so you didn't understand it when you were translating

118S3 *la'*(no)

Extract 4.115

Participant S4

S4's retrospection on his translation of this critical case has been mentioned several times in this chapter, for S4 has managed to combine several aspects of his awareness of translation competence and mental processing into this one extract. In this section we reexamine his translation of this critical structure, this time however by relating it to two previous discussions, i.e. those of S1 and S3. This I hope will help shed some light on the notion of student awareness in regard to this particular case.

We notice from S4's various translated versions of this example that he cannot decide on a rendition for *taṭlubūhu*, i.e. of choosing between. *ask for* and *need*. The main problem

however seems to be S4 recognising the expression *to have time to kill* and consequently not rendering the redundant pronoun at the end of *kill* into English. Unlike S1 and S3 who had mistranslated this example and hadn't recognise their error during the interview, S4 sensed the expression was wrong and showed great amazement when he discovered he was unable to recognise his error despite his competence in Arabic: "I shouldn't have made this mistake because I'm very good at Arabic, especially Arabic grammar". Note how he reflects on the cause of his errors. He relates his miscomprehension of the source text to his being stressed from the course, [he is] doing Masters of translation and [his] mind is not ... clear, because [he is] stressed a lot. S4 is also happy that despite his stress he has discovered the error by himself: "but anyway I found (laughs) I discovered by myself". The recurring theme in this long extract is the effect of anxiety (from the course) on students' performance regardless of their competence.

If we look at our critical cases for this example, i.e. pronominal reference and sentence openings, we can say that in relation to pronominal reference, the pronoun *him* at the end of the sentence is part of the expression *time to kill*, therefore it need not be reproduced in English. The presence of a pronoun in this position distorts the meaning as has happened with S1, S3 and now S4's translations of this example where the presence of the pronoun has shifted the meaning from *time to kill* to *time to kill him* (your friend). A close look at S4's translations in the three modes shows something different is happening here.

Previously S1 and S4 have used *want* and *call* for *uṭlubhu*, while we see that S4 is trying to find the right word as he gets closer to the sense of the original. He chooses, *need*, *ask for* and in the last version, he uses both, then settles for *ask for*. But note how in his on-line translation, S4 is back to using both, *ask for them . or need them* in extract 4.116 (164). Could it be that the verb *uṭlubūh* has triggered a mistranslation of the idiom, for S1, S3 and now S4?

Let us continue our exploration of students' translation of this critical case in an attempt to shed some light on their awareness of their translation competence and mental processes.

Fast: *So, what is your friend xx ~~to~~ who you need and then you have time to kill him?* (lines 36,37)

Slow: *So, what is your friend so that you ask for ~~him~~ them and then you have time to kill them?* (lines 21,22)

Edited slow: *what is your friend so that you ~~ask for~~ need ask for them and then have time to kill them?* (lines 21,22)

151B so now this one

152S4 yes

153B this one . I'm interested to see

154S4 ah . yeh this one

155B you told me it's a hard one

156S4 this one gave me it gave me headache as well because eh

157B can you try to translate it for me straight from the Arabic?

158S4 OK . OK . here it said *fa-mā huwa ṣadīqukum ḥattā taṭlubūnahū wa-ladaikum waqtun taqtulūnahū* . eh

159B OK . what do you think of it? I mean the source text and can you try to translate it into English?

160S4 OK . eh . it said . *what is* because it's a questionnn

161B mhm

162S4 (reflects) (long pause) maybe maybe he means *famā huwa ṣadīqukum ḥattā taṭlubūnahū wa-ladaikum waqt* . but .. I'm not sure I .. but . but I

163B what do you think the English would be?

164S4 I I just translate as it is uhm *they are not your friend* . so th no no sorry eh eh (long pause) OK .. *what what is your friend so that .. you . ask for them . or need them . and then you have time to kill them* (long pause)

165B this is your last version . here?

166S4 oh . sooo . OK OOOK OOOOK I I I (Eureka!!)

167B what you've discovered something?

168S4 yeh yeh yeh yeh yeh yeh

169B really!

170S4 yeh yeh yeh OK oh oh oh oh oh oh oh

171B what did you discover?

172S4 OK no no . OK . oh I I related the second part of this sentence to the first part .. but here *wa-ladaikum waqt taqtulūnahu* . *you have time to spend or to waste* . here *and you have time to waste*

173B (laughs) very good

174S4 yeh yeh so OK it says I I don't know why when I

175B because I think it may be ambiguous

176S4 it's it's not ambiguous because OK because I'm stressed from the course . I'm doing Masters of translation and my mind is not . is not eh is not eh clear . eh hh like eh because I'm stressed a lot . so

177B but now after you've tried to read it

178S4 yeh yeh yeh I think because I had shower before I came so my mind is refresh now

179B OK . but

180S4 yeh yeh yeh yeh and *you have time to ...*

181B you know if you read the sentence that follows . *wa-ladaikum sā'āt*

182S4 yeh yeh yeh

183B *sā'āt taḥyūnahā*

184S4 yeh yeh yeh

185B it makes sense too

186S4 yeh yeh yeh yeh OK?

187B so you would change your last version?

188S4 of course of course I have to change it yeh yeh yeh . I have to change it here .. *and you have time* . OK (long pause) where? where is it?

189B here

190S4 OK .. *and then you have time to waste . to spend?* because here I spend my time because as if you want to have fun . I have time we . maybe it's not wasting

time because the the the friend .. may . just have time to spend . not . not to waste . to spend OK? (reads at low voice) so you have time . then . where is it?

191B here

192S4 (making the correction) but I shouldn't have . I shouldn't have made this mistake because I'm very good at Arabic . especially Arabic grammar

193B that's what I'm thinking . I was going to ask you because you told me that you were very good at Arabic

194S4 yeh

195B if you were to look up the expression *qatl al-waqt* now

196S4 yeh yeh *qatl al-waqt* yeh yeh

197B you would get in English *time to kill* or *hours to kill* or something?

198S4 OK *to waste, time to waste* . maybe *time to waste* but

199B so you would get the equivalent of

200S4 OK

201B because you're very good at Arabic

202S4 yeh yeh yeh . that's why

203B *w-heide* (and that one) it's not just a simple

204S4 but anyway I found (laughs) I discovered by myself

205B that's good . *lā lā* (no no) most students who have tried to translate this sentence did get it wrong in all their translated versions . except for one student who got it right from the first go .. so I think when you're translating fast you tend to just

206S4 yeh yeh yeh anyway but because I. as I told you .. I'm stressed because of the course (incomprehensible speech) that's why

Extract 4.116

Participant S6

Note that S6 had left the last section of the text untranslated in slow translation. Therefore we will be looking at the fast and the on-line versions. We notice from his translation of this critical case, that S6 has difficulty producing pronouns in obligatory contexts,

especially anaphors. Extract 4.117 shows the importance of an interview procedure to complement the assessment of students' translations. In this case, as soon as I tell S6 "lāḥazet (can you see) *taqtulūnahu* refers to what?" He immediately replied "*when you have time spare time*". Drawing S6's attention to this case made him notice his error and intuitively come up with the correct translation.

An assessment of S6's translation competence that is based solely on the translated product, especially such as S6's, where the student's translations can be said to be of mediocre quality, might assume that S6 is unable to deal with such a structure. Perhaps a personalised syllabus based on noticing specific translation problems can help S6 overcome these difficulties and develop his translation competence.

Fast: - *That is your friend you have requested, so you have time to kill him?* (line 18)

Note that S6 stopped his slow translation right before this sentence.

490S6 *bal uṭlubūh dā'imān wa-ladaikum sā' āt taḥyūnahā ya'nī* (it means) *just call him when you happy and you have time to get together to enjoy*

491B *yeh lāḥazet* (did you notice) *taqtulūnahu*

492S6 *wa-ladaikum waqt taqtulūnahu*

493B *it refers to what?*

494S6 *when you have time spare time*

495B *you got it now . but in your translations you said time to kill him*

496S6 *exactly yeh*

497B *you're not the only one*

498S6 *min-ūl bi-l-'arabi* (in Arabic we say) *mni'tul il-wa't* (*we kill time*)

499B *so you know the expression*

500S6 *yeh fa-lahu an yamla' ḥāgatakum lā farāgakum he is can . he is can give you*

501B *fa-lahu huwa* *what do you understand by fa-lahu huwa?*

502S6 *fa-lahu huwa ya'nī* (means) *he can . he can . (he has the ability to fill your spare time with the thing that you are in need of)*

503B *so he can fill your life with love and your need not your spare time*

504S6 *yeh yeh lā farāgakum ya'ni* (it means) *miš li-t-tassliya bass* (not just for fun)
wa fi ' uzūbati ṣ-ṣadāqa idḥakū wa-taqāsamū l-afrāḥ and *eh in the good relationship just laughing and tshare the*

Extract 4.117

Participant S7

S7 was also one of the five students to mistranslate this critical case. What is interesting about his translation, is that in the second part of the sentence, he chooses to use the verb *to achieve*. One would wonder about the link between *to kill the friend* and *to achieve the killing*. S7 has mistranslated the idiom in fast, slow and the on-line modes, but when I draw his attention to the link between *tahyūnahā* and killing the friend S7 automatically replies that he knows what the idiom meant (extract 4.118: 316 and 318). When I ask S7 about the possible reason behind his choices he replies that it all has to do with stress (320, 322). Note also the improper use of the temporal preposition *until* instead of *that*.

Fast: *Who is your friend until you ask him and you have time to kill him.* (line 21)

Slow: *What is your friend until you ask for him and you have time to kill him.* (lines 17,18)

309B *can I ask you something? can you translate the one with this one? both together and we look at your translation?*

310S7 *OK*

311B *thank you*

312S7 *who's who's your friend until you ask for him and you have enough time to kill him eh eh but ask always you you you'll ask for him always and you have and you have hours eh eh, to achieve it*

313B *taḥyūnahā!*

314S7 *taḥyūnahā mā anā mā fhemta ktir. yimkin enno 'indkun hours taḥa'e'o haššī*
(but I didn't understand it very well, it could mean that you have hours to make this thing come true)

315B *sā'āt taḥyūnahā t'išuwa* (to live), if you understand this one you will be able to understand enno (that) you don't *kill your friend*

316S7 I know, I know

317B *šu mé'néta* (what does it mean)?

318S7 *wa-ladaikum waqt taqtulūnahū, you've got time to spare*

319B right! why do you think you translated it first as *to kill your friend*?

320S7 (laughs) I tell you why because you know what, that's why you know in my final exam, I'm gonna be like now, very eh eh.

321B relaxed

322S7 relaxed coz when I'm relaxed I do better, anything in life, I discover all my life, when I'm tense, I don't do in anything in life, but when you're quiet calm, you can do it better, seriously and that's why you know look!

Extract 4.118

Participant S2

S2 and S5 were the only participants to understand the meaning of this critical case. The data from S2's retrospection and translation reveals her ability to defend the choices she had made and the motivations behind those choices. Although a better translation may have been possible, nevertheless we could say that S2 was able to comprehend the source text structure, in fast, and match it with the closest meaning she could get. When she had more time to reflect, in the slow and edited slow modes, she edited her translation to render it more pragmatically correct as she states in 90 below (extract 4.119). Through her comment S2 showed the ability to defend the choices she has made regarding this

translation, and awareness of the motivation behind those choices. Note that in her translation we do not see a direct match of the idiom in English, nor do we have retrospective data to tell us why S2 had not used a direct match.

Fast: *Your friend should not be there only because you have time to waste, he should be there when you have plenty of time to spend and enjoy with him.* (lines 19,20)

Slow: *Don't ask for your friend only when you have some spare time you need to waste somehow but <always> ask for him when you have plenty of hours you need to revive and enjoy,* (lines 20-22)

Edited slow: *Don't ask for your friend only when you have some spare time you need to waste somehow but always ask for him when you have plenty of hours you need to revive and enjoy,* (lines 19-21)

89B now in this last utterance . what do you think was the reason behind your decision to add *somehow* and *simply*?

90S2 *la'anno* (because) time to waste could be *la'anno 'endik wa't w-baddik ddayy'i* (because you have time you want to waste) .. whether positive or negative, *enno 'alā šī yā emmā téfih yā emmā mnīh . bas huwwé ašdo l-* (on something either good or useless . but he meant) -author *bass ddayy'i* (just to waste) for the sake of (long pause) *huwwé 'éndo* (it has) negative connotation ..

Extract 4.119

Participant S5

S5 also chose not to match the idiom with its English counterpart. The first thing that comes to mind when we look at her translation of this critical case is that unlike other students who failed to comprehend the Arabic metaphor *waqtun taqtulūnahu*, S5 comprehended it but chose not to translate it using the same image in English, i.e. *to have*

time to kill. Instead she opted for a translation that would render the sense of the source text. S5 also explains the process by which she arrived at her translation: she translates as she goes but applies “common sense” to her choices. That is probably the reason why she didn’t translate *waqtun taqtulūnahu* as *with your time you kill him*: “it doesn’t make sense to call someone then kill them”. This comment from S5 reveals one important issue regarding this case: the meaning of the verb *uṭlubūh* which in this context should be *to seek*. Note that in her comment S5 uses the verb *to call* your friend, probably because the verb *uṭlubūh* in the Lebanese dialect means to phone someone. But *uṭlubūh* has yet another meaning, which we shall discuss below. When I try drawing her attention to the second half of the sentence, S5 makes a comment that indicates she was aware of her comprehension ability for “even before all reading that, *enno* (xx) the whole text talks about friendship and how like, the the the friends should blend together and this and that... it didn’t make sense to kill the friend here after all that” (extract 4.120: 104).

Fast: *Your friend is there for you to be with and to spend time together so call him often and spend good time with them, (lines 17,18)*

Slow: *Your friend is there for you to call and spend time together, (lines 15,16)*

85B so we were at number six . number seven . *kamen* (also) I want to ask you about the tense in this sentence .. I’m interested in the whole text . I’m interested in the way you use the tense . the way you use the questions . for example here it’s a question in Arabic but you translated it differently . so can you try to translate it?

86S5 as a question?

87B try to translate it any way you think is right and then we’ll compare

88S5 *your friend is there for you to call whenever you need him . and and eh to spend time together*

89B OK

90S5 it took me a while . when I first read the text and I was translating ..
because I don't read the text all of it . and then translate it . as I'm reading . I
translate so when I first read it . it took me a few seconds to actually eh get the
meaning of the sentence because eh it says *enno* (that) *tlubūh* then *taqtulūh enno*
(now) it doesn't make sense to call someone then kill them

91B most students who translated this sentence killed their friend

92S5 yeh . *halla'* (now) common sense

93B I think it could be ambiguous in Arabic . that's why you don't get it
straight away

94S5 that's why I remember eh when I was looking you asked me is it *jazr* or
madd and I was like nooo

95B OK so you think it shouldn't be a question in English?

96S5 yeh because the sentence . isn't . like . they're not actually asking

97B mhm

98S5 for .. eh .. who your friend is . they're just . because when I translate it to
English . the question goes wrong there . who's your friend . is he the person

99B in a way . it is a question but it's not . it's like it's a statement

100S5 already . an answered question within itself

101B yeh . I don't know what it's called . but yeh OK it's good that you picked
up the meaning of *taqtulūnahu*

102S5 yeh

103B because if you read the sentence that follows *wa-ladaikum sā'āt taḥyūnahā*
so it links with *waqt taqtulūnahu*

104S5 yeh . and even before all reading that . *enno* (xx) the whole text talks about
friendship and how like . the the the friends should blend together and this and
that

105B ah . from the meaning

106S5 yeh

107B OK

108S5 yeh it didn't make sense to kill the friend here after all that

Extract 4.120

Summary

If we were to reflect on the possible reason why this structure was critical for students, based on student retrospective data and our triangulation of the data with student translations in fast, slow, edited slow and on-line modes, we can safely say that this structure contained several difficulty issues that required students' competence: (1) source text comprehension and having a stored knowledge of idioms and metaphors in both languages so that fast matching can be executed; (2) in case the idiom is not readily available to the translator, and they need to reflect and come up with a rendition that preserves the sense of the original, in this case, comprehension of the lexis in the Arabic text is crucial, and (3) finally transcoding of the idiom does work but a word for word translation where the pronoun is transferred does not.

What does this analysis tell us about student awareness of their translation competence and their mental processes? Students who are struggling with English grammar are unable to think at discourse level, even when they have time to reflect and edit. Similarly, students who are quite competent in English, but who are experiencing some sort of stress are unable to detect the error in slow and edited slow modes. Noticing the error has helped some of the students to recognise they had made an error however not all of them would be able to retranslate it properly. Thirdly the transfer of pronouns seems an issue of difficulty.

This example has shown the importance of focusing on one critical case that combines student retrospective data with their translations in giving us insight into how much students know about their translation competence and mental processes. It also helps in detecting what students find difficult and how to deal with the issue of difficulty pedagogically.

4.8 Conclusion

To recapitulate on the above, we started this chapter with the proposal that the self-diagnostic tool can help students learn about the mental processes underpinning the translation task while self-assessing their translation competence, through self-reflection. We have examined six themes that had emerged from the data as a reflection of student awareness of their translation competence and mental processes. Probing student knowledge about their translation competence and mental processes has helped unveil linguistic issues such as gaps in their second language, and in their first language, and cognitive and psycholinguistic traits such as comprehension problems, risk avoidance, stress, frustration, and translation difficulty. In regard to their awareness of their monitoring capacity, we found that the seven participants had recourse to various types of repairs, and relied on various matching techniques. These techniques were seen as a reflection of individual differences among them. This was a first step to revising Campbell's monitoring competence. More research is needed in order to verify the types of repair that were found in the student data, so that generalisations can be made.

We then looked at what translation difficulty is from the student perspective. Again we found the first major source of difficulty for students seems to be their competence in L1 and L2, the second was working under time pressure, specifically with literary texts, which were found to be challenging, unfamiliar lexis was also found a source of difficulty, and finally and most importantly, affective factors such as stress seemed to be a major cause of difficulty for some translation students as it affected their performance causing unconscious errors due to the lack of attention to the task in hand. Lack of attention and the level of competence in L1 and L2 as well as some cognitive factors, such as avoiding risks also have an effect on the choices they make through dictionary use.

Finally, we found that focusing on one critical case that combines student retrospective data with their translations gave us insight into how much students know about their translation competence and mental processes. It also helped detect what students find difficult and how to deal with the issue of difficulty pedagogically.

Chapter FIVE

5. Source text comprehension

5.1 Introduction

In the previous chapter, we have discussed the themes that emerged from student data that can tell us about their awareness of their translation competence and mental processes. We have concluded that many factors were at play in determining student awareness. These factors are: students' linguistic competence, in their first and their second language; their attention to the translation task; their risk behaviour; the emotional traits that were seen to have an effect on student's performance; and student flexibility in regard to the creative demands of the task in hand. Through student retrospections, it became obvious that there were instances where the degree of comprehension of the source text was behind students' performance.

In the present chapter we examine student comprehension of the source text, i.e., the second cluster of themes that have emerged from the data. The themes in this cluster are (1) comprehension of the source text and translation mode, and (2) student competence in the first language. In my multiple readings of the student participants retrospections, it appeared that in some instances, problems that were thought to be related to the second language, were in fact the result of student's failure to comprehend a particular source text item. Translation research has shown this to be a normal phenomenon, especially when translators are working under time pressure (Bajo, Padilla and Padilla 2000: 137) such as what our participants had done in fast mode. The second reason is one that emerged from the data in the previous section as a reflection of student ability to translate figures of speech and set phrases, where the data revealed that although in fast translation students were found to miscomprehend the idiom in question, surprisingly, they also could not detect the error in slow mode nor in the edited versions. Some were surprised at

their mistranslation specifically because they thought they were very competent in their first language.

In what follows we examine the two situations above, i.e. student translations in fast translation as opposed to the other modes, and we shall examine instances in the retrospective data where students had mentioned not having understood what the source text item meant, as these may reveal what types of items, in students' view, were found to be problematic in the source language, and may tell us about their competence in L1.

5.2 Comprehension and translation mode

Overview

Research into translation processes has shown that “training and experience in interpreting develop a set of cognitive skills involved in comprehension. These skills are: fast and accurate reading abilities, faster access to lexical and semantic information, larger working memory capacity and a more efficient use of this capacity. The strategies that interpreters develop in order to cope with the demand of the task enhance their comprehension skills” (Bajo, Padilla and Padilla 2000:140). Moreover, comprehension of the source text is hampered when the translator is not familiar with the text and has to place effort on reading accurately, therefore “because too many limited resources are directed towards recognising the printed words, too few remain for higher order processes such as drawing inferences and cross-sentence integration of information, and for the temporary storage of information that is required for these higher order processes” (de Groot 2000: 55). In fast translation, Campbell suggests that “frequency and familiarity” with a text type can allow better comprehension, this applying also to the processing of idioms (Campbell 1999: 60). Moreover “The combination of time pressure and certain types of translation difficulty” may force translators to use coping tactics as those used by interpreters” (Jensen and Jakobsen 2000:112). It seems, according to

Tirkkonen-Condit that the first thing translators resort to when faced with a problem is a direct mapping of the words that constitute an idiom (Tirkkonen Condit 2005: 409).

The reader will remember that after having performed the fast translation, the student participants were asked to retranslate the same text in slow mode, where they were allowed to use a dictionary, and they were also to edit their translation until satisfied with the outcome. Therefore, we have in our hands the data collected from the fast version, that can tell us about their comprehension at the beginning of the process, the data from the slow, that can tell us about their comprehension when they had more time to reflect, and that from the edited version(s) which can also tell us about their comprehension of the source text after several readings. Adding to these, the on-line translation that can tell us whether a pushed correction has allowed students to comprehend those parts of the text they had failed to comprehend in the other modes.

Student retrospective data in regard to their comprehension of the source text in various modes has shown that although the general tendency among translators is to comprehend the text at word level more than at discourse level, I found there to be differences in the way students were able to process in fast as opposed to slow and edited slow, as well as in the on-line translation they were requested to perform during the interview. There was the classical example of the student who was unable to grasp the meaning when working under time pressure but who later in slow and edited slow modes was able to reflect and comprehend the source text item, and edit their translation consequently. There also was the student who was able to comprehend the text at discourse level, regardless of mode, and the unexpected case where comprehension of the source text seemed to happen in conjunction with a paraphrase, followed later by an attempt at rendering that Arabic paraphrase into English.

We examine these cases below, based on students' retrospective data. The main question this section tries to ask is whether the translation mode, specifically the fast as opposed to the slow, has an effect on the comprehension process. In other words, we ask to what degree comprehension of the source text can be affected by the translation mode.

The analyses of the individual participant data are as follows:

Participant S1

The main feature about S1's translations is that she performed the fast translation, and edited it at home, without having recourse to the source text; S1 was satisfied with the fast version and did not need to retranslate the text in slow mode. Therefore I had asked her to edit her fast version at home and come back the following week for the self-assessment interview. Consequently, we would have to assume the fast translation S1 had performed was an indicator of the extent to which she was able to understand the source text, in addition to her retrospective comments during the interview.

The reader may need to refer to S1's translations in Appendix C. Extract 5.1 shows two main features of S1's comprehension of the source text regarding the translation mode: firstly, in 44, note how S1 segments the sentence when translating on-line. This indicates the level at which she was processing her translation; secondly, in 50-60, we can see how S1 had omitted the last part of the sentence because she did not have access to the source text. These two features may be indicators of S1's comprehension of the source text as being at word and phrase level, rather than at the discourse level.

44S1 yeh . like we said . *every desire kul riġba wa-kul rajā' it only innamā yūlad wa-yutaqāsam it only becomes borned and dividened ., divided (long pause)*

45B without the need to the words

46S1 yeh! so this one . yeh there need to be something changed ..

47B yeh I'm interested to know how you came up with *without the need to the words* .. *what do we have in Arabic? dūna ḥājatin ilā -lkalām*

48S1 yeh . *dūna ḥāja ilā -lkalām without* . *without the need to the word (repeat)*

49B have you kept it the same in the second version?

50S1 mhm *without the need the call for it*

51B no this is different, this is another sentence

52S1 eh

53B *because every thought in friendship and every wish and every desire it only becomes born and divided ah without the call for it!*

54S1 it should be the words there

55B no this is another part of the sentence you've omitted the

56S1 I did?

57B yeh

58S1 mhm mhm mhm

59B why do you think?

60S1 eh . well this one . because this one . I have been trying to do it without . I didn't have these original one ..

Extract 5.1

Participant S2

With S2 we can get a better picture of student comprehension of the source text in various modes, for S2 had performed a fast translation, and a slow one followed by an edited slow version. Moreover, S2 reveals in her retrospections how in fast mode she was constrained to process the text in short sections, while in the slow and the edited slow modes she could process the text at discourse level.

4S2 *la'anno awwal wehde kénit* (because the first one was) literal . it was more literal translation . and I didn't have time . so I had to do literal .. eh . the other one I had more time to think [about it .

5B [mhm

6S2 convey it eh according to the English eh eh context ..

7B so when you say literal, that's why you think you put *the* in the fast translation?

8S2 yeh *w*(and)-goal *la'anno kéno éylin* (because it says) *hadaf hownik kelme kelme 'melta* .. (in the original I made it word for word)

Extract 5.2

22S2 *el-muhimm* (what's important is that) *awwal marra tarjamet šatr šatr* (the first time I translated line by line), not even . *ma'ta' ma'ta'* . *bas heidike kint* . *'rīt kil šī* . *w-kint am tarjim*

(section by section, but the other one I had read the whole text and I was translating) pragmatically . *šu fhemt kint am tarjim* . *la'anno izā ilt* (whatever I was understanding I was translating it, because if I say) and the heart find its (long pause) in the small things therefore it gets alive and fresh . *yimkin mā tkūn da'ī'a* (it might not be accurate) ..

23B mhm . you know about transcoding in translation? when you translate fast it happens a lot .. here in the fast translation you say *in which you plant love* and in the slow you've changed it to *in which you plant with love* . and in your final edited version you go back to the choice you had made in the fast translation ..

24S2 in the third one?

25B mhm . when you did the editing (long pause) so you went back to your first

Extract 5.3

The third example I have chosen from S2's data shows her ability to cope with the demands of the fast translation; failing to come up with a direct match for the words *madd* and *jazr*, she resorted to a meaning based translation. This translation indicates S2 understood the meaning of these lexical items.

39B mhm . OK .. eh what else .. here in fast you've translated *jazra ḥayātikum* and *maddahā* as *the bad things and the sorrow in your life* and *the good and the positive side of it* . but in the other versions you've replaced the four words that make up each term with only one .. why do you think you've made this choice?

40S2 *la'anno mā kint mittal'a 'al* (because I hadn't looked it up in the) dictionary *bi awwal weḥdé* (in the first one) .. *mā kint 'érfé šū hiyyé* (I didn't know what it was) exactly ..

41B so first you were thinking about meaning of the word and later you chose the right word

Extract 5.4

Participant S3

No suitable examples were found to illustrate S3's comprehension of the source text as per various modes.

Participant S4

The following example from S4 shows that under time pressure S4 was unable to match the word *ḥaqlukum* with its English equivalent and came up with another word that did not fit the discourse requirements of the text. In slow however, S4 resorted to a dictionary in finding the right translation. Compared to S2's data above, this example shows how students differ in the way they manage their translation in fast mode, in this case in regard to their matching ability.

42S4 *because it is your farm you plant it . it's OK . doesn't matter . yeh .. but in my translation at home . when using the dictionary I changed the word farm to field*

Extract 5.5

In extract 5.6, we can see how S4 gets from a general meaning of the word *afrāḥ* in fast mode, to a sharper meaning in slow. He was able to refine the meaning in the slow mode.

129B *what about the first part . in the sweetness of friendship laugh and share*
130S4 *laugh and shayre joys . I changed the word happiness to joys because afrāḥ farah afrāḥ OK?*

Extract 5.6

Extract 5.6 above shows how S4's mental representation of a particular text section is likely to change from mode to mode. Below we also witness the emergence of a new mental representation of the expression *yajidu l-qalb sabāḥahu*, a more creative rendition. S4 first used the verb *find* in the fast version, then corrected it to *finds* in the slow, however in the last version he decides to replace *finds* with the phrasal verb *meets with*. This is in line with Campbell and Hale, who believe that corrections bring about a creative solution to the translation problem (Campbell and Hale 2003: 220).

134S4 *as in the as in the dew of tiny things . I I I tiny things . the heart meets with .. I like this translation instead of the heart finds . eh*

135B yes

136S4 *the heart . the heart meets his morning . and the heart meets with* (stress on with) OK? it's like eh why did I choose the two words *meets with* . because it's eh not . I I feel it's better because it's like they have an appointment . oorr . the date . a date . OK? . so they meet with each other . OK?

Extract 5.7

In extract 5.7, S4 is trying to understand the meaning of the source text by repeating the sentence, reflecting, and then realising that he had misinterpreted the idiom. Several readings of the source text sentence have brought to S4's attention the error he had made in translating this particular idiom.

158S4 OK . OK . here it said *fa-mā huwa ṣadīqum ḥattā taṭlubūnahū wa-ladaikum waqtun taqtulūnahū* . eh

159B OK . what do you think of it? I mean the source text and can you try to translate it into English?

160S4 OK . eh . it said . *what is* because it's a questionnn

161B mhm

162S4 (reflects) (long pause) maybe maybe he means *famā huwa ṣadīqum ḥattā taṭlubūnahū wa-ladaikum waqt* . but .. I'm not sure I .. but . but I

163B what do you think the English would be?

164S4 I I just translate as it is uhm *they are not your friend* . so th no no sorry eh eh (long pause) OK .. *what what is your friend so that .. you . ask for them . or need them . and then you have time to kill them* (long pause)

165B this is your last version . here?

166S4 oh . sooo . OK OOOK OOOOK I I I (Eureka!!)

Extract 5.8

Participant S5

The reader will remember from the previous chapter how S5 and S2 were the only ones, among the seven participants, to comprehend the idiom in extracts 4.119 and 4.120. S5's statement in extract 5.9: 104 reflects the logic she has applied to the comprehension process, as it took a few seconds for her to grasp the meaning; meaning that comprehending the idiom wasn't automatic, but reflective to a certain degree.

95B OK so you think it shouldn't be a question in English?
96S5 yeh because the sentence . isn't . like . they're not actually asking
97B mhm
98S5 for .. eh .. who your friend is . they're just . because when I translate it to English . the question goes wrong there . who's your friend . is he the person
99B in a way . it is a question but it's not . it's like it's a statement
100S5 already . an answered question within itself
101B yeh . I don't know what it's called . but yeh OK it's good that you picked up the meaning of *taqtulūnahu*
102S5 yeh
103B because if you read the sentence that follows *wa-ladaikum sā'āt taḥyūnahā* so it links with *waqt taqtulūnahu*
104S5 yeh . and even before all reading that . *enno* (xx) the whole text talks about friendship and how like . the the the friends should blend together and this and that
105B ah . from the meaning
106S5 yeh
107B OK
108S5 yeh it didn't make sense to kill the friend here after all that

Extract 5.9

The second extract (5.10) I have chosen from S5's data that reflects her comprehension of the source text in various modes is one where she had failed to comprehend a lexical item in fast and slow but how when translating the same item on-line she becomes aware of its contextual meaning. One may think of this example as a *pushed correction* that triggers a different reading to the source text item each time it is read, thus resulting in its comprehension.

221B eh . OK . because . the word *sahl* . what did you understand it as?
222S5 as in *sahl* . not *the mountain* . *sahl* as a
223B you understood it as *sahl*.?
224S5 yeh
225B ah . because you translated it as *easy* .. *to climb* (long pause) *from the* . see what I mean?
226S5 yeh
227B for example did you think of using the word *plain* . or *bottom* or something like that? because I have the feeling that one can get mixed up between *sahl* . as *plain* and *sahl* . as *easy* . some students translated both meanings and others used the meaning of *easy* rather than *plain* . so I'm interested to know if you thought of it as *plain* but .. why you chose this word?
228S5 (long pause) I don't know .. now I'm reading it I'm thinking about it as in *the plain* now

Extract 5.10

Participant S6

The extract from S6's data below also shows how comprehension of the Arabic source text can be enhanced through the on-line translation performed during the interview. Note in 58 how S6 expresses the difficulty he found in understanding the Arabic expression *qad quḍiyat*, but note how in 60, he questions what could be the meaning and comes up with the meaning intuitively, without much thought (Harris 1978). However, one soon finds that although S6 seems to have come up with the meaning instantaneously, he nevertheless was not capable of putting it into a proper sentence.

58S6 *qad quḍiyat* it's it's pose problem also you know . because . what does mean *qad quḍiyat* you know . *yeh . yeh*
59B what does it mean?
60S6 yes (smiles) you have to look beyond the meaning of this one . especially just to . eh . to suit the text . you know .. *quḍiyat* even *quḍiyat* you have to understand the meaning by Arabic (laughs) *quḍiyat* I think . *quḍiyat it's finished . something is finished or done*

Extract 5.11

The example below is also quite interesting because it shows an unexpected phenomenon: the way S6 translated the prepositions. Note how the first translation S6 had performed, was based on sentence comprehension, while the one in slow mode was based on word comprehension, thus losing the sense of the original. It seems as though S6 can sometimes get a translation right, spontaneous, better than when he tries to reflect too much.

98S6 I . probably in the first one . was right, with love in the second one because I tried to translate it a a literally . like *anta tazra'hu bi-l-hub in it* just as I said literally *in it love* I think this is *with love* is a better choice translation

Extract 5.12

The self-assessment interview seems to have triggered another correction: while in all his previous translations, S6 had mistranslated the idiom *wa-ladaikum waqt taqtulūnahu* it seemed that the on-line translation had triggered understanding of the Arabic idiom.

492S6 *wa-ladaikum waqt taqtulūnahu*
493B it refers to what?
494S6 *when you have time spare time*

Extract 5.13

Participant S7

In the first extract from S7's interview data below, I ask S7 why he had changed the verb mode in his fast translation from the imperative to the indicative in slow, and which mode he thinks conveys the contextual meaning of the source text. Note in 134 (extract 5.14), how S7 reflects on the spontaneity through which he arrives at his translations, and in 136, how he confirms that the fast version is correct, which in fact wasn't so.

131B so you used what I was just talking about, you didn't choose *do not* you said *will not*, why do you think?
132S7 why I said *do not*

133B because. there's a difference in the tense between the two, *hon* (here) *lā tatawaqqaf w-hon* (and here) *lā taj'alū qulūbakum tatawaqqaf*

134S7 actually, actually you know it should be, *which do not* not *which will not*, you know like sometimes too, when you talk, you do mistake like here, here it depend what you think when the words come to you quickly, you say it

135B but which one do you think is right?

136S7 *do not*

137B *do not?* not *will not*

Extract 5.14

Although, in the example above, S7 had made the wrong choice of verb mode, if we were to examine his reflective comment in extract 5.15, one could speculate that perhaps one more reading of the source text utterance might have triggered a correct answer from S6.

62S7 which you cultivate and which you harvest with praise. now what happen. it's like, you see in translation, what's about, I mean I mean translating and interpreting, you never you never get it same every time, even if you translate something, you don't do it the same as every time because every time this depend on the words coming to you at the time. that's what I feel the difference between my translations

Extract 5.15

Summary

The above analysis of student retrospective data in regard to their comprehension of the source text in various modes has revealed that translation mode does indeed affect students' ability to comprehend the source text, for it restricts the amount of information

they are able to process at any given time, specifically when translating under pressure of time. For example, S2 and S4 varied in the way they comprehended the text in fast, as opposed to slow mode, as it seemed that the more they reflected on the text, the better they were able to comprehend it. On the other hand, S5's comprehension of the source text seems to work regardless of mode, for she was able to focus on the discourse level of the text, during the comprehension process, rather than focusing on single words, as S4 had done in fast mode.

Attention to the task seems to affect comprehension regardless of the translation mode in hand, as was the case with S7. The analysis also has revealed one rather unusual case, whereby S6, because of the difficulties he has in expressing himself in English, has recourse to deverbalisation as a coping tactic that allows him to get a grasp of the meaning of the source text and at the same time to avoid having to deal with issues such as matching and transcoding. Note that if he were more competent in L2, S6 may have performed this in a single process, i.e. more automatically.

One last comment to come out of this analysis is the usefulness of the on-line translation in getting students to come up with intuitive solutions to some of the comprehension problems they had encountered in the other modes, as was the case with S4, S5 and S6.

5.3 Student competence in the first language

Overview

Students who are enrolled in a translation course are expected to be competent in the languages they are set to work with, in order for them to be able to comprehend the text in the source language and be able to render it into the target language. Lederer (2001) suggests that source text comprehension requires that translators have an "excellent command of their mother tongue" for "only an excellent command of the ...language gives direct access to sense" (Lederer 2001: 25). Campbell (1998) on the other hand, has

found that his translation students varied in their awareness of their translation competence, when asked to evaluate their competence. Campbell found that Arabic students had a tendency to over-estimate their capabilities in regard to their translation competence (Campbell 1998: 134).

Student retrospective data in regard to student competence in the first language, specifically in comprehending the source text, has shown variation among the participants in the way they understood the source text. There were also instances where students had reflected on their competence in Arabic. Their reflective comments have allowed for a better understanding of the factors that may have contributed to the comprehension problems students had exhibited during the trials. The following analysis seeks to answer the extent to which student competence in the first language may be behind their lack of understanding of the source text.

The analyses of the individual participant data are as follows:

Participant S1

Let us start our analysis of S1's competence in the language of the source text with the example of the idiom that five of the seven students had failed to understand, of whom S1 was one. In my interview with her, I asked S1 to translate the sentence on-line. In extract 5.16 (194), after I explain to her that she got the meaning wrong, S1 doesn't seem to have grasped the meaning of the Arabic idiom as yet. Then, in 200, she finds it OK to have made such a mistake, because she was working under time pressure.

186S1 *taqtulūnahu . fa-mā huwa ṣadīqukum ḥattā taṭlubūh wa-ladaikum waqtun taqtulūnahu?* . so who . is .. *fa- mā huwa ṣadīqukum* (long pause) and who is your friend that you call him and with your time you kill him. .. *fa-mā huwa ṣadīqukum ḥattā taṭlubūh wa-ladaikum waqtun taqtulūnahu* (long pause) yeh . and who is your

friend that you call him . yeh this is all right . yeh I think this one is all right (long pause) who is your friend

.....

194S OK (long pause) *halla'* you mean *taqtulūnahu l-il-waqt!*

195B yes . like when you say you have time to kill

196S1 you know what? because the time like you said it was quick .it was good like to do it like part by part and understand what he meant . because it's poem it's not like every day talk

.....

200S1 you have to dig in . find out what he meant by the ambiguity in his sentences

but since here we didn't have much time it's not too bad! I feel this way

201B you're right . even very good translators make mistakes when they work under pressure

Extract 5.16

The first impression one gets, in reading extract 5.17, is that S1 seems to have understood the underlying passive action of the verbs *yūlad wa-yutaqāsam*, and tries to convey this meaning by providing the *-ed* on the ends of the verbs, even though the translation of the verb *yūlad* does not require that ending. Note S1's reflective comment in 222, where although she may be able to explain the verb *shared* by a paraphrase, she nevertheless opts for the faulty English *dividened*, which does not convey the meaning of the original. It is difficult in this case to dissociate between comprehension and production, in the understanding of passives, and of their matching with their English counterparts. But we do get the feeling from S1's comment, in 222, that the Arabic passive *yutaqāsam* triggers a mental representation of something being *divided* rather than *shared*. Perhaps the reason lies in that Arabic uses the same verb root *qsm* for both *shared* and *divided*, rather than two separate words as English does. The reader will see the same problem repeated by S6 below.

210S1 *wa-yutaqāsam* it (long pause) *become borned?*

211B here I'm looking at the metaphorical meaning of those words not the grammar .. I'd like to know why you think you chose the word divided

212S1 mhm, mhm probably because it was the same meaning

213B *yutaqāsam?*

214S1 eh . would you have another one?

215B *bas hon* (but here) we have *yutaqāsam*

216S1 yeh . *dividened* . ye'ne(that means *innamā yūlad wa-yutaqāsam* .. *it would be borned and dividened* .. *yutaqāsam* .. *dividened* in in the past

217B no *yutaqāsam* is like passive

218S1 yeh . that's it

219B *ye'ne* (that means) *yaqsum*

220S1 *wa-yutaqāsam*.. that's it yeh

221B if *yaqsum* is *divide yutaqāsam* it has another meaning of sharing

222S1 (long pause) *yūlad wa-yutaqāsam*, like every one can take a share .. that's what it means . and it can be dividened

223B so your idea is that it should be dividened

Extract 5.17

Extract 5.18 shows how in reading the text, S1 has missed the preposition attached to the noun, which led her to miscomprehend the original text and therefore mistranslate it. S1 was not the only student to do so, for S3 had also done the same.

228S1 *ka-jjabal li- ṣ-ṣā'id* . *just like an elevated mountain*

229B yes this one is *ka-jjabal lil-ṣā'id* you all thought it was *aṣ-ṣā'id* rather than *li-ṣ-ṣā'id*

230S1 ah . OK . *like a mountain for the climber* (long pause)

Extract 5.18

The rest of the sentence discussed above is also interesting to examine, for it shows how by retranslating the sentence on-line, S1 has come up with a dual meaning of *easy* and *clear* for the polysemous word *sahl*.

238S1 yeh so it should be *like a mountain to the climber* . this is how it should be . *like a mountain to the climber fa-huwa yabdū min-as-sahl akṭar wuḍūḥan. it appears from the bottom very clear*

239B here you had *ground* instead of *bottom*

240S1 from the ground . yeh . *sahl*, eh(yeh) . ground *aḥsan* (is better) .. *it appeared* . *yā* (or) *it seemed easy from the ground and clear..*

Extract 5.19

S1's influence by spoken Arabic surfaces in extract 5.20, where S1 has read the word *jazr* as *jadr*², which led to her to understand the word as meaning *root* rather than *ebb*. This has led to a decontextualised translation that resulted in distorting the meaning of the target text. We have seen in the previous chapter that S1 was also unaware she had annotated a wrong lexical entry for the word *jazr*. It seems as though the phonological

² In the spoken dialects of arabic there is a degree of variation in the pronunciation of words including interdental fricatives in their standard basic forms. In this case the student has confused *jazr* with *jathr* and thus read *jazr* as "root" instead of "ebb".

*See Holes (1995:56-59)

aspects of some of the words in Arabic trigger a lexical annotation of a lexical entry that is not necessarily compatible with the word's meaning, or semantic value.

245B and here you were looking at the meaning
246S1 yeh the root of your life . yeh exactly the meaning .. I'm following the meaning
247B what does the Arabic say? I think it's on the following page (long pause)
248S1 *jaṭr ḥayātikum* yeh . *jaṭr the root* yeh .. so to know the root of your life he may know its length as well . *fa-ya'rif maddahā ayḍan* ..
249B OK
250S1 *mā mazbūt* (isn't it right)?
251B OK. so *tarjamtiya kelme kelme* (you've translated it word for word)
252S1 *é*(yes)

Extract 5.20

Participant S2

The reader will remember that S2 was very keen on preserving the message of the writer of the source text in her translation, especially in regard to the pragmatics, therefore one cannot be very sure her reflective comment below is in reality a production problem, for it could very possibly be a comprehension problem, i.e. comprehension of the source text. If we were to compare S2's comment to the reflective comment made later by S5, regarding the same sentence, and which I've chosen to reproduce below (extract 5.22), we find that the problem might indeed be related to the comprehension of the source text utterance.

26S2 *haidé* (this one) . I'm still . until now I'm not very sure (long pause) of it .. yene what (long pause) to say in English (long pause) you know .. it doesn't have anything to do with translation (long pause) *izā anā 'am illik bil* (if I'm saying to you in) English I'm gonna plant something . I don't know if I should say I'm gonna plant it with love [B uhm]or I'm gonna plant..this garden (long pause) I don't know .. I wasn't sure of it.

Extract 5.21

17B xx the pronouns eh . I think there's a difference between your fast and your slow .. you say *he is your soil you plant with love and harvest peace* . and the other one (long pause) *they are the soil that you plant love in and harvest peace* .. and you took out *with*

18S5 yeh .. because eh . here when you say *plant with love* . it means . it probably means *enno* (that) *you're like you're planting with . with love . you're happy to plant!* but here actually means *plant the love*

Extract 5.22

Extract 5.23 has been previously discussed in chapter 4, where I showed that S2 had failed to read the full dictionary entry for the word *sahl*. In this section, I shall look at the same example from the perspective of S2's competence in Arabic. It is important to note in this regard that she was the only participant to understand the contextual meaning of the word *sahl*, rather than producing two meanings as the other six participants had done.

27B then here we have the word bottom that you've used in the three versions .. were there other words you thought of before deciding on the word bottom?

28S2 *anā talla'ata bil dictionary tol'it* (I looked it up in the dictionary and it came up as) land . it didn't make sense so *hattaitā mitl mā hiyyé* (I kept it as it is). *yimkin tkūn 'ālyé . yimkin tkūn wātyé* (it can be high as it can be low).

29B here I couldn't make sense of the word *high* .. why do you think you wrote it?

30S2 (reads) in addition don't make a goal of the friendship other than spiritual (long pause) *šu hiyyé l-'arabé?*

31B (we both read the Arabic)

32S2 ah . don't make high expectations

33B ah so you couldn't find the right word after high! It's good you can still remember the process

Extract 5.23

In extract 5.24, we get a deep sense of the original text through S2's reflection, where she tries to look deeply into the meaning implied by the author.

90S2 *la'anno* (because) time to waste could be *la'anno 'endik wa't w-baddik ddayy'i* (because you have time you want to waste) .. whether positive or negative, *enno 'alā šī yā emmā téfih yā emmā mnīh . bas huwwé ašdo l-* (on something either good or useless . but he meant) -author *bass ddayy'i* (just to waste) for the sake of (long pause) *huwwé 'éndo* (it has) negative connotation ..

Extract 5.24

Participant S3

S3 has made the same error S1 made with misreading the prepositional phrase *li-š-šā'id*, as the noun phrase *al-š-šā'id*. Note how S3 relegates this error to the ambiguity of the source

text; he links it to the first part which he also found ambiguous, whereas S1 thought it was the result of having to work under time pressure.

18S3 *fakkart innu-l* (I thought that the) -mountain growing (long pause)
19B if *as growing mountain* were the proper choice would you rather say *as a growing mountain*?
20S3 *hiyye bil-'arabi šway .. miš mafhūmi* (In Arabic it is not comprehensible) ..
21B ambiguous?
22S3 *é miš mafhūmi*
23B OK
24S3 *li-anna ak̄tar mā tuḥibbūnahu fihī qad yakūn awdaḥ fī ġiyābihi ḥattā ha-jjemle*
(even this sentence) (long pause) doesn't relate to the other one

Extract 5.25

S3 acknowledges having failed to understand the meaning of the utterance in extract 5.26.

100S3 *mā fhemta* (I didn't understand it) *wa-qad quḍiyat*

Extract 5.26

This example is the most prominent in the data where most students failed to grasp the meaning of the idiom. Five out of the seven students translated the pronoun on the end of *kill* as referring to *friend* rather than *time*, which changed the whole meaning of the idiom. Note S3's comment in extract 5.27 (110).

105B somewhere else eh (long pause) let's look at how you've translated *wa-ladaikum waqtun taqtulūnah*

106S3 (long pause) *Who is your friend that you call him, and you have time to kill him .. (laughs)*

107B one of the other students translated it the same way .. she said *to kill him ..* the pronoun *h* in Arabic refers back to *waqt* not to *friend*

108S3 aaahhh!! (Ohhhhhh!!)

109B so you've both killed your friend!

110S3 *fa-mā huwa ṣadīqukum ḥattā taṭlubūh wa-ladaikum waqt taqtulūh? ya'ni l-'aarabi muš mafhūmi* (the Arabic is not clear) *taqtulūnah* (long pause)?

113B it's like an expression

114S3 *āāāā ya'ni waqt taqtulūh . waqt fī farāġ* (Ohhhh, time to kill means plenty of free time)

115B *é*(yes)

116S3 *āāāā*(Ohhhh)

117B so you didn't understand it when you were translating

118S3 *la'*(no)

Extract 5.27

Another example of a source text utterance S3 had failed to understand is found in extract 5.28. Note this example is the same one that S1 and S6 had also found difficult to translate. Could it be perhaps in the verb mood, i.e. the Arabic passive where the difficulty really lies?

150S3 *mā fhemtā* (I didn't understand it) *yūlad wa-yutaqāsam*
 151B *yutaqāsam meaning it is shared*
 152S3 silence
 153B mmmm (long pause) here how did you translate it *get birth?*
 154S3 *mā a'raf mā fhemta..innamā yūlad wa-yutaqāsam*
 155B *did you notice there is a damma?is divided rather it should be is shared*

Extract 5.28

Participant S4

S4's reflective comment in extract 5.29 shows that he comprehended the contextual meaning of the expression *fā-lahu huwa* but was searching for the best way to express it in English.

96S4 OK . I (S4 takes a deep breath) it gave me a headache
 97B yeh I want to know if
 98S4 yeh yeh . OK . because here . ehh *fā-lahu huwa* it means like *his duty* . like *his job* . or *his duty* . or *his mission* .. eh I I wanted to choose *his mission* but I said *mission* is eh for . you know like when someone got some type of mission
 99B uhm . different context
 100S4 different context . but here I said *duty* . because it's his d because it's his duty
 101B what did you say? in the fast you said.(searching)

Extract 5.29

Extract 5.30 reveals S4's ability to comprehend the source text on a multitude of levels; he shows the ability to comprehend the meaning based on the tense, and to guess the

tense from the context, which also meant his comprehension of the text was at discourse level.

322S4 sorry before . before that . do you know why he used *wa matā tufāriqūna ṣadīqakum lā taḥzanūn* do you know why the Arabic was like that? because in Arabic we have *wa-matā* . *wa-matā* (stressed) *tufāriqūn bi-ayyi waqt ya'nī tufāriqūnahu lā*

323B actually you've just reminded me when we were talking about the tense . verb tense and when you were doing the fast translation

324S4 yeh yeh yeh

325B you were trying to decide on which tense to use

326S4 yeh yeh yeh

327B you kept telling me what . which tense do we use? because .. do I say uhm . is it an order? is it *amr* or *matā tufāriqūn ṣadīqakum* .. so what did you decide to choose? I'm interested to know

328S4 OOOOK it's better to say *and do not be sad when when you part from from your friend* or *when you say farewell to your friend*

329B so you don't think . what do you think of it?

330S4 in English . in English

331B what do you think of it? is it *fī'l amr* (an imperative) or?

332S4 no no no *matā tufāriqūn* it's not *fī'l amr* (an imperative), it's it's eh simple present tense *huwa fī'l muḍārī' basīṭ li-annah kullahu ṣadīqakum huwa ḥājatukuuuum, li-annakum tajrūnahu jāi'iiiiin, lā tabkulūn 'alay.mhiiii, yuṣāriḥukuuuum. OK . innamā yūlad wa-yutaqāsaaaaam, kullahā kullahā fī'l muḍārī' b-il 'arabī (these are all in simple present tense in Arabic) . huwa fī'l muḍārī' 'ādī . li 'an bil ḥāḍer yaqṣud bihā bas b-il inkīzi* in English simple present tense OK in English we use simple present tense because it says like *your friend is your neeeed* . eh *it's your field which you sow with*

333B even those negative constructions . everything?

334S4 yeh yeh yeh that's why . you give me very good idea when ehhhh like no one escape of eh open open their heart to them so that's correct but in Arabic for the first time it's like (long pause) it's like . it's like eh for the first time *hīna yuṣāriḥukum ṣadiqum lā* like for the first time *lā takāfū* (high pitch) *hīna yuṣāriḥukum ṣadiqum* but then no it's it's English like *you don't you don't be afraid when your friend eh is frank to you or frank with you* . so that so that why I told you . as I said, check check the English the English text maybe . maybe sometimes . maybe when they print . they print the text but it's very accurate so

Extract 5.30

His comprehension seems based on his comprehension of the grammar (extract 5.31). This raises the question of why S6 had mistranslated the idiom in the previous example. Could it be that he was unable to understand that idiom or that he was processing it at word level rather than as one idiomatic whole? (ref)

340S4 yeh . no of course I know (long pause) if they . if they say to me translate what is there . I will I will exactly follow the Arabic grammar so I'm not make any mistakes OK?

Extract 5.31

Extract 5.32 is another example that shows S4's ability to explain the source text, but where he does not get the meaning in all its subtleties. In this extract, the verb *kāna* seems problematic, as students seem to automatically process Arabic *kāna* as a simple past,

whereas in cases as in the present example, *kāna* is part of a conditional structure. Note how in 426, S4 resorts to the use of the conditional *if he must know*.

408S4 yeh yeh yeh . so here *if they had time* or *they had chance* . is is is the exact meaning . *if they had chance* or *they had time to know* . like *law sanaḥat lahu l-furṣa*

409B what do you mean?

410S4 *bi-an ya'rifū, law kānat l-furṣa sāniḥa lahum bi-an ya'rifū*

411B mhm

412S4 *ya'nī idā kānū ya'rifūna sābiqan* already . they already know about yeh yeh yeh OK? *wa- in kāna lahu an ya'rif* because *kāna māḍī* (past tense) OK? but we we yeh if they *had chance if they had time to know* . *if they had chance to know about the ebb of your life then let them know about its eh its flow as well*

413B OK

414S4 yeh . have you read the original English?

415B yes of course

416S4 so . what they write there?

417B *if he must know*

418S4 ah . if he must know

419B because it is very difficult when you're translating . I found because of problems of correspondence . between tense and aspect of the verb

420S4 yes

421B because we have a lot of choices that we can make when we're translating

422S4 yes *if he must know* that

423B so you have to know the whole context in order to be able to choose the right verb

424S4 but . but but as I told you . *if they have chance*

425B that's why I asked you about the Arabic . because your Arabic is very good. I though if you give me the meaning in Arabic

426S4 yeh yeh yeh in Arabic if I expexxx but *that if he must know* yes . that's very good translation

Extract 5.32

Participant S5

The translation in extract 5.33 has been previously mentioned in my discussion of S2 above, where I speculate that the difficulty in translating this utterance lies at the comprehension stage, rather than at the production stage. The problem seems in the abstractness of the image.

17B xx the pronouns eh . I think there's a difference between your fast and your slow .. you say *he is your soil you plant with love and harvest peace* . and the other one (long pause) *they are the soil that you plant love in and harvest peace* .. and you took out *with*

18S5 yeh .. because eh . here when you say *plant with love* . it means . it probably means *enno* (that) *you're like you're planting with* . *with love* . *you're happy to plant!* but here actually means *plant the love*

Extract 5.33

Another translation difficulty that has been also discussed in section 5.3, is the Arabic expression *fa-lahu huwa*. While S4 had opted for *his duty*, S5 tried to render the meaning in a simpler version without the use of the words *duty* or *responsibility*. It seems that she got the meaning, but did not know how to render it into English.

25B eh five . *fa-lahu huwa* . yeh I want to ask you about this one *fa-lahu huwa an yamla' hājatakum lā farāgakum*

26S5 eh *he fulfills your need for stuff not not eh eh not your emptiness for ye'ne* (it means) *he's not just a friend that that whenever you're bored . you know you just go and spend time with . he's more of a . like a mate . the lows and highs . that kind of stuff*

27B but this expression *fa-lahu huwa an* (long pause) because the way you've translated it . eh five .. *for they fill in your need not your emptiness .. this is what you just said*

28S5 yep

29B and I think here it's the same

30S5 yep

31B so you don't think there should be some other expression?

32S5 you mean words

33B *fa-lahu huwa* . as an expression in Arabic *fa-lahu huwa an*

34S5 *halla'* (now) here *fa-lahu huwa, bittarjmiya enno* (you translate it as) *he has to enno* (it means) *an yamla'a ḥājatakum lā farāgakum*

35B yes *it is his to fill your need . but not your emptiness*

36S5 yeh . it sort of means *enno* (that) *it's his responsibility* . which is not . *his responsibility*

Extract 5.34

S5 seems to give special care to the tense in the target text, especially at the revision stage, where she tries to match the tense in the target text with that of the source text. Comprehension of the tense in the source text based on the context is of primary importance, since, in Arabic, the verb tense needs to be guessed from the context in order to be able to translate it (Gadalla 2006).

136S5 there is a lot of difference uhm but the thing is .. when you revise it . you know where to fix . what to fix . because from from from what I learnt you cannot start a text in present and then finish in past or the other way around or something like that . it's gotta be all the text .. I I do that . I I swap around . but when I revise . I usually . if I see it like I notice it I change it .. see whatever goes well with the text. because in Arabic you can use

137B so you get the context

138S5 yeh in Arabic you can use future present past . everything in one text but in English you can't

139B and in Arabic . if you want to translate tense . eh in Arabic you cannot understand tense unless you look at the context

140S5 yeh

141B so maybe that's why you have to go through it again

Extract 5.35

Participant S6

Continuing with the role of verb tense in the comprehension process, let us examine extract 5.36, where I asked S6 the reason behind his choice of the verb tense in the fast mode, and why he chose to change the tense in the slow mode. I leave it to the reader to see what S6 had to say; suffice to mention that S6 did not comprehend the source text utterance in fast, for not only did he annotate *fatā* as object of the sentence, rather than subject, but he also misread the Arabic verb as *ḥaddaṭanā* (he had told us) rather than *ḥadditnā* (tell us). However when translating on-line, he came up with the right structure and the right imperative aspect spontaneously, and was able to evaluate his translation, bringing in the notion of tense, although tense seemed problematic in his first two choices.

26B and then in this one *he said a boy had told us about the friendship* . why do you think you you chose different . you changed the translation . yes

27S6 eh like

28B I noticed you changed *told us* and talk to us

29S6 probably when I take my time . I took my time to think about the meaning . I just started to translate the the try to translate the the right meaning . yeh because I have my time . enough time . just to think about it

30B Ok . so . here *told us* . so you would change *told us*

31S6 *talk* . *talk to us*

32B yeh

33S6 OK . because in the text . the original text said *ḥaddīṭnā just tell us* . *tell us about the relationship* . *tell us about the relationship* . or *talk to us* . here now another xx translation *tell us*

34B so you think . which one do you like

35S6 I think *tell us* . this is the right one because the tense .

36B so the tense here in the fast translation

37S6 the tense

Extract 5.36

Extract 5.37 shows how the interview and the on-line translation has helped shed light on students' comprehension of the source text, and in some cases has made it easy to dissociate between what is a comprehension problem and what is a production one. Here S6 is trying to explain what he understood by the source text utterance; in the end he gives the translation of the word *ḥaql*. Note how S6's comprehension of the source text utterance is acceptable, while it is his competence in L2 that seems to be the obstacle.

78S6 *he's yours field . because it said in the text . original text eh . innahu ḥaqlakum allatī tazra'ūnahu bi-l-maḥabba . ḥaqlakum here it's . yeh he he he just wanna describe .. this is a place he wants to put as a plant as a plant as a love as a plant or something like this as a ḥaql . a field*

Extract 5.37

In extract 5.38, we witness the difficulties S6 has in comprehending the source text. Starting with his on-line translation below

li'anna kulla fikrin fi-ṣ-ṣadāqa because every e e e in the relationship . every thought and every . eh desire . and hope eh will be born . aw (or) resulted resulted as . resulted as without any eh eh any speak or talk about it . which is, will be joy it's more joyable

Note how incomprehensible his translation is, and how persistent S6 was in his reading of the passive *yutaqāsam* as an active verb. He seems unable to grasp the meaning of *yutaqāsam*, as passive.³

219B OK . eh halla 'heide (now this one) it's a continuation of the other one
li'anna kulla fikrin

³ It may be that while the student understands the meaning of the verb root q-s-m, he confuses the standard Arabic passive verb pattern with its colloquial Arabic active counterpart.

*See Holes (1995) chapter 3

220S6 *li'anna kulla fikrin fi-ṣ-ṣadāqa wa-kulla raġbatin wa-kulla raġā' innamā yūlad wa-yataqāsam*

221B *yutaqāsam*

222S6 *yataqāsam*

223B *yu yutaqāsam*

224S6 *yataqāsam*

225B *yutaqāsam*

226S6 *yutaqāsam?*

227B *yes, yutaqāsam, halla'*(now) we'll see how you translated it because this one is a bit tricky

228S6 *yataqāsam* it's old *shī'r* (poetry) old old

229B *dūna ḥājatin ilā l-kalām bi-faraḥin lā yunādā bihi* . what did you think of this sentence?

230S6 OK .

231B and can you try to translate it? but what did you think of it?

232S6 this thing is eh . this sentence is eh . you have to play around with the words and structure . because you can't translate word to word . it doesn't give the meaning . in the Arabic language

233B uhm

234S6 but you have to eh eh abstract the meaning and what's the writer who wants to say and just put the meaning . not translate word by word fa (so) if I try translate word by word probably I stuck and I can't find any equivalent for the words like *yūlad wa-yataqāsam* you know . which . I I translated in the fast one

235B can you do it on-line?

236S6 ah (yes) I can do it on-line

237B famous on-line translation!

238S6 *li'anna kulla fikrin fi-ṣ-ṣadāqa because every e e e in the relationship . every thought and every . eh desire . and hope eh will be born . aw (or) resulted resulted as . resulted as without any eh eh any speak or talk about it . which is, will be joy it's more joyable*

239B OK . *lā yunādā bihi ye'né* (that is) the meaning

240S6 *bi-farahin lā yunādā bihi . it's more joyable most joyable one*

241B teb (OK) let's see the fast translation

242S6 the fast translation . *every thought on friendship . wish . hope . will born and grow up* . probably I translate *grow up huwa yūlad* (is born)

243B because you were translating fast maybe . *grow and born . born and grow up*

244S6 yes . exactly and I try to put equivalent word to words without looking at the meaning . you know

245B ah OK

266S6 *everything in friendship . would born would born and gather would born as innamā yūlad wa yataqāsam* that's what I translated it as .. *would born and gather*

267B so *innamā* gives the meaning of *would*?

268S6 yeh probably

269B it's called modal . *ye'né* (meaning) it's a probability (?)

270S6 yeh . *would . innamā yūlad, innamā yūlad wa-yataqāsam* it can be .. *without any . or without amazing joy*

271B with *amazing joy*?

271S6 ah with *amazing joy* here . I tried to

273B *gather* . what did you put here . did you put *gather* here?

274S6 I said *wish hope, will born*

275B ah *grow up*

276S6 yep *grow up*

277B so *grow up* was not the right word

278S6 *yūlad* as as in the first translation *it will grow up as yūlad*

281B *yutaqāsam* . what do you understand by *yutaqāsam*? if we're looking at words . I have a list that we we're going to discuss later in the interview . but let's think about this one in particular now

282S6 *yataqāsam. share .. share together*

283B mhm

284S6 *yataqāsam something with someone else. you know share sandwich . share money . share relationship . yeh*

285B but here you didn't put *share* you put *gather*

286S6 ah (yes) *gather*

287B *gather jam' (to gather) ye ni (means) yujma' (is gathered)*

288S6 ah (yes) yeh ah ah (yeh yeh) *gather ma' ba'd (together) . gather ma' ba'd (together) . aw (or)*

289B why do you think you chose this? and to have the meaning of *yutaqāsam* differently?

290S6 eh . I don't know too! you know I try to . I try to just understand the meaning . if this is the meaning he wants to say or not . probably.

Extract 5.38

As other participants, S6 must have misread the prepositional phrase *li-s-ṣā'id* as a simple noun phrase, i.e. by failing to read the preposition *li-* as S6 explains in extract 5.39 (316). His mental representation thus consisted of a mountain that was high, rather than of a climber climbing that mountain.

316S6 I just translate it as *high mountain* . you know .

317B OK . *hiyye (it is) ka-j-jabal li-ṣā'id*

318S6 ah (yes) *ka-j-jabal li- ṣā'id? ka-j-jabal li- ṣā'id*

319B *ka-j-jabal li-l-laṭī yaṣ'aduhu*

Extract 5.39

In extract 5.40 (432) S6 states he does not know the meaning of *sahl*, but one wonders if he had tried to understand the meaning from the discourse. If we were to examine S6's translation in the fast, slow and the on-line versions we find that in his fast translation S6 did not translate the word *sahl* as other participants had done, i.e. by providing the two meanings of the Arabic word *sahl*: *easy* and *plain*. In the slow mode however, and on-line, he added that meaning to his translation. Note in 432, how his reflective comment shows S6 does not know the meaning of the word *sahl* in Arabic.

403B *ka-j-jabal li-ṣ-ṣā'id fa-huwa yabdū min as-sahl ye'né* (it means) *huwa* refers to the previous sentence you think?

404S6 *la'* (no) *huwa* it refers to the one I described now . *the person who climb the mountain . huwa . yeh huwa*

405B that's why I'm asking . in your English translation it seems like you were talking about *him*

406S6 mhm . yes . yeh

407B but what did you put in the fast? let's see because you didn't have much time to think

408S6 no . *clear in absent like a high mountain as it looks like very clear*

409B ah . OK

410S6 no . this is totally different

411B and here

412S6 and here . *so when you left your friend do not be sad . ah OK . clear in his absent like a high mountain which seems more easy and clear to him .. no probably I can't*

413B here it's right *which seems* because *which* refers to *mountain*

414S6 to *mountain* ah OK

415B *w-mazbūt* (and it's right) *huwa* refers to *jabal*

416S6 that's a good one! OK! yeh

417B *mazbūt* (right) refers to *jabal ye'né ka-j-jabal li-š-šā'id fa-huwa fa-j-jabal yabdū mina s-sahl*

418S6 ah (yes) beautiful

419B *ba'den fī šāǧlé* (there's one more thing) did you think of the word *sahl* . what it means?

420S6 *easy*?

421B yeh in Arabic

422S6 ah (yes) it's not the *easy yabdū mina s-sahl*

423B you were not the only one to think like that

424S6 you mean *as-sahl*

425B *as-sahl ye'né plain*

426S6 ah (yes) . no!

426B most thought of *sahl* as having two meanings . *easy* and *plain*

428S6 aha

429B so you got the meaning as *easy* . you didn't think of it as *sahl*

430S6 no *fa-huwa yabdū mina s-sahl*

431B in Arabic we have the expression *yabdū mina s-sahl kaza kaza* (blah blah)

432S6 *ā* (yes) *bi-z-zabṭ kida, ā ana 'arift dil-wa'ti as-sahl illi huwa n-nahr aw small nahr b-yigrī* (aah now I know the plain is a small river . a small running river) *fa-huwa yabdū mina s-sahl akṭar wuḍūḥan lahu*

433B *ye'né li-š-šā'id* (it means *to the climber*) you got the meaning now!

434S6 mhm mhm yes yes

435B so you translated it differently

436S6 ah (yes) exactly because I didn't understand the *sahl*/yes (laughs)

437B I won't ask you to translate it now because you won't be able to . *yammā* (or) you can?

442S6 OK . eh eh *as as a high mountain which . which seem ., which seems . which seems like a a ..* I don't know what this *sahl* . *nahr* (river) . *water*

443B *sahl* is *plain* . *from the plain*

444S6 *plain*?

445B *ye'né* (it means) *al-arḍ al-munbaṣiṭa* (the flat land)

446S6 ah . *which seems like a plain eh eh much clearly*

447B *hiyye* (it means) *fa-huwa yabdū min as-sahl, ye'né* (that is) *from the plain . for whoever is going up the mountain*

Extract 5.40

The translation technique S6 seems to have followed is to paraphrase the Arabic then attempt to translate it into English. Extract 5.41 shows S6's ability to comprehend the source text but his inability to find the right English expression.

452S6 *inna l-maḥabba llatī lā taṭlub illā kašfi sirrihā laisat maḥabba*

453B ah . *wa-lā taj'alū li-ṣ-ṣadāqa gāyatan illā ta'mīq r-rūḥ*

454S6 this one . it's a bit silly . you know

455B silly or ambiguous?

456S6 because because you because the meaning . what he wants to say . *don't let your . don't let the . don't let the friendship a . as a target . as a target but let it be as . as a friendship . as a friendship . with its meaning that's why I translate it . I don't know here (long pause)*

457B *don't let the friendship target*

458S6 *don't let the friendship target as itself but treat it as a spiritual wish . here in the slow one . love the friendship as a friendship and do not let it as a target . what I understood it's like kalli friendship ka-ṣadāqa ma ykunšī min warāhā ḥāga ay ay ya'ni anta muš bitṣādiq wāḥid 'ašān tākud minnu ḥāga aw tikūn 'āwiz minnu ḥāga bas kalli ṣ-ṣadāqa ṣadāqa (keep friendship as a friendship with nothing behind it that is you don't become friends with someone so that you take something from them but keep the friendship as friendship)*

459B *ye'né be-ra'yak* (so in your opinion) *ta'mīq r-rūḥ huwé maḡza ṣ-ṣadāqa* (is the xxx of friendship)

Extract 5.41

Extract 5.42 shows S6 was able to understand the source text but had difficulty rendering it into English. However there were instances, such as, for example, his attempt in 500, where one would think this to be a translation problem. However, a closer look at his explanation of the expression *fa-lahu huwa* reveals S6's misunderstanding of the deep meaning of the term.

498S6 *min-ūl bi-l-'arabi* (in Arabic we say) *mni'tul il-wa't* (we kill time)
499B so you know the expression
500S6 yeh *fa-lahu an yamla' ḥāgatakum lā farāgakum* he is can . he is can give you
501B *fa-lahu huwa* what do you understand by *fa-lahu huwa*?
502S6 *fa-lahu huwa ya' nī* (means) *he can . he can . huwa ' induhu l-ma'dira innu huwwa yamla' wa't farāgakum bi-l-ḥāga il inta btiḥtaghā* (he has the ability to fill your spare time with the thing that you are in need of)
503B so he can fill your life with love and your need not your spare time
504S6 yeh yeh *lā farāgakum ya' nī* (it means) *miš li-t-tassliya bass* (not just for fun) *wa fi' uzūbati ṣ-ṣadāqa idḥakū wa-taqāsamū l-afrāḥ* and eh in the good relationship just laughing and tshare the
505B why choose *laughing*?
506S6 *idḥakū* here *idḥakū*
507B *laugh*
508S6 *laughing* what he said
509B *laugh*
510S6 *laughing* ah *laugh and tshare the the joy*

Extract 5.42

Finally this last extract summarises the examples from S6 mentioned so far, for it seems as though the translation process S6 follows, starts slowly from a deverbilisation of the Arabic, followed by attempts at reconstructing the meaning into English. Only in few instances, as in extract 5.36 (33) does one feel the spontaneity of the process at work, where surprisingly S6 gets the translation correct.

518S6 eh eh *which in the small things* eh *ay l- ḥāgāt ṣ-ṣāgīra ḥatta l- ḥāgāt ṣ-ṣāgīra mumkin tiddī l-alb refreshment (even the tiny things provide the heart with refreshment)*

Extract 5.43

Participant S7

In extract 5.44, S7 acknowledges his weakness in Arabic, his first language.

72S7 yeh yeh actually I think *he's your meal* is much better maybe, better

78S7 *this is*, like you're talking about something, have you *šefté addaiš l-inklīze taba'é awiyé anā a'wā min l-'arabé* (see how strong my English is, stronger than my Arabic)

82S7 *bas bi-l-'arabé bi-l-marra* (but my Arabic is nill)

Extract 5.44

In 5.45, below, he fails to understand the meaning of the expression *wa-qad quḍiyat*, even though he had time to reflect. The reader will remember in our analysis of S7's retrospective data in chapter 4, that it seemed that S7's lack of attention to the task affects his performance. Indeed, the lack of attention to the translation task has impacted on S7's revision of his translations, and his inability to detect errors that were related to the comprehension of the Arabic text.

23B OK I wanted to ask you when you said in fast *your friend is your need and he fulfilled*

24S7 yeh

25B in slow you said *your friend is your need and it spends*. I couldn't understand what you meant by *spends*

26S7 yeh actually, actually that's slow, and that's fast

27B yeh

28S7 now this is *it spends* it means like, I tried to be like literal, mean it's like, *he's your need and then, eh eh when you need someone and you have used it, you have spend so you have money spend it*

29B ah so you've related it to money!

30S7 hard I mean that's hard, I wasn't sure about it. I wasn't sure about it

43B *wa-qad quḍiyat*

44S7 yeh

45B OK

46S7 yeh I didn't understand, what does it mean?

47B *ye'né* (it means) *quḍiyat*, *kento bi-ḥājé la-šī wa-qad quḍiyat*
(*you were in need of something and your friend answered your need*)

48S7 ah so this is it!

49B yeh so it gives the meaning

50S7 ah wow! good boy X!!

Extract 5.45

Yet despite S7's lack of attention, he nevertheless succeeds in grasping the poetic sense of the Arabic words; his observation in 194 (extract 5.46), reveals his mental representation contains a poetic element, as a result of his cognitive input, and personal involvement with the text, as we shall see in the next chapter.

148S7 OK and and as you notice eh eh like I can be one day, Gibran khalil Gibran translator because you know what when you're writer it's is like I am a poet but he's a writer but what I mean when you translate you need to translate it good so it sound like like Gibran Khalil Gibran, you know, you have to be eh eh faithful, and I think this is beautifully done

166S7 because my English now is to do with, I listen it comes from listening, it does come from

170S7 yeh and also you can discover, you can test yourself if you're good by by listening, so if it doesn't sound good, that's it, it's not good

194S7 you can say *climber* but *ascender* it's more, is more appropriate because this is like poem you have to use idiomatic because it's clear, it's close to the English to the Arabic ones, that's why here you can see I'm a bit, I'm a bit poetic, because you need to use right word

Extract 5.46

One however notices a lack of accuracy that S7 shows in defining words meanings and their semantic value; unlike S2, for example, who would perform a sort of componential analysis to the words, as accuracy was of primary importance to her, S7 seems to fail to see the nuances between the Arabic words, as his reflective comments in 230 and 236 below show.

224S7 *soul and spirit the same soul and spirit*
225B *tneynéton rūḥ bəl 'arabé?*
226S7 *rūḥ, spirit*
227B *nafs w-rūḥ (soul and spirit)*
228S7 *I think spirit, I think spirit*
229B *spirit? OK*
230S7 *the the same you know, like this very hard like bit'ūli ḥelo aw*
bī'a'id.(beautiful or breathtaking) tneynéton ḥelo aw bī'a'id, (both mean beautiful or
breathtaking) this is very hard to distinguish, so both right, because soul and spirit
is the same because you know
231B *soul nafs spirit rūḥ I think*
232S7 *yeh*
233B *I think, I'm just trying to think about the distinction between the two*
234S7 *you know like when they say when we say we're praying for his soul*
235B *nafso w (and) spirit rūḥo (his spirit)*
236S7 *rūḥo yeh, bas hiyyé mätl ba'dun ley la'anno wa't l-wéhid ymūt bi'ūlū (but*
they're the same because when someone dies they say) his spirit is still here his
soul is still here, rūḥé 'al'internet

Extract 5.47

Extract 5.48, is an example that reveals once again S7's ability to grasp the sense of the Arabic expression, this, despite his failure to do so at other times.

296S7 *and if if he has to know eh, eh know your life eh your life high, then he needs to know, its tide, you know like the madd w-jazr, high w (and) tide, that's what I said, 'am tefhamé (do you understand)?*

Extract 5.48

In extract 5.49 (314), S7 starts by saying he didn't understand the meaning of *tahyūnahā*. However it soon becomes apparent that he had tried to translate it without referring to the context. S7 does indeed know the meaning of the idiom *to kill time* but his translation of it was based on word meaning rather than on contextual meaning.

314S7 *tahyūnahā mā anā mā fhemta ktir. yimkin enno 'indkun hours tathā'e'o hašī*
(but I didn't understand it very well, it could mean that you have hours to make this thing come true)

315B *sā'āt tahyūnahā t'išuwa* (to live), if you understand this one you will be able to understand *enno* (that) you don't *kill your friend*

316S7 I know, I know

317B *šū mé'néta* (what does it mean)?

318S7 *wa-ladaikum waqt taqtulūnahū*, you've got time to spare

319B right! why do you think you translated it first as *to kill your friend*?

320S7 (laughs) I tell you why because you know what, that's why you know in my final exam, I'm gonna be like now, very eh eh.

321B relaxed

322S7 relaxed coz when I'm relaxed I do better, anything in life, I discover all my life, when I'm tense, I don't do in anything in life, but when you're quiet calm, you can do it better, seriously and that's why you know look!

323B very good so now if I ask you to rate your translation you would rate it differently because you got this right by yourself, I didn't have to explain it

Extract 5.49

Yet another quite interesting example is the complex of meanings S7 had used in translating the sense of *'udūba*. This example reminds us of extract 5.20 from S1 above. An analysis of his translation of this utterance without reference to S7's retrospection may fail to detect the real reason or motivation behind his choice. In examining S7's reflective comment in extract 5.50 (360), and earlier in 354 and 356, we find that S7 had read the text in his own way, by processing the word *'udūba* (sweetness) as *'uzūba* (virginity). S7 has also added the meaning of *being single*, which he associates to *being a virgin*. It seems that S7 has explained it based on his own emotions. Still it may very well be the way he had read the text, if one were to look at S7's translation, without reference to his retrospection.

345B if you had the opportunity to do different translations as part of your course, different translations of one text in various modes, you think it would be beneficial?

346S7 yeh

347B like fast, slow, sight translation and so on

348S7 yeh yeh and then you can see the difference between them

349B so this helped

350S7 yeh it is it is helping me

351B OK, so, let's do the last one

352S7 *and in the*

353B why did you say *in the purity of of friendship?*

354S7 because this is *purity of friendship* 'udūba 'udūba is eh eh 'udūba can be like *virginity* but you don't use *virginity* you know it can mean different thing

355B but you use it also for *water* we say *miyāh 'adba*

356S7 yeh yeh yeh but here *purity*

357B OK so that's why you chose *purity*

358S7 yeh

359B it could have the meaning of *sweetness*

360S7 yeh *sweetness* yeh but 'udūba 'udūba can also mean in some meaning, context, in some contexts *virginity* or someone is 'azb, you know, but here

361B a'zab heydiike bil z (that one is spelled with a /z/)

362S7 yeh but can be *anā* (I) that's what I thought but here *purity*, here *purity*

Extract 5.50

Summary

The above analysis has revealed that although the seven participants were native Arabic speakers, they have shown different degrees of competence as regards understanding of the Arabic source text throughout the trials. The main competence issues seem to be related to the following: reading of the source text, including interpreting the aspect and transitivity of verb patterns; comprehending set phrases; confusing between polysemous Arabic words; the ability to discern between words that differed in one sound, and to have a feel for the nuances between similar words, as we have seen with S7; understanding the root system of Arabic in order to tell the difference between words that come from the same root, and the differences in their meaning; the ability to guess the mode and tense of the verbs from the context. These competence issues may seem disconnected from the translation process, however they show that although this study is focused on translation into the second language, a lack of command of the first language is very likely to affect students' performance.

5.4 Conclusion

The interpretation of student retrospective data in relation to their comprehension of the source text has revealed that working in fast mode does indeed have an effect on the comprehension process. However, there were factors that arose from the analysis that were found to affect student comprehension of the ST regardless of mode. These were attention to the task in hand and competence in L1 and L2. In L1 competence the main issue was reading the ST especially the ability to read the text without the diacritics, and be able to understand aspect and transitivity of verbs which can only be achieved if comprehension is at discourse level. An interesting issue to arise from the analysis as well is the influence of the oral on the written in interpreting phonemes or sounds in particular words. Finally the online translation was found to help students come up with intuitive solutions to some of the comprehension problems they had encountered in the other modes.

It is important to note that competence in L1 and the effect of the translation mode were not the only factors to affect student comprehension of the ST. We have seen in this chapter and in chapter 4 that student retrospections have revealed the presence of cognitive and affective factors that seem to affect student awareness of their translation competence and their mental processes in addition to their comprehension of the source text. We shall discuss these factors in the chapter that follows.

Chapter SIX

6. Affective and cognitive issues

6.1 Introduction

In the previous two chapters we have examined two clusters of themes that had emerged from the student retrospective data. These were student awareness of their translation competence and their mental processes, and student comprehension of the source text. In my analysis of the themes in those clusters it appeared that along with the competence and awareness issues, there were affective and cognitive factors that had an influence on students' performance in the trials; the data had revealed individual differences among students in regard to the way they reflected on their behaviour during the trial. It also revealed that there were important factors that played a major role in determining students' behaviour. Of those factors, I mentioned students' lack of attention to the task, their risk behaviour, and their conservative behaviour. I also mentioned affective factors such as stress, frustration and the lack of self-esteem as compared to professionals.

In the present chapter we get a closer look at those affective and cognitive issues. This I hope will give us a glimpse into the student's disposition to the translation task. The themes in the present cluster are (1) self-evaluation and self esteem as compared to professionals, which can tell us about the way students see themselves as compared to professionals, and how confident they are about themselves as translators. This theme is explored by looking at instances in the data where students performed some sort of self-evaluation of themselves or of their work; (2) self-theorising, or instances where students bring up a certain theory either as a reply to one of my questions, or as a reflection of the translation process and (3) creativity, which reflects students' flexible behaviour and their ability to think outside the box.

The aim of this analysis is to bring forth the argument that affective and cognitive issues are of primary importance in assessing student performance.

6.2 Self-evaluation and self esteem as compared to professionals

Overview

Self-evaluation first emerged as a theme from student retrospective data when I was interviewing S1 and S2, where I noticed that S1 was constantly asking my opinion about her translations, and when at some point, she was surprised when I told her that expert translators were also prone to error. My second interview with S2 revealed a totally different behaviour, for S2 exuded self-confidence that she expressed through her retrospection, as she did not seem to need any expert evaluation of her translations. After observing the different behaviours S1 and S2 had shown during the interview, it appeared to me that the student translators' self-image and their self-evaluation ability needed to be taken into account as an important aspect of their diagnostic profile, and that the degree of self-evaluation and the students' self-image may have a direct impact on students' performance and their attitude to the task.

In my quest for studies on self-evaluation and the students' self image, I came across three different types of research studies that explored the relationship between these affective and cognitive factors and students' performance: For example, Hansen (2005) in his critique of introspection and retrospection through the Think Aloud method stresses the need to take cognitive and affective factors into consideration when analysing students' verbalisations (Hansen 2005: 511). Also within process research, Tirkkonen-Condit and Laukkanen (1996) examine student introspective data for signs of their self-evaluation of their self-image and of their internal theories of translation, i.e. implicit theories that students have come up with when evaluating the choices they had made during the translation process (Tirkkonen-Condit and Laukkanen 1996: 52). On the other hand, in research into translation pedagogy and assessment, Choi (2006) develops an assessment method for novice consecutive interpreting students, that is based on self-evaluation, with special emphasis on metacognition, i.e. on thinking about their learning

and being able to evaluate it (Choi 2006: 277). Since in translation pedagogy, evaluation is mainly conducted from the point of view of professional translation, Choi believes that self-evaluation can lead to “improvements in the students’ learning process and performance in the area of interpretation” (Choi 2006: 275). She suggests a model of metacognitive self-evaluation, based on a collaborative approach between student and teacher (Choi 2006: 280).

The three studies above mentioned are interesting for the present research, because they demonstrate, firstly that students’ retrospective data contains a reflection of their emotions and experiences, among other cognitive and affective factors; secondly, that student retrospective data can tell us about their evaluation of their self-image and their ability for self-theorising; and thirdly, the importance for students to possess and/or develop self-evaluation skills that have been found to help them in their performance and in their learning, on their way to gaining autonomy.

In what follows I examine student retrospective data for signs of their self-evaluation. In particular, I examine how students perceive themselves as compared to professionals, and the extent to which they use self-evaluation in their retrospection. As just mentioned above, student self-evaluation skills can tell us about students’ metacognitive awareness and the extent to which they are able to make use of this awareness in the translation task and in their learning.

The question this section then tries to answer is what image students have of themselves and what sort of self-evaluative skills they possess, and to what extent does their self-image impact on their performance?

Note that although the data below may have been presented elsewhere in the two previous chapters, it will however be explained in the present section from a fresh perspective.

The analyses of the individual participant data are as follows:

Participant S1

There were two sides to S1's self-evaluation capacity that were gleaned from the data. Firstly, she was constantly mirroring my questions and would evaluate her translations, or her behaviour, based on my questions, assuming whatever I was saying to be right. Secondly, this behaviour seemed to transfer to her evaluation of her work in general, where she was constantly seeking my opinion about her translations and asking me to assess her work. Extract 6.1 reveals two sides of S1's self-evaluation capacity: firstly, in 82 S1's reflective comment comes after having asked her for the reason behind choosing to omit the article *the*. Note how, despite her translation being right, S1 feels as though she had made an error, by omitting the article. S1 does not seem to have a strong opinion of her translation capacity, for her evaluative comments would come as a result of my probing her knowledge about a particular translation. In the same extract, in 114, 178, 242 and 254 one sees the extent to which S1 seems to rely on my evaluative comments throughout the interview. Note her use of various words that express this side of her character, e.g. "what you think"; "I have many mistakes?"; "did you like it?"; and the word "assessment" that she uses at the end of the interview. Therefore, one can clearly see that S1 needs expert opinion about her work, for she does not yet possess the skills necessary, including the self-confidence, to self-evaluate her work.

82S1 yeh *ḥadditnā 'an ṣ-ṣadāqa* Tell us about friendship .. so you mean here I shouldn't have the love but because the way he said it *ḥadditnā 'an ṣ-ṣadāqa* yeh . I thought we omit it but we can't

114S1 what you think? I have many mistakes?

178S1 eh so what do you think?

242S1 eh . because *šabaka maṭrūḥa* deserted net (long pause) but here *šabaka maṭrūḥa lā taṣṭad illā mā la naʿa fihi* . it's deserted net . it won't fish. except what is nothing . what is left out . yeh . that's what I meant . did you like it?

254S1 so in general how can you assess me for this translation?

Extract 6.1

Participant S2

Contrary to S1, S2 didn't ask me to assess or evaluate her translations, nor did she exhibit any interest in comparing her performance to that of the other participants, as we shall see later, for example with S4. The self-evaluations she made, which were theoretically induced, regarded her translation choices. Throughout the interview she showed great confidence in the choices she had made, and in her translated output (Tirkkonen-Condit and Laukannen 1996: 51). Note that S2 had performed a fast translation, a slow one and an edited version of the slow translation. Extract 6.2 shows the type of comments she was making during the interview, as a reflection of her self-evaluative skills. She was very concerned about the pragmatics and was searching for the most accurate rendition, hence her dissatisfaction with her edited version.

The fact that at no stage during the trial did S2 ask me to evaluate her work, nor did she attempt to self-evaluate it herself, in addition to the way she would explain the motivation behind her choices and defend those choices, all these may be seen as indicative of her metacognitive awareness in relation to the tasks she had performed as part of the trial; metacognitive awareness being a valuable and essential aspect of student self-evaluation capacity (Choi 2006).

56S2 (long pause) I wasn't satisfied with it

57B so you think there is still need for editing?

58S2 could be (long pause)

Extract 6.2

Participant S3

As we have seen in students' retrospections, in section 4.2, S3 was the only student participant to rely mostly on non-verbal communication in evaluating his translations, this in addition to his short reflective comments. Note in extract 6.3, how in 8, S3 gives a self-diagnostic comment about his L2 competence, then, in 16 and 176, he explains how he gets confused with the use of the *possessive -s* and the *third person singular -s*. As to his comments about his choice of lexis, we notice throughout the interview that S3 seems to be searching for the right word. However, unlike S2, who was able to get a better rendition each time she edited her work, S3's choices seemed to get worse, or more out of context, as we have previously seen in chapter 4.

The non-verbal communication S3 uses, reflects his awareness of his inability to control the process in regard to the choices he has to make. S3 does not reveal much about himself, except that he has gaps in his English, and that, at times, he has found it difficult to understand the Arabic source text. Contrary to S2, he does not seem to possess the language to explain his cognitive behaviour (Choi 2006: 280-281). I have previously mentioned that S3 was using non-verbal communication in the form of smiling throughout the interview. Therefore we do not have any reflective comments on his self-image, except perhaps that he sees himself as lacking the competence in English. However one may consider his non-verbal communication to some extent as indicative of his view about his self-image.

8S3 (long pause) maybe it's wrong grammar .. *'indī* (I have) problem *bil* (with) grammar

162S3 *é 'indī* (yes I have) problem sometimes I think some words doesn't take –s .. so I take them off.

176S3 *muš il- kill* (not all), *3rd person* (long pause) *bhitt bass yimkin* (I put it but maybe) but sometimes I get confused yani I think some verbs doesn't don't take -s for example (long pause) in the past *it got*

Extract 6.3

Participant S4

We have seen in chapter 4, how S4's data was highly retrospective (and introspective), with a large number of self-evaluative comments, that revolved around his translation competence as compared to his peers, around comparing his rendition with the Arabic source text, and evaluating his English renditions against the original English text, this in addition to his self-evaluative comments, in particular regarding his competence in Arabic grammar. One gets the feeling that S4 wanted to get as much constructive feedback about his translations as he possibly could.

The most prominent self-evaluative comments however were firstly where S4 had relegated the reasons behind his errors to the stress he had been experiencing from being a student. The reader is referred to section 4.2 for a detailed analysis of S4's retrospective data where I tried to show the seven step "self-evaluative" reflection, which reveals, in more detail, S4's metacognitive skills, and his mention of stress. Secondly, where S4 comes up with a good solution to a translation problem, although he expresses pride in his success, he nevertheless feels as though he is just a student, way from becoming an expert. Note his comment in extract 6.4, in particular in 148, then in 204. These examples show that S4 does possess self-evaluative skills, but that he perhaps needs to work more on his self-image as a translator.

12S4 eh . OK . my if I give it to myself if I give myself a mark about . between four to five?

623S4 OK 4 or 5 . I don't know if

624B 4 or 5?

625S4 OK 4 or 5? I think 5 (laughs)

144S4 yeh yeh yeh that's why I preferred this translation

145B so you had your own . you chose a different metaphor in your translation

146S4 yeh yeh yeh

147B OK . uhm (searching)

148S4 but I'm not a professional translator . I'm doing my Masters in translation now . yeh

192S4 (making the correction) but I shouldn't have . I shouldn't have made this mistake because I'm very good at Arabic . especially Arabic grammar

204S4 but anyway I found (laughs) I discovered by myself

344S4 yeh yeh yeh I have right to ask before . before I translate . maybe when I translate . I I will be penalized . OK so that's why I told you . make sure . but I think there students didn't xx that or didn't know that

390S4 I came with this . I I came up with with this idea

430S4 OK . yeh yeh yeh .. and what about the translators they used the same words *ebb* and *flow*?

440S4 what about the students you you tested . they use *ebb* as well?

495S4 so what . do you remember what Gibran

496B *for in the dew of little things the heart finds its morning and is refreshed*

497S4 *and is refreshed . so refreshed is .. there I used refreshed*

498B *and finds his morning*

499S4 *oh OK . I said finds*

Extract 6.4

Participant S5

As regards S5, although she did not exhibit overt self-evaluative comments, besides those where she attempts to grade her translations, e.g. in extract 6.5 (12), she did however exude confidence in her translation ability. This, despite the fact that some of her reflective comments did not fit in well within the style of the source text, as in her choosing not to translate the metaphors in the text, fearing the readership might not understand them. One can sense in this instance a similar behaviour to S2's above, that of being conservative in regard to the translation task and of being confident enough about the decisions she had made. However the difference between S2 and S5 seems to lie in their decision making, for while S2 is very keen on finding the right translation, S5 seems to avoid taking risks, and prefers to settle for those choices she is most familiar with.

S5's approach was similar to S2's in that her reflective comments underlie a sense of self-confidence, and of a positive self-image, as a translation student. Her confidence and positive approach to the task were prominent in her reflective comments, even when she tries to show another facet of her personality, that of being prudent, avoiding risks in her decision making.

12S5 *out of seven? eh three and a half*

235B OK . eh . what else? (long pause) *asking for .. relaxation* . so can you rate your translation a second time after our interview . would you still give yourself the same?

236S5 yeh

237B I mean if you look at it all as a process of all the translations plus our discussion . don't look at it as one part but look at it all as one translation

238S5 yeh . probably four . four and a half

240S5 did you like the translation?

Extract 6.5

Participant S6

Trying to analyse S6's retrospective data for the present theme was not an easy task, because of the contradictory nature of the data: On one side we have an S6, who is very interested in becoming a successful literary translator (see 6.2 above); who shows that he comprehended the Arabic source text, by using paraphrase; who shows knowledge of implicit theories of translation, as we shall see in the next section; and who exudes self-confidence, and is perfectly capable of self-evaluating his work, as extract 6.6 shows. On the other hand, we have an S6 who is persistent in his choices, even though he is given reasons to why his choices are not contextually valid; who blames the dictionary for supplying him with the wrong words; who is not capable of applying his theoretical comments to his translations; for he is stuck with the Arabic paraphrase of the source text, not knowing how to express it in English.

Taking into account what we have managed to learn so far about S6, throughout the three chapters, these two facets of S6 perhaps reveal an underlying sense of disposition to the task that is masked by the linguistic gaps S6 seems to have with his first and second language that cause him extreme difficulty in translating.

28B I noticed you changed *told us* and talk to us

29S6 probably when I take my time . I took my time to think about the meaning . I just started to translate the the try to translate the the right meaning . yeh because I have my time . enough time . just to think about it

30B Ok . so . here *told us* . so you would change *told us*

31S6 *talk* . *talk to us*

32B yeh

33S6 OK . because in the text . the original text said *ḥaddītnā just tell us* . *tell us about the relationship* . *tell us about the relationship* . or *talk to us* . here now another xx translation *tell us*

34B so you think . which one do you like

35S6 I think *tell us* . this is the right one because the tense .

36B so the tense here in the fast translation

37S6 the tense

Extract 6.6

Participant S7

Through S7's retrospective data, one finds a different type of contradiction than the one found in S6's. Firstly we have a high level of evaluative comments centred on S7's self-image. S7 seems very confident about his competence in English, but reveals he is weak in Arabic; he evaluates the renditions he does on-line, as in extract 6.7 (112); he is very ambitious and motivated as we can see from 112-116; and he compares himself to the great Lebanese author Gibran, mentioning faithfulness to the source text, and evaluating his rendition by giving it his best appraisal; in 166 and 170 we can see how he shows his knowledge of how can tell about his competence in English, by testing himself; in 304 he asks for my opinion about his ability to become a successful translator; and in 324 and 344, he comments on the progress he has made throughout the trial because of having practiced translating the text.

So, what is contradictory about S7's behaviour? Our examination of his data, in the last three chapters, has revealed one major flaw in S7's behaviour that seemed to affect his performance: S7's lack of attention to the task, which according to his reflective comments may be due to his "having other important things to do", underlies a sense of lack of motivation, and of being under too much stress. This S7 tries to explain at some point during the interview.

8S7 one and seven? I give myself eh eh four out of seven

78S7 *this is*, like you're talking about something, have you *šefté addaiš l-inglize taba'é awiyé anā a'wā min l-'arabé* (see how strong my English is, stronger than my Arabic)

80S7 *bas anā a'wā wéhid bi-š-šaff bi-l-inglize, anī šarle arb'a w-išrīn séné haun* (but I'm the strongest in class in English, I've been living in Australia for twenty four years)

82S7 *bas bi-l-'arabé bi-l-marra* (but my Arabic is nill)

112S7 coz you have more time..but I discovered that this is not bad (smiles)

113B ah! that's good

114S7 because I mean

115B because it's true

116S7 yes, it's true because you know why, I think it depend on how good you are, how good translator you are, and I think by the end of the year I'm going to be good, very good, you know because I'm still in the training process. but that's why

148S7 OK and and as you notice eh eh like I can be one day, Gibran khalil Gibran translator because you know what when you're writer it's is like I am a

poet but he's a writer but what I mean when you translate you need to translate it good so it sound like like Gibran Khalil Gibran, you know, you have to be eh eh faithful, and I think this is beautifully done

166S7 because my English now is to do with, I listen it comes from listening, it does come from

170S7 yeh and also you can discover, you can test yourself if you're good by by listening, so if it doesn't sound good, that's it, it's not good

304S7 *bté'te'dé yauman mā bšīr mtarjem awé* (you think I'll become a famous translator one day)?

324S7 yeh actually, actually now I mean I give myself six out of seven

344S7 and actually you know one thing too, I had to, really like let you know, I feel, since I have improved so much, from first to now, I think what I'm now is even better than the slow or fast why? because I'm getting more practice, I'm practicing more, see, I'm trying now to get better so I can be a good interpreter

Extract 6.7

Summary

Let us recapitulate on the above: so far our analyses have revealed individual differences among the seven participants. S1 was seen as passive in her approach to self-evaluation and very self-conscious of the gap that exists between novice and expert translators. S2 was very confident and in no need to evaluate her work. S3 didn't reveal much about his self-image, nor about his self-evaluation skills, for he was too busy trying to work on his English grammar and lexis. His non-verbal communication reveals some aspect of his behaviour. As for S4, he was busier than the other three participants in evaluating his skills as compared to the other six participants and to expert translators. S5's approach was similar to S2's in that her reflective comments underlie a sense of self-confidence

and of a positive self-image as a translation student. Her confidence and positive approach to the task were prominent in her reflective comments even when she tries to show another facet of her personality, that of being prudent, avoiding risks in her decision making. Finally S6 and S7 showed contradiction in their behaviour in relation to their capacity to self-evaluation and to their self-image: in S6's case the contradiction lies between his overt self-confidence that is masked by the gaps he has in his L2. In S7 it is between a strong and very positive self-image and a lack of attention to the task, which may underlie a lack of motivation on his part.

In the section that follows we shall explore how self-confidence and the translator's self-image go hand in hand with self-theorising.

6.3 Self-theorising

Overview

Student ability to self-theorise emerged from the retrospective data at different points during the interview, and I have alluded to it throughout chapters 4, 5 and the present chapter, through my discussion of the other themes. Self-theorising, in this study, is defined as instances where students bring up a certain theory either as a reply to one of my questions, or as a reflection of the translation process. In some instances students have theorised about the text type, about their learning, and about their processing in different translation modes, among others.

Beier states the importance of the translator's knowledge of theories of style in that it helps them in their stylistic decision making and choice (Beier 2006: 79). Tirkkonen-Condit and Laukkanen (1996) on the other hand analyse student *subjective* or *implicit* theories of translation in an attempt to reveal the theoretical motivations behind students' decision making and choice (Tirkkonen-Condit and Laukkanen 1996: 52). Their research shows a correlation between positive professional self-image and self-confidence and

students' self-theorising ability. Note that the authors' study was based on Think Aloud data. Tirkkonen-Condit and Laukkanen (1996) reflect on the difference between theory and theorising in translation pedagogy: while theory is static, theorising gives students the ability to apply the theories they learn, and when necessary to come up with their own theories (Tirkkonen-Condit and Laukkanen 1996: 52).

Let me give you an example from my own experience as an Honours translation student, to show you why I think self-theorising is important for students' self-image and self-evaluation: at my university, an Honours degree in translation requires that students take a translation methodology subject, followed by a translation seminar unit, in which students are required to present a research paper based on their Honours Thesis. At the end of the first semester, I prepared my seminar presentation, and it wasn't until I presented my paper, that I learnt that I should have done the translation methodology unit first. This came following comments from one of the academics about my lack of use of proper terminology. For me this was a good experience, because I had discovered the methodology that I used in my seminar presentation on my own, before having to learn it through my course. My experience resembles in a way the sort of theorising, for example, S7 has produced in his retrospections, where he came up with theoretical statements drawn from his personal experience as a poet, that were stylistically and cognitively valid (Beier 2006: 103).

In what follows I examine examples from student retrospective data in an attempt to answer the question of the extent to which our participants were able to theorise during the self-diagnostic interview. In other words, I try to examine students' ability to apply the theories they have learned, to their translations, in addition to their ability to come up with their own theories. It is important to note the difficulty in separating what students have learned formally through their course and the theories they come up with based on their own experience, as I have experienced as an Honours student. The aim of this analysis is to show the importance for students not only to know about theories but to be able to apply them to their translations and most importantly to give students the confidence to theorise by introducing novel theories in their retrospections.

The analyses of the individual participant data are as follows:

Participant S1

S1 stressed the need to translate the text word for word as one does for religious texts. Her main argument was that the text is a poem and has a spiritual flavour, therefore its translation according to S1 has to be “strict to the register”, meaning “you can’t change one word or letter”. It is interesting to note, as previously mentioned in Chapter 3, that the source text is one of three Arabic translations I had of Gibran’s original English text, and the one that mostly followed the word order of the original. Although one would possibly agree with S1’s theorising about how religious poetry should be translated, her word for word translation failed to follow the discourse of the original; S1’s excessive personal involvement with the source text and in this section, her self theorising that has followed the same path, have prevented her from allocating more attention to the context which is necessary in comprehending the source text and producing a proper translation in the target text.

In extract 6.8, S2’s reflective comment revolves around the notion that working under time pressure, did not allow her to comprehend the metaphor in question due to its ambiguity. S1 seems satisfied with her translation considering how little time she had to translate the text (extract 6.9 (200)).

120S1 yeh . here I think . your friend is your need it has been fulfilled .. what I meant *ṣadīqukum huwa ḥājatukum wa-qad quḍiyat*

121B mhm

122S1 I translate it exactly because with poem

123B yeh

124S1 you can’t change around because they are set words

125B this is what I thought because you read a lot of poetic stuff that's why you
126S1 yeh
127B you didn't put the (X)
128S1 no you can't
129B OK
130S1 it's just like when you're translating some, holy script, you can't change
anything . you have to be strict eh eh to the register . you can't change any one
word or letter . so in the poem I thought is as well . you can't . yeh

Extract 6.8

194S OK (long pause) *halla'* you mean *taqtulūnahu l-il-waqt!*
195B yes . like when you say you have time to kill
196S1 you know what? because the time like you said it was quick .it was good
like to do it like part by part and understand what he meant . because it's poem
it's not like every day talk
197B yes
198S1 you can just pick it up straight away
199B mhm
200S1 you have to dig in . find out what he meant by the ambiguity in his
sentences
but since here we didn't have much time it's not too bad! I feel this way

Extract 6.9

Participant S2

So far, our analysis of S2's data has shown her faithfulness to the message of the source text writer, and her concern in preserving the pragmatic value of the original in her translations, accuracy being her main concern. Throughout the interview, one can find self-theories that S2 had used in order to support her arguments for particular choices she had made, or for some translational decision she had made during the translation tasks, as in extract 6.10 below where she self-theorises about monitoring and translation mode.

4S2 *la'anno awwal weḥde kénit* (because the first one was) literal . it was more literal translation . and I didn't have time . so I had to do literal .. eh . the other one I had more time to think [about it .

5B [mhm

6S2 convey it eh according to the English eh eh context ..

7B so when you say literal, that's why you think you put *the* in the fast translation?

8S2 yeh *w*(and)-goal *la'anno kéno éylin* (because it says) *hadaf hownik kelme kelme 'melta* .. (in the original I made it word for word)

Extract 6.10

In extract 6.11, S2 theorises about the translation mode and the segmentation of the text or the translation unit.

22S2 *el-muhimm* (what's important is that) *awwal marra tarjamet šatr šatr* (the first time I translated line by line), not even . *ma'ta' ma'ta'* . *bas heidike kint* . *'rīt kil šī* . *w-kint am tarjim*

(section by section, but the other one I had read the whole text and I was translating) pragmatically . *šu fhemt kint am tarjim* . *la'anno izā ilt* (whatever I was understanding I was translating it, because if I say) and the heart find its (long pause) in the small things therefore it gets alive and fresh . *yimkin mā tkūn da'ī'a* (it might not be accurate) ..

Extract 6.11

Here S2 implicitly theorises about what, in her view, may be considered translation competence and what may be second language competence (extract 6.12).

26S2 *haidé* (this one) . I'm still . until now I'm not very sure (long pause) of it .. yene what (long pause) to say in English (long pause) you know .. it doesn't have anything to do with translation (long pause) *izā anā 'am illik bil* (if I'm saying to you in) English I'm gonna plant something . I don't know if I should say I'm gonna plant it with love [B uhm]or I'm gonna plant..this garden (long pause) I don't know .. I wasn't sure of it.

27B then here we have the word bottom that you've used in the three versions .. were there other words you thought of before deciding on the word bottom?

Extract 6.12

With this extract (6.13) we move to the use of componential analysis in rendering lexical items from Arabic into English.

36S2 *la'anno hénné éylīn* (because it says) *maḥabba w-anā mā fiyyé* (and I can't) (long pause) love *šī* (is something) *w* (and)-friendship (long pause) I had.. *ye'ne* to *ejma'*
(I mean I had to combine)between them (long pause)

37B *la'anno bil-'arabi ġeir šī 'an l-inglīzī* (because in Arabic it's different than in English)?

38S2 exactly . I can't just say *love* .. it's all about friendship *w-anā ijī ūl*

love *kazā kazā* (this and that) . *ba'a* (so) I had to put (long pause) *friendship love* ..
you love your friend but you love a *friendship love* ..

Extract 6.13

And in extract 6.14, is self-theorisation about decision making and choice when working under different time constrained conditions.

50S2 mission .. *hiyyé kénit* .. *bitténé mā ḥatteit* (it was in the other one, I didn't put) *mission?* *wa-qad quḍiyat* .. in a way, *kent raḥ ḥoṭ* (I was going to put) *your established mission* .. in a way . *bass rje't elt* (but then I said to myself) *mission ktīr kbīr 'alaya* (is too much for this) .. *rje't elt la'* (then I said no) *mission* is not the right word . I'll come back to it .. *ba'dén ḡayyarta kellā la'an metl mā eltellik* (then I changed it altogether because as I told you) pragmatically . *ye'ne* (I mean)

Extract 6.14

A closer look at S2's retrospective data in extract 6.15 also reveals that her logical and conservative approach to theorising about the process had her at times, fail to grasp the nuances of the source text stylistic features, such as when she argues for the need to use *him/her* for reasons of gender differences between Arabic and English.

63B here why do you think you've chosen to replace he and his with *him/her* and *his/her*?

64S2 *la'anno* (because) it could be a girl ..

65B but don't you think for this type of text it is stylistically better to stick to one of the two?

66S2 *é bas neḥnā 'aṭūl mneḥke bil-muthakkar bas l-* (yes but we always talk using male gender but the) English it's not..that's not the case ..

Extract 6.15

Participant S3

Unfortunately, not much can be said about S3's self-theorising.

Participant S4

S4's ability to theorise about the process seemed to work in two opposite directions: One was theorising on how to adapt to different translation situations, and the second was theorizing about the grammatical applications. As we have seen earlier, S4 was very enthusiastic about the trial, and had used self-theories throughout the interview in explaining the motivations behind his choices and translational decisions. Note in extract 6.16 below, his theory about the translation of pronouns and gender differences between the two languages.

290S4 OK? so eh instead of saying . OK when you transfer from Arabic because the Arabic when we use eh . the male OK? but in English . instead of saying *him/her* . *she/he* . we say *they* . because we don't know who they are . OK?

Extract 6.16

In extract 6.17 is another example that shows S4's self-theory about the use of tense in Arabic and how to render that same tense into English.

331B what do you think of it? is it *fi'l amr* (an imperative) or?

332S4 no no no *matā tufāriqūn* it's not *fi'l amr* (an imperative), it's it's eh simple present tense *huwa fi'l muḍāri' basīṭ li-annah kullahu ṣadīqukum huwa ḥājatukuuuum, li-annakum tajrūnahu jāi'iiiiin, lā tabḵulūn 'alay.mhiiii, yuṣāriḥukuuuum. OK . innamā yūlad wa-yutaqāsaaaaam, kullahā kullahā fi'l muḍāri' b-il 'arabī* (these are all in simple present tense in Arabic) . *huwa fi'l muḍāri' 'ādī . li 'an bil ḥāḍer yaqṣud bihā bas b-il inklīzi* in English simple present tense OK in English we use simple present tense because it says like *your friend is your neeeeed . eh it's your field which you sow with*

333B even those negative constructions . everything?

334S4 yeh yeh yeh that's why . you give me very good idea when ehhhh like no one escape of eh open open their heart to them so that's correct but in Arabic for the first time it's like (long pause) it's like . it's like eh for the first time *ḥīna yuṣāriḥukum ṣadīqukum lā* like for the first time *lā takāfū* (high pitch) *ḥīna yuṣāriḥukum ṣadīqukum* but then no it's it's English like *you don't you don't be afraid when your friend eh is frank to you or frank with you . so that so that why I told you . as I said, check check the English the English text maybe . maybe sometimes . maybe when they print . they print the text but it's very accurate so*

Extract 6.17

Yet one more example where S4 reveals a self-theory about translating under exam conditions, by following the grammar of the source text, and making sure there are no typing errors in the source text (extract 6.18).

339B you think it's because you've translated many times that it gets better? if you get the chance . if you're doing a translation course . and you get the chance to translate many times

340S4 yeh . no of course I know (long pause) if they . if they say to me translate what is there . I will I will exactly follow the Arabic grammar so I'm not make any mistakes OK?

341B ah . OK

342S4 of course I'll ask them first is it like a a a typing mistake? or

343B yeh because sometimes they give you texts with typing mistakes

344S4 yeh yeh yeh I have right to ask before . before I translate . maybe when I translate . I I will be penalized . OK so that's why I told you . make sure . but I think there students didn't xx that or didn't know that

Extract 6.18

Extract 6.19 below reveals a self-theory about translating under time constraint and how one deals with the situation.

587S4 yeh that's why .. maybe you tried you try to think you you try to read behi behi beyond beyond the the meaning so sometimes you choose *emptiness* tooo as I told you when you are in the in the battlefield you try just to to protect yourself to defend yourself, whatever whatever you do maybe you lose your hand, your leg (laughs) you get injured, it's better that

588B so if you're in the battlefield

589S4 yeh yeh yeh that's right you're in the battlefield

590B so how do you make . if you're in the battlefield how do you choose?

591S4 of course I I choose whatever comes in my mind and and make sense immediately without wasting the time

592B mhm
593S4 I'll have time . I'll have time because limited time . it's not xx
594B with the fast
595S4 yeh with the fast yeh yeh maybe they will give me one hour but first what I do with translation paper when I do test at NAATI or here first I try to do fast translation . and then . and then try to make . after I finish . and then I try to make I try to make changes if I find something but if I don't find something better . I leave it

Extract 6.19

Participant S5

With S5, we move to an interesting aspect of self-theorizing, about drafts and revision where logic seems to prevail, and of self-theorizing about decision making and choice, which underlies a sense of choice avoidance.

In extract 6.20, S5's self-theory is that she translates as she reads the text so that it takes her a few seconds to grasp the meaning. If we were to compare her theorising with that of S1, according to S5's self-theory, S1 would fail to apply common sense to her translation for her reading was more word focused than contextually focused.

90S5 it took me a while . when I first read the text and I was translating ..
because I don't read the text all of it . and then translate it . as I'm reading . I translate so when I first read it . it took me a few seconds to actually eh get the meaning of the sentence because eh it says *enno* (that) *tlubūh* then *taqtulūh enno* (now) it doesn't make sense to call someone then kill them
91B most students who translated this sentence killed their friend
92S5 yeh . *halla'* (now) common sense

103B because if you read the sentence that follows *wa-ladaikum sā'āt taḥyūnahā* so it links with *waqt taqtulūnahū*

104S5 yeh . and even before all reading that . *enno* (xx) the whole text talks about friendship and how like . the the the friends should blend together and this and that

105B ah . from the meaning

106S5 yeh

107B OK

Extract 6.20

In extract 6.21 below is S5's self-theory about choosing the tense and mode in the target text: through revision.

136S5 there is a lot of difference uhm but the thing is .. when you revise it . you know where to fix . what to fix . because from from from what I learnt you cannot start a text in present and then finish in past or the other way around or something like that . it's gotta be all the text .. I I do that . I I swap around . but when I revise . I usually . if I see it like I notice it I change it .. see whatever goes well with the text. because in Arabic you can use

137B so you get the context

138S5 yeh in Arabic you can use future present past . everything in one text but in English you can't

Extract 6.21

And in extract 6.22, S5 provides a self-theory of the translator as reader of the source text: translating the same Arabic verb through different renditions, based on the contextual meaning each time she encountered (or read) that word in the text.

177B OK I want to ask you about the word *call* because if you notice in the first . one of the first two sentences you have *taṭlubūnahu li-r-rāḥa . asking for relaxation .* and then we have *love that asks for revealing its secret al-maḥabba allatī lā taṭlub illā kašfī sirrihā .* and then *uṭlubhu* where you used *call* .. can you just tell me why you chose different English translations from the same Arabic word?

178S5 yeh because here we're talking . at the beginning . *ye'ne* (xx) it's more about more general *enno* (that) *the friend is . the person that you ask for for relaxation when you're with* or something like that . but here it's sort of more specific . to actually *enno* (that) actually *uṭlubhu* making a phone call or going over and or something the actual actual action of it to to be together

179B OK so this is more abstract

180S5 yes

181B OK I get it now . because I was wondering why you used *call* . I thought like *uṭlubhu* like *mnuṭlbu 'ala t-telefon* (we call him as in phone call)

182S5 I didn't mean like just *uṭlubhu* as in phone call but yeh . as in . eh . just make that action . the contact

Extract 6.22

With extract 6.23, we move to a self-theory about translating a negative sentence where one is uncertain about one of the negation words: change the word order by making the sentence positive where there is no need for the negation word. This self-theory seems to be directed at those translators who, as S5, are not risk takers. Note that S5's technique however has not allowed her to render the full sense of the original.

185B and fourteen. *wa-matā tufāriqūn* it's also the same I think in this one you changed the word order *your friend is there for you to be with* and here you changed from negative to positive do not make .. in Arabic *lā taj'alū li- ṣ-ṣadāqa* you made it *make friendship* .. can you try and translate this one very quickly just to see what you might come up with?

186S5 which one?

187B *wa-lā wa-lā taj'alū li-ṣ-ṣadāqa*

188S5 (silence) *make friendship eh . an aim to touch the soul*

189B you think of it as positive not negative

190S5 yeh . and beside if you want to say here *do not make friendship this . but eh an aim to touch the soul* . so you gotta have something there

191B can I ask you and can you honestly tell me because this is quite interesting . did you try to avoid this structure that's why you've chosen the positive

192S5 yeh . yes .. *la'anno* (because) I thought about it *la'anno* (because) I was trying to translate because I thought if . you got . you gotta put a word there!

193B yeh, that's right

194S5 and you don't have but to put a word .

195B *but* or *save* I think in the original Gibran uses *save*

196S5 yeh . and what happens if if I pick the wrong word it might change the entire meaning

197B OK ah, so to be on the safe side you chose not to take a risk

198S5 yeh

Extract 6.23

S5's self theoretical statement in extract 6.24 below is about the use of the definite article *the* before the negation particle *no*: note the personal touch in S5's explanation.

208S5 because it's like it's specific about the opinion . and usually and usually when you ask people about their opinion .. they never say *no* even if something is really ugly or something like that . they never say *no* .. so that *no* (stress) that specific *no* (stress) yeh that's *the no* (stress)

Extract 6.24

Here we have a self-theory about editing one's translation where S5 explains how editing is done internally as she translates so she can do later without a second draft (extract 6.25).

248S5 yeh . I have only one copy I don't have a draft
249B yeh
250S5 yeh . yeh
251B so how do you do your . I'm also analysing the way you edit your work .
but you didn't have a lot of editing
252S5 mhm I don't edit
253B you must edit . you edit internally
254S5 yeh yeh yeh as I'm as I'm writing it .
255B you edit internally
256S5 yeh . and then and then it's like . because like I said I don't read the text .
all of it . then translate . I start with the first sentence and then I go .. I change I
change a lot while I'm doing it . coz if I if I'm at the third or fourth paragraph like
I find that something links to the first paragraph . like different meaning or

something like that . I go back and change it . but once I finish . I write down my last sentence and then I look at it again

Extract 6.25

Participant S6

The first impression one gets when reading S6's retrospections is that he tends to use a lot of theory in explaining his translations. These theories however do not always fit in with how S6 had translated the text. The over-theorizing that is noticeable in his data seems to mask a sense of frustration and inability to cope with the demands of the target text. His overconfidence and drive for theorizing were perhaps a way of masking S6's frustration and inability to cope with the demands of the task. This may be mainly because he lacks a good command of English expression, which has prevented him from rendering the sense of the original into English.

Let us examine some of the examples below in order to clarify these comments. In the first extract we have a self-theoretical statement about S6's inability to come up with lexical items spontaneously when translating in fast mode, thus relying on the dictionary for help.

74S6 what I have here . *he's like a field that you plant in it a love and harvest by thanks . and harvest* .. actually when I translated on spot just I . get stuck with *harvest yaḥṣud* and but when I looked in the dictionary I just found this one . *the harvest* you know

Extract 6.26

In extract 6.27, S6 is trying to show that literary translation is not a good choice for rendering the sense of the source text, i.e. the meaning the source text writer wants to convey. His theoretical argument here is that you can't translate a concrete image in the source text by the same concrete image in the target text. A meaning based translation would do as well, as long as it follows the style of the source text and is linguistically correct, unlike what S6 had been capable of doing.

116S6 *wa-huwa mā'idatukum wa-madfa'atikum* of course here . you don't want stuck with the literary meaning of translation . I can't translate *mā'idatukum* as *a table* or *madfa'atukum* as *a chimney* or . *heater* . you know it doesn't give real meaning what the writer wants to convey . you know . *wa-huwa mā'idatukum wa-madfa'atukum* I think the original one what I said I said . eh . probably what I said . this is the literary meaning *and it is your table and heater* . that is totally wrong

Extract 6.27

128S6 yeh I just not translated it as a word but I translate as sentence at all *he's the one you want to see him when you feel you want to and you feel secure with him because you need him in desperate and you will happy with him ..* actually I didn't put the exact meaning from *mā'idatukum wa-madfa'atukum* . but I put the meaning the meaning

Extract 6.28

In extract 6.29, S6 explains about the importance of translating the sense of the source text, rather than doing a word for word translation. Note however, in 234, how S6 gives the reason behind his theoretical argument, which reveals some difficulty S6 has in translating lexis.

232S6 this thing is eh . this sentence is eh . you have to play around with the words and structure . because you can't translate word to word . it doesn't give the meaning . in the Arabic language

233B uhm

234S6 but you have to eh eh abstract the meaning and what's the writer who wants to say and just put the meaning . not translate word by word fa (so) if I try translate word by word probably I stuck and I can't find any equivalent for the words like *yūlad wa-yataqāsam* you know . which . I I translated in the fast one

235B can you do it on-line?

236S6 ah (yes) I can do it on-line

237B famous on-line translation!

238S6 *li'anna kulla fikrin fi-ṣ-ṣadāqa because every e e e in the relationship . every thought and every . eh desire . and hope eh will be born . aw (or) resulted resulted as . resulted as without any eh eh any speak or talk about it . which is, will be joy it's more joyable*

Extract 6.29

In extract 6.30, S6 is trying to explain the reason why he translated the utterance using a particular word order, bringing in his theoretical knowledge of “the cause and effect”, which as S6 states may be difficult to achieve when translating fast.

196S6 the word order I read the eh eh . the back line the back line or the second line . because the cause and effect . you know . just I put the cause and effect . in this one I tried to do this . but in the first one I I I didn't think about the cause and effect and I translated quick . you know

197B so which one do you think is better?

198S6 I think the second one . the second one . yeh the slow one

199B *don't be afraid to say your opinion*

200S6 *don't be afraid to say your opinion . whatever yes or no when your friend tells you the truth don't stop your heart listening to his heart and when*

201B *even when his heart*

202S6 *even when his heart is silent*

Extract 6.30

Extract 6.31 reveals how S6 turns to a theory about cohesion, arguing the need for knowing how to join sentences which S6 thinks should be done by intuition. Perhaps what he meant, is that a competent translator would intuitively know the rules of cohesion and coherence in the target language, which obviously S6 was incapable of achieving in his translations.

326S6 yeh yeh here also you don't know where is the sentence its end and joined sentences you know . you have to know joined sentences

327B how do you know how to join sentences?

328S6 joining sentences you have to like guess you know . eh you know . guess ((laughs))

329B in the fast . if you're translating fast you tend to translate just by sections sometimes . that's what I noticed with various translations

330S6 mhm

331B but in the slow you have time to think about what cohesive devices to use right?

332S6 exactly . yeh yeh

333B so you have more thought

334S6 more thought . exactly . this one joined this paragraph or this paragraph or this sentence

Extract 6.31

Participant S7

S7's self-theories were different from the other participants' theories, for they stemmed from his personal experience as a poet and writer. His theoretical comments were very intuitive at times, although defying logic, as in the example on the word '*uḍūba*'. The reader will remember our first interpretation of this particular translation where I had commented that S7 had annotated a different lexical entry for the word '*uḍūba*' based on his listening skills and on his Lebanese dialect. After my multiple readings of his retrospections, it occurred to me that S7's choice was in fact creative, specifically because it was based on making unusual associations between two different words, namely '*adb*' and '*azb*'.

Unfortunately his lack of attention made it difficult for S7 to reconcile between his self-theory and the way he had performed his translations, a behaviour that S7 did acknowledge at some stage during the interview. In the extract below S7 gives us a theory about how different readings of the text bring about a new interpretation at each reading (Beier 2006: 114)

62S7 which you cultivate and which you harvest with praise. now what happen. it's like, you see in translation, what's about, I mean I mean translating and interpreting, you never you never get it same every time, even if you translate something, you don't do it the same as every time because every time this depend on the words coming to you at the time. that's what I feel the difference between my translations

Extract 6.32

On the other hand, being prone to making errors when translating under time pressure, or in fast translation mode is not unlike the mistakes one makes when talking fast, for “it depends what you think when the words come to you quickly, you say it” as S7 states in extract 6.33.

134S7 actually, actually you know it should be, *which do not* not *which will not*, you know like sometimes too, when you talk, you do mistake like here, here it depend what you think when the words come to you quickly, you say it

Extract 6.33

More theoretical thought from S7, this time about listening to your own speech as a way of evaluating one’s competence in English (extract 6.34).

166S7 because my English now is to do with, I listen it comes from listening, it does come from
167B ah you mean the longer you live in an English speaking country the better
168S7 yeh, I think
169B I think you become better at idiomatic expressions
170S7 yeh and also you can discover, you can test yourself if you’re good by by listening, so if it doesn’t sound good, that’s it, it’s not good

Extract 6.34

The extract below on S7's ability to self-theorise is about the importance for the translator to choose lexical items that convey the poetic aspect of the source text.

191B OK, *as mountain for the ascender*. you said

192S7 *ascender* yes

193B *for the climber* you mean

194S7 you can say *climber* but *ascender* it's more, is more appropriate because this is like poem you have to use idiomatic because it's clear, it's close to the English to the Arabic ones, that's why here you can see I'm a bit, I'm a bit poetic, because you need to use right word

195B in the fast one you mean?

196S7 yeh, in the fast one that's why I used it. and I think this is true, because you can't use any word like *ascender* this is like more more poetic is is more more powerful

Extract 6.35

An interesting theoretical comment is brought forward by S7 in extract 6.36, on how authors, such as Gibran, use in their poems, words that carry a meaning that is special and specific to them. This idea is very close to what Beier states about Blake's poetic style and choice of words (Beier 2006: 104)

212S7 you know and I think that that what many people fall in, by not understanding what the author is saying and that's why this is hard because you

know Khalil Gibran is not anyone, you know he is very smart, he's very articulate, more than us of course, and so when he write that, some people think oh you know he's not, you know he meant it's easy but it's not because there is *aj-jabal* and there is *as-sahl*

213B but he wrote the original in English, remember

214S7 there is *aj-jabal* and there is *as-sahl* so there is there are connection

215B that's right

216S7 I should have done that but I didn't

Extract 6.36

In his comment below (extract 6.37) however, S7 unfortunately fails to get the theory right. The Arabic words for *beautiful* and *amazing* are not hard to distinguish for they do have different semantic values. Unfortunately S7's theoretical claim does not stand in this case.

230S7 the the same you know, like this very hard like *bit'ūli helo aw bī'a'id*. (beautiful or breathtaking) *tneynétun helo aw bī'a'id*, (both mean beautiful or breathtaking) this is very hard to distinguish, so both right, because *soul* and *spirit* is the same because you know

Extract 6.37

With extract 6.38, S7 takes us back to the analogy between speech and translation, this time by way of a practical theory about revising that, as in other examples of his, S7 has related to speech.

262S7 yeh of course, of course, but you know what happens, because what happen is that when why I do mistake too is that eh people when they speak they do a lot of mistakes, when they write they do less mistake but they do less mistake if they read it more, because *anā* I didn't think I didn't go over it

Extract 6.38

It seems, at this stage, that it is time for a theory drawn from S7's personal experience: relaxation and less stress enhance the translator's chances of performing well (extract 6.39).

312S7 *who's who's your friend until you ask for him and you have enough time to kill him eh eh but ask always you you you'll ask for him always and you have and you have hours eh eh, to achieve it*

313B *taḥyūnahā!*

314S7 *taḥyūnahā mā anā mā fhemta ktir. yimkin enno 'indkun hours taḥā'e'o hašī*
(but I didn't understand it very well, it could mean that you have hours to make this thing come true)

315B *sā'āt taḥyūnahā t'išūwa* (to live), if you understand this one you will be able to understand *enno* (that) you don't *kill your friend*

316S7 I know, I know

317B *šu mé'néta* (what does it mean)?

318S7 *wa-ladaikum waqt taqtulūnahū, you've got time to spare*

319B right! why do you think you translated it first as *to kill your friend*?

320S7 (laughs) I tell you why because you know what, that's why you know in my final exam, I'm gonna be like now, very eh eh.

321B relaxed

322S7 relaxed coz when I'm relaxed I do better, anything in life, I discover all my life, when I'm tense, I don't do in anything in life, but when you're quiet calm, you can do it better, seriously and that's why you know look!

Extract 6.39

And, practice leads to improved translation performance, is S7's motto in this last extract.

344S7 and actually you know one thing too, I had to, really like let you know, I feel, since I have improved so much, from first to now, I think what I'm now is even better than the slow or fast why? because I'm getting more practice, I'm practicing more, see, I'm trying now to get better so I can be a good interpreter

345B if you had the opportunity to do different translations as part of your course, different translations of one text in various modes, you think it would be beneficial?

346S7 yeh

347B like fast, slow, sight translation and so on

348S7 yeh yeh and then you can see the difference between them

349B so this helped

350S7 yeh it is it is helping me

Extract 6.40

Summary

The interpretation of student data in relation to self-theorising has revealed that students differed in their ability to self-theorise. The data also has shown that student self-theorising capacity was either hindered by the student lack of competence in L1 or L2, or

by their disposition to the translation task. For example S3 was too involved with grammatical issues, this in addition to his inability to reflect on his translation, to the extent that self-theorising was almost inexistant in his retrospections.

As regards the other participants, examples of successful self-theorising include differentiating between translation competence and second language competence, e.g. S2; decision making under different translation conditions e.g. S4; the effect of the translation mode on the monitoring process, i.e. literal translation or word for word, and the effect of the translation mode on the unit of processing, e.g. S2. There were also examples of theorising about the translation process that ranged from contextually focused reading of the source text, to internal self-monitoring, e.g. S5. Another type of self-theorising was how to survive an exam situation and how one processes their translation when in the middle of the battlefield, e.g. S4.

On the other hand, overconfidence and self-theorising have resulted in one student's incapacity to apply their theory to their translation, e.g. S6. Lastly, the translator personal experience has helped in their self-theorising about poetic style, e.g. S7 who came up with the following self-theories for better performance: (a) a way of evaluating your linguistic competence is to listen to your own speech (b) relaxation and a stressless attitude enhance the translator's performance (c) practice in various modes improves performance.

The factors that were at play in the student's ability to theorise were: the conservative behaviour of the student, their risk behaviour, their excessive self-confidence which was accompanied by linguistic gaps and a sense of frustration, and finally the lack of attention to the task in hand which inhibits student ability to apply their self-theories successfully.

In what follows we further explore these affective and cognitive factors that have emerged from student retrospections this time focusing on their effect on the student's ability to "think outside the box".

6.4 Creativity

Overview

I devote this last section to student creative behaviour which emerged from the student retrospective data. Before we start exploring student creative behaviour, it is important to state the reason I have chosen to add creativity to the list of themes so far explored in this chapter and in chapters 4 and 5:

Firstly, the source text used in the trials is poetic therefore one would automatically assume there to be many instances where the translator's creativity is needed.

Secondly, this study focuses primarily on the student rather than on the translated product, therefore I found it of primary importance to explore the extent to which the student participants were able to think outside the box, during the trial, especially since they are used to translating particular text types that do not necessarily call for the translator's creativity. For example, we have seen the example of S2 who had commented on the challenges she had to face when translating this type of text, which does not allow for transcoding, as Centre Link texts do. If we conceive of creativity as a problem solving operation then it is possible to say that automaticity in translation, which can occur without the need for comprehension, requires zero creativity (Balacescu and Stefanink 2003: 522). In Chapter 4, section 4.3, we have looked at student automatic behaviour through their *matching capacity* and we hypothesised the presence of a spectrum of automatic to non-automatic matching, therefore it is important to consider looking at creativity as one aspect of the translation process. The reader is reminded that creativity is present not only in literary works but students may very well need to have recourse to creative solutions to the translation problems in texts such as a Centre link text or medical and legal types of texts.

Thirdly, I believe that creativity is worth exploring in regard to students' ability to self-evaluate and self-monitor their translations. Creativity in education has been considered as a precursor for developing self-evaluation skills and self-monitoring skills as well as a sense of autonomy and a positive self-image, but "only if it is well harboured". We have seen throughout the interpretation of student data that student involvement with the text was highly dependant on their motivation, their self-image and their creative thinking. In the section on student self-evaluation skills we found that some student participants lacked the ability to self-evaluate their work and the self-confidence to evaluate their translations, e.g. S1. This has been shown to be a sign of lack of critical thinking and creative thinking. As for the section on student theorising about the process, it showed that theorising requires a creative sense, but only if students are able to apply these theories in their translations, which S6 for example had failed to do.

As I have mentioned above, creativity is difficult to define however aspects of creativity are possible to detect in student behaviour (Bayer-Hohenwater 2009). Since we have already at our hands a wealth of data from the previous two chapters and from this chapter, therefore, in this section I shall try to examine student creativity by going back to examples from those chapters in an attempt to determine student creative behaviour or the lack of throughout the trials.

The analyses of the individual participant data are as follows:

Participant S1

Despite the many word for word renditions in her translations, the extract below demonstrates a spark of creativity on the part of S1 where rather than a word for word rendition she did get the meaning and tried to convey its essence, by relating *affection* to the concept of *love* that appears later in the same sentence. This shows both her involvement with the text at discourse level and at the personal/emotional level, in conveying the poetic aspect of the source text. If we were to compare S1's word focused

style to this creative instance we find a deep contrast, for whereas in her word focused style S1 fails to capture the meaning and style of the source text, in the example below, she intuitively went for the expressions *centre of affection* then to the more poetic *garden of affection*, which surprisingly defy what S1 had been preaching all along: translating the text word for word. This is perhaps indicative of intuitive translation behaviour.

203B now the stuff in yellow in the fast translation you had *centre of affection* then you replaced it with *garden of affection* .. why do you think you did that?
204S1 because I'm going deeper in his thought! because if you only dig you just go back (long pause) his meaning . what he meant . to put it in a poetry way ..

Extract 6.41

Note however the contradictory statement S1 makes in example 6.42 where she comes back to her original motto she expresses in her reflective comment in 134.

131B OK . so the second one here *he is your garden of affection*
132S1 *you grow it you grow it with love* yeh . because it says here *innahu ḥaqlakum allatī tazra'ūnahu bi-l-maḥabba* .. *He is your garden of affection you grow it with love* . OK? *allatī tazra'ūnahu*.. we should have put *that*
133B you didn't think of it before?
134S1 yeh, . I didn't .. well I should . yeh I should because as I said you have to do it word by word
135B when you were translating it did you think of using *allatī*? but do you think the text type . I mean being poetical . had something to do with your omitting of *allatī*?

136S1 yeh . because it's poetic I omitted *allaṭī*

137B OK . that's interesting

138S1 yeh mhm OK

139B OK . if you were to put *allaṭī*. did you translate *allaṭī* in the revised version?

140S1 because I didn't have this (the Arabic source text) . I had no choice .. [I had no choice ..

141B [ah
you didn't have the source text . ah OK OK

142S1 *He's your garden of affection you grow it with love*

143B can you try to add *allaṭī* to this sentence?

144S1 yeh . that you have growned it . growned it . growned it with love ..

145B OK so you still put the pronoun *it* at the end?

146S1 yeh *tazra'ūnahū* . *growned it not grown!*

Extract 6.42

The reader will remember that S1 had failed to translate the idiom in section 4.7, concentrating on transferring the pronoun from Arabic. Moreover she failed to understand the idiom even after I explained it to her during the interview. This indicates that S1 is not always apt to resort to creative solutions to some of the translation problems she encounters.

Participant S2

While S1's *garden of affection* seemed intuitive, S2 showed conservative behaviour in her choices as I have shown in section 6.2 (Tirkonnen Condit and Laukkanen 1996: 48). One notices that her close checking of the pragmatics of the source text in her renditions may have made it difficult for her to escape from what was on the page, to explore the poetic side of Gibran's poem. For example in Appendix C, S2 slow: 12, S2 had come up with the pronoun him/her which is not indicative of a creative solution to the problem of

translating Arabic gender into English; she restricted herself to the cultural value of the lexical items regardless of the stylistic demands of the text.

S2 retrospective data revealed that her acquaintance with a particular text type allows her to process her translation with more speed, and to perform less editing. This is in line with the statement at the beginning of this section about automaticity could be seen as an absence of creativity. A thorough exploration of her translation behaviour is needed in order to explore S2's creative side, perhaps by the exploration of automaticity and her conservative behaviour in relation to creativity.

60S2 challenging because it was talking about pragmatic meaning .. *kénit maktūbé bi- ṭarī'it naṭr aktar mā hiyyé . law 'aṭaytīné šī lal-centrelink*
62S2 yeh *mā kint* (long pause) *kint šift* specialised terms *w-bektebun w-ḳalaṣ . bas heidé* there's a message going through . you have to get it

Extract 6.43

Participant S3

The reader will remember the examples in Chapters 4 and 5 about the difficulties S3 was experiencing in making the right choices of lexis. S3 seemed in constant search for the right translation, picking words from his electronic bilingual dictionary, that did not necessarily correspond to those in the Arabic source text as in 133-140. S3 was too busy struggling with the grammar and lexis to reflect on further issues. This hinders creativity. In the example above, his choice was creative but did not serve the purpose of the text. While creativity can be found in finding a solution to a translation problem these examples show that S3 was unable to find a proper rendition of the lexical items thus resorting to a random choice from his electronic dictionary. A lack of subject knowledge

has been seen as one of the “[f]actors that inhibit students’ and teachers’ creativity” (Jackson 2005: 6).

133B *He has to fill your needs, not your vacancy*
134S3 (smiles)
135B why are you smiling?
136S3 *fakkart bil* vacancy lel-otel (I thought about hotel vacancy)
137B I noticed that sometimes
138S3 [mhm
139B your first translation is OK but as soon as you start replacing words by others you find in the dictionary your translation gets messed up
140S3 *aa şah* (yes true)

Extract 6.47

Participant S4

Extracts 6.48 and 6.49 below represent an example of S4’s creative side. In 450-451 S4 shows his ability to come up with a creative translation based on the comprehension process whereby he adds his own emotional view about the translation. He wants to use the word *spontaneous*. If we were to examine his translation in fast, we notice that he had used the expression *not called*, then changed it to *sought*, in edited slow. Here we can see that the first two choices were of a transitive verb but S4 had failed to supply the direct object, or maybe *called* was meant to be the phrasal verb, *called for*. However, in 450-451, in the on-line translation S4 mentions wanting to use *spontaneous happiness*, which in a way may have been a more elegant choice in this context.

His multi-level approach to retrospection in extract 6.49 reveals a creative spark in S4’s mental processing.

450B what do you understand by *lā yunādā bihi?*

451S4 something that is *ya'nī* (meaning) *l-wāḥad lā lā yu lā yuṭālab lā yuṭālab bihi*, automatically . *comes automatically* . *spontaneously* . OK? I think .. I want to use the word *spontaneous spontaneous happiness* . yeh

Extract 6.48

134S4 *as in the as in the dew of tiny things . I I I tiny things . the heart meets with ..* I like this translation instead of *the heart finds* . eh

135B yes

136S4 *the heart . the heart meets his morning . and the heart meets with* (stress on with) OK? it's like eh why did I choose the two words *meets with* . because it's eh not . I I feel it's better because it's like they have an appointment . oorr . the date . a date . OK? . so they meet with each other . OK?

137B OK

138S4 *meet with his morning* and . I used the word *revive* instead of eh

139B *gets* eh

140S4 *gets refreshed*

141B *gets refreshed*

142S4 yeh yeh . when someone *yanta'is*

143B OK yeh this one is much better

144S4 yeh yeh yeh that's why I preferred this translation

145B so you had your own . you chose a different metaphor in your translation

146S4 yeh yeh yeh

147B OK . uhm (searching)

148S4 but I'm not a professional translator . I'm doing my Masters in translation now . yeh

Extract 6.49

In extract 6.50 below, is an example of S4's creative mind through the use of analogy, whereby in 584-593 he uses the metaphor of the battlefield in his reflection on his decision-making and choice in fast mode.

584B *for it is his to fill your need not your emptiness*
585S4 yeh . yeh that's correct
586B so the first one . I noticed the first one in fast you used *emptiness* .. maybe because it was a simple translation
587S4 yeh that's why .. maybe you tried you try to think you you try to read behi behi beyond beyond the the meaning so sometimes you choose *emptiness* tooo as I told you when you are in the in the battlefield you try just to to protect yourself to defend yourself, whatever whatever you do maybe you lose your hand, your leg (laughs) you get injured, it's better that
588B so if you're in the battlefield
589S4 yeh yeh yeh that's right you're in the battlefield
590B so how do you make . if you're in the battlefield how do you choose?
591S4 of course I I choose whatever comes in my mind and and make sense immediately without wasting the time
592B mhm
593S4 I'll have time . I'll have time because limited time . it's not xx

Extract 6.50

Participant S5

I have mentioned in the introduction to this section that research on creativity in higher education has shown that risk taking is one aspect of creativity that is beneficial to students' learning. The reader will remember that our interpretation of S5's retrospective data in the last two chapters has revealed a strong tendency for S5 to avoid making

certain translation choices and to taking risks. Extract 6.51 and 6.52 below, is an example that shows S5's prudence in making choices and when confronted with structures she is not familiar with, as in 190 below.

185B and fourteen. *wa-matā tufāriqūn* it's also the same I think in this one you changed the word order *your friend is there for you to be with* and here you changed from negative to positive do not make .. in Arabic *lā taj'alū li- ṣ-ṣadāqa* you made it *make friendship* .. can you try and translate this one very quickly just to see what you might come up with?

186S5 which one?

187B *wa-lā wa-lā taj'alū li-ṣ-ṣadāqa*

188S5 (silence) *make friendship eh . an aim to touch the soul*

189B you think of it as positive not negative

190S5 yeh . and beside if you want to say here *do not make friendship this . but eh an aim to touch the soul* . so you gotta have something there

191B can I ask you and can you honestly tell me because this is quite interesting . did you try to avoid this structure that's why you've chosen the positive

192S5 yeh . yes .. *la'anno* (because) I thought about it *la'anno* (because) I was trying to translate because I thought if . you got . you gotta put a word there!

193B yeh, that's right

194S5 and you don't have but to put a word .

195B *but* or *save* I think in the original Gibran uses *save*

196S5 yeh . and what happens if if I pick the wrong word it might change the entire meaning

197B OK ah, so to be on the safe side you chose not to take a risk

198S5 yeh

Extract 6.51

187B *wa-lā wa-lā taj'alū li-ṣ-ṣadāqa*

188S5 (silence) *make friendship eh . an aim to touch the soul*
189B you think of it as positive not negative
190S5 yeh . and beside if you want to say here *do not make friendship this . but eh an aim to touch the soul* . so you gotta have something there
191B can I ask you and can you honestly tell me because this is quite interesting . did you try to avoid this structure that's why you've chosen the positive
192S5 yeh . yes .. *la'anno* (because) I thought about it *la'anno* (because) I was trying to translate because I thought if . you got . you gotta put a word there!
193B yeh, that's right
194S5 and you don't have but to put a word .

Extract 6.52

The translation of metaphors is an important aspect of creativity in translation where the translator's choices can tell us about their ability to deal with figurative language. Choosing to omit the translation of some of the metaphors in this type of text, may in fact represent a lack of creativity on the part of S5.

120S5 in English . and then even when I did the slow translation . and I looked it up . eh . it felt . you'd explain it more because I don't know maybe not all of people understand all metaphors or something like that

Extract 6.53

Participant S6

The interpretation of S6's retrospective data in the previous two chapters has revealed one particular coping tactic S6 seems to be using whenever faced with a translation difficulty. I showed earlier in those chapters how S6 resorts to a deverbalisation of the

source text and a paraphrase of that text then tries to render that paraphrase into English. Extract 6.54 below reveals the difficulty that S6 has in translating this particular type of text, especially in the translation of images and metaphors.

The reader will remember how S6 had commented that it is not possible to translate a concrete image by the same concrete image in English. Research into creativity in translation has shown that creativity is very likely to happen during the comprehension process, i.e. at the comprehension stage where the source text image is transferred in the translator's mind into a mental representation.

In this particular example, S6 tries to comprehend the sense of the Arabic text and to render it the way he sees it as he states in 124 and 128 below. One may argue that S6's rendition does not stick to the literary meaning of the original and may therefore be creative however for it to be creative from a production point of view it needs to be adequate to the target text as well.

115B OK . eh . can we continue *wa-huwa*

116S6 *wa-huwa mā'idatukum wa-madfa'atikum* of course here . you don't want stuck with the literary meaning of translation . I can't translate *mā'idatukum* as *a table* or *madfa'atukum* as *a chimney* or *heater* . you know it doesn't give real meaning what the writer wants to convey . you know . *wa-huwa mā'idatukum wa-madfa'atukum* I think the original one what I said I said . eh . probably what I said . this is the literary meaning *and it is your table and heater* . that is totally wrong

117B that's why I wanted you to do the translation eh . automatically . if you translate automatically . what would you get? if you just try

118S6 yeh try to switch your brain quickly to the right meaning

119B if you can

120S6 yeh if you can

121B after you did these two because you now have an idea already . it's not like you're seeing it for the first time

122S6 yeh that's right . but when I had my time I just think about the beyond the meaning the ..

123B yeh . what was beyond the meaning?

124S6 *he's the one you want to see him when you feel you want to and you wanna to feel secure with him*

125B *you want to feel secure with him?*

126S6 where is it (long pause) yeh I just I just translated yeh I just

127B you merged the two

128S6 yeh I just not translated it as a word but I translate as sentence at all *he's the one you want to see him when you feel you want to and you feel secure with him because you need him in desperate and you will happy with him ..* actually I didn't put the exact meaning from *mā'idatukum wa-madfa'atukum* . but I put the meaning the meaning

Extract 6.54

Participant S7

Finally, I have chosen two extracts from S7's retrospective data that exhibit his ability to think outside the box. I have already mentioned this extract in chapters 4 and 5 where I started by commenting on the possibility that S7 may have annotated a different lexical entry for the word *'uḏūba*, thus confusing it with *'uzūba*, which has a totally different meaning. Later in my analysis, after multiple readings of this particular section of S7's interview it occurred to me that S7's explanation in extract 6.55 does indeed reveal that S7 had come up with his translation intuitively. Therefore I preferred my second interpretation of S7's interview data which is based on his own statement and which reveals a creative translation.

353B why did you say *in the purity of of friendship?*

354S7 because this is *purity of friendship* 'udūba 'udūba is eh eh 'udūba can be like *virginity* but you don't use *virginity* you know it can mean different thing

355B but you use it also for *water* we say *miyāh 'adba*

356S7 yeh yeh yeh but here *purity*

357B OK so that's why you chose *purity*

358S7 yeh

359B it could have the meaning of *sweetness*

360S7 yeh *sweetness* yeh but 'udūba 'udūba can also mean in some meaning, context, in some contexts *virginity* or someone is 'azb, you know, but here

361B a'zab heydiike bil z (that one is spelled with a /z/)

362S7 yeh but can be *anā* (I) that's what I thought but here *purity*, here *purity*

363B OK , and here you said *laugh and share*

364S7 OK *and and fafi nadā l-ašyā' š-šajīra*

365B if you link it, if you link it to the other one

366S7 yeh, *in the purity, in the eh in the purity of friendship, laugh and say eh eh, say ehh celebration, and in the eh eh nadā and in the eh eh what's nadā? eh eh*

Extract 6.55

Summary

To recapitulate on the above, these simple examples from the students' retrospective data show that a more thorough analysis of student creative behaviour is needed in order to come to some generalisations. The main aspects of creativity that were found through the interpretation of student retrospective data were the relationship between student ability to self-evaluate their translations and their creative behaviour, as was the case with S1. Self-evaluation that is coupled with a low self-image can reduce creativity (Silvia and Phillips 2004). The second aspect of creativity is the relationship between zero creativity and the student conservative behaviour, e.g. S2, or their prudence in making choices, e.g. S5. Both these cases were seen as an antidote to creative translations. Yet another aspect of creativity is its relationship to the translator's linguistic competence. We have seen the

examples of S3 and S6 whereby S3's struggle with English grammar had prevented him from allocating more attention to the literary aspect of the text. Some of the words S3 was finding in his dictionary were completely out of context. As for the examples for S4 and S7, they have shown the importance of task repetition (S4) and of the self-assessment interview (S7) in helping the teacher understand, to a certain extent, how student creative thoughts are processed.

6.5 Conclusion

We started this study with the proposal that the self-diagnostic tool can help students learn about the mental processes underpinning the translation task while self-assessing their translation competence, through self-reflection. This Chapter focused on the affective and cognitive factors that have emerged from the student retrospective data during the interviews. These were self-theorising, self-evaluation and creativity. The interpretation of student data in regard to these three factors has shown a correlation between student level of competence in their L1 and L2 and their self-evaluation and self-theorising skills.

The major finding from this analysis is that students retrospections as part of the collaborative interview have helped unveil affective and cognitive skills that would otherwise have gone unnoticed. The retrospective interview showed that it may be very useful in getting students to explore their creativity on their own, i.e. to come up with creative solutions based on their own intuitive behaviour, sometimes as an effect of task repetition or of some pushed correction. This takes us back to Harris's natural translator, which despite a lot of criticism against this approach deserves to be explored in regard to the translator's creativity.

Chapter SEVEN

7. Conclusion

I started this thesis by proposing three key needs in translator education: Firstly, the need for a *student-centred* approach to teaching translation that would cater for students' psychological needs, in particular their negative attitude towards translation assessment; secondly, the need for adopting psycholinguistics as the theoretical basis for assessing translation competence, because of the importance for teachers and learners to understand the mental processes underpinning the translation task; thirdly, the need for improved translation assessment instruments, where I suggested diagnostic assessment that combines Psycholinguistics and Second Language Acquisition with Translation Studies, based on the Translation Continuum Model that was used as a research tool in Wakim (2006) and Campbell and Wakim (2007). I proposed to extend on previous work (Wakim 2006; Campbell and Wakim 2007; Campbell et al. 2010), by converting the Translation Continuum Model into a diagnostic tool to be used by students, to self-assess their translation competence, and to explore their mental processes.

The main research question I asked was “the extent to which it would be feasible to design an assessment tool that would help students learn about the mental processes underlying translation, by self-assessing their translation competence through self-reflection”.

The research I carried out focused on written translation in its two forms, fast and slow, and limited itself to the language pair Arabic/English. The prototype diagnostic tool was based on critical cases which had been empirically validated, and an interview technique based on the notion of self-assessment. The qualitative data from the self-diagnostic interviews were interpreted in chapters 4, 5 and 6.

I conclude this thesis by summarising the research study from three different perspectives: Firstly I look at how the self-assessment model could be used to strengthen the curriculum; secondly, at how the study has proved the usefulness of the Translation Continuum, and thirdly I present the limitations of the study and recommendations for future research.

1. How the self-diagnostic model can be used to strengthen the curriculum

At the beginning of this thesis I gave the example of the maths tool box and how it was designed to teach students the basics of mathematics so that they get an understanding of how maths relates to their course. The present research study has shown that the self-diagnostic model, with its three modes, can be used as a translation tool box, for it allowed students to reflect and use their intuitive behaviour, either in correcting an error they were previously unable to correct, or by coming up with a creative solution to a translation problem they were previously unable to solve.

Applied to translation learning and assessment, the self-diagnostic model can have a positive impact on student attitude toward their course. The spectrum from self-assessment to collaborative assessment allows to follow students' learning process, as they become active participants in the translation process, and gain self-confidence and autonomy. A better understanding of their translation competence and mental processes would encourage students to stay in their course. Consequently this would lead to better student retention and better quality translation graduates.

In chapter 2, in reviewing current research on translation assessment, I mentioned *feedback* and *diagnostic assessment* as two major gaps in translation assessment. The present research study has allowed me to find a new dimension to assessing translation competence through self-diagnosis and a feedback loop. This was made possible by the successful combination of the Translation Continuum with critical cases and the self-assessment interview technique that constituted the main design elements of the prototype diagnostic tool.

The reader will also remember that Campbell's Monitoring competence was the least explored of the three components of Campbell's translation competence model, and that it needed revising so that it could be explored within the self-diagnostic tool. This study explored self-monitoring, in particular the issue of *pushed correction*, which was adopted from psycholinguistic research in second language learning. It also explored matching competence as part of monitoring competence. These were intended to contribute to the revision of Campbell's monitoring competence. The results of this study have shown the presence of a spectrum of matching competence that spreads from automatic matching to reflective matching. It also helped add a new dimension to monitoring competence, that of *pushed corrections*.

The self-diagnostic model has also helped identify critical cases based on three dimensions of student translation competence: Student awareness of their translation competence and their mental processes and student comprehension of the source text, in addition to affective and cognitive factors. Through the self-assessment interview, which was an intrinsic part of the self-diagnostic model, were revealed aspects of competence not obvious from written tasks, such as stress, frustration, prudence and avoiding risks, conservative translation behaviour, self-confidence and creativity.

Moving to the notion of translation difficulty which has been mainly explored by inferring from student translation data, the self-diagnostic model has allowed students to define translation difficulty based on their own retrospections. It has also allowed to explore translation competence from a very special perspective: by isolating key competences, e.g. self-evaluation, self-theorising and creativity that are essential attributes for successful graduates.

From a teaching perspective, the combination of *critical cases* with the notion of "*focus on learnable form*" in exploring *matching competence* can be used in diagnostic assessment in the form of exercises that help learners with their translation difficulties. At the same time, it can be used for future refinement of the self-diagnostic model, through

action research. Focusing on *critical cases* may be seen as a novel technique of focusing on “*learnable form*“ in translation, which ultimately would lead to the development of translation competence.

From a teacher perspective, the interviewer skills were seen as essential to the failure or success of the self-diagnostic model. One major finding was the cognitive load that I experienced as an interviewer, when I had to interview two or more students consecutively. This issue needs to be taken into account when applying the tool to the curriculum. Moreover, an interviewer (teacher) diary can be very useful as it allows teachers to reflect on the collaborative self-diagnostic interview. For example, in reading the notes I had written throughout the trials, I noticed that I experienced cognitive load from the interviews which affected the feedback I was able to give students.

The application to the self-diagnostic model to the curriculum can be useful in that it encourages teacher and student to reflect on the assessment process.

This brings us to the issue of metacognitive awareness which needs special consideration, not only for students but for teachers as well so that the latter can encourage students to reflect on their learning.

2. How the study has proved the usefulness of the Translation Continuum Model

The study has shown the flexibility of the Translation Continuum Model as a pedagogic tool in that it allows teachers to choose tasks that can best cater for students’ needs. For example the decision to introduce on-line translation in trial 2 allowed me to explore the cognitive and affective factors that would have been difficult to explore through written translation tasks.

Many scholars have mentioned the usefulness of task repetition in regard to translation competence and creativity. The Translation Continuum Model proved useful in this regard for it allowed us to explore what happens when a task is repeated, even in cases where the student did not come up with the number of translation versions that they were encouraged to produce. Repeating the translation task in various modes was indeed very

fruitful: the on-line translation mode revealed the importance of the comprehension process and student competence in their first language. Without the on-line translation, for example, it would have been almost impossible to detect the coping tactic S6 had been using when faced with a translation difficulty, i.e. through deverbalsation and the separation of the comprehension process from the production process. Without the on-line translation, it would have also been almost impossible to detect why S7 had annotated a different lexical entry for the word “*sweetness*”. Reconstructing the process during the on-line translation mode has helped students to diagnose their translation difficulties and reflect on the process. Rather than inferring from student data about the reasons behind the lexical choices students had made, student retrospections and their on-line translations revealed that students know best about their competence.

3. Limitations of the study and recommendations for future research

I conclude this study by discussing some of its limitations and proposing recommendations for future research:

Firstly, the small number of students that were willing to participate in the trials has not allowed me to make generalisations about the research findings.

Secondly, despite the small number of student participants, I was able to collect very rich data. However, the abundance of the data and the limitations of this study would not allow me to refine the analysis and focus on one aspect of student translation competence and their mental processes. More research is needed in this regard. One possible research project would be to focus on the critical cases and have a more rigorous testing of the cases. One possible way of achieving this would be by reintroducing the Self-assessment manual I had originally designed as part of the early prototype.

Thirdly, the study was limited to particular translation modes, fast, slow, edited slow and on-line modes. It was also limited to the language pair Arabic/English. The flexibility of the Self-diagnostic Model, especially with the Translation Continuum Model as its main

element, allows future research to explore other modes along the Continuum, and other language pairs; perhaps even to explore a combination of three languages, especially that for some Lebanese students for example, French would be their second language and English their third.

Fourthly this study was conducted using qualitative research. The reason for the decision to focus on qualitative data is twofold: (1) the preliminary analysis of the data from trial 1 included an attempt at using quantitative analysis. However I decided against the use of a quantitative analysis firstly because I had a wealth of quantitative data from the interviews to work with, and secondly because as Campbell had once stated⁴: I didn't want to make a fool of myself and use quantitative analysis when I am not competent enough to do so. It would be interesting to see researchers competent in quantitative research replicate the study using quantitative data.

Another possible application of the self-diagnostic tool that is rather ambitious would be to apply the self-diagnostic tool to translation teaching, where the number of student participants would be more amenable to generalisation. A computer program would be used to save all the data. This would allow the tool to be self-generating of data, so that it can be used to refine the tool periodically with the ultimate goal of it becoming a purely self-assessment tool.

Lastly, this study was conducted from a student perspective. One useful way of replicating the study is to focus on the teacher and explore their metalinguistic awareness and their perspective on self-assessment. Research into the scholarship of teaching and learning has shown that teachers' attitude toward issues such as self-assessment, metalinguistic awareness and creativity has a great effect on their students' developing those skills.

⁴ Personal communication

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APPENDICES (VOL.2)

Appendix A

Arabic Source Text

- 1 *wa-qāla*
- 2 *fatā ḥaddītnā 'an ṣ-ṣadāqa*
- 3 *fa-ajābahu qā'ilan*
- 4 *ṣadīqukum huwa ḥājatukum wa-qad quḍiyat*
- 5 *innahu ḥaqlukum allaṭī tazra'ūnahu bi-l-maḥabba wa-taḥṣudūnahu bi-l-ḥamd*
- 6 *wa-huwa mā'idatukum wa-madfa'atukum*
- 7 *li -annakum tajrūnahu jā'īn wa-taṭlubūnahu li-r-rāḥa*
- 8 *ḥīna yuṣāriḥukum ṣadīqukum lā takāfūn al-lā fī ārā'ikum wa-lā tabkīlūna 'alayhi bi-n-na'am*
- 9 *wa-matā yakūnu sāmītan lā tatawaqqaf qulūbukum 'an l-iṣḡā' ilā qalbihi.*
- 10 *li-anna kulla fikrin fiṣadāqa wa-kulla raġbatin wa-kulla rajā'in innamā yūlad*
- 12 *wa-yutaqāsam dūna ḥājatin ilā -lkalām bi-faraḥin lā yunādā bihi*
- 13 *wa matā tufāriqūn ṣadīqakum lā taḥzanūn. li-anna aḳtar mā tuḥibbūnahu fihi qad yakūn*
- 14 *awḍaḥ fī ġiyābihi, ka-jjabal li-ṣ-ṣā'id, fa-huwa yabdū mina s-sahl aḳtar wuḍūḥan lahu*
- 15 *wa-lā taj'alū li-ṣ-ṣadāqa ġāyatan illā ta'miq r-rūḥ*
- 16 *li-anna l-maḥabba allatī lā taṭlub illā kaṣf sirrihā laysat maḥabba bal ṣabaka maṭrūḥa lā*
- 17 *taṣṭad illā mā la naf'a fihi*
- 18 *wa -l-yakun kayr mā fikum li- ṣadīqikum.*
- 19 *wa- in kāna lahu an ya'rif jazra ḥayātikum fa-l-ya'rif maddahā ayḍan*
- 20 *fa-mā huwa ṣadīqukum ḥattā taṭlubūhu wa-ladaikum waqtun taqtulūnahu?*
- 21 *bal uṭlubūh dā'imān wa-ladaikum sā'āt taḥyūnahā*
- 22 *falahu huwa an yamla'a ḥājatakum lā farāġakum*
- 23 *wa fī 'uḍūbati ṣ-ṣadāqa idḥakū wa-taqāsamū l-afrah*
- 24 *fafī nadā l-aṣyā' ṣ-ṣaġīra, yajidu l-qalb ṣabāḥahu fa-yanta'is*

Appendix B

English original by Gibrane

1 And a youth said, Speak to us of Friendship.
2 And he answered, saying:
3 Your friend is your needs answered.
4 He is your field which you sow with love and reap with thanksgiving.
5 And he is your board and your fireside.
6 For you come to him with your hunger, and you seek him for peace.
7 When your friend speaks his mind you fear not the “nay” in your own mind, nor
8 do you withhold the “ay”.
9 And when he is silent your heart ceases not to listen to his heart;
10 For without words, in friendship, all thoughts, all desires, all expectations are born
11 and shared, with joy that is unacclaimed.
12 When you part from your friend, you grieve not;
13 For that which you love most in him may be clearer in his absence, as the
14 mountain to the climber is clearer from the plain.
15 And let there be no purpose in friendship save the deepening of the spirit.
16 For love that seeks aught but the disclosure of its own mystery is not love but a
17 net cast-forth: and only the unprofitable is caught.
18 And let your best be for your friend.
19 If he must know the ebb of your tide, let him know its flood also.
20 For what is your friend that you should seek him with hours to kill?
21 Seek him always with hours to live.
22 For it is his to fill your need, but not your emptiness.
23 And in the sweetness of friendship let there be laughter, and sharing of pleasures.
24 For in the dew of little things the heart finds its morning and is refreshed.

Appendix C

Student translations

S1 Fast

1 And he said
2 Guy: tell us about friendship.
3 He answered him:
4 your friend is your need, it has been fulfilled
5 He is your ~~centre~~<garden of> of affection, you grow it with
6 love and picke it up with thankfulness
7 and he is your table and you warmth
8 because you come to him with hunger
9 and seek his help for comfort.
10 When your friend open up to you you don't
11 fear from him, not in your ideas and you
12 won't be greedy to say yes on agreeing.
13 And he is quiet your heart's won't stop from
14 listening to his heart.
15 because every thought in Friendship and every
16 wish, and every desire, it only become
17 borned and divided, without the call for it,
18 whenever you separate from your friend you
19 won't be sad.
20 Because most of what you love about him
21 will become cleare in his distance
22 like an elevating mountain to the claimer
23 it seems easy from the ground and clear to
24 him. Don't make a purpose behiind your
25 friendship except to deepen the soul.
26 Because the love that's is not called love
27 except when it secrets are show, it is not
28 love, But a deserted net that won't be
29 benefited from it to the fisher,
30 And make what is best in you be to the
31 friend of yours.
32 And if he was to know the roots of your lives,
33 he may know it's length as well.
34 And ~~is~~—who is your friend that you call him
35 and with your time you kill him?
36 inste<a>d call him and always, you have many
37 hours revive it. He is to fulfill your needs
38 not your gaps. and moreovere laugh and share
39 the <sweetness of> friendship and happiness, in the smallest cool things
40 the heart finds its laughter and it's content.

S1 Slow [performed without source text]

1 And he said:
2 Boy! tell us about friendship
3 He answered him:
4 your friend is your need, it has been fulfilled,
5 He is your garden of affection, you grow it
6 with love and pick it up with thankfulness,
7 And he is your table and your warmth
8 Because you come to him with hunger
9 And seek his help for comfort.
10 When your friend opens up to you, you don't
11 fear from him. not in your ideas and you
12 won't be greedy to say yes on agreeing.
13 And he is your heart's quiet won't stop from
14 listening to his heart.
15 Because every thought in friendship and every wish, and every desire, it only
16 become borned and divided
17 without the call for it,
18 whenever you separate from your friend you won't be sad.
19 Because most of what you love about him will
20 become clearer in his distance
21 Like an elevated mountain to the claimer
22 It seems easy from the ground and clear
23 to him. Don't make a purpose behind your
24 friendship except to deepen the soul.
25 Because the love that is not called love,
26 Except when it's secrets are shown.
27 It is not love, But, a deserted net that
28 won't be any benefit to the fisher.
29 And make what is best in you be to the
30 Friend of yours.
31 And if he was to know the roots of your lives,
32 He may know it's length as well.
33 And who is your friend that you call
34 Him and with your time you kill him?
35 Call him instead and always, you'll
36 have many hours, revive it he is to
37 fulfill your needs not your gaps.
38 and moreover, laugh and share the
39 sweetness of friendship and happiness in the
40 smallest cool things where the heart finds
41 it's laughter and it's content.

S2 Fast

1 And he said
2 Child: Tell us about friendship
3 He replied: Your friend is your established -----, he is your garden in which you
plant
4 love & harvest thanks, he is your dinner table and your heater. Since you come to
him
5 when you are hungry and ask him for comfort.

6 When your friend is being honest with you to be afraid of saying 'No' ~~in~~-when
you
7 express your opinion, and don't hesitate to say 'yes' to him.
8 When he is quite, not saying anything your hearts--does not stop listening to his
heart.
9 Every ---- ~~in friendship~~, every interest and every hope in friendship is born &
shared
10 without the need of talking and in endless hapiness.
11 When you go away from your friend don't be upset, because the thing which you
love in
12 him mostly may be clearer to you when he is away; Just like the high mountain as
it
13 appears much clearer from the bottom.
14 In addition, don't ~~make~~ make a goal of the friendship, other than ~~spri~~ spiritual
~~high~~ -----
15 Because <the> love which asks for revealing its secret is not love but a thrown net
which
16 only catches useless things.
17 Be the best you can with your friend and if your friend was to know the bad
things and
18 the sorrow in your life Then he should also know the good and the positive side of
it.
19 Your friend should not be there only because you have time to waste, he should
be there
20 when you have plenty of time to spend and enjoy with him. Because your friend is
there
21 to meet your needs, not to simply entertain your spare time.

22 In the -----<happiness> of ~~happi~~-friendship, laugh and share those happy times
because
23 the heart finds its happiness ~~and~~ in the small things therefore the heart gets alive
and
24 fresh.

S2 Slow

1 A child said: Tell us about friendship.
 2 He (repleid) replied: your friend is what was needed and got found.
 3 He is the field in which you plant with love and harvest with thanking god.
 4 He is your dinner table and your heater because you go to him when you're
 hungry and in
 5 need and ask him for comfort.
 6 ~~Xxx~~—when your friend is frank and honest with you don't be afraid to say 'no' to
 him and
 7 don't hesitate and keep away from him the word 'yes'. Your hearts don't stop
 listening to
 8 your friend's heart even when they are quite, not saying a single word. That's
 because
 9 every thought, every interest and every hope in friendship is born and shared
 10 <harmoniously> between friends without the need of speaking.
 11 Do not be upset when get away from your friend, because the thing which you
 love most
 12 in him/her may appear much clearer in his absence. Just like a high mountain as it
 13 appears much clearer from the bottom.
 14 Also, don't aim for anything through friendship then for deepening the spiritual
 15 connection between you and your friend. Because friendship love which aims at
 16 revealing its secrets is not real love but only a ~~n~~-thrown net which only catches
 useless
 17 things.
 18 Be the best you can with your friend and if he knows the tide of your life, then he
 should
 19 also know and be aware of the flow in your life.
 20 Don't ask for your friend only when you have some spare time you need to waste
 21 somehow but <always> ask for him when you have plenty of hours you need to
 revive
 22 and enjoy, because he is here to fulfill your needs not your spare time.
 23 In the name of the pleasant friendship, laugh and share the good <&happy> times
 24 Because the heart finds its happiness in such little things so it revives and feels
 fresh.

S2 Edited Slow

1 A child said: Tell us about friendship.
 2 He replied: your friend is what was needed and got found.
 3 He is the field in which you plant ~~with~~ love and harvest ~~with~~ while you're
 thanking god.
 4 He is your dinner table and your heater ~~because~~ as you go to him when you're
 hungry and
 5 in need and ask him for comfort.

6 When your friend is frank and honest with you, don't be afraid to say 'no' to him
 and
 7 don't hesitate ~~and~~ ~~or~~ keep away from him the word 'yes'. Your hearts don't stop
 listening
 8 to your friend's' hearts even when they are quite, not saying a single word. That's
 9 because every thought, every interest and every hope in friendship is born and
 shared
 10 harmoniously between friends without the need of speaking.
 11 Do not be upset when you get away from your friend, because the thing which
 you love
 12 most in him/her may appear much clearer in his/her absence. Just like a high
 mountain as
 13 it appears much clearer from the bottom.
 14 Also, don't aim for anything through friendship other than ~~for~~ deepening the
 spiritual
 15 connection between you and your friend. Because friendship love which aims at
 revealing
 16 its secrets is not a real love but only a thrown net which only catches useless
 things.
 17 Be the best you can with your friend and if he knows the tide of your life, then he
 should
 18 also know and be aware of the flow in your life.
 19 Don't ask for your friend only when you have some spare time you need to waste
 20 somehow but always ask for him when you have plenty of hours you need to
 revive and
 21 enjoy, because he is here to fulfill your needs not to simply fill your spare time.
 22 In the name of the pleasant friendship, laugh and share the good & happy times
 23 Because the hearts finds its their happiness in such little things so it revives and
 feels
 24 fresh.
 25 ~~Since it's~~
 26 Let your heart revive & feel fresh through finding happiness in such little things
like
 27 those found in a friendship.

S3 Fast

1 The boy said: tell us about Friendship.
 2 He answered by saying: ~~your friend is~~ the
 3 Friendship is your need and its done.
 4 He is a field where you plant a love and you
 5 get it with thankful.
 6 And he is your food and home.
 7 Because you go to him while starving and
 8 You ask him for fillfull you.

9 When he says “No” you afraid from
 10 his No in your opinions, but he does not
 11 deserve your yes, if he needed.
 12 ~~Wh~~ when ~~is~~ he is seilence, everyone hearts
 13 listening to his silence. <scilent> [written on the side]
 14 Because every thought in friendship, every
 15 fillfulling, which set up after birth, without
 16 any need for talk, with joy ~~not~~ that not called.
 17 When you farewell your friend, you don’t get sad.
 18 Because the most be loved about him
 19 ~~appears~~ might ~~appear~~ be obvious ~~on his we~~ when ~~he is~~ his absence. as growing
 20 mountain, which seem easier to be
 21 ~~ob~~ more obvious for him. Do not make
 22 friendship just for something accept
 23 ~~make~~ <make> ~~it more~~ the ~~deep~~ soul deeper.
 24 Because the love that you would <not> ~~know~~
 25 know its secret, its not love, but
 26 its <like> a net just fish whatever it needs.
 27 Whatever is good for yourself, make it
 28 for your friend.
 29 If he knows ~~your~~ <the> jazr of your life,
 30 he must know the maddiha as well
 31 ~~what~~ who is your friend that you want hin
 32 him and ~~then kill him~~. you have time
 33 to kill him.
 34 but ~~asked~~ ask him to come and you have
 35 more time to enjoy.
 36 ~~He~~ he can fillful your needs, not you ~~lonely~~ ~~loly~~ ~~no~~ loneliness.
 37 In the loveness of friendship, smile
 38 and divide the joyness.

S3 Slow

1 The guy said: tell us about friendship.
 2 He answered him by saying:
 3 your friendship is your needs, and its been
 4 served.
 5 He is your ~~fei~~ field which you plant it ~~will~~ with love, and you cut it with thankful.
 6 He is your food and heater.
 7 Because you ~~g~~ go to him with starving, and you asked him for comfort.
 8 When he talks openly and says No, you
 9 get afraid from “No” in your opinion,
 10 and you hold “Yes” ~~when to from~~ to him.
 11 when he is silent, everyone hearts ~~listen to~~ <does not stop>
 12 ~~his silenee~~ from listening to his <heart> silence.

13 Because every thought in friendship, ~~an~~ every
 14 desire <and> every hope, yet it get birth and shared
 15 without ~~and~~ any need for talk, just with
 16 ~~joy full~~ joy not asked for. When you
 17 separate your friend you don't get sad.
 18 Because the most be loved about him is ~~may~~ <might>
 19 be more obvious in his absence, as growing
 20 mountain, which seems more easier and obvious
 21 for him.
 22 Do not make friendship as an object except deepening
 23 the soul.
 24 Because the love that you do not ~~wa~~-want to
 25 detect its secret, its not love, ~~h~~
 26 but it a thrown net, just catch whatever is
 27 good in it.
 28 Let the ~~weal~~ the best thing be in your friend.
 29 If he can know the refluce of your life, to
 30 get know the tide as well.
 31 ~~What~~ <who> is your friend that you call him and you have time to kill him?
 32 But asked him always, and you have time to ~~in~~ inspirit.
 33 He has to fill your needs, not your vacancy.
 34 In the pleasantness of friendship, smile and share
 35 the joy.
 36 In the dew of small things, the heart find
 37 his morning and <then> freshen up.

S3 Edited Slow

1 The young boy said:
 2 Tell us about friendship
 3 He answered <him> by saying:
 4 your friend is your need, and it's been served.
 5 He is your ~~feil~~ field where you plant it with
 6 love, and you harvest with thankful.
 7 He is your food and heater.
 8 Because you ~~go~~ <come> to him ~~thirs~~ hunger and
 9 you ask him for comfort.
 10 While he talks openly, you afraid from
 11 "No" to in your opinion, and you not
 12 scrimp "Yes" to him.
 13 when he is silent, everyones heart does not stop
 14 from listening to his heart silence.
 15 Because every thought ~~in friendship~~, every desire,
 16 and every hope in friendship, yet its gets birth
 17 and share, without any need for talks that

18 with joy not called for it. even when you
19 get ~~seper~~ separated, you don't get ~~upset~~
20 sad.
21 Because most be loved about him might be
22 ~~in his ab~~ obvious ~~when~~ in his absence,
23 as a mountain towards a climber, it seems to
24 be easier more obvious for him.
25 Do not make ~~wi~~ friendship with a desire
26 except deepening ~~tha~~ the soul.
27 Because love that you want to discover
28 its secret, its not a-love, but a <its like> thrown
29 net just catch whatever is beneficiary.
30 Let the best thing you have ~~to~~ <for> your friend.
31 If he can know the reflunce of your life,
32 let him knows the tide of it as well.
33 Who is your friend that you call him, and
34 you have time to kill him.
35 But asked him always, and you have time
36 to inspirit.
37 He ~~has~~ <is> <has> to fill your needs, not your
38 leisure.
39 In the pleasnt of friendship, laugh and
40 share the joy.
41 In the dew of small things, the heart finds his morning and get ~~recon~~ fresh.

S4 Fast

1 And he said
2 Boy: tell me about friendship
3 he replied:
4 your friend is your need
5 ~~he it is~~ he is your farm you plant with love
6 and get it by thanking.
7 he is your table and heater.
8 because you come to him hungry, and
9 need him for rest.
10 when your friend tells you the
11 truth you are not scared of<saying> “No”
12 when you tell your opinion, and
13 do not hesitate to say “Yes” to them.
14 and when he is silent your hearts
15 do not stop from listening to his
16 heart because every mind, in
17 ~~because~~ friendship, every desire and
18 every hope is born and shared without

19 need to talk, in happiness which is not
 20 called. And do not be sad when you
 21 are separated from your friend, because
 22 the most thing you like in him
 23 might be clearer ~~than~~ in his absence,
 24 as a mountain for the climber ~~is~~
 25 might be easily clearer for him
 26 and do not exploit friendship but for
 27 deeping the spirit because love which
 28 do not ask but for revealing its secret
 29 is not love but a thrown net which
 30 does not catch but unuseful thing
 31 and let your good deeds be for
 32 your friend benefit.
 33 and if they know ~~about~~ bad things
 34 about your life, let them know
 35 about its good things as well.
 36 So, what is your friend ~~xx~~ ~~to~~ who you need
 37 and then you have time to kill him?
 38 but ask for ~~him~~ them all the time and then you
 39 have hours to spend together.
 40 their ~~his~~ duty is to ~~meet~~ fulfill your need
 41 not your emptiness
 42 and in the sweetness of friendship
 43 laugh and share happiness.
 44 in the of minor things. the heart
 45 find it morning and gets refreshed.

S4 Slow

1 and a boy said: tell me about friendship. He replied: your friend is your need and
 2 it was done/met
 3 They are your farm which you ~~gro~~ <plant> ~~it~~ with love and xxx by thanking. It is
 4 your table of meals and heater. for you come hungry to them and ask for him for
 5 rest.
 6 When your friend ~~tells you~~ <is frank with you> do not be afraid of saying “No”
 7 and do not hesitate to say “Yes” to them.
 8 And ~~whenever~~ they are silent let your hearts do not stop listening to their heart,
 9 because every mind, in friendship, ~~and~~ every desire,—and every hope are born and
 10 shared, without need to talk, with happiness that is not called. And when you
 11 farewell your friend do not be sad, because the most thing you like in them might
 12 be clearer in their absence, as a mountain for a climber which seems to them. and
 13 do not ~~make have interest in~~ from friendship but exploit friendship but for
 14 deeping the spirit , because love <which> ~~de~~ does not ~~ask seek~~ ask for anything
 15 but

16 revealing ~~re~~ its secret is not love, but a thrown net which does not catch but
17 unuseful things
18 and let your good deeds be for your friend's benefit.
19 And if they know ~~about you~~ the bad things about your life, let them know about
20 its good things as well.
21 So, what is your friend so that you ask for ~~him~~ them and then you have time to
22 kill them?
23 But ask for them all the time and ~~th~~ you ~~hi~~ have ~~tim~~ hours to share together. xx
24 what they have to do is to fill your desire not your time.
25 and in the sweetness of friendship laugh and share happiness.
26 in the essence of tiny things the heart finds its morning and it gets refreshed.

S4 Edited Slow

1 A young man said: tell us about friendship.
2 He replied: your friend is your need and you have got it. They are your field
3 which you sow with love and gather with thanks to God.
4 They are your table and fireplace because you go hungry to them and need them
5 for rest.
6 When they are frank with you, <you> do <not> be afraid to say "No" and do not
7 refuse to say "Yes". And when they are silent, do not let your hearts stop listening
8 to theirs, because every mind, in friendship, every wish and every hope is born
9 and shared, ~~in~~ without need to talking, with happiness which is not sought.
10 And when your ~~friend~~ friend leaves you, do not be sad
11 because the most things you like about them might be clearer in their absence,
12 like the mountain for the climber which <easily> ~~seems~~ <looks> ~~easily~~ clearer ~~for~~
13 <to> them.
14 ~~And do~~
15 Do not look for anything from friendship but deeping the spirit, because love
16 which does not seek ~~anything~~ anything but revealing its secret is not love but a
17 thrown net which doesn't catch anything except ~~useless~~ useless things.
18 So, let your good deeds be for your friend's benefit. If they know about the ebb of
19 your life, then let them know about its flow as well.
20 what is your friend so that you ~~ask for need~~ ask for them and then have time to
21 kill them?
22 Rather ask for them ~~all~~ at all times and then you will have time to spend together.
23 Their duty is to fulfil your needs not wasting your time. In the sweetness of
24 friendship laugh and share joys as in the dew of tiny things the heart meets with
25 his morning and revives.

S5 Fast

1 The boy: talk to us about friendship
2 He replied saying: your friend is your need that has been don

3 He's your soil that you plant with love and harvest peace. He's your food and
4 shelter because you come to him hungry and asking for relaxation
5 When your friend asks you for your honest opinion, do not hesitate in saying
6 "NO" and be generous with your "yes" replies.
7 When they are silent keep listening to what's in their heart because every thought
8 in friendship, ~~and~~ desire <and> hope grows and develops without the need to talk,
9 to become happiness that never ends.
10 When you are apart from your friend do not be sad because the most of what you
11 love in them will be close to you, just like a mountain for a climber, it looks easy
12 to climb from far away.
13 Make friendship an aim to touch the soul because the love that asks for revealing
14 of secrecy is not love, but a net thrown to catch what there is no use for.
15 Let <all> your good be for your friend and if they know the little details of your
16 life, let them know the big ones as well.
17 Your friend is there for you to be with and to spend time together so call him
18 often and spend good time with them, for they they fill in your needs not your
19 emptiness.
20 In the ennocence of friendship laugh and share happiness, for in the middle of tiny
21 things, the heart finds its happiness and relaxes.

S5 Slow

1 The boy: talk to us about friendship.
2 He replied saying: your friend is your need that has been done. They are the soil
3 that you plant ~~with~~-love in, and harvest peace. They are your food and shelter
4 because you come to them hungry and asking for relaxation.
5 When your friend asks you for your honest opinion, do not hesitate in saying the
6 "NO" and do not scared of saying the "Yes".
7 When they are silent keep listening to what's in their heart because every thought
8 in friendship, desire, and hope will grow and develop without the need to talk.
9 When you are apart from your friend do not be sad because what you love the
10 most about them will ~~remain~~ <be clearer> in their absence, just like a mountain
11 for a climber, it lookes clearer and easier to climb from far away.
12 Let the friendship have an aim of touching the soul because the love that asks for
13 the reveal of secrets is not love, but a net thrown to catch whatever is useless.
14 Let all your good be for your friend and if they know the little details of your life,
15 let them know the big ones. Your friend is there for you to call and spend time
16 together, that's why call ~~him~~ <them> often because they fill in your needs not
17 your emptiness. In the ennocence of friendship laugh and share your happiness,
18 for in the effect of small things, the heart finds its happiness<.> ~~and~~

S6 Fast

1 He said,

- 2 - A young man, talk to us about friendship.
 3 - He answered him,
 4 your friend the one you need and after that you don't need him any more.
 5 - He is your's field that plant with love and you get that in the end by thanks. and
 6 it's your's table and heater. So that, you come hungry and demand rest.
 7 - When your friend talk to you in faith don't worry or afraid about your opinion
 8 and don't be hard to give him. When ~~you are~~ <he is> silent don't let your heart
 9 <to> stop to leasining to his heart.
 10 - Every thought on friendship, wish, hope will born and grow up without talking
 11 but with <extremely> joy, and <when> you leave you friend don't be sad.
 12 - Because the most one you love on him is clear in his absent like a high mountain
 13 as it looks like very clear. Don't let the friendship target as itself but treated as a
 14 spitual wish. Because the love that required to be released, doesn't call a love,
 15 but it will be a trope for fishing only what is good for it self. So, what's good on
 16 you let it be benefit for your friend.
 17 - If he wants to know the waves in your life he should know also as which extend.
 18 - That is your friend you have requisted, so you have time to kill him? but requiste
 19 him alawys when you have enough time to love him. he can fill your life with
 20 love and you need not your spare time.

S6 Slow

- 1 - He said, A boy has told us about friendship
 2 - He answered: Your friend is the one who help you when you need him.
 3 - He is like a field that you planete in it a love and harvest by thanks.
 4 - He is the one you want to see him when you feel you want to and you feel
 5 secure with him because you need him in disperate and you will be happy with
 6 him.
 7 - Don't be afraid to say your opinion whatever Yes or No when your friend tells
 8 you the truth.
 9 - Do not stop your heart listening to his heart even when his heart is silent
 10 - Every thing in friendship would born and gather with amazing joy and happeniss
 11 without even ned to talk about whatever thought, desire, hope.
 12 - So, when you left your friend don't be said.
 13 - The most good thing you love about himcan be clear in his absent like a high
 14 mountain which seems more easy and clear to him.
 15 - love the friendship as a friendship and do not let it as a target.
 16 - Because the love which requires to expose its secrets will not be a love but it
 17 will be a casting net hunt what in its benefit.
 18 - give you friend only the good things you have.

S7 Fast

- 1 ~~He said~~

2 A boy said: Tell us about friendship.
3 He replied him, saying:
4 your friend is your need and he fulfilled.
5 This is your field which you sew with love and harvest with thank. It is your meal
6 and your heater.
7 Because you come to him hungry and you asking him for rest. When your friend
8 admitted say, Do not be afraid except in your opinion. Do not he hesitate to say
9 yes.
10 When he is silent do not let your heart stop listening to your heart.
11 Because every thought, in frendship, every desire and every hope, it will be born
12 and be shared, without the need to return to talk, with joy does not call by.
13 When you depart your friends, do not be afraid. Because most you like in it, could
14 be clear in his absence such as mountain for the ascendent. He is seemed to be so
15 clear.
16 Do not let your friendship a mean but to depth of soul.
17 Because love do not ask , except exposing her secret, is not love, but an open
18 network does not hunt except what is needed.
19 And let good will be offered to your friend.
20 If he was to know your life high to know the tide also.
21 Who is your friend until you ask him and you have time to kill him.
22 Ask him always and you have hours to spend.
23 He is only to fill up your need, not your free time.
24 In the purity of friendship, smile and share parties. In the small things, the heart
25 find his morning <get> refreshed.

S7 Slow

1 A boy said: Tell us about friendship.
2 He replied him saying: Your friend is your needs and it spends. This is your field
3 which you cultivate and which you harvest with praise.
4 This is your dining table and fireplace. This is because you come to him hungry
5 and you ask him for rest.
6 In case your friendship was frank, worry only about “No” in their opinions and do
7 not be stingi with “Yes”.
8 When he is silent, your hearts will not stop listening to his heart, since every
9 thinking (thought) in friendship and every will and every hope, it will be born and
10 shared, without the need for talking with joy which do not call for.
11 When you depart your friends, do not be afraid.
12 Because what most you like in him, will be more clear in his absence to him.
13 Do not let friendship a goal but deepen spirit.
14 Because love which do not ask except revealing her secret, is not love. But a net
15 which do not hunt except what does not fall in.
16 And let goodwill for your friend. If he has to know your high of your life and tide,
17 he needs to know it’s tide. What is your friend until you ask for him and you have
18 time to kill him. But always ask for him and you have hours to love him.

19 He has to fulfill your needs, not your free time. In the purity of friendship, smile
20 and share the joy. In the moist small things, the heart find it's morning to get
21 refreshed.

Appendix D

S1

- 1B I've looked at your fast translation and I've analysed some of the features
- 2S1 OK
- 3B what I want to do now is to show you some of the things that you wrote . and to ask you what you might have been thinking when you translated them
- 4S1 right
- 5B in the meantime we'll be looking at the edited version of your fast translation and we'll be referring to that as we go along
- 6S1 all right
- 7B let's start with line 10 *When your friend open up to you you don't fear from him .* have you translated
- 8S1 yeh . if I fixed it here you mean?
- 9B just wondering if you've fixed it
- 10S1 *when your friend opens up to you*
- 11B mhm . OK . so you think it's because you were translating fast that
- 12S1 yes . because I was fast . I
- 13B you've omitted the 3rd person singular –s
- 14S1 yeh yeh
- 15B have you just corrected it?
- 16S1 no I have put it can you see? I realized like when I went home before . after the translating . I went home and looked at it . I thought .oh no! there some mistakes here!
- 17B and there is another one with a 3rd person singular –s . line 17 *it only become*
- 18S1 *it only become* . line 17 (searching)
- 19B *eh because every thought in friendship .*
- 20S1 yeh . because you come to him . no? because every thought in friendship and every wish and every desire . it only becomes .. borned
- 21B so you've forgotten the –s
- 22S1 yeh . I forgot it . we should have this ..
- 23B yes it means that you understand the concept of 3rd person singular –s but you failed to produce it in this particular case ..
- 24S1 yeh . I do know ..
- 25B you've acquired it but omitted it in your translation (I use SLA terminology because I am aware that S1 is enrolled in an SLA unit).
- 26S1 yeh . out of unaware . unawareness!
- 27B OK .. the second question is about the words I've circled in blue .
- 28S1 words in blue
- 29B *Without the need to the words*
- 30S1 you want me to look at the new one or the first one?
(S1 does not seem to have grasped the concept of Fast and Slow translation)
- 31B let's look at the first one first
- 32S1 all right . no worries . so *without the need to*
- 33B do you need to look at the Arabic source text?
- 34S1 it's OK. *without the need to the words*

35B mhm . why do you think you've translated
 36S1 is it .. yeh we can look at the Arabic?
 37B yes . that's what I thought . it's better maybe
 38S1 yes . yes .
 39B you don't have the Arabic source text with you?
 40S1 no . I didn't take it .
 41B but I gave you a copy!
 42S1 it's in the book anyway .. isn't it?
 43B it should be here somewhere .. if you want you can do the editing of the fast translation now as we are doing the interview .. so
 44S1 yeh . like we said . *every desire kul riġba wa-kul rajā' it only innamā yūlad wa-yutaqāsam it only becomes borned and dividened ., divided* (long pause)
 45B without the need to the words
 46S1 yeh! so this one . yeh there need to be something changed ..
 47B yeh I'm interested to know how you came up with *without the need to the words .. what do we have in Arabic? dūna ḥājatin ilā -lkalām*
 48S1 yeh . *dūna ḥāja ilā -lkalām without . without the need to the word (repeat)*
 49B have you kept it the same in the second version?
 50S1 mhm *without the need the call for it*
 51B no this is different, this is another sentence
 52S1 eh
 53B *because every thought in friendship and every wish and every desire it only becomes born and divided ah without the call for it!*
 54S1 it should be the words there
 55B no this is another part of the sentence you've omitted the
 56S1 I did?
 57B yeh
 58S1 mhm mhm mhm
 59B why do you think?
 60S1 eh . well this one . because this one . I have been trying to do it without . I didn't have thee original one ..
 61B the Arabic source text you mean?
 62S1 yeh sorry . I don't know but I tried .. sorry but I tried to do without this one . without the original one . from this . and fix it up . but I probably have to have this .. so what do you want me to do? you think it's enough? like that or we have to go through it again!
 63B yeh I'm not sure because you need to look at the Arabic
 64S1 yeh of course . now what do you want me to do?
 65B eh (long pause) what we can do is to keep working directly from the fast translation and you can take the Arabic source text with you and try to retranslate the text at home.
 66S1 yeh all right if you want
 67B and then we need another session just to check what you've done with the translation
 68S1 yeh yeh yeh all right
 69B now let's just work with what we have . OK?

70S1 yeh all right OK

71B OK . there's another one circled in blue . it's on the next page

72S1 *because the love that's that is not called love* .. yeh there's something wrong here .. *because the love that is not called love*

73B OK this is correct . correct the way you wrote it but you still have to compare it to the original

74S1 yeh OK

75B what I'm interested in is why you think you've translated *al-maḥabba* as *the love*? Do you think the article the is necessary here?

76S1 yeh I do because we're talking about the love . we . you see . because of the love (long pause) isn't it?

77B yes . because in Arabic (long pause)

78S1 yeh in Arabic . when you mentioning something you talk about it you say the something . yeh but eh

79B let's see do you have friendship in the first utterance?

80S1 yeh . I did have friendship . yes here . *Tell us about friendship* ..

81B in Arabic we have *al-ṣadāqa*

82S1 yeh *ḥaddītnā 'an ṣ-ṣadāqa Tell us about friendship* .. so you mean here I shouldn't have the love but because the way he said it *ḥaddītnā 'an ṣ-ṣadāqa* yeh . I thought we omit it but we can't

83B yeh it's right!

84S1 yeh so you mean here I shouldn't have *the love*

85B yes

86S1 OK . so *because love is not called love*

87B let's move now to the stuff circled in green .. I want to ask you why you think you translated these sections the way you did . especially the copula 'is'?

88S1 because I said here *that is not called love* . because I have here *that*

89B OK . so you've fixed it here . what about that other one *it's content*?

90S1 *and it's content* .. that means (long pause)

91B it is?

92S1 yes . yes . no . no I mean content, that means something happy

93B yes . but what do you mean by this here?

94S1 probably if I just get to know which ones I'm talking about

95B eh . it's on the following page

96S1 yeh

97B the last one

98S1 oh . yeh . yeh . *the love* . *yajidu l-qalb ṣabāḥahu fa-yanta'is* .. this is I mean *the heart content* this is what I meant . so it's loater (meaning laughter) and it's content . that's for the heart . I'm talking about the heart ..

99B *When the heart finds its laughter*

100S1 *its loater and it's conten t*.. yeh, that's what I meant

101B *yajidu l-qalb ṣabāḥahu fa-yanta'is*

102S1 yeh

103B can you see the difference here?

104S1 yeh . yeh . *fa-yajidu l-qalb ṣabāḥahu fa-yanta'is* .. *The heart finds it's ṣabāḥahu* .. means *morning*?

105B *you can translate it as morning*

106S1 yeh OK *the heart finds its morning and it becomes .*

107B yeh so here it is a pronoun . we have *its* as a possessive pronoun and here as a pronoun followed by the auxiliary *is* .. so you don't need the apostrophe on the first *its* but you do for the second one ..

108S1 OK ah . all right . yeh . yeh .yeh all right yeh (long pause)OK

109B OK so here I just wanted to know (long pause) I see that you've corrected it in the edited version

110S1 yeh . yeh

111B and . *it is* . you mean *it becomes content*

112S1 yeh yeh ..

113B yeh OK that's fine

114S1 what you think? I have many mistakes?

115B (here I try to explain that there is a pattern of errors that she can detect and try to correct focus on form. Because sometimes a tiny mistake can change the whole meaning of the text

116S1 yeh exactly!

117B eh . OK let's look at the stuff in red now

118S1 it has been fulfilled

119B yeh we have to read I think we have to read the whole sentence to check how you've translated it here (long pause) *your friend is your need it has been fulfilled* (long pause)

120S1 yeh . here I think . your friend is your need it has been fulfilled .. what I meant *ṣadiqukum huwa ḥājatukum wa-qad quḍiyat*

121B mhm

122S1 I translate it exactly because with poem

123B yeh

124S1 you can't change around because they are set words

125B this is what I thought because you read a lot of poetic stuff that's why you

126S1 yeh

127B you didn't put the (X)

128S1 no you can't

129B OK

130S1 it's just like when you're translating some, holy script, you can't change anything . you have to be strict eh eh to the register . you can't change any one word or letter . so in the poem I thought is as well . you can't . yeh

131B OK . so the second one here *he is your garden of affection*

132S1 *you grow it you grow it with love* yeh . because it says here *innahu ḥaqlakum allatī tazra'ūnahu bi-l-maḥabba* .. *He is your garden of affection you grow it with love* . OK? allatī tazra'ūnahu.. we should have put *that*

133B you didn't think of it before?

134S1 yeh, . I didn't .. well I should . yeh I should because as I said you have to do it word by word

135B when you were translating it did you think of using allatī but do you think the text type . I mean being poetical . had something to do with your omitting of allatī?

136S1 yeh . because it's poetic I omitted allatī

137B OK . that's interesting

138S1 yeh mhm OK
139B OK . if you were to put *allatī*. did you translate *allatī* in the revised version?
140S1 because I didn't have this (the Arabic source text) . I had no choice .. [I had no choice ..
141B [ah you
didn't have the source text . ah OK OK
142S1 *He's your garden of affection you grow it with love*
143B can you try to add *allatī* to this sentence?
144S1 yeh . that you have growned it . growned it . growned it with love ..
145B OK so you still put the pronoun *it* at the end?
146S1 yeh *tazra'ūnahū* . *growned it not grown!*
147B OK (long pause) OK . because every thought in friendship and every wish and every desire . it only become . it only becomes you've corrected it here
148S1 yeh yeh
149B borned and divided (long pause) yeh here I want to ask you the same thing
150S1 yes
151B because it the same sentence division
152S1 yeh yeh
153B is it the same here?
154S1 in here?
155B mhm
156S1 yeh because every thought
157B *because every thought in friendship ..*
158S1 *because every thought in friendship and every wish and every desire .. it only becomes borned and divided*
159B mhm (long pause) you know what you can try to translate them on-line (long pause)
160S1 *because every thought in friendship and every wish and every desire* (long pause) *innamā yūlad it only become .. becomes*
161B so you keep the -s
162S1 yeh
163B OK . eh without the call for it
164S1 ah all right (long pause)
165B ah you kept it as it is
166S1 yeh
167B OK
168S1 anything else you want me to (long pause)
169B eh . on the following page (long pause) *that won't be benefited from it*
170S1 (searching) *that won't be benefited from it* this one sounds not really (XX) so which one (XXX)
171B where there is *šabaka maṭrūḥa*
172S1 *šabaka maṭrūḥa lā taṣṭad illā*
173B *illā mā lā naf'a fihi* .. you think that you've translated this word for word because you were working fast?
174S1 no . this one not word for word .. I translated the meaning here ..
175B ah . that's right!

176S1 yeh . I got the meaning . of eh what what he meant ..

177B OK . so this was (long pause)

178S1 eh so what do you think?

179B I'm looking at the pronoun *it* here . of the way it comes up in your translations

180S1 so in here . probably . I should have put word for word

181B no not necessarily!

182S1 no? OK . all right!

183B eh this one

184S1 you kill him?

185B can you read the Arabic just to see (long pause) it's on the next page

186S1 *taqtulūnahu . fa-mā huwa ṣadīqukum ḥattā taṭlubūh wa-ladaikum waqtun taqtulūnahu?* .
so who . is .. *fa- mā huwa ṣadīqukum* (long pause) and who is your friend that you call him
and with your time you kill him. .. *fa-mā huwa ṣadīqukum ḥattā taṭlubūh wa-ladaikum waqtun*
taqtulūnahu (long pause) yeh . and who is your friend that you call him . yeh this is all
right . yeh I think this one is all right (long pause) who is your friend

187B *taqtulūnahu*. Xdid the same thing . *hu* in *taqtulūnahu* refers to *waqt* . not to *ṣadīq*

188S1 ah .. mhm (long pause) so

189B *him* here refers to *friend* while it should refer to *time*

190S1 ah OK

191B you get it? it is a bit ambiguous

192S1 yeh it is totally ambiguous .. that's why it's a little bit hard to figure out (long
pause)

193B (it's as if you killed your friend.we both laugh)

194S OK (long pause) *halla'* you mean *taqtulūnahu l-il-waqt!*

195B yes . like when you say you have time to kill

196S1 you know what? because the time like you said it was quick .it was good like to
do it like part by part and understand what he meant . because it's poem it's not like
every day talk

197B yes

198S1 you can just pick it up straight away

199B mhm

200S1 you have to dig in . find out what he meant by the ambiguity in his sentences
but since here we didn't have much time it's not too bad! I feel this way

201B you're right . even very good translators make mistakes when they work under
pressure

202S1 really!

203B now the stuff in yellow in the fast translation you had *centre of affection* then you
replaced it with *garden of affection* .. why do you think you did that?

204S1 because I'm going deeper in his thought! because if you only dig you just go back
(long pause) his meaning . what he meant . to put it in a poetry way ..

205B because you have *al-maḥabba* (long pause) OK

206S1 all right

207B eh (long pause) *divided* (long pause) let's have a look at the Arabic version

208S1 *dividened* (long pause)

209B *li-anna kulla fikrin fi-s-ṣadāqati innamā yūlad*

210S1 *wa-yutaqāsam it* (long pause) *become borned?*

211B here I'm looking at the metaphorical meaning of those words not the grammar ..
I'd like to know why you think you chose the word divided

212S1 mhm, mhm probably because it was the same meaning

213B *yutaqāsam*?

214S1 eh . would you have another one?

215B *bas hon* (but here) we have *yutaqāsam*

216S1 yeh . *dividened* . ye'ne(that means *innamā yūlad wa-yutaqāsam* .. *it would be borned and dividened* .. *yutaqāsam*.. *dividened* in in the past

217B no *yutaqāsam* is like passive

218S1 yeh . that's it

219B *ye'ne* (that means) *yaqsum*

220S1 *wa-yutaqāsam*.. that's it yeh

221B if *yaqsum* is *divide* *yutaqāsam* it has another meaning of sharing

222S1 (long pause) *yūlad wa-yutaqāsam*, like every one can take a share .. that's what it means . and it can be dividened

223B so your idea is that it should be dividened

224S1 yeh

225B OK .. *li-anna akṭar mā tuḥibbūnahu fihi qad yakūn awḍaḥ fī ḡiyābihi* .. why do you think you translated *ḡiyābihi* as *distance*?

226S1 ah . OK . *li-anna akṭar mā tuḥibbūnahu fihi qad yakūn awḍaḥ fī ḡiyābihi* . so because most what you love in him, it will be more clear when he's away .. when he's away from you ..

227B so you didn't use *distance* this time .. so by *in his distance* you meant *when he's away from you* ..

228S1 *ka-jjabal li- ṣ-ṣā'id* . just like an elevated mountain

229B yes this one is *ka-jjabal lil-ṣā'id* you all thought it was *aṣ-ṣā'id* rather than *li- ṣ-ṣā'id*

230S1 ah . OK . *like a mountain for the climer* (long pause)

231B *yes you have it here but it should be climber with a b*

232S1 *b*?

233B *c l I m b to climb*

234S1 *to climb*?

235B mhm . but you used *elevating* mountain to give the meaning of *ssaaid* right?

236S1 yeh . *kal jabal lil said*

237B yes so you put 2 meanings here

238S1 yeh so it should be *like a mountain to the climber* . this is how it should be . *like a mountain to the climber fa-huwa yabdū min-as-sahl akṭar wuḍūḥan* . *it appears from the bottom very clear*

239B here you had *ground* instead of *bottom*

240S1 from the ground . yeh . *sahl*, eh(yeh) . ground *aḥsan* (is better) .. *it appeared* . *yā* (or) *it seemed easy from the ground and clear*..

241B OK . I'm interested to know how you've translated this, and the meaning behind it ..

242S1 eh . because *šabaka maṭrūḥa* deserted net (long pause) but here *šabaka maṭrūḥa lā taṣṭad illā mā la nafa fihi* . it's deserted net . it won't fish. except what is nothing . what is left out . yeh . that's what I meant . did you like it?

243B yes . but what I'm mostly interested in finding out what you were thinking when you translated this utterance ..

244S1 is it right

245B and here you were looking at the meaning

246S1 yeh the root of your life . yeh exactly the meaning .. I'm following the meaning

247B what does the Arabic say? I think it's on the following page (long pause)

248S1 *jaṭr ḥayātikum* yeh . *jaṭr the root* yeh .. so to know the root of your life he may know its length as well . *faḻ-ya'rif maddahā ayḻan* ..

249B OK

250S1 *mā mazbūt* (isn't it right)?

251B OK. so *tarjamtiya kelme kelme* (you've translated it word for word)

252S1 *é*(yes)

253B OK

254S1 so in general how can you assess me for this translation?

255B I can't assess you right now .. the idea behind this experiment is to explore the extent to which you are able to reflect and assess your own translation competence .. the next step after this experiment will be for me to analyse this data and then come up with a self-profiling tool that you would be able to use yourself (long pause) I explain to her that 'noticing' helps trigger something for next time just like the idea of 'focus on form' .. noticing helps you remember that thing the next time you come across it ..

256S1 ah OK all right

257B now let's look at the stuff circled in Blue . but we have to refer to the source text as we do that .. just tell me if it's OK ..

258S1 *wa-matā yakūn šāmitan lā tatawaqqaf qulūbukum 'an l-iṣḻā' ilā qalbibī* .. and when (long pause) (she realizes that she had omitted *when*)

259B OK so you noticed it was omitted in the first translation

260S1 yes

261B OK then towards the end . the last two sentences

262S1 as I said when I went back . straight away I correction . that means for next time . if I'm interpreting . because limited time!

263B if you're working under pressure?

264S1 yeh . you still do it .. you still do this .. but I mean . how can you have chance to correct if there's not much time?

265B you will get to do it through practice ..

266S1 all right . that's good

267B now this is the last sentence and we're finished

268S1 *falahu huwa an yamla' ḥājatakum lā farāḻakum* .. and he .. and he is to fulfill . and he's the one it should be

269B so you've added the connective *and* this time

270S1 yes . yeh . yeh *and he's the one* . it should be ..

271B so you think there needs to be something to connect the two clauses

272S1 yeh

273B and here it was ambiguous . here the last sentence *fafi nadā l-aṣyā' ṣ-ṣaḻira* . no *wa fi 'uṭūbati ṣ-ṣadāqa*

274S1 and make what is best in you to be for the friend of yours

275B no no no the last sentence sorry

276S1 smallest cool things where the heart finds yeh *wa fi "uṭūbati ṣ-ṣadāqa iḻha*

277B ah this is *cool things!*
278S yeh
279B OK I didn't get it at first . OK .. *hīna yuṣāriḥukum ṣadīqukum*
280S1 *hīna yuṣāriḥukum ṣadīqukum lā takāfūn al-lā fī ārā'ikum wa-lā tabkīlūna 'alaihi bi-n-na'am* and you won't be greedy to say yes
281B (I smile)
282S1 *šū mannū mazbūt?* (what, isn't it right)
283B *eltiya metl mā kente ketibtiya* (you said it exactly the way you've written it) (we both laugh) *bas hon . elte* (but here you said) yes on agreeing .. *bta'rfe le 'am es'alik?* . 'am *bettala' 'ala jjemle lei zeide ešyā fiya* (you know why I'm asking, it's because I'm looking at the additions you've made to the sentence)
284S1 *anā deyman boḵtošir* (I always write in
285B *e bas heide miš muḵtasara* (yes, but this is not xxx)
286S1 eh (yes) . OK
287B *bas kent badde a'rif šū tefkīrik min warāhā* (I just wanted to know what you were thinking when you translated it this way)
288S1 *mā la'eit el* (I didn't know the) equivalent word *w-fassartā* (and I explained it). sometime *bikūn* (when it is a) general word...take more that's why the text is more wordy (long pause)
289B here we have for example *elevating mountain*
290S1 yeh (yes)
291B and *it seems easy from the ground*. I cannot find the word for easy in the Arabic source text nor the one for *elevating*
292S1 *honi innahū . wainū* (where is it) *a-jjabal fa-huwa yabdū mina s-sahl aḵtar wuḍūḥan* from the ground more clear
293B could it be possible that you've come up with these two words because you were translating fast?
294S1 *yimkin . é . é . mazbūt* (could be . yeh, . yeh . you're right)
295B OK thank you

S2

1B let's start with the stuff circled in Blue .. the first one you've translated in fast as *don't make a goal of the friendship* .. and in the slow version .. you've changed the whole sentence ..

2S2 OK . do I have to answer why?

3B yes

4S2 *la'anno awwal weħde kénit* (because the first one was) literal . it was more literal translation . and I didn't have time . so I had to do literal .. eh . the other one I had more time to think [about it .

5B [mhm

6S2 convey it eh according to the English eh eh context ..

7B so when you say literal, that's why you think you put *the* in the fast translation?

8S2 yeh *w(and)-goal la'anno kéno éylin* (because it says) *hadaf hownik kelme kelme 'melta* .. (in the original I made it word for word)

9B I'm wondering about the reason why you decided to add the article *the* to *love* in the fast version

10S2 because *henne kétbîn* (it's written) *aş-şadāqa wallā* (*friendship*, or) *al ħub* . *lā* (*love*, no) *aş-şadāqa al maħabba* (*love friendship*) .. *al atta'rif la'anno* (the definite article *al* because) we're talking about *love*. *huwwe* (it's) *love šū bi' ūlū* (what do you call it)? something untouchable *ma finā n' ūl* (we cannot say) whatever *love* .. *hon 'am neħke 'an no' m'ayyan mnil ħob* . *l-maħabbé* . *mā kill-et-love love, love elle byes'al 'an hašši bikūn love* .. (we're talking here about a special kind of love .. not all love is love . love which aims at this thing would be that love) ..

11B OK. now to the stuff in Red .. I noticed that in the fast you've repeated the word *heart* twice but then in the second version you replaced it by the pronoun *it*

12S2 (reading at low voice) mhm

13B do you think there's a reason behind this or just

14S2 because again it was more literal. *la'anno huwwé kétib l-alb w-kétéba martein* (because he's written *the heart* and he's written it twice) . I think in the original ..

15B *yajidu l-qalb şabāħahu*

16S2 eh (yes) . *bas ba'dén şort o'ra l-fa'ara kella w-ba'dén tarjem* . *l-şatr kello w-ba'den tarjim* (yes, after that I started to read the whole paragraph, then translate the whole line, then translate) ..

17B *wen fi awwal* (where is the first) *heart*?

18S2 the heart finds happiness therefore

19B ah, *fafi nadā l-aşyā' ş-şagīra* ah! because the way you wrote the sentence made you use the word *heart* twice

20S2 yeh . because *izā elet**therefore it gets* ... *yimkin mā tkūn da'ī'a* in the other version it is clear

21B ah . OK

22S2 *el-muhimm* (what's important is that) *awwal marra tarjamet şatr şatr* (the first time I translated line by line), not even . *ma'ta' ma'ta'* . *bas heidike kint* . *'rit kil šī* . *w-kint am tarjim* (section by section, but the other one I had read the whole text and I was translating) pragmatically . *šu fhemt kint am tarjim* . *la'anno izā ilt* (whatever I was understanding I was

translating it, because if I say) and the heart find its (long pause) in the small things therefore it gets alive and fresh . *yimkin mā tkūn da'ī'a* (it might not be accurate) ..

23B mhm . you know about transcoding in translation? when you translate fast it happens a lot .. here in the fast translation you say *in which you plant love* and in the slow you've changed it to *in which you plant with love* . and in your final edited version you go back to the choice you had made in the fast translation ..

24S2 in the third one?

25B mhm . when you did the editing (long pause) so you went back to your first

26S2 *haidé* (this one) . I'm still . until now I'm not very sure (long pause) of it .. yene what (long pause) to say in English (long pause) you know .. it doesn't have anything to do with translation (long pause) *izā anā 'am illik bil* (if I'm saying to you in) English I'm gonna plant something . I don't know if I should say I'm gonna plant it with love [B uhm]or I'm gonna plant..this garden (long pause) I don't know .. I wasn't sure of it.

27B then here we have the word bottom that you've used in the three versions .. were there other words you thought of before deciding on the word bottom?

28S2 *anā ṭalla'ata bil* dictionary *ṭol'it* (I looked it up in the dictionary and it came up as) land . it didn't make sense so *ḥattaitā mitl mā hiyyé* (I kept it as it is). *yimkin tkūn 'ālyé . yimkin tkūn wāṭyé* (it can be high as it can be low).

29B here I couldn't make sense of the word *high* .. why do you think you wrote it?

30S2 (reads) in addition don't make a goal of the friendship other than spiritual (long pause) *šū hiyyé l-'arabé?*

31B (we both read the Arabic)

32S2 ah . don't make high expectations

33B ah so you couldn't find the right word after high! It's good you can still remember the process

34S2 *é*(yes)

35B OK OK the other version in slow translation and the other edited versions you've replaced *love* with *friendship love* . can you think of the reason behind your decision to use friendship love instead?

36S2 *la'anno hénné éylīn* (because it says) *maḥabba w-anā mā fiyyé* (and I can't) (long pause) *love šī* (is something) *w* (and)-friendship (long pause) I had.. *ye'ne* to *ejma'* (I mean I had to combine)between them (long pause)

37B *la'anno bil-'arabi ġeir šī 'an l-inglīzī* (because in Arabic it's different than in English)?

38S2 exactly . I can't just say *love* .. it's all about friendship *w-anā ijī ūl* love *kazā kazā* (this and that) . *ba'a* (so) I had to put (long pause) *friendship love* .. you love your friend but you love a *friendship love* ..

39B mhm . OK .. eh what else .. here in fast you've translated *jazra ḥayātikum* and *maddahā* as *the bad things and the sorrow in your life* and *the good and the positive side of it* . but in the other versions you've replaced the four words that make up each term with only one .. why do you think you've made this choice?

40S2 *la'anno mā kint mittal'a 'al* (because I hadn't looked it up in the) dictionary *bi awwal weḥdé* (in the first one) .. *mā kint 'érfé šū hiyyé* (I didn't know what it was) exactly ..

41B so first you were thinking about meaning of the word and later you chose the right word

42S2 yeh that's right

43B actually after looking at your editing I noticed that each one of you has their own style (long pause) so the last sentence here in the last sentence I'm interested to know why you've chosen to translate *'uṭūba* with *In the name of*

44S2 *mā tol'it mā'e* (it didn't come out (the equivalent of)) *'uṭūba* again pragmatically

45B OK .. and here the last part of the last sentence . revives and feels fresh, then alive and fresh and in the last version you've come up with a completely new sentence (long pause) can you comment on this?

46S2 (long pause) ken meneha ahla bil arabi . it's not conveying the same message

47B now the stuff in green

48S2 mhm

49B here in the first translation you've used the word *established* but you've left a blank space next to it .. do you recall what you might have been thinking then? and what is the meaning behind *established*?

50S2 mission .. *hiyyé kénit* .. *bitténé mā ḥatteit* (it was in the other one, I didn't put) *mission*? *wa-ḡad ḡuḡiyat* .. in a way, *kenṯ raḡ ḡoṯ* (I was going to put) *your established mission* .. in a way . *bass rje't elt* (but then I said to myself) *mission ktīr kbīr 'alaya* (is too much for this) .. *rje't elt la'* (then I said no) *mission* is not the right word . I'll come back to it .. *ba'dén ḡayyarta kellā la'an metl mā eltellik* (then I changed it altogether because as I told you) pragmatically . *ye'ne* (I mean)

51B I remember you were very concerned about the pragmatics

52S2 *é . é* ..(yeh, yeh)

53B in the fast translation you've translated *dūna ḡājatin ilā -lkalāmi* with *without the need of talking* . then you've changed it to *without the need of speaking* in slow . then in the edited version you've gone back to your first choice .. why do you think you've made these choices?

54S2 *beftekir* (I think) very similar ..

55B did you think at all about using a noun for example such as *words*?

56S2 (long pause) I wasn't satisfied with it

57B so you think there is still need for editing?

58S2 could be (long pause)

59B do you think the text was very challenging?

60S2 challenging because it was talking about pragmatic meaning .. *kénit maktūbé bi-ṯarī'it naṯr aktar mā hiyyé . law 'aṯaytīné ṣī la*-centrelink

61B because you are used to centrelink type texts

62S2 yeh *mā kint* (long pause) *kint šift* specialised terms *w-bektebun w-ḡalaṣ . bas heidé* there's a message going through . you have to get it

63B here why do you think you've chosen to replace he and his with *him/her* and *his/her*?

64S2 *la'anno* (because) it could be a girl ..

65B but don't you think for this type of text it is stylistically better to stick to one of the two?

66S2 *é bas neḡnā 'aṯul mneḡke bil-muthakkar bas l-* (yes but we always talk using male gender but the) English it's not..that's not the case ..

67B OK .. now I want to ask you about three sentences .. I noticed that the last paragraph you've changed it in the last version .. (I read the three versions) I'm very

interested to know why you've decided to use different word orders and which one you think is the best

68S2 the last one . because the message . *kén hu kén ' am yéd'é la- šī* so I had to put let your heart revive whatever . the actual . *ahamma šī be-jjemle hattayta bil-awwal la' anno heik bil* English *bifūtu digre bil-mawdū' , neḥnā 'innā bit'ūlé šū kén lézim ta'mlé ba' dén lawain rah tūsalé*

69B OK here in the first version you put When you go away from your friend don't be upset . then Do not be upset when get away from your friend . you did it the other way around . baden in the third one Do not be upset when you get away

70S2 *haidé lé' aita a'wa* starting the sentence with 'Do not be upset' is stronger!

71B which one?

72S2 because as I told you in all those '*am yéd'é la-šī* there is a message coming through .. the message comes first because the writer '*am yéd'é la-šī* is calling for something!

73B ah so you put the message first

74S2 message first *ba'dén* .

75B OK

76S2 *métl métl* when we talk in English we usually say water is essential because blah blah blah . in Arabic we do it the other way around .. people got used to water . because water is essential (long pause)

77B mhm . the last one Your friend should not be there only because you have time to waste . in the second version Don't ask for your friend only when you have some spare time you need to waste somehow and in the last version Don't ask for your friend only when you have some spare time you need to waste somehow so they're completely different translations

78S2 yeh (long pause) *kamén haidiké kent mit'assra bil* literal again the first attempt was a literal translation.

79B ah OK

80S2 I did the additions because I had to convey the pragmatic meaning of the words . not just the literal meaning the semantic meaning

81B mhm

82S2 because if I did that . like just like the first, if you read my first version you won't get the same message as if you're reading the original

83B mhm

84S2 if you read the second one you get an idea of what the author is trying to say OK?

85B I noticed for example here in the fast version you've translated *bi-farahin lā yunādā bihi* as *in endless happiness* . then you replaced it in the other versions with the word *harmoniously* .. why do you think you've chosen to use *harmoniously* instead? This was actually the only instance where you chose to convey the meaning using a short item why?

86S2 ah . no reason . I just thought that conveys the meaning .. so there was no need to add . I wasn't adding for the sake of eh adding or just making (long pause) *enno fassér kil šī la'* (to explain everything, no) I was doing it in order to convey the same meaning . *lahatta teḥmul* (so that it carries) the right meaning .. *mā fiyyé esta'mil kelmé weḥdé w- ūl lézim ta'té l-* (I cannot use a single word and expect it to convey the) message . in most cases one word wasn't enough to cover.

87B OK . so your main concern was to convey the same meaning as accurately as possible?

88S2 yeh *w-izā fī* (and if there are) long sentences that's not common in English *bkūn mit'athrā bi-ttar'a l-arabiyyé* (it would be because I was influenced by Arabic style)

89B now in this last utterance . what do you think was the reason behind your decision to add *somehow* and *simply*?

90S2 *la'anno* (because) time to waste could be *la'anno 'endik wa't w-baddik ddayyī* (because you have time you want to waste) .. whether positive or negative, *enno 'alā šī yā emmā téfih yā emmā mnīh . bas huwwé ašdo l-* (on something either good or useless . but he meant) -author *bass ddayyī* (just to waste) for the sake of (long pause) *huwwé ' éndo* (it has) negative connotation ..

91B OK but ask for him when you have plenty of hours to so you've added plenty of as well

92S2 mhm

93B OK . thank you very much it was very interesting discussion

S3

- 1B so here you were trying to convey the meaning of *youth*
- 2S3 yes
- 3B it's right because in the original English version . Gibran's it is the youth so you've joined both meaning that of boy and guy
- 4S3 mhm
- 5B OK .. in the first sentence in the first version you wrote *you plant a love* . in the second version you replaced it with *with love* and in the edited version?
- 6S3 *with love*
- 7B why do you think you've chosen *a love* in the first translation?
- 8S3 (long pause) maybe it's wrong grammar .. *'indī* (I have) problem *bil* (with) grammar
- 9B it's OK if you have a problem with the grammar . but can you think a bit why you think you've made this choice?
- 10S3 *la'*.. *aw* (or) maybe first time I mention
- 11B ah . because it wasn't mentioned before!
- 12S3 yeh
- 13B OK . there's another one . *growing mountain*
- 14S3 *é na'am*
- 15B did you correct it?
- 16S3 *hon šallahta anā ġayyartā* (yeh, yes, I've corrected it here, I changed it)
..(searching) *as the mountain towards a climber*
- 17B it seems to be easier more obvious for him .. OK so in the first translation as growing mountain
- 18S3 *fakkart innu-l* (I thought that the) -mountain growing (long pause)
- 19B if *as growing mountain* were the proper choice would you rather say *as a growing mountain*?
- 20S3 *hiyye bil-'arabi šway .. miš mafhūmi* (In Arabic it is not comprehensible) ..
- 21B ambiguous?
- 22S3 *é miš mafhūmi*
- 23B OK
- 24S3 *li-anna aḡtar mā tuħibbūnahu fihī qad yakūn awdaħ fī ġiyābihi ḡattā ha-jjemle*
(even this sentence) (long pause) doesn't relate to the other one
- 25B but going back to the article *a* would you put it in this case?
- 26S3 *é huna* (yes, here) . *as a mountain* (refers to the edited version)
- 27B OK there's also that one. *Because the love that you would <not> know know its secret, its not love, but its <like> a net just fish whatever it needs ..*
- 28S3 (laughs) *ġayyartā hon katabtā* (I changed it here, I wrote) but *its like thrown net just catch whatever is beneficiary ..*
- 29B OK did you think at all about having the verb catches rather than catch?
- 30S3 (long pause) *bass istaḡdamt is*
- 31B yeh it is like a growing net..why do you think you kept it like this?
- 32S3 (long pause) maybe because . *la'anni staḡdamt el- s hon so mā ḡdert istaḡdima hon*
(long pause)
- 33B but this is different

34S3 but it's like thrown net
 35B yeh . try to look at the Arabic
 36S3 (silence)
 37B in Arabic we have the meaning of *allatī* but it is not there
 38S3 mhm (long pause)
 39B so you can't think of any reason
 40S3 *la'*
 41B OK (long pause) and you've taken out the word fish
 42S3 laughs) *é*
 43B OK .. OK . *hon* (here) *the net just catches*
 44S3 ah (yes)
 45B *fakkart fiya šī inna* (did it occur to you that it was) 3rd person singular
 46S3 *it . bass istakdamt* (but I used) *it is*
 47B yes . why do you think you've kept it like this?
 48S3 *ye'ni yimkin la'anni stakdamt il -s hon fa mā gdert istakdima hon* (maybe it's because I used the –s here so I couldn't use it there)
 49B *bas heidé ġer šī* (but this one is different)
 50S3 silence
 51B now, let's look at a different section of this same utterance *which seem easier .*
 52S3 *seems to be easier*
 53B *seems .* you've corrected it
 54S3 *é*(yes)
 55B OK *ye'ne 'rift badda* (so you knew it needed an) – s
 56S3 *é*(yes)
 57B the last sentence you didn't translate in fast
 58S3 *é mā 'arifta .. la'ayta šo'bi .. tānī marra tarjamta w-ħatteit* (I found it difficult, the second time I translated it as) *the heart find his morning (he laughs)*
 59B *'am tidħak 'ala tarjamtak* (you're laughing at your own translation)?
 60S3 *é . ana ġayyarta ba'd* (yes, I've changed it one more) *In the dew of small things . the heart finds his morning and gets fresh*
 61B *ana ma 'am bottalla' 'ala kil šī bas ešya m'ayyane la'anno ma fi wa't .. hon* (I'm not looking at everything you've written, just at particular items, because we don't have much time) *the heart finds ħatteit / (you've put the) -s bas hon ma ħatteita . lāħazət* (but you didn't put it here, have you noticed)?
 62S3 *é . yemken* (yes, maybe)
 63B *ye'ne btentebih 'ala kam weħde bas meš kellon* (so you must notice some of them but not all)
 64S3
 65B here when you talk about *silence*
 66S3 yep
 67B in fast translation you say *everyone hearts listening to his silence* then in slow *everyone hearts does not stop from listening to his heart silence.*
 68S3 *ħīna katabta* (I wrote it) *when he is silent, everyone heart doesn't stop from listening to his heart silence.*
 69B OK (long pause) if we compare the three attempts what do you think is happening here?

70S3 *é* (yeh) the *s* (long pause) maybe *ma fī /* (there is no)-*s* (long pause) *ana kint biktiba* (I'd been writing it)

71B why? *kent 'am tfakkir fiya ye'ne* (you mean that you'd been thinking about it)

72S3 possessive –s

73B so *kent 'am tfakkir fiya la'an ḥatteit hon* (because you put an –s here it means you'd been thinking about it.

74S3 *é*

75B here I first thought the problem was with *is* but after our discussion I'm realising it has to do with the possessive –s

76S3 ah

77B so you were going to put it here . you were thinking about it

78S3 *é* xxxx

79B let's have a look at the sentence with *fī ġiyābihi* . here *When you farewell your friend*

80S3 which one?

81B *wa matā tufāriqūn ṣadiqakum lā taḥzanūn* .. in the fast translation you say. *When you farewell your friend, you don't get sad* . in the slow *When you separate your friend you don't get sad* and the edited version?

82S3 *even when you get separated, you don't get sad*

83B OK and the rest . *because the most be loved about him might be obvious when his absence*

84S3 *in his absence*

85B you've fixed it .. what do you think happened in the fast translation was it because you were working fast that you got confused between *absence* and *absent*? am I right?

86S3 *lā mā a'taqid l-maškal* (no I don't think the problem is with) *absent*

87B you didn't think about *absent*?

88S3 *la'*

89B ah OK so what is the last version now?

90S3 in his *absent* badal *when in*

91B ah OK .. here in fast translation you wrote *Do not make friendship just for something accept -make the soul deeper* . then in the slow *Do not make friendship as an object except deepening the soul* . and in the edited version

92S3 *ṣallaḥtā ḥatteit* (I've corrected it . I put) *except deepening the soul* ..

93B *enta 'am tet'ajjab bi-tarjamtak? halla' šu šāriḥ?* (you're surprised at the way you've translated? What has it become now?)

94S3 *yimkin anā mā fakkart* (maybe I didn't think of the word) *except fī awwal marra fa-stakdamt* (in the first translation so I used) *accept fa-ġayyarta* (so I've changed it) *except make the soul deeper* . *fa-yom ken 'indi wa't aktar fakkart bi* (so when I had more time I thought about) *except*

95B so *w- ġayyart fikrak kamén 'an* (and you've also changed your mind about) *something w- šaret* (so it became) *object w- ba'dén* (then) *desire?*

96S3 ah (yes) laughs

97B *howde la'aytun bil* (did you find these in the) dictionary?

98S3 *el* (the) *desire?* yes

99B OK . eh now let's have a look at the stuff circled in Yellow .. *The Friendship is your need and its done* ..

100S3 *mā fhemta* (I didn't understand it) *wa-qad quḍiyat*

101B so *kallayta met/ ma hiyyé?* (long pause) *ana yalle 'am buttalla' 'alei huwwe* (you've kept it as it is, I'm looking at) the pronoun *it w-ttari'a yalle katabt fiya* (and the way you've written) *its done*.

102S3 *it is done*

103B you mean *it is done* but you didn't put the apostrophe on the *t*

104S3 *é*(yeh)

105B somewhere else eh (long pause) let's look at how you've translated *wa-ladaikum waqtun taqtulūnahu*

106S3 (long pause) *Who is your friend that you call him, and you have time to kill him ..* (laughs)

107B one of the other students translated it the same way .. she said *to kill him* .. the pronoun *h* in Arabic refers back to *waqt* not to *friend*

108S3 aaahhh!! (Ohhhhhh!!)

109B so you've both killed your friend!

110S3 *fa-mā huwa ṣadīqukum ḥattā taṭlubūh wa-ladaikum waqt taqtulūh? ya'ni l-'aarabi muš mafhūmi* (the Arabic is not clear) *taqtulūnah* (long pause)?

111B *bas wein l-waqt hon bas wein fi* (but where you have) *wa-ladaikum sā'āt taḥyūnahā bis-satər yalle ba'do mā eja 'ala fekrak abadan lamma kent 'am ttarjim enno waqt taqtulu:nahu mitl sā'āt taḥyūnahā? fa-mā huwa ṣadīqukum ḥattā taṭlubūhu wa-ladaikum waqtun taqtulūnahu?* And you have time to kill *ye'ne 'endak wa't ktīr la-tmaddi* (in the line that follows, it didn't occur to you at all, when you were translating to relate *time to kill* to *hours to live* . *fa-mā huwa ṣadīqukum ḥattā taṭlubūhu wa-ladaikum waqtun taqtulūnahu?* (and you have time to kill meaning you have plenty of free time)

112S3 mhmmmm

113B it's like an expression

114S3 *āāāā ya'ni waqt taqtulūh . waqt fi farāġ* (Ohhhh, time to kill means plenty of free time)

115B *é*(yes)

116S3 *āāāā* (Ohhhh)

117B so you didn't understand it when you were translating

118S3 *la'*(no)

119B here after *taqtulūnahu*, *But asked him always, and you have time to inspirit* . you've kept the slow version

120S3 yep

121B right? why do you think you've chosen the word *inspirit* to replace *enjoy*? did you find the word in the dictionary?

122S3 *é*(yes) and you have time to..(lost a bit)

123B so it didn't just come up like that

124S3 *la'* (no)

125B can you think of any reason why you chose this word and not another?

126S3 *baddi šūf wéin* (where?)

127B *bal uṭlubūh dā' iman wa-ladaikum sā' āt taḥyūnahā* *But asked him always,*

128S3 : yeh you always asked him....

129B so you didn't choose the present?

130S3 yeh
 131B *ye'ne gayyart* (so you've changed) the verb tense and the word *leisure*
 132S3 *é*(yes)
 133B *He has to fill your needs, not your vacancy*
 134S3 (smiles)
 135B why are you smiling?
 136S3 *fakkart bil* vacancy lel-otel (I thought about hotel vacancy)
 137B I noticed that sometimes
 138S3 [mhm
 139B your first translation is OK but as soon as you start replacing words by others you find in the dictionary your translation gets messed up
 140S3 *aa saḥ* (yes true)
 141B *ye'ne wa't ḥatteit majhūd la-tuzbīt l-kalimét tḵarbato* (I mean when you put more effort into fixing words . you've made it worse)
 142S3 yeh
 143B here *In the loveness of friendship, smile and divide the joyiness.*
 144S3 second one I think *share*
 145B *In the pleasantness of friendship, smile and share the joy, so share* is better than *divide* . you've made the change in the last two versions
 146S3 pleasant (long pause)
 147B you didn't have a problem with the words *maḥabba . friendship and love* .. you know how we have in Arabic *ḥubb . maḥabba* and *ṣadāqa* while in English it's different
 148S3 *la'* (no)
 149B OK uhmm..let's see how you translated *innamā yūlad wa-yutaqāsam*
 150S3 *mā fhemtā* (I didn't understand it) *yūlad wa-yutaqāsam*
 151B *yutaqāsam* meaning *it is shared*
 152S3 silence
 153B mhm (long pause) here how did you translate it *get birth*?
 154S3 *mā araf mā fhemta..innamā yūlad wa-yutaqāsam*
 155B *did you notice there is a damma?is divided rather it should be is shared*
 156S3 *searches*
 157B *yeh you got the meaning of shared*
 158S3 *it get*
 159B *born rather than birth*
 160S3
 161B (long pause) you put a 3rd person singular –s then you cross it out .. here also you put the –s then you cross it out
 162S3 *é 'indī* (yes I have) problem sometimes I think some words doesn't take –s .. so I take them off.
 163B OK
 164S3 *'indi* problem
 165B problem *bil* (with the) 3rd person singular –s? *bil* (with the) pronoun *it*?
 166S3 *bil* (with the) verb *anā 'indī . fī* (there are) verbs I think they don't take the s
 167B why you think?
 168S3 I don't know
 169B when *it* is the subject?

170S3 *é . é . şah* (yes, yes, true)!

171B I noticed in your translations and in X's that whenever there is the pronoun it you seem to get confused . maybe it has something to do with the Arabic . if you notice the verbs that come after the pronoun it are mainly nouns in your translations . like *birth* and *shared* you're using those as nouns .. you think you have the same problem with the translation of nouns and adjectives like *silent* and *silence*?

172S3 *é mumkin* (yes, possible) . maybe adjective *mā ba'rif istaḳdimun* (I don't know how to use them) . the right one

173B maybe when there is *is* the –s becomes problematic? so mainly the small esses are problematic

174S3 *é* (yeh) sometimes

175B the possessive –s and the 3rd person singular –s?

176S3 *muş il- kill* (not all), 3rd person (long pause) *bḥitt bass yimkin* (I put it but maybe) but sometimes I get confused yani I think some verbs doesn't don't take -s for example (long pause) in the past *it got*

177B ah I just remembered in the first version you put food and home why?

178S3 maybe I think about pragmatics

179B this is quite interesting because you came up with these when you were translating fast and you might have thought about the warmth of the home is that right?

180S3 mhm

181B then you changed it

182S3 yeh

183B OK thank you very much

S4

- 1B now tell me, how did you find the editing?
2S4 thee
3B how did you find the last translation that you did? that you did at home
4S4 OK . I think . it's . you know . it's my opinion . I think . it's a little bit better ..
maybe . I'm not sure
5B you're satisfied with it? you think
6S4 yes . I'm satisfied
7B if I were to ask you to rate your translation . you think this is better than the
others?
8S4 I thinnnk so . because I made some changes . yes . but I'm not sure about the
other . but I I I'm OK I'm satisfied yeh
9B if you were to rate it between one and seven, how much would you give yourself?
just as an idea and maybe we can see later after we look at the other versions
10S4 eh . OK
11B how much would you give yourself?
12S4 eh . OK . my if I give it to myself if I give myself a mark about . between four to
five?
13B OK
14S4 OK?
15B let's see when we finish . if you choose another version as your best
16S4 no I think this one is much better than the others
17B OK
18S4 I I I think
19B OK, eh . let's start . I chose six different types of structures
20S4 OK
21B OK? that I'd like to discuss with you
22S4 OK
23B and then we will be looking at some words that I chose
24S4 OK
25B so the first one . number 1 . and then while we're looking at the structures in the
fast and slow I'd like you to compare them with the one you did last
26S4 OK
27B so the first one we have *innahu*
28S4 *ḥaqlukum allatī tazra'ūnahu*
29B can I ask you if it's possible for you . can you try to translate it quickly because
you've done three translations so far . can you try to do just what we call on-line just to
see which of your translated versions it's closer to
30S4 OK . *your field which you sow with love . and . gather . with thanks to god*
31B OK . so this is . I think is your last version right?
32S4 yes
33B eh . OK .. so in the fast translation you had *he's your farm*
34S4 yes
35B *you plant with love and get it by thanking*
36S4 OK

37B and then in the slow . you changed it . in the slow you added *which*
 38S4 yes
 39B so because . why do you think
 40S4 eh . it's just eeh . I think we can put *which* and we can . we can omit it
 41B OK
 42S4 *because it is your farm you plant it* . it's OK . doesn't matter . yeh .. but in my translation at home . when using the dictionary I changed the word *farm* to *field*
 43B because it's the right word
 44S4 the right word yeh yeh
 45B and you kept *which*?
 46S4 eeh ..
 47B yeh . *which you sow with love*
 48S4 yeh yeh
 49B and then . eh this . pronoun *it*
 50S4 yes
 51B you notice in the fast translation you have the pronoun *it* . in the slow I think you took out the pronoun *it*?
 52S4 yes . maybe
 53B eh you didn't have anything . blank
 54S4 ah . maybe OK OK OK
 55B so you didn't put the pronoun *it* you didn't think there was a need for it
 56S4 yeh yeh yeh
 57B OK . this was questions one and three together
 58S4 OK
 59B now the second one
 60S4 uhm
 61B eh this one
 62S4 *about love?*
 63B *li-anna l-maḥabba allatī lā taṭlub illā*
 64S4 OK
 65B *kašf sirrihā laisat maḥabba bal šabaka maṭrūḥa lā taṣṭad illā mā la naʿa fihi*
 66S4 I think
 67B can you . can you translate it quickly . just
 68S4 OK . *because love which doesn't seek . which doesn't seek or ask for anything . but revealing . its secret . is not love . but eeh . a thrown net but a a thrown net which doesn't catch anything except things . something like that*
 69B OK . so this is the new version . let's see . let's see
 70S4 eh . where is it?
 71B here *because love*
 72S4 *which doesn't seek anything but revealing its secret is not love but a* (raises the tone over the article *a*) *thrown net which doesn't catch anything except useless things*
 73B OK .. in the fast one
 74S4 yes
 75B *because love which do not ask*
 76S4 *which which which doesn't ask OK?*
 77B yes . *doesn't* . because you were translating

78S4 yeh yeh yeh
 79B fast . eh
 80S4 *but for revealing its secret*
 81B *but for revealing its secret is not lov . but a thrown net which doesn't catch but.*
 82S4 because here . *but but* in translation at home . I changed the word *but* to *except* .
except eh
 83B and you changed this word
 84S4 *unusefull* yeh, *u . u . useless*
 85B *useless* is the right word
 86S4 *useless* right word . here I used *useless*, OK?
 87B and here *things*
 88S4 *things* . maybe . fast, yeh yeh yeh
 89B so in fast you tend to
 90S4 yeh yeh yeh . just just write the idea and then . make the changes
 91B OK so this one . so that's why you think this one is
 92S4 yeh yeh yeh . yeh yeh yeh
 93B OK what else? four . five . ah this one . *fa-lahu huwa an yamla'a hājatakum lā farāgakum*
 94S4 OK . I (S4 takes a deep breath) eh
 95B what did you think of this one?
 96S4 OK . I (S4 takes a deep breath) it gave me a headache
 97B yeh I want to know if
 98S4 yeh yeh . OK . because here . ehh *fa-lahu huwa* it means like *his duty* . like *his job* .
 or *his duty* . or *his mission* .. eh I I wanted to choose *his mission* but I said *mission* is ehhh
 for . you know like when someone got some type of mission
 99B uhm . different context
 100S4 different context . but here I said *duty* . because it's his d because it's his duty
 101B what did you say? in the fast you said.(searching)
 102S4 *duty*
 103B *duty*
 104S4 yeh
 105B and then in the slow you said .. uhm *what they have to do* . it means *duty* so you
 made it . you explained it
 106S4 yeh yeh . I think what they have maybe *what they have to do* . maybe it's better .
 I'm not sure but here . I I I choose *duty*
 107B what did you put in this one? eh *duty* . *their duty is to fulfill*
 108S4 *their duty* yeh yeh yeh yeh
 109B OK . then *fulfill* eh in the fast you put *fulfill* . in the slow you chose *fill your need*
 110S4 *fill*?
 111B uhm . I think so . if I'm not wrong
 112S4 yeh yeh
 113B eh. *fulfill* in the fast .. and in the slow . *what they have to do is to fill your desire*
 114S4 it's to fill .. I'm not sure
 115B which one do you think is right . you chose *fulfill* in this one?
 116S4 I think *fulfill* . because . because it's like a duty you have to do . like
 117B because it has to do with duty?
 118S4 yeh yeh . with duty . I (stress on I) believe

119B it makes sense
120S4 yeh yeh
121B OK . eh so number six
122S4 *fa-fi nadā l-ašyā' š-šağīra, yajidu l-qalb šabāḥahu fa-yanta'is̄*
123B actually number 6 is *wa-fi 'udūbati š-šadāqa idḥakū wa-taqāsamū l-afrāḥ fa-fi nadā l-ašyā' š-šağīra, yajidu l-qalb šabāḥahu fa-yanta'is̄*
124S4 *yajidu l-qalb šabāḥahu fa-yanta'ish*, eh OK because here . as I told you I forgot the meaning of *nadā*
125B that's right . I remember you were searching for the meaning
126S4 I I I didn't have a dictionary . here . here I
127B eh . *dew*?
128S4 *and in the dew of tiny things, the heart meets with his morning and. revives*
129B what about the first part . *in the sweetness of friendship laugh and share*
130S4 *laugh and shayre joys* . I changed the word *happiness* to *joys* because *afrāḥ farāḥ afrāḥ OK?*
131B OK here you had and *in the sweetness of friendship laugh and share happiness*
132S4 I changed to *joys*
133B OK . so *in the dew of*
134S4 *as in the as in the dew of tiny things . I I I tiny things . the heart meets with .. I like this translation instead of *the heart finds* . eh
135B yes
136S4 *the heart . the heart meets his morning . and the heart meets with* (stress on with)
OK? it's like eh why did I choose the two words *meets with* . because it's eh not . I I feel it's better because it's like they have an appointment . oorr . the date . a date . OK? . so they meet with each other . OK?
137B OK
138S4 *meet with his morning* and . I used the word *revive* instead of eh
139B *gets* eh
140S4 *gets refreshed*
141B *gets refreshed*
142S4 yeh yeh . when someone *yanta'is̄*
143B OK yeh this one is much better
144S4 yeh yeh yeh that's why I preferred this translation
145B so you had your own . you chose a different metaphor in your translation
146S4 yeh yeh yeh
147B OK . uhm (searching)
148S4 but I'm not a professional translator . I'm doing my Masters in translation now . yeh
149B it doesn't really matter . we're just exploring the way you process your translation . it's interesting to see how
150S4 yeh yeh
151B so now this one
152S4 yes
153B this one . I'm interested to see
154S4 ah . yeh this one
155B you told me it's a hard one
156S4 this one gave me it gave me headache as well because eh*

157B can you try to translate it for me straight from the Arabic?

158S4 OK . OK . here it said *fā-maa huwa ṣadīqukum ḥattā taṭlubūnahū wa-ladaikum waqtun taqtulūnahū* . eh

159B OK . what do you think of it? I mean the source text and can you try to translate it into English?

160S4 OK . eh . it said . *what is* because it's a questionnn

161B mhm

162S4 (reflects) (long pause) maybe maybe he means *famā huwa ṣadīqukum ḥattā taṭlubūnahū wa-ladaikum waqt* . but .. I'm not sure I .. but . but I

163B what do you think the English would be?

164S4 I I just translate as it is uhm *they are not your friend* . *so th* no no sorry eh eh (long pause) OK .. *what what is your friend so that* .. you . *ask for them* . *or need them* . *and then you have time to kill them* (long pause)

165B this is your last version . here?

166S4 oh . sooo . OK OOOK OOOOK I I I (Eureka!!)

167B what you've discovered something?

168S4 yeh yeh yeh yeh yeh yeh

169B really!

170S4 yeh yeh yeh OK oh oh oh oh oh oh oh

171B what did you discover?

172S4 OK no no . OK . oh I I related the second part of this sentence to the first part .. but here *wa-ladaikum waqt taqtulūnahū* . *you have time to spend or to waste* . here *and you have time to waste*

173B (laughs) very good

174S4 yeh yeh so OK it says I I don't know why when I

175B because I think it may be ambiguous

176S4 it's it's not ambiguous because OK because I'm stressed from the course . I'm doing Masters of translation and my mind is not . is not eh is not eh clear . eh hh like eh because I'm stressed a lot . so

177B but now after you've tried to read it

178S4 yeh yeh yeh I think because I had shower before I came so my mind is refresh now

179B OK . but

180S4 yeh yeh yeh yeh and *you have time to* ...

181B you know if you read the sentence that follows . *wa-ladaikum sā'āt*

182S4 yeh yeh yeh

183B *sā'āt taḥyūnahā*

184S4 yeh yeh yeh

185B it makes sense too

186S4 yeh yeh yeh OK?

187B so you would change your last version?

188S4 of course of course I have to change it yeh yeh yeh . I have to change it here .. *and you have time* . OK (long pause) where? where is it?

189B here

190S4 OK .. *and then you have time to waste* . *to spend?* because here I spend my time because as if you want to have fun . I have time we . maybe it's not wasting time because

the the the friend .. may . just have time to spend . not . not to waste . to spend OK?
 (reads at low voice) so you have time . then . where is it?
 191B here
 192S4 (making the correction) but I shouldn't have . I shouldn't have made this mistake
 because I'm very good at Arabic . especially Arabic grammar
 193B that's what I'm thinking . I was going to ask you because you told me that you
 were very good at Arabic
 194S4 yeh
 195B if you were to look up the expression *qatl al-waqt* now
 196S4 yeh yeh *qatl al-waqt* yeh yeh
 197B you would get in English *time to kill* or *hours to kill* or something?
 198S4 OK *to waste, time to waste* . maybe *time to waste* but
 199B so you would get the equivalent of
 200S4 OK
 201B because you're very good at Arabic
 202S4 yeh yeh yeh . that's why
 203B *w-heide* (and that one) it's not just a simple
 204S4 but anyway I found (laughs) I discovered by myself
 205B that's good . *lā lā* (no no) most students who have tried to translate this sentence
 did get it wrong in all their translated versions . except for one student who got it right
 from the first go .. so I think when you're translating fast you tend to just
 206S4 yeh yeh yeh anyway but because I. as I told you .. I'm stressed because of the
 course (incomprehensible speech) that's why
 207B it's good then that we're doing this experiment at the beginning of the semester
 208S4 yeh yeh yeh
 209B OK so this one is resolved
 210S4 yeh yeh yeh
 211B which number was that? seven
 212S4 yeh
 213B eight
 214S4 about . about *jazri ḥayātikum*
 215B yes we're going to do it . I'm following the numbers so I don't get lost
 216S4 OK
 217B uhm, where was the Arabic . eh . here . *wa-in kāna lahu an ya'rif* . ah . eight is this
 one you're right *wa-in kāna lahu an ya'rif jazra ḥayātikum fa-l-ya'rif maddahā aiḍan*
 218S4 OK, eh
 219B you were you were struggling with the word *jazr*
 220S4 and .. I used the same word *jazr* and *madd*
 221B you've kept the same words?
 222S4 yeh yeh yeh because you know how . I went through the Internet so I saw . I saw
 like someone wrote like a story and the title was *the ebb and the flow of life* that's why I
 kept it OK?
 223B OK
 224S4 but I looked for the meaning . I saw it and then
 225B so without a dictionary you wouldn't have been able to find it . you found it
 through the Internet

226S4 no no I found it through the dictionary . first I . I looked for the meaning of *jazr* and *madd* in English

227B yeh

228S4 OK? just to remember and then before I wrote it down I went to the Internet just I wrote *the ebb and flow of life* so I read it somewhere a story and the title of the book *the ebb and flow of life*

229B yes . I think I've seen it

230S4 yeh so I kept the same ones

231B here in the fast translation you had *so ..* can you try can you try and translate it quickly just to see?

232S4 which one?

233B this one

234S4 OK if . OK . *if theyyy* . OK (long pause) *if they know about .. the ebb of your life . then . let them know . about its flow . as well*

235B OK

236S4 actually (S4 looks at his edited version)

237B is it similar to your version? (both of us searching) *if they know about the ebb of your life let them ..* yeh it's exactly the OK it's exactly the same .. in fast you said .. *and they know bad things about your life let them know about its good things as well*

238S4 *bad things . bad things . good deeds or bad things*

239B no . you used *deeds* in . eh . maybe in the slow one? let's check the slow . in the slow . eh *and if they know the bad things about your life let them know about its good things as well*

240S4 I I think this is the same . maybe maybe . I'm not sure

241B I just wanted to know why you translated . about the use of the pronoun in this sentence

242S4 which one . which one?

243B *it*

244S4 *if they know about bad things .. let them know about its good things . yeh . because life . eh things about life . so the life is it so its*

245B yes what I'm . OK

246S4 because eh the possession . *life* is you know *life* is . *it* . I can't say about her

247B so *it* refers back to *life*

248S4 yeh refers back to *life* . yeh *they know about your life . they know . they know the bad things about your life .. let them know about its good things as well*

249B OK . here you wrote

250S4 yeh yeh yeh

251B OK so number nine *wa-matā tufāriqūn ṣadīqakum lā taḥzanūn. li-anna akṭar mā tuḥibbūnahu fīhi qad yakūn awdaḥ fī ḡiyābihi,*

252S4 mhm

253B can you translate?

254S4 the word *tufāriqūn*

255B mhm

256S4 *when . when . if we say when your friend or whenever they say farewell to you or when your friend leaves you or when you are separated from your friend ..*

257B yes

258S4 *don't . don't be sad .. but in English if we say . I didn't do it . I I I used the same way here . like the Arabic order . eh but English we say . it's it's acceptable to say eh if your friend leaves you don't be sad but better if we say don't be sad if your friend . don't be sad if your friend leaves you . or be separated from . or say farewell to you*

259B can you continue translating?

260S4 eh OK eh where is it? OK . OK *don't be sad because . because .. the most thing .. you . like about them .. might be clearer in their absence*

261B OK yeh I noticed in the fast translation

262S4 yes

263B we're doing number nine . in the fast *and do not be sad when you are separated from your friend* . and in the slow you said *when you farewell your friend .. one is passive . the other is . or you chose .*

264S4 eh . eh it's better if we say *when you say farewell* . but here I didn't I I in this one

265B what did you chose in this one?

266S4 I I chose *when when you leave your friends* . soo maybe *leave* . I used *leave* . yeh

267B but you were thinking of the word order . this is what was thinking of . you changed the word

268S4 and I I here I went back to the first one I don't want to change it I just kept it as it is

269B mhm . what do you mean?

270S4 when you say . it's like the same order as in Arabic . I kept

271B ah . you kept the same word order as in Arabic

272S4 yeh

273B eh OK .. eh . *because the most thing you like in him .. the most thing* . you kept it in the three translations right?

274S4 yeh *because the most thing*

275B why do you think you chose *the most thing*?

276S4 eeh . this is the easiest word to come to my mind . eh . we can say *the most interesting* but *things you like in them not interesting .. eh .. we can say the most interesting things* (long pause)

277B if you take out *thing* . can you come up with eh

278S4 with another word?

279B eh if you take out *thing*

280S4 just most? (long pause) *because the most you like about them?*

281B yeh *because that which you like most in them*

282S4 I'm not sure

283B you're not used to

284S4 I just . eh OK

285B no . just thinking . just as an alternative eh (long pause) you told me when you were doing the fast translation that you were confused between using *them* and *him*

286S4 I I I I used *them*

287B so you've made up your mind

288S4 yeh *they* . *them*, because your friend may be male or female

289B OK

290S4 OK? so eh instead of saying . OK when you transfer from Arabic because the Arabic when we use eh . the male OK? but in English . instead of saying *him/her* . *she/he* . we say *they* . because we don't know who they are . OK?

291B OK . mhm

292S4 it's OK we have twenty minutes

293B eh . 14 . *wa-matā tufāriqūna ṣadiqaqum lā taḥzanūn li-anna akṭar mā tuḥibbūnahu fihi qad yakūn auḍaḥ fii ḡiyābihi.*

294S4 yeh

295B here I think what I'm looking at is eh in the fast .. you said *and do not be sad when you are separated from your friend*

296S4 yeh that's that's better

297B in the slow . *and when you farewell your friend do not be sad* . and what did you chose for the last one?

298S4 the last one . OK . when

299B *and when your friend leaves you do not be sad*

300S4 eh ..

301B you told me about it . when we discussed it in the beginning . you said the word order you kept . you decided to keep the same word order

302S4 yeh yeh yeh

303B you decided to keep the Arabic

304S4 I I I prefer theeeee *and do not be sad when you*

305B you prefer the fast? when I read it now?

306S4 yeh yeh yeh *and do not be sad when you .. and do not be sad when you* . here . when (long pause) ehh (long pause)

307B why do you think?

308S4 just just just (long pause)ah (long pause)where is it?

309B *wa-matā tufāriqūn*

310S4 OK the word *tufāriqūn* has left . *when you are separated* or *when your friend leaves you* ooooo *when you say farewell* or *when your friend say farewell to you* because *tufaariquun* maybe *they will go away* or *you will go away*

311B mhm

312S4 if I say . OK . I think in in English it's the same . the same expression

313B yeh . what did you choose? in English . you have *when you part* . *when you part* we have the verb

314S4 yeh yeh yeh *when you part* . eh . *if I separated* I just I don't like to do it *separated* because maybe husband and wife have separated . a friend *leaves you* . maybe *leaving* as they'll come back but Arabic *to part ya'nī* to *part ya'nī* (means)

315B you don't see them

316S4 you don't see them that's why I think I prefer say *farewell* or *when you say farewell to your friend*

317B OK but the word order you think the fast

318S4 *don't be sad do don't be sad when you say farewell* yeh but I prefer like say *farewell don't be sad when you say farewell to your friend* or *when you part from your friend?* the English one *when you part* yeh

319B yeh

320S4 *don't be sad* in English I said *don't be sad when you* . yeh yeh

321B and then the last one *fa-mā huwa ṣadiqukum ḥattaa taṭlubūhu wa-ladaikum waqt taqtulūnahu*

322S4 sorry before . before that . do you know why he used *wa matā tufāriqūna ṣadiqukum lā taḥzanūn* do you know why the Arabic was like that? because in Arabic we have wa-matā . *wa-matā* (stressed) *tufāriqūn bi-ayyi waqt ya'nī tufāriqūnahu lā*

323B actually you've just reminded me when we were talking about the tense . verb tense and when you were doing the fast translation

324S4 yeh yeh yeh

325B you were trying to decide on which tense to use

326S4 yeh yeh yeh

327B you kept telling me what . which tense do we use? because .. do I say uhm . is it an order? is it *amr* or *matā tufāriqūn ṣadiqakum* .. so what did you decide to choose? I'm interested to know

328S4 OOOOK it's better to say *and do not be sad when when you part from from your friend* or *when you say farewell to your friend*

329B so you don't think . what do you think of it?

330S4 in English . in English

331B what do you think of it? is it *fī' amr* (an imperative) or?

332S4 no no no *matā tufāriqūn* it's not *fī' amr* (an imperative), it's it's eh simple present tense *huwa fī' muḍārī' basiṭ li-annah kullahu ṣadiqukum huwa ḥājatukuuuum, li-annakum tajī'ūnahu jāī'iiiiin, lā tabkulūn 'alay.mhiiii, yuṣāriḥukuuuum . OK . innamā yūlad wa-yutaqāsaamaam, kullahā kullahā fī' muḍārī' b-il 'arabī* (these are all in simple present tense in Arabic) . *huwa fī' muḍārī' 'ādī . li 'an bil ḥāḍer yaqṣud bihā bas b-il inklīzi* in English simple present tense OK in English we use simple present tense because it says like *your friend is your neeeeed* . eh *it's your field which you sow with*

333B even those negative constructions . everything?

334S4 yeh yeh yeh that's why . you give me very good idea when ehhhh like no one escape of eh open open their heart to them so that's correct but in Arabic for the first time it's like (long pause) it's like . it's like eh for the first time *ḥīna yuṣāriḥukum ṣadiqukum lā* like for the first time *lā takāfū* (high pitch) *ḥīna yuṣāriḥukum ṣadiqukum* but then no it's it's English like *you don't you don't be afraid when your friend eh is frank to you or frank with you* . so that so that why I told you . as I said, check check the English the English text maybe . maybe sometimes . maybe when they print . they print the text but it's very accurate so

335B it makes sense now

336S4 yeh with that I told you make sure . maybe maybe the typing . maybe when

337B like *lā takāfū*

338S4 yeh like like *lā takāfū* they make it *lā takāfūn* OK . for that I told you to ma to ma to eh

339B you think it's because you've translated many times that it gets better? if you get the chance . if you're doing a translation course . and you get the chance to translate many times

340S4 yeh . no of course I know (long pause) if they . if they say to me translate what is there . I will I will exactly follow the Arabic grammar so I'm not make any mistakes OK?

341B ah . OK

342S4 of course I'll ask them first is is it like a a a typing mistake? or

343B yeh because sometimes they give you texts with typing mistakes

344S4 yeh yeh yeh I have right to ask before . before I translate . maybe when I translate . I I will be penalized . OK so that's why I told you . make sure . but I think there students didn't xx that or didn't know that

345B no it's a bit ambiguous

346S4 yeh yeh yeh OK? but because I I know what this idea

347B can I ask you very quickly about some words?

348S4 yeh yeh yeh sure

349B mhm ten, when

350S4 *k-al-jabal li- ṣā'id? k-al-jabali li-s-ṣā'id* .. do you want this one?

351B yes let's do this one because I'm not sure where I'm up to

352S4 take your time and find out where you are

353B yeh I should have picked this one but I didn't . here . uhm . OK let's do this one
ka-j-jabal li- ṣ-ṣā'id, fa-huwa yabdū mina s-sahl akṭar wuḍūḥan lahu

354S4 yes I

355B did you change . can you translate it and then we see the difference?

356S4 OK . I said eh *as a mountain for the climber* .. eh .. *it looks* .. eh ..OK .. *it easy looks clearer* .. *for* .. *for them* . OK . so that's why . that's why I . actually I think eh

357B *like a mountain for the climber which easily looks clearer to them*

358S4 *like a mountain for the climber* . OK . for a (stress) climber better . *for a climber* OK? *which easily looks clearer to them*

359B can you . if you look at this . I think it's the same as the one in the fast . because in fast you said *as a mountain for the climber might be easily clearer for him* .. and in the slow you said eh *as a mountain for a climber which seems to them* . *seems clearer to them*

360S4 yeh

361B but if you notice here . I'm not sure if you notice that *ka-j-jabal li-ṣā'id fa-huwa yabdū mina s-sahl ye'né* (meaning) *min al arḍ as-sahla*

362S4 (long pause, reflecting) yeh

363B but we have an expression in Arabic that says *mina s-sahl, yabdū mina s-sahl anna,*

364S4 that's correct!

365B so this is maybe why it may be confusing . it's an ambiguous

366S4 OK . did you . OK I understand .. do you know why I used eh . it l eh .. OOK .

367B you thought of it as an expression? *yabdū mina s-sahl?*

368S4 eh . eh *it easily looks clearer to them* . you know . you know eh . you know why I used this one .. because .. the climber before . they . they climb a mountain they know . how high the mountain is . how difficult it is .. so because they are . they are . they are at the bottom. they can see they can see the mountain so . that's why

369B but this is the meaning

370S4 that's right .. yeh yeh yeh

371B but you didn't get this meaning in the translation . you said *it is clearer* . you used *clear* . because in Arabic . I'm not sure what you were thinking

372S4 I said *mina s-sahli, mina s-sahli mina s-sahl ya'nī* (means) *it's easy . it's easy clearer for the climber* . like *the mountain . is easily clearer for the mountain*

373B so you think that you used the word *sahl* because **sahl** has two meanings in Arabic

374S4 yes . *sahl* is *sahl*

375B the *bottom*? or

376S4 *lā* (no) *sahl ya'nī* (means) *easy* OK? but but but I didn't mention it .. from xx because I know the climber before they climb the e the mountain. eh. it looks clearer for them. I didn't xx

377B you mean because *li-ṣ-ṣā'id* because he's still climbing?

378S4 eh . eh . that's why I said . eh OK . we know climber is the person who climbs who climbs the mountains

379B mhm

380S4 whether before . before or af . because they are climbers . we say mountain climbers . so if I'm a climber that's eh I don't need the *the* . so whether a climber as a term no no . a climber as as a person they have the job of climbing .

381B mhm

382S4 so who likes their hobby . their hobby to climb the mountains . but the word *sahl* . the meaning of *sahl* . I tell you like there is *sahl* in Arabic eh . from the . the like

383B *the plain*

384S4 yeh *plain ground* yeh . I thought the word *sahl* . I *thought the word sahl is easily* . *sahl* but . I know . the climber . I know the climber before they climb the mountain . they know how high the mountain is . how difficult it is .

385B so you were thinking from the point of view of the climber

386S4 yeh yeh .. I yeh yeh yeh yeh I

387B that's why you chose

388S4 actually it's easy for the climber to find out . to discover . how difficult . and how high . the mountain is eh before . before . they start climbing the mountain . but the word *sahl* because I saw I . I related the word *sahl* to the climber because . because the climber knows very well . before they climb the mountain . how difficult the mountain is OK?

389B OK

390S4 I came with this . I I came up with with this idea

391B OK

392S4 but here *sahl* means *the plain land*?

393B mhm

394S4 O OK!

395B *yabdū mina s-sahl*

396S4 yeh yeh yeh yeh yeh yeh of course because he's down

397B *from the plain*

398S4 yeh yeh yeh yeh . because he's down . I I got the picture . I got the picture .. eh but I didn't know that the term here means . but I know . that the climber . before they climb the mountain they know . you see? I just got the idea!

399B eh, here again number 11

400S4 yes

401B *wa-in kāna lahu an ya'rif jazra ḥayātikum fa-l-ya'rif maddahā aiḍan*

402S4 mhm

403B eh . let's see (searches for data)

404S4 I think . I think here if if I changed my translation *if they had chance* . *if they had chance* . *if they had chance to know about the ebb of your life* (long pause) *then let them know about its flow as well, if they had chance*

405B you know the construction *wa-in kāna lahu*?

406S4 yeh yeh yeh *wa- in kāna lahu yeh yehyeh if they had chance . if they had like if they had the opportunity to know* but I said *if they know* . I think maybe (long pause) but here means

407B eh I now remembered why I wanted to ask you about this . because of the tense

408S4 yeh yeh yeh . so here *if they had time* or *they had chance* . is is is the exact meaning . *if they had chance* or *they had time to know* . like *law sanaḥat lahu l-furṣa*

409B what do you mean?

410S4 *bi-an ya'rifū, law kānat l-furṣa sāniḥa lahum bi-an ya'rifū*

411B mhm

412S4 *ya'nī idā kānū ya'rifūna sābiqan* already . they already know about yeh yeh yeh OK? *wa- in kāna lahu an ya'rif* because *kāna māḍī* (past tense) OK? but we we yeh if they had chance *if they had time to know* . *if they had chance to know about the ebb of your life then let them know about its eh its flow as well*

413B OK

414S4 yeh . have you read the original English?

415B yes of course

416S4 so . what they write there?

417B *if he must know*

418S4 ah . if he must know

419B because it is very difficult when you're translating . I found because of problems of correspondence . between tense and aspect of the verb

420S4 yes

421B because we have a lot of choices that we can make when we're translating

422S4 yes *if he must know* that

423B so you have to know the whole context in order to be able to choose the right verb

424S4 but . but but as I told you . *if they have chance*

425B that's why I asked you about the Arabic . because your Arabic is very good. I though if you give me the meaning in Arabic

426S4 yeh yeh yeh in Arabic if I expexxx but *that if he must know* yes . that's very good translation

427B yeh

428S4 and they use *ebb* and *flow* as well?

429B mhm

430S4 OK . yeh yeh yeh .. and what about the translators they used the same words *ebb* and *flow*?

431B no . I told you this is the original English version and that I have three different translations of it . even one of them is translated by a priest . a Coptic priest I think .. he uses words that are very . like angels

432S4 ah . OK .. from Arabic into English or the English?

433B from English . from Gibran's text into Arabic . he uses . he has his own personal metaphors . like you chose your own metaphor

434S4 yeh yeh yeh yeh good deeds and bad deeds

435B he uses xxx and you can tell he is someone very spiritual . he uses the term angel's wings or something like that . I'm not sure .. I can get you the other translations if you're interested

436S4 OK OK no I mean . I mean the original English . the original English

437B *if he must know*

438S4 no I mean about ebb . ebb and

439B *the ebb of your life*

440S4 what about the students you you tested . they use *ebb* as well?

441B I haven't looked at their translations yet

442S4 OK

443B but the first group . in the fast translation . no . they said *the good things and the bad things* because they got the idea but they couldn't tell the word and then they looked it up in the dictionary and they got the words

444S4 and they used the same words?

445B yeh they used the same words .. eh . I'm trying to see . eh . OK and the last sentence . 12 . let's see where 12 is .. *li-anna kulla fikrin fi-ṣ-ṣadāqa wa-kulla raġbatin wa-kulla rajā'in innamā yūlad wa-yutaqāsam dūna ḥājatin ilā l-kalām bi-faraḥin lā yunādā bihi*

446B yeh they used the same words .. eh . I'm trying to see . eh . OK and the last sentence .12 . let's see where 12 is .. *li-anna kulla fikrin fi-ṣ-ṣadāqa wa-kulla raġbatin wa-kulla rajā'in innamā yūlad wa-yutaqāsam dūna ḥājatin ilā l-kalām bi-faraḥin lā yunādā bihi*

447S4 wow! OK

448B try to translate it . can you?

449S4 OK OK OK . *because every mind* . eh *every thought* I'm not sure . but every *thought or every mind* (long pause) *in friendship* (long pause) *every* . *every wish* . I like *every wish* not *every desire* . I think in my translation I said *every desire* . *every* . *wish and every hope* (long pause) eh . I think here is rather . or is actually (long pause) *yūlad* I said *born* because it's *born* and *shayred* is *born* and *shayred* . eh . OK . *without need tooo talking or to talk* . eh *with happiness* . OK *lā yunādaa* maybe *with uncalled happiness with happiness* . *which is* . *which doesn't need to be called which doesn't to be sought or to be looked for* maybe

450B what do you understand by *lā yunādā bihi?*

451S4 something that is *ya'nī* (meaning) *l-wāḥad lā lā yu lā yuṭālab lā yuṭālab bihi*, automatically . *comes automatically* . *spontaneously* . OK? I think .. I want to use the word *spontaneous spontaneous happiness* . yeh

452B in the fast translation you used *that is not called* . I think . in both

453S4 in both *called* . *which is not called*

454B mhm . *because every mind in friendship* . *honé fikr bil 'arabe* (here the word **fikr** in Arabic) . in Arabic *fikr* can have two meanings . *mind* and *thought*

455S4 *thought* . yeh yeh . *mind* and *thought*

456B so here which one did you think (long pause) in both you chose *mind* . in the third one what did you choose?

457S4 I think I chose *mind* yeh *mind* . yeh yeh yeh yeh

458B why do you think you chose it?

459S4 (long pause) *every thought* . we can say *thought* maybe *fikra wāḥida* . *thought* . *I have an idea* . *thought* but . I think *thought* isssss because *mind* . the person has *mind* *mind* not *thought*

460B it's stronger . you mean

461S4 yeh stronger . *mind* stronger

462B you said *every mind in friendship every desire and every hope is born and shared without need to talk in happiness which is not called*

463S4 *which is not called* that's that's the fast answer?

464B that's the fast
 465S4 what about the slow one?
 466B in the slow . uhm . 12 . eh . *because every mind in friendship . every desire and every hope are born and shared without need to talk . with happiness which is not called . the same . what do you have in the third one?*
 467S4 eh (long pause) *because every mind in friendship . every wish . wish I changed . and every hope is born and shared* I said is is
 468B is is it's right . in the slow in the slow it wasn't right
 469S4 OK *is born and shared without need to talking .. like it's shared with happiness*
 because I (long pause) OK which is not sought
 470B sought
 471S4 sought sought
 472B *ye'né* (meaning) past of *to seek . to seek happiness*
 473S4 *seek* yeh seek
 474B *ye'né yaṭlub*
 475S4 yeh . *ya'nī lā tuṭlab eh l-farah lā yuṭlab* . I'm not sure which one
 476B why do you think you chose this one?
 477S4 because *we seek . we look for . we look for it .*
 478B mhm
 479S4 I'm not sure we look for . maybe
 480B you're still not sure
 481S4 maybe I thought stronger . maybe . I'm not sure
 482B OK we leave it at this
 483S4 yeh yeh yeh OK what about the original one? the English? what do they say? in English? you have the copy in English?
 484B of course . I have the book (long pause)
 485S4 you have the book
 486B eh . *with happiness that is unclaimed*
 487S4 *unclaimed*
 488B that is not acknowledged in front of others . unclaimed
 489S4 maybe
 490B now number 13 . *fā-fī nadā l-ašyā' ṣ-ṣaḡīra yajid l-qalb ṣabāḥahu fa-yanta'īs*
 491S4 xx with this one . *as in the dew dew? of tiny things the heart meets with his morning and revives*
 492B why did I choose? I think I chose it because of the . to see if you translated the same order as in Arabic . because in the fast . *and in the sweetness of friendship laugh and share . in the essence of tiny things* . ah this is the slow
 493S4 that's the slow
 494B and that's the fast . OK
 495S4 so what . do you remember what Gibran
 496B *for in the dew of little things the heart finds its morning and is refreshed*
 497S4 *and is refreshed* . so *refreshed* is .. there I used *refreshed*
 498B and *finds his morning*
 499S4 oh OK . I said *finds*
 500B yeh . find . yeh . you chose it in the fast also . you chose it
 501S4 it was good . sometimes it's all right

502B that's why we because sometimes when you're doing the fast translation I noticed . I compared the fast with the slow some of the fast translation is much better than the slow .. especially in the choice of eh words I think .. because when you started thinking too much maybe you started

503S4 yeh yeh so you don't know what to do

504B can I ask you very quickly about some words?

505S4 yeh yeh yeh sure

506B here . we talked about *farm* . you've changed it . here *and get it by thanking* then in the last version you said

507S4 *and gather eh and gather with thanks to God*

508B OK

509S4 yeh

510B so you added something to *thanking* because the verb *thanking* you noticed it could not stand on its own . it needs something

511S4 maybe . and because . who who you thank . you know in . in Arabic in Arabic culture . you know the farmers thank God for what he gave them so of course it means *with thanks to God*

512B here you had *thanking God*

513S4 yeh yeh

514B OK . then *you come to him hungry* . and then in the slow you said *you ask for him* . *you come you come to him hungry*

515S4 *you come to them* I changed *him* to *them*

516B OK *when your friend tells you. when your friend is frank with you* . what did you have for the ? *is frank with you*

517S4 OK *when your friend*

518B *when they are frank*

519S4 *they are frank with you* . *do not afraid* you see! eh

520B can I read these

521S4 OK . I I that's why . you you it's better . it's better to say *you don't be afraid to s* eh *you don't be afraid to say no to say no when your friend when your friend is . is frank . with you* . it's better to say . I I mean in English like *you don't* or *you're not* . *you don't* or *you're not be afraid to say . to say no when your friend . eh eh is frank with you* because here we can't say in English *when they* or *when they are* or *when they are frank with you* *you don't be* . you see that's why in English we have

522B so . you prefer to change the word order?

523S4 yes . change word order . yeh

524B OK so you would have another version of this

525S4 yeh just to avoid to *you* (?) OK?

526B and *mind* we've discussed it . *not called* . you kept it . right?

527S4 yeh . eh *happiness which is not sought*

528B *sought* OK

529S4 OK *which is not sought*

530B I think you chose this one *not called* . *called* it needs something . it is a transitive verb I think

531S4 yeh yeh yeh *when you call someone when you call someone*

532B *not called for . not called* it needs something after it so that's why you chose this one

533S4 yeh yeh

534B OK eh *easily clearer*

535S4 yeh because I thought

536B you thought because we discussed it

537S4 but but but but I know that the climber before they climb (long pause)

538B you're still sticking to this idea

539S4 no no no no I'm but here I thought when I read it . I thought the climber before they climb they they know but I didn't come to my mind *the the the plain land* yeh yeh

540B OK . here *deeping the spirit* did you keep it?

541S4 yeh yeh yeh *deeping the spirit* yeh yeh yeh . *deeping the spirit* I kept it

542B I think if we look it up it should be *deepening*

543S4 *deepening* yeh yeh . *deepening* yeh yeh

544B you didn't correct it in the last version?

545S4 OK *deepening* where is it? where is it? yeh *deepening* . yeh *deepening* yeh yeh yeh *deepening*

546B mhm . OK because now the mistakes . the simple mistakes with the 3rd person singular .. I think you know how to write the third person singular –s but when you write quickly .

547S4 yeh yeh yeh

548B like here *love which do not ask for revealing its secret* .. this is in the fast then you changed it to *does not ask* . so there's no problem . no problem with this

549S4 no no no . I don't have a problem . I know but you know with that

550B you were writing fast . I know

551S4 yeh yeh yeh

552B and *kill him* OK . *fulfill and fill* . here when you put *time*

553S4 yeh

554B why did you choose *time* instead of *emptiness*

555S4 which one? where?

556B here . *their duty is to fulfil your need not your emptiness* .. why did you choose *time*?

557S4 the the the fast translation?

558B in the fast . you said *not your emptiness* . then in the slow you said *your time* . I'm not sure with this one

559S4 *time*

560B *wasting your time* .. why why can you think why you chose *time*?

561S4 eh, eh in Arabic where's where's where's the Arabic one?

562B *fa-lahu huwa an yamla' hājatakum lā farāgakum*

563S4 Okeyyyy

564B can you try and translate it just

565S4 Okeyyyy *they are to* . maybe . *they are to they are to fulfill* (long pause) *their duty is to fill your needs not wasting your time* . yeh I chose this *their duty is to fulfill your needs not wasting your time*

566B you think it makes sense?

567S4 no I'm not sure

568B can we go to . do you have one minute . we're gonna finish soon

569S4 OK

570B if you go back to the Arabic . because your comprehension in Arabic is very good . how would you understand it in Arabic . just to see if it makes sense in English .. *fa-lahu huwa an yamla' ḥājatakum lā farāḡakum . uṭlubūh wa-ladaikum sā'āt taḥyūnahā*

571S4 yeh . it's about the friend . that's right? *fa-lahu huwa an yamla' ḥājatakum because the friend is . eh to not . to make me meet my need . something like that . to make us meet our needs*

572B mhm

573S4 *to make me meet my needs . not to kill our time . not to waste our time* like some friends . what do you think? what what

574B mhm . because here if we look at the Arabic the verb *yamla'* refers to *ḥājatakum* and to *farāḡakum*

575S4 *na'am?*

576B *fī' yamla'* (the verb *yamla'*)

577S4 *aiwa* (yes)

578B *huwwe m'alla' bi* (it is linked to) *ḥājatakum wa-lā yamla' farāḡakum*

579S4 *aiwa aiwa* (yes yes) *lā yamla' farāḡhakum aiwa* (yes) . *ya'nī* (that means) il (the) *person the person the friend . the friend is to fillll*

580B *ye'né* (meaning) *it is his*

581S4 yeh yeh

582B *fill your needs*

583S4 *not your emptiness* yeh yeh yeh yeh. what about in English?

584B *for it is his to fill your need not your emptiness*

585S4 yeh . yeh that's correct

586B so the first one . I noticed the first one in fast you used *emptiness* .. maybe because it was a simple translation

587S4 yeh that's why .. maybe you tried you try to think you you try to read behi behi beyond beyond the the meaning so sometimes you choose *emptiness* tooo as I told you when you are in the in the battlefield you try just to to protect yourself to defend yourself, whatever whatever you do maybe you lose your hand, your leg (laughs) you get injured, it's better that

588B so if you're in the battlefield

589S4 yeh yeh yeh that's right you're in the battlefield

590B so how do you make . if you're in the battlefield how do you choose?

591S4 of course I I choose whatever comes in my mind and and make sense immediately without wasting the time

592B mhm

593S4 I'll have time . I'll have time because limited time . it's not xx

594B with the fast

595S4 yeh with the fast yeh yeh maybe they will give me one hour but first what I do with translation paper when I do test at NAATI or here first I try to do fast translation . and then . and then try to make . after I finish . and then I try to make I try to make changes if I find something but if I don't find something better . I leave it

596B I want to ask you one more thing because I needed to go through the way you edit your translations

597S4 yeh

598B but maybe we won't have time now to do it but the way you edit your translations do you when you translate do you do most of, when you translate . because I noticed you do a lot of editing even in the slow and even in the last version you have so how do you know when . how do you think you do your editing?

599S4 the last one . this one

600B we have the three versions .. we have the slow . we have the fast .

601S4 and we have this one

602B in the slow you've done more editing than in the fast

603S4 yeh yeh

604B and the last one even has editing . so how why do you think

605S4 maybe I . I I tried my best tooo find to find . to read beyond what what the word means so I I wasn't stuck . with the with the words . so maybe *farāgakum*, ehh . *to fill your needs not wasting your time* . maybe *wasting your time* maybe *wasting your time* gives moooore sense . makes more sense but *emptiness* . *not to fill your emptiness* . just xxxx I think it's good idea but ehh I don't know why why I changed it

606B OK if I ask you to rate your translation again . after our interview . if you want to assess your translation how much would you give yourself?

607S4 eh eh

608B because some of the things you remember you they were better in the other versions

609S4 yeh

610B if you rate not this one, if you rate the way you translated all of these with the interview

611S4 you know . eh I I I don't have to revise . I thought 4 to 5 maybe

612B you won't change your mind

613S4 how much would you give me?

614B no no I'm gonna try to see what you give yourself because after we discussed the translations you came back to the fast or slow for you thought those ones were better

615S4 I I didn't say everything there because I missed I missed some the meanings of some words

616B yeh but you chose one word order from here that you thought was better

617S4 yeh yeh

618B and you were right

619S4 yeh yeh, the first . the order . yeh yeh yeh

620B and some of the words also

621S4 some of them, yeh yeh yeh

622B you still think

623S4 OK 4 or 5 . I don't know if

624B 4 or 5?

625S4 OK 4 or 5? I think 5 (laughs)

626B OK . very good! thank you!

627S4 you are welcome!

S5

1B Ok so as you can see I've divided the text, the original text into particular sections and I've numbered them .. so we'll be looking at these sections because we won't have much time to look at everything . and while we're discussing the translations . if you can . before discussing each of the sections I will ask you to translate them on-line . on-line means automatically . as if you're translating fast . is that OK with you?

2S5 yes I'll try

3B so we can compare your translation with the previous ones .. OK let's start with this one

4S5 *your friend is your need that has been done . or it's done*

5B *it's done or has been done?*

6S5 *that has been done*

7B why do you think you translated it

8S5 *it has been done*

9B ah . *it has been done* . OK . before we start I forgot to ask you to try to rate your translations between one and seven . can you assess yourself? how much would you give yourself . and later after the interview I will ask you to revise your grade if you can

10S5 six and a half?

11B OK . and we'll see when we finish . out of seven?

12S5 out of seven? eh three and a half

13B three and a half?

14S5 yeh

15B OK

16S5 yeh probably

17B xx the pronouns eh . I think there's a difference between your fast and your slow .. you say *he is your soil you plant with love and harvest peace* . and the other one (long pause) *they are the soil that you plant love in and harvest peace* .. and you took out *with*

18S5 yeh .. because eh . here when you say *plant with love* . it means . it probably means *enno* (that) *you're like you're planting with . with love . you're happy to plant!* but here actually means *plant the love*

19B mhm . OK

20S5 *and harvest the peace*

21B eh four . *li-anna l-maḥabba allatī lā taṭlub illā kašf sirrihā laysat maḥabba bal šabaka maṭrūḥa lā taṣṭad illā mā la naḥa fīhi* can you try to translate it?

22S5 yeh . *the love that asks for*

23B ah you've already translated it . *ḡayya't anā* (I'm lost) because it's the same as two . so where is it here? four *a net thrown to catch what is no use for* (S5 reading at the same time) OK . usually when I ask about this section I want to see how you use the relative pronoun in this particular case . if you put the pronoun where it is obligatory in English. so it's fine

24S5 yeh

25B eh five . *fa-lahu huwa* . yeh I want to ask you about this one *fa-lahu huwa an yamla' ḥājatakum lā farāḡakum*

26S5 eh *he fulfills your need for stuff not not eh eh not your emptiness* for *ye'ne* (it means) *he's not just a friend that that whenever you're bored . you know you just go and spend time with . he's more of a . like a mate . the lows and highs . that kind of stuff*

27B but this expression *fa-lahu huwa an* (long pause) because the way you've translated it . eh five .. *for they fill in your need not your emptiness* .. this is what you just said

28S5 yep

29B and I think here it's the same

30S5 yep

31B so you don't think there should be some other expression?

32S5 you mean words

33B *fa-lahu huwa* . as an expression in Arabic *fa-lahu huwa an*

34S5 *halla'* (now) here *fa-lahu huwa, bittarjmiya enno* (you translate it as) *he has to enno* (it means) *an yamla'a ḥājatakum lā farāḡakum*

35B yes *it is his to fill your need . but not your emptiness*

36S5 yeh . it sort of means *enno* (that) *it's his responsibility* . which is not . *his responsibility*

37B eh .. one student translated it as *duty* . but it's not really *duty* . in Gibran's original version he says *it is his to fill your need*

38S5 yeh

39B so there's no other word that gives that meaning?

40S5 yeh . it's not *a duty* . it's it's part of what you call *friendship* but not *duty*

41B yeh yeh OK eh number six *fa-fī nadā l-ašyā' ṣ-ṣaḡīra yajid l-qalb ṣabāḥahu fa- yanta'is*

42S5 yeh that was a bit hard

43B really!

44S5 yeh

45B ah because you didn't have a dictionary? but you had a dictionary for the slow

46S5 yeh I had a dictionary but eh .

47B you found it hard

48S5 yeh

49B OK so

50S5 *for in the middle of tiny things . the heart finds its happiness and relaxes*

51B this is in fast ..

52S5 yeh

53B do you want to try to translate it now maybe you come up with something! or

54S5 up until now I'm still looking for a proper term for *nadā l-ašyā' ṣ-ṣaḡīra* (long pause) because it's not . *ye'ne* (I mean) it's not *in the* . *enno* (as) *in the shade of this stuff*

55B did you look it up in the dictionary?

56S5 no

57B you didn't. because *nadā* is *dew*

58S5 yeh

59B so you can translate it

60S5 yeh . yeh . I know *nadā* is *dew*

61B but you're trying to find

62S5 as a meaning *nadā l-ašyā' ṣ-ṣaḡīra* you can't just put *dew enno* (I mean) . you know what I mean?

63B because I noticed in your translation you're . you did not follow the same expressions as in the Arabic text . you came up with your own expressions . your own words . your own word order

64S5 yeh because depending, like for example you can't put *dew* here for example because it's out of context

65B but as a metaphor you can, can't you?

66S5 I've never come up with

67B maybe because we're dealing with literary translation

68S5 yeh maybe you can put *in the shadow of* or whatever is happening . or something like that . but . I personally have never heard *dew*

69B OK

70S5 that's why . I know *nadā* is *dew* but that's why I didn't use it

71B OK so how would you translate the second part?

72S5 *yajidu l-qalb sabāḥahu fa- yanta'ish* . *the heart feels its happiness* . you can't say *enno found its morning*

73B mhm .. I noticed one thing .. you used the word *relaxes* at the beginning and at the end .. you took it out in the slow . you didn't put anything instead . you forgot to finish it .. but I noticed that you used *relaxes* for the heart here . and at the beginning you used it also you ask him for relaxation .. can you tell me . can you just think why you used it twice?

74S5 yeh because . when eh when when when you're with someone and you feel relaxed technically . when you're sitting down and you're relaxed your heart is relaxed

75B so when you were translating it you actually thought about it?

76S5 I didn't really think about it but then when I skimmed through it .

77B mhm

78S5 I noticed it and I realised so that's why I didn't change it

79B mhm

80S5 I was looking for something . when I skimmed I was looking for something to change or something like that . then it sort of clicked together

81B yeh because it's in the first sentence and the last one in the fast

82S5 yeh

83B that's interesting the way you process

84S5 yeh

85B so we were at number six . number seven . *kamen* (also) I want to ask you about the tense in this sentence .. I'm interested in the whole text . I'm interested in the way you use the tense . the way you use the questions . for example here it's a question in Arabic but you translated it differently . so can you try to translate it?

86S5 as a question?

87B try to translate it any way you think is right and then we'll compare

88S5 *your friend is there for you to call whenever you need him . and and eh to spend time together*

89B OK

90S5 it took me a while . when I first read the text and I was translating .. because I don't read the text all of it . and then translate it . as I'm reading . I translate so when I first read it . it took me a few seconds to actually eh get the meaning of the sentence because eh it says *enno* (that) *tlubūh* then *taqtulūh* *enno* (now) it doesn't make sense to call someone then kill them

91B most students who translated this sentence killed their friend

92S5 yeh . *halla'* (now) common sense

93B I think it could be ambiguous in Arabic . that's why you don't get it straight away
94S5 that's why I remember eh when I was looking you asked me is it *jazr* or *madd* and I was like nooo
95B OK so you think it shouldn't be a question in English?
96S5 yeh because the sentence . isn't . like . they're not actually asking
97B mhm
98S5 for .. eh .. who your friend is . they're just . because when I translate it to English . the question goes wrong there . who's your friend . is he the person
99B in a way . it is a question but it's not . it's like it's a statement
100S5 already . an answered question within itself
101B yeh . I don't know what it's called . but yeh OK it's good that you picked up the meaning of *taqtulūnahu*
102S5 yeh
103B because if you read the sentence that follows *wa-ladaikum sā'āt tahyūnahā* so it links with *waqt taqtulūnahu*
104S5 yeh . and even before all reading that . *enno* (xx) the whole text talks about friendship and how like . the the the friends should blend together and this and that
105B ah . from the meaning
106S5 yeh
107B OK
108S5 yeh it didn't make sense to kill the friend here after all that
109B sometimes it's hard when you're translating fast, it's hard really to
110S5 yeh
111B I can't see number eight . so I must have missed it .. ah OK
112S5 *wa-in kāna lahu an ya'rifa jazra ḥayātikum fa-l-ya'rif maddahā aydan*
113B here also you didn't use. can you translate it or eh?
114S5 uhm. I remember vaguely but I didn't use *jazr* or *madd* I just used little details
115B that's right
116S5 and, big drama or something like that
117B so you don't like using metaphors
118S5 no . I like . but to be honest . at that time I couldn't remember what *jazr* and *madd* meant .
119B OK
120S5 in English . and then even when I did the slow translation . and I looked it up . eh . it felt . you'd explain it more because I don't know maybe not all of people understand all metaphors or something like that
121B ah . so you were thinking of the readership of your translation
122S5 mo most of the time
123B OK . uhm . can you translate it now? it would be the same maybe?
124S5 yes
125B *'am yutla'u zet š -šī* (it's been almost the same)
126S5 mhm
127B again *wa-in kāna lahu an ya'rif*
128S5 (long pause)
129B just this part of the sentence
130S5 *if he knew . or if he knows . should be*

131B what do you have in the fast . let's check . *and if they know the little details?*

132S5 yeh

133B yeh I think it's the same in slow.

134S5 yes

135B OK .. so it should be in the present . in English .. do you find difficulties in translating tense? from Arabic because there's a lot of differences between tense in Arabic and English

136S5 there is a lot of difference uhm but the thing is .. when you revise it . you know where to fix . what to fix . because from from from what I learnt you cannot start a text in present and then finish in past or the other way around or something like that . it's gotta be all the text .. I I do that . I I swap around . but when I revise . I usually . if I see it like I notice it I change it .. see whatever goes well with the text. because in Arabic you can use

137B so you get the context

138S5 yeh in Arabic you can use future present past . everything in one text but in English you can't

139B and in Arabic . if you want to translate tense . eh in Arabic you cannot understand tense unless you look at the context

140S5 yeh

141B so maybe that's why you have to go through it again

142S5 yeh

143B OK so . eh nine *wa matā tufāriqūna ṣadiiqakum lā taḥzanūn*

144 S5 *[wa matā tufāriqūna ṣadiiqakum lā taḥzanūn]*

145B here again I'm interested in the whole sentence .. can you translate it just

146S5 (long pause) I I know I did a different translation but now I'm looking at it and I'm thinking eh eh coz if I want to translate it just from eh from eh reading it I would say *don't be sad if you're depart apart from your friend* . or something like that . but then again it might have a meaning of death because the sentence

147B ah *tufāriqūn?*

148S5 yes

149B I thought about this because I wasn't sure . for me at the beginning it sounded as if eh

150S5 they travel maybe or something like that

151B yes but later I thought that it could be related to death

152S5 because it says *li-anna akṭar mā tuḥibbūnahu fīhi qad yakūn awḍaḥ fī ḡiyābihi* as in . you might remember a lot of stuff about them when they die or something like that

153B but for me still I like to think of it not as losing your friend just as your friend being far away from you

154S5 yeh .. and then again

155B I think you're right

156S5 yeh I think being apart is death why because after that it says *ka-l-jabal li- ṣ-ṣā'id fa-huwa yabdū min-as-sahl akṭar wuḍūḥan lahu*

157B I wanted to ask you about *being apart* . you chose *apart*

158S5 yes

1579B eh and there's the verb *to part from your friend* . what do you think of it?

160S5 yeh . but *to part* probably gives the the meaning of to just sort of *go past* . if you're *apart from someone* . then you didn't have a conflict and you parted

161B mhm . it's already done .. it's

162S5 *enno* (it means) *you're apart but on good terms* . if you see each other again . you will talk to each other . but if *to part from someone* . it . probably means just *you not talking to them whatsoever*

163B OK

164S5 if you got *to part* or something like that

165B so you chose not to use *part*

166S5 yeh

167B so ten ..let's see what ten .. ah ten is tense . in ten . eleven and twelve I wanted to ask you about the tense (I feel a bit lost) for example *li-anna kulla fikrin fī-ṣ-ṣadāqa* can you try to translate it?

168S5 where is it?

169B *li-anna kulla fikrin*

170S5 *and every though . in friendship, every thought and desire and hope* . eh .. is this linked to that one? coz if it's linked I'll probably use . eh or *for every thought . desire and and hope in friendship . it will grow . without the need to talk* (long pause) something like that

171B it must be a bit difficult to translate on the spot

172S5 yeh (long pause)

173B so you think we should use the present? you used the present in

174S5 yeh

175B *is born and shared*

176S5 yeh

177B OK I want to ask you about the word *call* because if you notice in the first . one of the first two sentences you have *taṭlubūnahu li-r-rāha* . *asking for relaxation* . and then we have *love that asks for revealing its secret al-maḥabba allatī lā taṭlub illā kaṣfī sirrihā* . and then *uṭlubhu* where you used *call* .. can you just tell me why you chose different English translations from the same Arabic word?

178S5 yeh because here we're talking . at the beginning . *ye'ne* (xx) it's more about more general *enno* (that) *the friend is . the person that you ask for for relaxation when you're with* or something like that . but here it's sort of more specific . to actually *enno* (that) actually *uṭlubhu* making a phone call or going over and or something the actual actual action of it to to be together

179B OK so this is more abstract

180S5 yes

181B OK I get it now . because I was wondering why you used *call* . I thought like *uṭlubhu* like *mnuṭlbu 'ala t-telefon* (we call him as in phone call)

182S5 I didn't mean like just *uṭlubhu* as in phone call but yeh . as in . eh . just make that action . the contact

183B OK .. OK ah there is one thing . ah we finish thirteen fourteen and fifteen then I have something to ask you about eh .. thirteen .. *fa-fī nadā l-ašyā'* . eh *for in the middle of tiny things* I noticed you used the same word order as in Arabic . you didn't change anything

184S5 yeh

185B and fourteen. *wa-matā tufāriqūn* it's also the same I think in this one you changed the word order *your friend is there for you to be with* and here you changed from negative

to positive do not make .. in Arabic *lā taj'alū li-ṣ-ṣadāqa* you made it *make friendship* .. can you try and translate this one very quickly just to see what you might come up with?

186S5 which one?

187B *wa-lā wa-lā taj'alū li-ṣ-ṣadāqa*

188S5 (silence) *make friendship eh . an aim to touch the soul*

189B you think of it as positive not negative

190S5 yeh . and beside if you want to say here *do not make friendship this . but eh an aim to touch the soul* . so you gotta have something there

191B can I ask you and can you honestly tell me because this is quite interesting . did you try to avoid this structure that's why you've chosen the positive

192S5 yeh . yes .. *la'anno* (because) I thought about it *la'anno* (because) I was trying to translate because I thought if . you got . you gotta put a word there!

193B yeh, that's right

194S5 and you don't have but to put a word .

195B *but* or *save* I think in the original Gibran uses *save*

196S5 yeh . and what happens if I pick the wrong word it might change the entire meaning

197B OK ah, so to be on the safe side you chose not to take a risk

198S5 yeh

199B this is what I'm looking at also . the way translators make choices . whether they are willing to take risks or not . OK .. so you follow this strategy most of the time when you translate?

200S5 to a certain point

201B because you told me that you translate without the need to drafts as you go .

202S5 yeh

203B so that's the way you process

204S5 yeh

205B OK . there's something I noticed in eh in the fast translation, when you talk about *the yes* and *the no do not hesitate in saying no* or *in saying yes* and then in the slow if you notice you used *the*, can you try to translate it now see what you come up with?

206S5 yeh (she reads the Arabic) *when your friend asks for your opinion .. do not hesitate with telling them . with answering them the no* . I said that *no and be generous with the yes*

207B why did you choose to use the article *the*?

208S5 because it's like it's specific about the opinion . and usually and usually when you ask people about their opinion .. they never say *no* even if something is really ugly or something like that . they never say *no* .. so that *no* (stress) that specific *no* (stress) yeh that's *the no* (stress)

209B so you think *the no*

210S5 yeh

211B OK because here you used *replies* I thought that maybe *the* was replacing the *no* . and the *yes* was the *replies* . yes no *replies*

212S5 no

213B no? uhm . so you thought of it from the start when you were translating

214S5 yes

215B OK .. so you think the slow version is better

216S5 yeh

217B OK .. uhm .. we did *apart* .. ah . there's a sentence . this one *li-anna akṭar mā tuḥibbūnahu fīhi qad yakūn awḍaḥ*, can you translate it? can you try?

218S5 *li-anna akṭar mā tuḥibbūnahu fīhi qad yakūn awḍaḥ fī ġiyābihi* . eh . *for whatever you love most about your friend . will be closer in his absence*

219B yeh . I'm interested in the second part of the sentence

220S5 ah . *just like eh . just like a mountain for the climber . it looks eh it looks really easy to climb from down the bottom*

221B eh . OK . because . the word *sahl* . what did you understand it as?

222S5 as in *sahl* . not *the mountain* . *sahl* as a

223B you understood it as *sahl*?

224S5 yeh

225B ah . because you translated it as *easy* .. *to climb* (long pause) *from the* . see what I mean?

226S5 yeh

227B for example did you think of using the word *plain* . or *bottom* or something like that? because I have the feeling that one can get mixed up between *sahl* . as *plain* and *sahl* . as *easy* . some students translated both meanings and others used the meaning of *easy* rather than *plain* . so I'm interested to know if you thought of it as *plain* but .. why you chose this word?

228S5 (long pause) I don't know .. now I'm reading it I'm thinking about it as in *the plain* now

229B because you told me *plain* straight away after you translated on-line

230S5 yeh .. but maybe when I read it the first time

231B mhm

232S5 yeh . because the translation here easier

233B that's right . so now this time you got the meaning because .. you said it yourself ..

234S5 yeh

235B OK . eh . what else? (long pause) *asking for .. relaxation* . so can you rate your translation a second time after our interview . would you still give yourself the same?

236S5 yeh

237B I mean if you look at it all as a process of all the translations plus our discussion . don't look at it as one part but look at it all as one translation

238S5 yeh . probably four . four and a half

239B OK ..OK . I'm just trying to think if there's anything else I want to ask you . do you want to say anything about the interview? no?

240S5 did you like the translation?

241B I'll have to analyse all the translations and then I'll have a feedback session with each one of you .. I can't say anything at this stage

242S5 mhm

243B but I'm interested to see how you are able to assess your own translations .. so did you find it useful to work in different modes like fast and slow? was it useful doing it this way?

244S5 yeh . yeh

245B but you were one of those students who always work in fast mode I think (thinking of S1 who was similar)

246S5 yeh
247B ah . what I wanted to ask you is because you told me that you work like you don't
248S5 yeh . I have only one copy I don't have a draft
249B yeh
250S5 yeh . yeh
251B so how do you do your . I'm also analysing the way you edit your work . but you
didn't have a lot of editing
252S5 mhm I don't edit
253B you must edit . you edit internally
254S5 yeh yeh yeh as I'm as I'm writing it .
255B you edit internally
256S5 yeh . and then and then it's like . because like I said I don't read the text . all of it .
then translate . I start with the first sentence and then I go .. I change I change a lot while
I'm doing it . coz if I if I'm at the third or fourth paragraph like I find that something
links to the first paragraph . like different meaning or something like that . I go back and
change it . but once I finish . I write down my last sentence and then I look at it again
257B OK . do you think you're better at interpreting or translating?
258S5 I'm doing both ..
259B which one do you feel more comfortable doing?
260S5 both are all right . *halla' kamen* (now also) depending on the text . like now I'm
doing community translation . I hate it because the texts are really hard . they're really
really hard . the texts ..
261B OK . thank you for doing this interview
262S5 you're welcome!

S6

1B by the way, I forgot to ask you something . I wanted to ask you if you could give yourself a grade between one and seven for your translation

2S6 the whole one or just for this one?

3B what we'll do is, which one are you satisfied with and how much would you give yourself? and then after we finish the interview you can change the grade . so

4S6 all right

5B so how much between one and seven . how much do you think you can give yourself?

6S6 I give myself on the word choice and tense and grammar it's about four out of seven . yeh four out of seven yeh

7B OK . and we'll see later . because you're starting to see differences in your translations

8B so . if we look at the . let's look at. what we're gonna be doing now is we will look at the fast translation the first translation that you did .

9S6 mhm

10B then we compare it with the slow one .. so this one we call a slow translation because you used a dictionary and you had plenty of time to finish the translation

11S6 yes

12B and the section that is missing we'll try to translate it on-line . like you translate automatically . on the spot . OK?

13S6 yep I can do it now . yeh

14B OK! I just check .. so let's start with one

15S6 yeh one

16B can you try . is it OK if we read the Arabic and then you try to translate it straight away? and then we can compare with the other two?

17S6 ah . without looking?

18B yeh . can you do that?

19S6 yeh . I try . *he said . a young man . or a boy . just talk to us about the friendship . he answered saying . your friend . this is the one you need him . eh . this is the one you need him ..*

20B it's OK if you can't finish it we look at the translation

21S6 *eh this is the one you need him . when you want . he is like a field . this is the one you plan on it the love . and you and after that you take the grow up plant love by thanks*

22B OK we can stop here .

23S6 yep

24B thank you. so in the fast translation if we look at number one . you said *he said a young man . talk to us about friendship*

25S6 mhm

26B and then in this one *he said a boy had told us about the friendship* . why do you think you chose different . you changed the translation . yes

27S6 eh like

28B I noticed you changed *told us* and talk to us

29S6 probably when I take my time . I took my time to think about the meaning . I just started to translate the the try to translate the the right meaning . yeh because I have my time . enough time . just to think about it

30B Ok . so . here *told us* . so you would change *told us*

31S6 *talk . talk to us*

32B yeh

33S6 OK . because in the text . the original text said *ḥaddīṭnā just tell us . tell us about the relationship . tell us about the relationship . or talk to us* . here now another xx translation *tell us*

34B so you think . which one do you like

35S6 I think *tell us* . this is the right one because the tense .

36B so the tense here in the fast translation

37S6 the tense

38S6 yeh yep

39B OK eh .. and then you changed *a boy* and

40S6 *young man*

41B *young man*

42S6 because *fataa* actually is *a young man* or *a boy* you know .. I don't know it's exactly it's a *young man* or *a boy*

43B it's in between . *youth*

44S6 *youth* . yeh . yeh

45B so there is a third word

46S6 ah . *youth* . yeh . yeh . I don't think about this word no . it doesn't came in my mind

47B yeh . that's why when you were trying to look for the right word you came up with two different

48S6 yes

49B OK . OK so number two you already translated it on-line .

50S6 mhm

51B in the fast *he answered him your friend is the one you need and after that you don't need him any more* . and in this one

52S6 *he answered . your friend is the one . eh . who help you . when you need him*

53B OK . so it's completely different

54S6 it's completely different as I said before . I took my time and think about it what it is exactly he wants to say . what is the meaning exactly he wants to say . in the first translation what I said I said *your friend is the one you need and after that you don't need him any more* . but probably totally different meaning here

55B mhm

56S6 *he answered . your friend is the one help you when you need him* . yeh no probably I look deep in the meaning

57B yeh . *ḥājatukum wa-ḡad quḡiyat* . so you were looking at the

58S6 *ḡad quḡiyat* it's it's pose problem also you know . because . what does mean *ḡad quḡiyat* you know . yeh . yeh

59B what does it mean?

60S6 yes (smiles) you have to look beyond the meaning of this one . especially just to . eh . to suit the text . you know .. *quḍiyat* even *quḍiyat* you have to understand the meaning by Arabic (laughs) *quḍiyat* I think . *quḍiyat it's finished . something is finished or done*

61B mhm

62S6 yeh . something like that . yeh

63B but you were looking deeper . into a deeper meaning . that's why you didn't put *done*

64S6 exactly!

65B like others for example used *done* . but you were trying to look

66S6 yeh, the meaning beyond

67B OK

68S6 OK

69B so now if we continue with example three . ah you translated it on-line already

70S6 *mhm*

71B *he is your field*

72S6 *is your field he's your . yours field that plant with love and you get that in the end by thanks*

73B OK . what do you have here? can

74S6 what I have here . *he's like a field that you plant in it a love and harvest by thanks . and harvest .. actually when I translated on spot just I . get stuck with harvest *yaḥṣud* and but when I looked in the dictionary I just found this one . the harvest you know*

75B OK

76S6 it's get the right meaning or not . you know but

77B can you . can you . if we look at the sentence eh can you tell me why you chose *he's yours field*

78S6 *he's yours field* . because it said in the text . original text eh . *innahu ḥaqlakum allaṭī tazra'ūnahu bi-l-maḥabba . ḥaqlakum* here it's . yeh he he he just wanna describe .. *this is a place he wants to put as a plant as a plant as a love as a plant* or something like this as a *ḥaql . a field*

79B yeh but why do you have yours . why yours?

80S6 ah . why do you have yours? because it said here in the first *innahu ḥaqlakum* which one he means *ḥaqlakum? you? your field . your field* . yeh because

81B so when you thought about it you got it right

82S6 yes yes *ḥaqlakum*

83B because when you don't have *field* . you say *he's yours*

84S6 yeh . yeh

85B but if you put *field* . you need to put *your field*

86S6 *your field* . yeh

87B OK . eh here you missed *you* the pronoun .

88S6 as ah!

89B because you were translating fast?

90S6 mhm

91B *that you plant* . here you have *plant*

92S6 yes I put it here

93B but here you said *with love* .

94S6 mhm

95B and here you said . *a love* . in the fast you said *with love*

96S6 yeh

97B here you changed to *a love* . why do you think you made this choice?

98S6 I . probably in the first one . was right, with love in the second one because I tried to translate it a a literally . like *anta tazra'hu bi-l hub in it* just as I said literally *in it love* I think this is *with love* is a better choice translation

99B when you translated fast you got it right

100S6 yeh . probably sometimes not all the time

101B yeh . OK eh

102S6 which one is the right one?

103B this one . the fast one

104S6 ah . *with love* . yes

105B *and you . get that in the end by thanks*

106S6 *by thanks*

107B and here *you harvest by thanks*

108S6 *and you harvest by thanks* . probably because it says in the original *wa-taḥṣudūnahu bi-l-ḥamd bi-l šukr . and harvest by thanks* . this is one I stuck in the beginning because I don't know this word but when I took my time I just looked in the dictionary and I got this this word . yep

109B OK . you didn't think about using *with*?

110S6 *with*

111B *harvest with* or is it easier when you're translating from Arabic to use *by*? it comes automatically?

112S6 ah . *harvest with* . yes . yeh it should be

113B no I'm just asking you didn't think of other

114S6 no . yes . yeh

115B OK . eh . can we continue *wa-huwa*

116S6 *wa-huwa mā'idatukum wa-madfa'atikum* of course here . you don't want stuck with the literary meaning of translation . I can't translate *mā'idatukum* as *a table* or *madfa'atukum* as *a chimney* or . *heater* . you know it doesn't give real meaning what the writer wants to convey . you know . *wa-huwa mā'idatukum wa-madfa'atukum* I think the original one what I said I said . eh . probably what I said . this is the literary meaning *and it is your table and heater* . that is totally wrong

117B that's why I wanted you to do the translation eh . automatically . if you translate automatically . what would you get? if you just try

118S6 yeh try to switch your brain quickly to the right meaning

119B if you can

120S6 yeh if you can

121B after you did these two because you now have an idea already . it's not like you're seeing it for the first time

122S6 yeh that's right . but when I had my time I just think about the beyond the meaning the ..

123B yeh . what was beyond the meaning?

124S6 *he's the one you want to see him when you feel you want to and you wanna to feel secure with him*

125B *you want to feel secure with him?*

126S6 where is it (long pause) yeh I just I just translated yeh I just
127B you merged the two
128S6 yeh I just not translated it as a word but I translate as sentence at all *he's the one you want to see him when you feel you want to and you feel secure with him because you need him in desperate and you will happy with him ..* actually I didn't put the exact meaning from *mā'idatukum wa-madfa'atukum* . but I put the meaning the meaning
129B so you translated the rest also *li'annakum tajī'unahu jā' ī'in wa-taṭlubūnahu li-r-rāḥa*
130S6 *li-r-rāḥa* that's right
131B so you didn't use any of the words *rāḥa w-jā' ī'in*
132S6 exactly exactly
133B you changed
134S6 that's right I changed to the real meaning that's wants the writer to convey you know . without using *hungry* for example . because if I write *hungry* it's not the one he mention . you know he wants to know . you know but in the .
135B in the fast one
136S6 in the fast one . *so that you come hungry and demand rest* (laughs) no probably I translate it literally *hungry* coz that was wrong it's not right
137B *ṭayyeb* (OK) here in the slow translation . I'm just interested to know eh . about the way you've constructed the sentences . because you told me about the grammar (long pause)
138S6 mhm
139B eh . *he's the one you want to see him when you feel you want to . and you feel secure with him because you need him in desperate and you will be happy with him*
140S6 is there anything with that . special?
141B I'm interested to see how you constructed the sentence with *him* using *him* . why is there . is there . what's behind your choice?
142S6 of *him*? of *him*
143B yeh
144S6 OK
145B if you can think of something
146S6 because he said *wa-huwa mā'idatukum wa-madfa'atukum, wa-huwa . wa-huwa . him ..*
147B OK . so it has to do with the Arabic then?
148S6 yes
149B OK
150S6 yes, I think
151B *wa-huwa mā'idatukum*
152S6 *wa-madfa'atukum*
153B *li'annakum tajī'unahu jā' ī'in*
154S6 *wa-taṭlubūnahu li-r-rāḥa* yes
155B OK . so you're following the pronouns in Arabic
156S6 yeh yeh . but I think is right or wrong? is not right because you have to
157B eh . I'm just trying to see how your
158S6 works . how it works . the brain
159B yeh . how you think . and why you think you translated this to get you to think about the way you translated it . so you. you translated it . although this was a slow translation . you still got the pronoun . you stuck to the pronoun the same pronouns as in

Arabic . for example here you could have said for example here . I could say *he is the one you want to see when you feel that you need him* for example

160S6 ah . all right

161B without *him* . in *you want to see him* . without *him*

162S6 without him yeh yeh . I tried I tried to just follow the original one . coz *wa-huwa mā'idatukum . is is . or him* you know you know or something like that

163B OK . eh . *he is* . now this one *hīna yuṣāriḥukum ṣadīqukum lā taḵāfūn al-lā fī ārā'ikum wa-lā tabḵilūna 'alayhi bi-n-na'am*

164S6 mhm

165B *wa-matā yakūn ṣāmitan lā tatawaqqaf qulūbukum 'an l-iṣḡā' ilā qalbibi. eh*

166S6 that's in fast translation?

167B can you translate it?

168S6 eh quick?

169B yeh . can you do that? it could be interesting just to see how

170S6 mhm *hīna yuṣāriḥukum ṣadīqukum when your friend . eh eh tell you the truth . tell you the truth . don't hide or don't be afraid to tell him your opinion . eh . whatever you say yes or no*

171B OK

172S6 and *wa-matā yakūna ṣāmitan and whenever he is . eh silent . don't let your heart stop eh to listen to him*

173B OK so in the fast translation let's see how

174S6 *when your friend talk to you in face don't worry or afraid . about your opinion and don't be hard to give him*

175B *to give him* what?

176S6 eh

177B your opinion?

178S6 yeh . probably . probably just what I meant yeh

179B mhm

180S6 *don't be afraid to give him your opinion* just back to *the opinion*

181B OK

182S6 *and when he is silent don't let your heart to stop to listen to his heart .. this is the fast translation*

183B that's right . yeh . in the on-line one you forgot to say *to his heart* but here you did

184S6 ah . all right . yeh

185B OK

186S6 mhm

187B so here in the last one . eh

188S6 *don't be afraid to say your opinion, whatever yes or no when your friend when your friend tells you the truth*

189B *do not stop your heart listening to his heart even when his heart is silent* did you notice something . I think I noticed the word order is different here

190S6 yes the word order is different than the one

191B why? this is actually one of my questions about word order

192S6 mhm

193B and this is a good example here

194S6 mhm

195B can you just try to think why you changed the word order?

196S6 the word order I read the eh eh . the back line the back line or the second line . because the cause and effect . you know . just I put the cause and effect . in this one I tried to do this . but in the first one I I I didn't think about the cause and effect and I translated quick . you know

197B so which one do you think is better?

198S6 I think the second one . the second one . yeh the slow one

199B *don't be afraid to say your opinion*

200S6 *don't be afraid to say your opinion . whatever yes or no when your friend tells you the truth don't stop your heart listening to his heart and when*

201B *even when his heart*

202S6 *even when his heart is silent*

203B OK . this one is the same order . word order?

204S6 eh . no I changed it

205B *don't let your heart stop*

206S6 yeh

207B *to listening to his heart .. do not stop your heart* . here you had *to listening* and here you have *listening*

208S6 mhm

209B do you think there should be something before *listening*, which one?

210S6 ah . the verb? the verb in the first one?

211B because here the main verb is . if we think about the verb is . has to do with *stop*

212S6 mhm

213B *do not stop your heart*

214S6 *to be listening . to be listening to his heart?*

215B orrr from? *do not stop it from listening?*

216S6 ah . *from listening* . yeh

217B maybe .

218S6 yeh yeh *from listening* probably it can be that one yeh

219B OK . eh *halla' heide* (now this one) it's a continuation of the other one *li'anna kulla fikrin*

220S6 *li'anna kulla fikrin fi-ṣ-ṣadāqa wa-kulla raġbatin wa-kulla raġā' innamā yūlad wa-yataqāsam*

221B *yutaqāsam*

222S6 *yataqāsam*

223B *yu yutaqāsam*

224S6 *yataqāsam*

225B *yutaqāsam*

226S6 *yutaqāsam?*

227B yes, *yutaqāsam*, *halla'* (now) we'll see how you translated it because this one is a bit tricky

228S6 *yataqāsam* it's old *shī'r* (poetry) old old

229B *dūna ḥājatin ilā l-kalām bi-faraḥin lā yunādā bihi* . what did you think of this sentence?

230S6 OK .

231B and can you try to translate it? but what did you think of it?

232S6 this thing is eh . this sentence is eh . you have to play around with the words and structure . because you can't translate word to word . it doesn't give the meaning . in the Arabic language

233B uhm

234S6 but you have to eh eh abstract the meaning and what's the writer who wants to say and just put the meaning . not translate word by word fa (so) if I try translate word by word probably I stuck and I can't find any equivalent for the words like *yūlad wa-yataqāsam* you know . which . I I translated in the fast one

235B can you do it on-line?

236S6 ah (yes) I can do it on-line

237B famous on-line translation!

238S6 *li'anna kulla fikrin fi-ṣ-ṣadāqa because every e e e in the relationship . every thought and every . eh desire . and hope eh will be born . aw (or) resulted resulted as . resulted as without any eh eh any speak or talk about it . which is, will be joy it's more joyable*

239B OK . *lā yunādā bihi ye'né* (that is) the meaning

240S6 *bi-farahin lā yunādā bihi . it's more joyable most joyable one*

241B teb (OK) let's see the fast translation

242S6 the fast translation . *every thought on friendship . wish . hope . will born and grow up . probably I translate grow up huwa yūlad (is born)*

243B because you were translating fast maybe . *grow and born . born and grow up*

244S6 yes . exactly and I try to put equivalent word to words without looking at the meaning . you know

245B ah OK

246S6 *and grow up without talking but with joy and when you have your friend do not be sad*

247B OK so the last in your slow translation

248S6 slow translation. *everything . everything in friendship . would born and gather with amazing joy and happiness without even need to talk about it . what are whatever thought desire . hope*

249B again you notice the difference in word order

250S6 mhm

251B why?

252S6 different word order because as I said

253B you put all desire . hope at the end

254S6 eh . yeh . as as I wanna put the meaning of the sentences .

255B uhm

256S6 I don't wanna stuck with the structure eh in the original text

257B OK, so, *everything in friendship would born and gather*

258S6 *with amazing joy*

259B you remember when you were doing the fast translation you told me it's very tricky for you to deal with the verb tense?

160S6 that's right, yes .

261B what did you think of the tense in this text?

262S6 in this text in general?

263B yes . because I noticed you changed the tense from the fast to the slow

264S6 because . if the tense talks about the past or the present . something . the past . the present . and eh you have to change it as you see the sentence . you know .

265B so for example here . if we look at the tense .

266S6 *everything in friendship . would born would born and gather would born as innamā yūlad wa yataqāsam* that's what I translated it as .. *would born and gather*

267B so *innamā* gives the meaning of *would*?

268S6 yeh probably

269B it's called modal . *ye'né*(meaning) it's a probability (?)

270S6 yeh . *would . innamā yūlad, innamā yūlad wa-yataqāsam* it can be .. *without any . or without amazing joy*

271B with *amazing joy*?

271S6 ah with *amazing joy* here . I tried to

273B *gather* . what did you put here . did you put *gather* here?

274S6 I said *wish hope, will born*

275B ah *grow up*

276S6 yep *grow up*

277B so *grow up* was not the right word

278S6 *yūlad* as as in the first translation *it will grow up as yūlad*

279B mhm

280S6 but this is literary one it's word to word

281B *yutaqāsam* . what do you understand by *yutaqāsam*? if we're looking at words . I have a list that we we're going to discuss later in the interview . but let's think about this one in particular now

282S6 *yataqāsam. share .. share together*

283B mhm

284S6 *yataqāsam something with someone else. you know share sandwich . share money . share relationship . yeh*

285B but here you didn't put *share* you put *gather*

286S6 ah (yes) *gather*

287B *gather jam' (to gather) ye'ni (means) yujma' (is gathered)*

288S6 ah (yes) yeh ah ah (yeh yeh) *gather ma' ba'd (together) . gather ma' ba'd (together) . aw (or)*

289B why do you think you chose this? and to have the meaning of *yutaqāsam* differently?

290S6 eh . I don't know too! you know I try to . I try to just understand the meaning . if this is the meaning he wants to say or not . probably.

291B is it possible this was from the dictionary or?

292S6 no no I didn't look this one in the dictionary

293B so you just came up with the word

294S6 yeh

295B I think Gibran uses the word *shared*

296S6 *share*? yeh . probably as the most appropriate yep

297B with *amazing joy* . so *amazing* here refers to *lā yunādā bihi*?

298S6 ah (yes) . *bi-farahin lā yunādā bihi . amazing joy lā yunādā bihi* probably xxx this one, we can say *amazing joy . it's most amazing joy* you know .. *farah lā yunādā bihi*
XXXXXXXXXXXXXXXXXXXXXXXXXXXX

299B where did we get up to? *bi-farahin lā yunādā bihi* laken (so) . you . you're satisfied with this word order . with this one? or the fast one?

300S6 the fast one? no the fast one is . no the slow the slow one is better because more word choice more good word choice . yeh

301B did you find the text easy in Arabic” because you told me you haven’t been . like your Arabic is not as strong as others . right?

302S6 no the text what I found here . you have to understand .

303B mhm

304S6 because it’s not the word just only . you know . you have to understand what he wanna say you know . yeh because if you don’t understand the meaning you translate wrong . (laughs)

305B but as a text . was it OK? compared to the texts you’re used to translating?

306S6 no . it’s a bit hard because this is a poem . *šīr* (poetry) *iš-šīr* (poetry) probably it’s a bit harder than

307B you find it harder than a Centrelink text for example?

308S6 oh . of course because the Centrelink or migration or any other document it’s for word . words and English words . you can understand the meaning. but *fi-l-šīr fihā ḥāgāt* (in poetry there are things) . there’s too many words like *magāzī* (metaphorical)

309B metaphors?

310S6 ah (yes) . *ḥāgāt magāziyya* (metaphorical things) . *ḥāgāt* (things) describing . for example you have to go beyond this things you know .

311B metaphorical meanings?

312S6 yeh metaphorical . yeh

313B mitl (such as) *mā’idatukum* (your board)

314S6 yeh *mā’idatukum wa-madfa’atikum* you know comes here also like *ka-j-jabal li- ṣā’id*

315B yeh . how did you find this sentence? *halla’* (now) we’ll get to this one . but how did you find it?

316S6 I just translate it as *high mountain* . you know .

317B OK . *hiyye* (it is) *ka-j-jabal li-ṣā’id*

318S6 ah (yes) *ka-j-jabal li- ṣā’id? ka-j-jabal li- ṣā’id*

319B *ka-j-jabal li-l-laṭī yaṣ’aduhu*

320S6 no probably . no

321B *halla’* (now) we’ll try to translate it on-line to see . it’ll be interesting

322S6 very interesting (laughs)

323B OK . so so *when you left your friend*

324S6 *wa-matā tufāriqūn, wa-matā tufāriqūn ṣadiqakum lā taḥzanūn*, that’s one . you wanna.

325B *li-anna akṭar mā tuḥibbūnahu fihī qad yakūn auḍaḥ fī ḡiyābihī*, ah and then we continue *ka-j-jabal li-ṣā’id*

326S6 yeh yeh here also you don’t know where is the sentence its end and joined sentences you know . you have to know joined sentences

327B how do you know how to join sentences?

328S6 joining sentences you have to like guess you know . eh you know . guess ((laughs))

329B in the fast . if you’re translating fast you tend to translate just by sections sometimes . that’s what I noticed with various translations

330S6 mhm

331B but in the slow you have time to think about what cohesive devices to use right?

332S6 exactly . yeh yeh

333B so you have more thought

334S6 more thought . exactly . this one joined this paragraph or this paragraph or this sentence

335B can you try and translate this one?

336S6 ah (yes) *wa-matā tufāriqūn ṣadīqakum lā taḥzanūn?*

337B mhm

338S6 eh . eh *and when you left your friend, do not be sad .. li-anna akṭar mā tuḥibbūna because the most things you love . about him will be clear in his absent*

339B OK . the word *thing* you've used refers to

340S6 *akṭar mā tuḥibbūnahu fihi yakūn auḍaḥ fī ḡiyābu.* but

341B *the most thing. akṭar mā . mā? thing is mā?*

342S6 *inna akṭar mā tuḥibbūn most thing you love about him*

343B I mean *mā* in Arabic refers to *thing?* in your translation?

344S6 yes . yes

345B OK this is what I thought . OK can we see how you did that in the fast?

346S6 in the fast probably the same because *the most one the most one you love on him is clear in his in his absent like a high mountain*

347B eh *la'*(no) there's the first section. *and when you leave your friend don't be sad .* OK . here you said..

348S6 *so when you left your friend don't be sad*

249B OK you changed the tense

350S6 I changed the tense here yes this is what

351B I'm interested in . why?

352S6 probably *when you left* . it's like (long pause) something the past but not in the past *when you left* here ..

353B mhm

354S6 it's like when we said *if you eh if you won . or if you won the lottery .* but actually . you know . you know

355B mhm

356S6 *if you won the lottery .* but actually *you didn't win the lottery* now . yeh . yeh

357B OK . it makes sense . now I know what you were thinking when you chose this word . so you think this one . the slow one is better

358S6 it's better just more time to think about it . I think so

359B because here . *when you leave your friend do not be sad*

360S6 *don't be sad*

361B OK *because the most one .* and here *the most thing*

362S6 *the most thing you love about him .* yeh . word choice here probably

363B so *one* and *thing* . what if we take them out all together?

364S6 yeh . we can take it out doesn't doesn't make any difference

365B *that which you love most in him .* I think that's how Gibran wrote it

366S6 doesn't affect anything . the translation yeh

367B but maybe because in Arabic we have *mā*, automatically you think

368S6 yeh . it's *mā* this what. it has nothing to do with the translation . we can omission . we can omit it this one . because if you read it the English I don't think you can translate the English *mā* . there's no *mā* (laughs)

369B I'm just trying to see where you got *thing* and *one* from . from *mā* or not .. so it didn't come from *mā* it just came from the brain

370S6 from this *mā* (laughs) it's amazing how language
371B what did you put here *absent*?
372S6 yeh
373B *absent*, here *qad yakūn auḍaḥ fī ḡiyābihi*
374S6 *absent* . in his *absent*, *fī ḡiyābu* . *qad yakūn auḍaḥ fī ḡiyābu* it will be clear in his *absent*
375B if I were to say . *I was absent* . from class last week for example .
376S6 does mean you wasn't physically here
377B *ye'né kint ḡéibe* (meaning *I was absent*)
378S6 yes
379B *ḡā'iba* (*absent*) *ḡeir 'an* (it's different from) *ḡiyāb* (*absence*), *ḡā'iba hiyye šifa aw ḥāl* (it's an adjective or an adverb) I don't know what you call it . *w-ḡiyāb* is a noun
380S6 yeh . how you think about it . yeh I understand *he wasn't here physically* but
381B *ye'né fī tene kelme bel-inglīze ye'né masalan* (there's another word in English for example) *ḡeyib absent? absent w-(and) absence*
382S6 *absence ḡiyāb?*
383B *ḡiyāb* is *absence* . *w-(and) ḡā'ib* is *absent* . *absent* is an adjective if we're talking about someone we say *he was absent*
384S6 aha yeh
385B and when you're talking about a state we say *ḥālat ḡiyāb* we say *absence*
386S6 yep this is the problem also the adjectives the adjectives another
387B yeh and I think because in Arabic we have *šifa m'alla'a bi-l-kelme* (the form of the adjective is the same as the noun) we use the same word as adjective and as noun that's why it's very tricky when it comes to translation
388S6 *bi-z-zabṭ il* (the) adjectives *bi-z-zabṭ*
389B so here it should be *absence*
390S6 yeh *absence*, yeh probably is right word
391B so . yeh . *heyde* (this is) the famous one! *ka-j-jabal* let's see how you would translate it now
392S6 *ka-l-gabal li-š-šā'id* where is this?
393B translate it on-line it's OK
394S6 yeh this one is all right *ka-l-gabal li-š-šā'id fa-huwa yabdū*
395B *ye'né yakūn auḍaḥ fī ḡiyābihi ka-j-jabal li-š-šā'id*
396S6 *li-l-šā'id?* ah yes I think I saw this one wrong because I see it as *a high mountain* . but now I understand the meaning . *ka-l-gabal li-š-šā'id* is like someone he climbs the mountain . like someone he climbs the mountain . he seems . he seems easy and . no more . clearly . and more clearly
397B *fa-huwa*
398S6 *fa-huwa yabdū mina-s-sahl*
399B *huwa* refers to what? what do you think?
400S6 refers . refers to *ḡiyābu* to his *absence* I mean *his absence seems like* is that's right?
401B *li-anna aḡtar mā tuḥibbūnahu fīhi qad yakūn auḍaḥ fī ḡiyābihi*
402S6 *ka-l-gabal li-š-šā'id*
403B *ka-j-jabal li-š-šā'id fa-huwa yabdū min as-sahl ye'né* (it means) *huwa* refers to the previous sentence you think?

404S6 *la'* (no) *huwa* it refers to the one I described now . *the person who climb the mountain . huwa . yeh huwa*

405B that's why I'm asking . in your English translation it seems like you were talking about *him*

406S6 mhm . yes . yeh

407B but what did you put in the fast? let's see because you didn't have much time to think

408S6 no . *clear in absent like a high mountain as it looks like very clear*

409B ah . OK

410S6 no . this is totally different

411B and here

412S6 and here . *so when you left your friend do not be sad . ah OK . clear in his absent like a high mountain which seems more easy and clear to him .. no probably I can't*

413B here it's right *which seems* because *which* refers to *mountain*

414S6 to *mountain* ah OK

415B *w-mazbūt* (and it's right) *huwa* refers to *jabal*

416S6 that's a good one! OK! yeh

417B *mazbūt* (right) refers to *jabal ye'né ka-j-jabal li-ṣ-ṣā'id fa-huwa fa-j-jabal yabdū mina s-sahl*

418S6 ah (yes) beautiful

419B *ba'den fī ṣaǧlé* (there's one more thing) did you think of the word *sahl* . what it means?

420S6 *easy*?

421B yeh in Arabic

422S6 ah (yes) it's not the *easy yabdū mina s-sahl*

423B you were not the only one to think like that

424S6 you mean *as-sahl*

425B *as-sahl ye'né plain*

426S6 ah (yes) . no!

426B most thought of *sahl* as having two meanings . *easy* and *plain*

428S6 aha

429B so you got the meaning as *easy* . you didn't think of it as *sahl*

430S6 no *fa-huwa yabdū mina s-sahl*

431B in Arabic we have the expression *yabdū mina s-sahl kaza kaza* (blah blah)

432S6 *ā* (yes) *bi-z-zabṭ kida, ā ana 'arift dil-wa'ti as-sahl illi huwa n-nahr aw small nahr b-yigrī* (aah now I know the plain is a small river . a small running river) *fa-huwa yabdū mina s-sahl akṭar wuḍūhan lahu*

433B *ye'né li-ṣ-ṣā'id* (it means *to the climber*) you got the meaning now!

434S6 mhm mhm yes yes

435B so you translated it differently

436S6 ah (yes) exactly because I didn't understand the *sahl*/yes (laughs)

437B I won't ask you to translate it now because you won't be able to . *yammā* (or) you can?

438S6 what . what do you want me to translate it now?

439B can you? I don't want to pressure you

440S6 from where . from here?

441B *la'* (no) *ka-j-jabal li-ṣ-ṣā'id*

442S6 OK . eh eh *as as a high mountain which . which seem ., which seems . which seems like a a ..* I don't know what this *sahl . nahr (river) . water*

443B *sahl is plain . from the plain*

444S6 *plain?*

445B *ye'né (it means) al-arḍ al-munbaṣiṭa (the flat land)*

446S6 ah . *which seems like a plain eh eh much clearly*

447B *hiyye (it means) fa-huwa yabdū min as-sahl, ye'né (that is) from the plain . for whoever is going up the mountain*

448S6 *mhm*

449B *from the plain it looks easy . eh . I'm starting to get confused . it looks .. clear to him . let's stop it here . because after analysing the previous translations I'm starting to think the others did . I'm using their words . I cannot process anymore*

450S6 *you went back to the Arab world*

451B *yesterday I was writing something and all I could think of was the translations of one student . as if it was my own*

452S6 *inna l-maḥabba llatī lā taṭlub illā kašfi sirrihā laisat maḥabba*

453B ah . *wa-lā taj'alū li-ṣ-ṣadāqa ḡāyatan illā ta'miḡ r-rūḡ*

454S6 *this one . it's a bit silly . you know*

455B *silly or ambiguous?*

456S6 *because because you because the meaning . what he wants to say . don't let your . don't let the . don't let the friendship a . as a target . as a target but let it be as . as a friendship . as a friendship . with its meaning that's why I translate it . I don't know here (long pause)*

457B *don't let the friendship target*

458S6 *don't let the friendship target as itself but treat it as a spiritual wish . here in the slow one . love the friendship as a friendship and do not let it as a target . what I understood it's like kalli friendship ka-ṣadāqa ma ykunšī min warāhā ḡāga ay ay ya'ni anta muš bitṣādiḡ wāḡid 'ašān tāḡud minnu ḡāga aw tikūn 'āwiz minnu ḡāga bas kalli ṣ-ṣadāqa ṣadāqa (keep friendship as a friendship with nothing behind it that is you don't become friends with someone so that you take something from them but keep the friendship as friendship)*

459B *ye'né be-ra'yak (so in your opinion) ta'miḡ r-rūḡ huwé maḡza ṣ-ṣadāqa (is the xxx of friendship)*

460S6 *yeh yeh*

461B *so that's why you kept ṣadāqa*

462S6 *yes I think so*

463B *because for you aṣ-ṣadāqa hiyye ta'miḡ r-rūḡ*

464S6 *yeh what other way can I say . you know*

465B *so li-anna l-maḥabba llatī lā taṭlub illā kašfi sirrihā laisat maḥabba*

466S6 *OK if he wants to know*

467B *because love*

468S6 *because the love that required to be released*

469B *why did you choose released?*

470S6 *as*

471B *here you have exposed*

472S6 *exposed yes . as kašf sirrihā*

473B *eh expose its secrets*

474S6 *expose its secrets* I think this one appropriate . eh *does not call a love but it will be a trip*

475B I didn't understand

476S6 me too (both laughing) *a trep . trap . no trep*

477B *trap?*

478S6 yeh

479B OK

480S6 *trap for fishing* as a *mişyada ya'nī* (that is)

481B here . did you look it up in the dictionary . *casting?*

482S6 yeh I look in dictionary but *casting net?*

483B *cast net*

484S6 *şabaka?* OK

485B a net *cast forth*

486S6 cast net . all right dictionary *'arabi zibāla*

487B here *taştād* we can use it for *tuyūr* (bird) and for *samak* (fish) . in English I think *fishing* for *fish hunting* for *birds* . or maybe we use *hunting* for *whales?*

488S6 OK

489B or *you catch a fish* . I think Gibran uses *catch* . I think

490S6 *bal uṭlubūh dā'imān wa-ladaikum sā' āt taḥyūnahā ya'nī* (it means) *just call him when you happy and you have time to get together to enjoy*

491B yeh *lāhazet* (did you notice) *taqtulūnahu*

492S6 *wa-ladaikum waqt taqtulūnahu*

493B it refers to what?

494S6 *when you have time spare time*

495B you got it now . but in your translations you said *time to kill him*

496S6 exactly yeh

497B you're not the only one

498S6 *min-ūl bi-l-'arabi* (in Arabic we say) *mni'tul il-wa't* (we kill time)

499B so you know the expression

500S6 yeh *fā-lahu an yamla' ḥāgatakum lā farāgakum* he is can . he is can give you

501B *fā-lahu huwa* what do you understand by *fā-lahu huwa?*

502S6 *fā-lahu huwa ya' nī* (means) *he can . he can . huwa ' induhu l-ma'dira innu huwwa yamla' wa't farāgakum bi-l-ḥāga il inta btiḥtaghā* (he has the ability to fill your spare time with the thing that you are in need of)

503B so he can fill your life with love and your need not your spare time

504S6 yeh yeh *lā farāgakum ya' ni* (it means) *miš li-t-tassliya bass* (not just for fun) *wa fī' uzūbati ṣ-ṣadāqa idḥakū wa-taqāsamū l-afraah* and eh in the good relationship just laughing and tshare the

505B why choose *laughing?*

506S6 *idḥakū* here *idḥakū*

507B *laugh*

508S6 *laughing* what he said

509B *laugh*

510S6 *laughing* ah *laugh and tshare the the joy*

511B OK *fā-fī nadā*

512S6 *fa-fī nadā l-ašyā' š-ṣaġira yajid l-qalb ṣabāḥahu fa-yanta'is. fa-fī nadā* ah probably . I understand *ya'ni fī nadā l-ašyā' š-ṣaġira in the small things whatever you know . eh . the heart find his . his joy . its joy*

513B here you said *in which the small things the heart find himself and will be fresh*

514S6 yeh *mumkin* (possible)

515B why you think you chose *in which .. the small things*

516S6 *which .. fa-fī nadā l-ašyā' š-ṣaġira*

517B (I read it again) what you were thinking when you chose *in which the small things?*

518S6 eh eh *which in the small things eh ay l- ḥāgāt š-ṣaġira ḥatta l- ḥāgāt š-ṣaġira mumkin tiddī l-alb refreshment (even the tiny things provide the heart with refreshment)*

519B *ye'né* *which* . what does it refer to?

520S6 *which, illi* (stress) *l-ḥāgāt š-ṣaġira*

521B ah

522S6 *illi l-ḥāgāt*

523B ah so it's like you're linking it to the previous section

524S6 yeh . I link it

525B I think I'll have to stop here . thank you

S7

- 1B I wanted to ask you before we started
2S7 yeh
3B if you could rate your translation
4S7 yeh
5B the one you're happy with, which one are you happy with, the last one?
6S7 the last one I think I eh eh the first one, the fast maybe
7B if I ask you to rate your translation how much would you give yourself between one and seven?
8S7 one and seven? I give myself eh eh four out of seven
9B OK, when we finish I'll ask you again if you can evaluate your translation with the interview, the whole lot, OK?
10S7 OK
11B we're going to try to speak English because it's much easier for me to transcribe, so what we'll be doing, we go over each section from the beginning and then you try to translate it on-line. we call on-line automatically without stopping, and then we discuss the translation. so the first one..this is the fast, this is the slow, and this is the Arabic. *wā-qāla fatā ḥadditnā 'an ṣ-ṣadāqa*
12S7 *and, and a, young man a you, said talk to us about friendship*
13B OK
14S7 continue?
15B here you had *and tell us about friendship*, so you prefer *talk to us about friendship*
16S7 yes
17B and you were to say *youth*?
18S7 yes *youth*
19B yes it's better
20S7 yes better *he answered saying your friend is eh eh. is your need and eh eh that's it.and and*
21B and
22S7 and *he's*
23B OK I wanted to ask you when you said in fast *your friend is your need and he fulfilled*
24S7 yeh
25B in slow you said *your friend is your need and it spends*.I couldn't understand what you meant by *spends*
26S7 yeh actually, actually that's slow, and that's fast
27B yeh
28S7 now this is *it spends* it means like, I tried to be like literal, mean it's like, *he's your need and then, eh eh when you need someone and you have used it, you have spend so you have money spend it*
29B ah so you've related it to money!
30S7 hard I mean that's hard, I wasn't sure about it. I wasn't sure about it
XXXXXXXXXXXXXXXXXXXXXXXXXXXX
31B so, uhm, so here now I understand *spends*
32S7 yeh see I get it now

33B but here you said *he fulfilled*
34S7 yes. different
35B what did you mean by *he fulfilled*?
36S7 I think, I think *fulfil* is maybe better than *spends*
37B yeh because you put *he* and you put *fulfil* and nothing in the middle
38S7 yeh yeh I know, but but it's like, it's like *he's your need and and and and to be fulfilled*, I think
39B ah, OK because if you if you put *he he is fulfilled*
40S7 yeh I think this is much better but that one *spend*
41B so you think *spend* is better?
42S7 yeh you can say it, like this is hard, that word because you know what, I didn't even understand what this is mean
43B *wa-qad quḍiyat*
44S7 yeh
45B OK
46S7 yeh I didn't understand, what does it mean?
47B *ye'né*(it means) *quḍiyat* , *kento bi-ḥājé la-šī wa-qad quḍiyat*
(you were in need of something and your friend answered your need)
48S7 ah so this is it!
49B yeh so it gives the meaning
50S7 ah wow! good boy X!!
51B *innahu*
52S7 *this is your field eh which you eh eh plant with with love, and you harvest with thanks, to, with thanksgiving*
53B OK in fast you said *this is your field which you sew, you meant sow with love*
54S7 yes
55B *and harvest with thanks*
56S7 *with thank*
57B in the slow, *this is your field which you cultivate and which you harvest with praise*.which one do you think you prefer? you translated something similar to the fast I think?
58S7 yeh, I think, I think I prefer that one
59B the slow one?
60S7 yeh
61B OK
62S7 which you cultivate and which you harvest with praise. now what happen. it's like, you see in translation, what's about, I mean I mean translating and interpreting, you never you never get it same every time, even if you translate something, you don't do it the same as every time because every time this depend on the words coming to you at the time. that's what I feel the difference between my translations
63B ah the difference between the fast and the slow, yeh, that's why we're working in different modes
64S7 yeh
65B to see how you process each time
66S7 yeh, that is good for your
67B *wa-huwa mā'idatukum*

- 68S7 *and this is your eh eh your meal table meal and eh fire eh place*
- 69B here you said this is and in the fast *it is your meal and your heater*
- 70S7 yeh soo, which one?
- 71B you kept the meanings it's the same meaning as *food*?
- 72S7 yeh yeh actually I think *he's your meal* is much better maybe, better
- 73B better than *your table*?
- 74S7 yeh maybe
- 75B but *this is* or *he is* or *it is*?
- 76S7 *this is* I think, yeh better
- 77B OK so for *huwa* you say *this is*!
- 78S7 *this is*, like you're talking about something, have you *šefté addaiš l-inglize taba'é awiyé anā a'wā min l-'arabé* (see how strong my English is, stronger than my Arabic)
- 79B *mā anā 'am šūf la'anno fī minkun l-'arabé a'wā* (yes I can see that some of you are stronger in Arabic)
- 80S7 *bas anā a'wā wéhid bi-š-saff bi-l-inglize, anī šarle arb'a w-išrīn séné haun* (but I'm the strongest in class in English, I've been living in Australia for twenty four years)
- 81B *herzénīn* (that's a lot)
- 82S7 *bas bi-l-'arabé bi-l-marra* (but my Arabic is nill)
- 83B *la'* (no) you're OK. *halla' minsūf, fī jémal badna nšhūf əza fhəmta mazbūt* (now we're going to see if you understood some of the sentences)
- 84S7 OK
- 85B *li -annakum tajī'ūnahu jā' īn wa-taṭlubūnahu li-r-rāḥa*
- 86S7 *because you come eh come to him hungry and you ask for mercy. ask for* but this was hard
- 87B ah, you found the text hard?
- 88S7 yeh not easy!
- 89B X found it hard as well, he told me centrelink texts are much easier
- 90S7 of course that's' hard
- 91B OK, eh, and this one, *hīna yuṣāriḥukum*
- 92S7 *when your friend, eh eh like..admit to you. or open his heart to you, do not say, do not be afraid to say no in your opinion, and do not be eh and and say to him no eh yes* I mean *tabkūlūn 'alaihi* there's no word for that we say *do not be afraid in your opinion, do not hesitate to say yes*
- 93B in the fast you said *do not be afraid except in your opinion do not hesitate to say yes*
- 94S7 yes
- 95B in the slow, *in case your friend was frank, worry only about no in their opinion*
- 96S7 ah this your one!
- 97B no this one, right?
- 98S7 yeh. OK
- 99B *mazbūt* (right)?
- 100S7 yeh
- 101B yeh *la'anno ayadton abəl* (I have them written down) *in case your friend was frank worry only about no in their opinion and do not be stingy with yes*
- 102S7 yeh
- 103B this is an Australian colloquial word, why did you choose it?

104S7 OK what why is *stingy* that is good because I couldn't find a word, at the time which means *stingy*, in eh, I think there is but at that time I wasn't able to get this word

105B so you thought of it as if you were speaking to someone you would say that?

106S7 yes but actually but actually some texts they use *stingy* I mean you know, I mean *stingy* you use you can but but. some text you can use it sometimes one you allow one or two maybe in every, in every text, I used it, but here, I should have used a different word

107B eh, so are you happy with this translation or with the other one?

108S7 with that one? be afraid xxxxx I think that one

109B the slow one, so far you're happier with your slow translation

110S7 yeh, yeh

111B OK

112S7 coz you have more time..but I discovered that this is not bad (smiles)

113B ah! that's good

114S7 because I mean

115B because it's true

116S7 yes, it's true because you know why, I think it depend on how good you are, how good translator you are, and I think by the end of the year I'm going to be good, very good, you know because I'm still in the training process. but that's why

117B you still have six weeks I think

118S7 yeh for this semester but I still have fourteen weeks for the whole year

119B ah, you're doing a whole year course

120S7 yeh

121B Ok, so.. so you got this *do not. do not be afraid.* so you think it's asking *do not be afraid*

122S7 yeh

123B instead of *you won't be afraid*

124S *do not be afraid* better

125B *do not be afraid* because I'd like us to look at the tense in the whole text eh *wamaṭā yakūn ṣāmitan lā tatawaqqaf qulūbukum 'an l-iṣḡā' ilā qalbibi.*

126S7 *and when it's silent eh when it's eh silent, do not let your heart stop on listening to his heart*

127B uhm, it's similar to the fast one

128S7 yeh

129B but in the slow when you had more time, you said *when he is silent, your heart will not stop listening to his heart*

130S7 uhm

131B so you used what I was just talking about, you didn't choose *do not* you said *will not*, why do you think?

132S7 why I said *do not*

133B because. there's a difference in the tense between the two, *hon* (here) *lā tatawaqqaf w-hon* (and here) *lā taj'alū qulūbakum tatawaqqaf*

134S7 actually, actually you know it should be, *which do not* not *which will not*, you know like sometimes too, when you talk, you do mistake like here, here it depend what you think when the words come to you quickly, you say it

135B but which one do you think is right?

136S7 *do not*

137B *do not?* not *will not*

138S7 yeh
139B OK, so this is the fast, you're happy with the fast translation?
140S7 yes
141B eh, *li'anna kulla fikrin fi-s-ṣadāqa wa-kulla raġbatin wa-kulla rajā' innamā yūlad wa-yutaqāsam dūna ḥājatin ilā l-kalām bi-faraḥin lā yunādā bihi*
142S7 *because for every think thinking eh eh in in friendship and for every desire and for every hope. eh eh eh it will be, it will be born and be shared without the need for for speaking, with, with with eh joy which you do not call for*
143B Ok. it's similar to the
144S7 the fast
145B slow one I think
146S7 slow one yeh
147B because in the slow you said *do not call by* (I read it)
148S7 OK and and as you notice eh eh like I can be one day, Gibran khalil Gibran translator because you know what when you're writer it's is like I am a poet but he's a writer but what I mean when you translate you need to translate it good so it sound like like Gibran Khalil Gibran, you know, you have to be eh eh faithful, and I think this is beautifully done
149B you think the fast one is beautifully done
150S7 yeh, yeh, sure it's beautifully done!. did you understand what I'm saying?
151B uhm, better than the slow one?
152S7 yeh, so far, so far I think mix between
153B uhm. it's true
154S7 yeh
155B here, do you need to put *be*?
156S *and be shared* yeh
157B *will be born and shared?*
158S7 no, *and be shared*
159B *and be shared?* OK
160S7 how long have you been here in Australia?
161B !!!!!
162S7 yeh, that's why because the longer you are here, the better you'll be in English
163B really!
164S7 in grammar yeh
165B so you think
166S7 because my English now is to do with, I listen it comes from listening, it does come from
167B ah you mean the longer you live in an English speaking country the better
168S7 yeh, I think
169B I think you become better at idiomatic expressions
170S7 yeh and also you can discover, you can test yourself if you're good by by listening, so if it doesn't sound good, that's it, it's not good
171B that's why you think the fast one
172S7 yeh much better
173B because here you had *thought* then you changed it to *thinking*
174S7 I think, thought is better
175B yeh

176S7 but you know because when I was doing it I just, I was (laughs) I was doing something and doing this at the same time

177B you were cooking?

178S7 not cooking, I was doing my assignment

179B *'an jadd, yā allā* (my god!)

180S7 *ma hon bitšūfé el quality, bitšūfé* (here you can see the quality)

181B OK now this one

182S7 *when you depart your friend, do not be eh eh, sad or do not despair eh eh because what, the most you like about him, eh will become more clear in his absence, eh it's it's like, a mountain eh eh for the eh, for the ascender, and it will seem to be easy eh and more clear*

183B OK we stop here, in the fast you said *when you depart your friend do not be afraid*, but here you said the right word, you said do not, something

184S yeh

185B *because most you like in it*

186S7 *in him sorry in him*

187B so it should be him

188S7 yeh, I just mistake, yeh

189B *could be clear in his absence*

190S7 yes

191B OK, *as mountain for the ascender*. you said

192S7 *ascender* yes

193B *for the climber* you mean

194S7 you can say *climber* but *ascender* it's more, is more appropriate because this is like poem you have to use idiomatic because it's clear, it's close to the English to the Arabic ones, that's why here you can see I'm a bit, I'm a bit poetic, because you need to use right word

195B in the fast one you mean?

196S7 yeh, in the fast one that's why I used it. and I think this is true, because you can't use any word like *ascender* this is like more more poetic is is more more powerful

197B OK

198S7 more powerful

199B OK this is good so

200S7 *tekram 'ainik* (you're welcome)

201B you know in the slow translation you said *he is seemed to be so clear*

202S7 yes

203B in the Arabic you have *fa-huwa yabdū mina s-sahl* what do you understand by this expression?

204S7 eh eh which one?

205B *k-aj-jabal li-ṣ-ṣā'id fa-huwa yabdū min as-sahl akṭar wuḍūḥan lahu*

206S7 OK, *it seem more easy*

207B OK we have an expression in Arabic which says *yabdū mina s-sahl* but here *as-sahl ye'né the plain*

208S7 ah ah OK OK I made a mistake

209B it's OK, most of you didn't get it right

210S7 this is confusing

211B it's ambiguous, a bit ambiguous in Arabic

212S7 you know and I think that that what many people fall in, by not understanding what the author is saying and that's why this is hard because you know Khalil Gibran is not anyone, you know he is very smart, he's very articulate, more than us of course, and so when he write that, some people think oh you know he's not, you know he meant it's easy but it's not because there is *aj-jabal* and there is *as-sahl*

213B but he wrote the original in English, remember

214S7 there is *aj-jabal* and there is *as-sahl* so there is there are connection

215B that's right

216S7 I should have done that but I didn't

217B but you got this one while others didn't they thought *aj-jabal aṣ-ṣā'id, j-jabal yallé ṭāle'* but *ka-j-jabal li-ṣ-ṣā'id yabdū mina s-sahl ye'némin as-sahl akṭar wuḍūḥan*. so you might change your translation again right?

218S7 yeh

219B *ba'd fī weḥdé téné* (there's still one more) *wa-lā taj'alū li-ṣ-ṣadāqa gāyatan illā ta'mīq r-rūḥ*

220S7 OK *do not let friendship a mean except deep deep eh deeping of the soul*

221B OK you put in *do not let friendship a mean but depth of soul* and then in the slow *do not let friendship a goal but deepen spirit, soul and spirit*

222S7 I think, I think better word is eh, *spirit*

223B *spirit?*

224S7 *soul* and *spirit* the same *soul* and *spirit*

225B *tneynétun rūḥ bəl 'arabé?*

226S7 *rūḥ, spirit*

227B *nafs w-rūḥ* (soul and spirit)

228S7 I think *spirit*, I think *spirit*

229B *spirit?* OK

230S7 the the same you know, like this very hard like *bit'ūli ḥelo aw bī'a'id*. (beautiful or breathtaking) *tneynétun ḥelo aw bī'a'id*, (both mean beautiful or breathtaking) this is very hard to distinguish, so both right, because *soul* and *spirit* is the same because you know

231B *soul nafs spirit rūḥ* I think

232S7 yeh

233B I think, I'm just trying to think about the distinction between the two

234S7 you know like when they say when we say *we're praying for his soul*

235B *nafso w* (and) *spirit rūḥo* (*his spirit*)

236S7 *rūḥo* yeh, *bas hiyyé maṭl ba'dun ley la'anno wa't l-wéhid ymūt bi'ūlū* (but they're the same because when someone dies they say) *his spirit is still here his soul is still here, rūḥé 'al* internet

237B *haidé l-orthodoxy 'am téštégil* (this is Orthodoxy at work)

238S7 *akīd* (of course)

239B *do not let friendship a goal but deepen the spirit* here you put *depth of soul*

240S yeh I think that is much better

241B *deepen deeping the spirit*

242S7 yeh *depth of soul*, is better

243B but then you cannot put *to depth of soul, l to deepen the soul*

244S7 *to deepen the soul*, yeh

245B yeh, so you prefer this one

246S7 yeh

247B OK. if we look now at *li'anna l-maḥabba*

248S7 *because because love eh eh which, which doesn't, ask, except revealing revealing its secret. is not a love. but it's a a a network eh eh right down where you don't where you cannot hunt except which cannot hunt except things fall in it. which fall in it*

249B OK I noticed something, in the fast you said *because love do not ask except exposing her secret*

250S7 yeh

251B I think now you just said *which which does not ask* you need *which*

252S7 *yes because love*

253B you need *which which* does not ask,

254S7 yes yes you do

255B OK so when you had time to think about it you put *which*

256S7 yes

257B *because love*, ah you put it, in slow you put

258S7 yeh

259B but still, I noticed that you you're forgetting the *s* on the ends of the auxiliary *do does not ask*

260S7 yeh OK

261B so you know that?

262S7 yeh of course, of course, but you know what happens, because what happen is that when why I do mistake too is that eh people when they speak they do a lot of mistakes, when they write they do less mistake but they do less mistake if they read it more, because *anā* I didn't think I didn't go over it

263B because I asked you to edit it, as many times as you think is necessary but as you said earlier you didn't have time, most of you didn't do that, but it's OK, it's part of the way you work

264S7 because I have other more important things

265B well thank you for accepting to do the experiment in the first place. *because love*, so here you know that you need *which*

266S7 yeh

267B *except exposing its secret* and then *revealing. exposing* and *revealing*

268S yeh

269B you said in the on-line translation *revealing* so you prefer *revealing*. you still put *her secret?*

270S7 yeh

271B OK, *is not love but a net which do*, here again *do*

272S7 eh *which doesn't*

273B yeh, *hunt* you think *hunt*, I was telling X that *hunt* is more for other types of

274S7 you can say

275B *catch?*

276S7 yeh yeh yeh

277B *catch*, it's better I think. we can still use *hunting for whales*

278S7 I I I know but to say *hunt* here you could say because like like because in poem you can use any word

279B good argument! OK I chose this literary text so *mā raḥ fiyé shéri'* (I cannot argue with you)

280S7 yeh, that's hard

281B OK

282S7 so here, yes

283B eh here *illā mā la naʿa fihi yé'né yallé mā byinfa'* (it means except that which is useless)

284S7 yeh *which*, you know I said this *yaqa'*

285B ah *yaqa' fihi* (falls in it) OK *halla' fhəmt lei mā tarjamta mazbūt* (now I understand why you didn't translate right) OK *wa l-yakun kair mā fikum li- ṣadīqikum*

286S7 *eh eh and like and let good good will for your friend for your friend*

287B *uhm and let good will? you said and let good will be offered to your friend and let good will for your friend, which one?*

288S7 *offered to your friend*

289B *be offered to your friend?*

290S7 yeh *let good will be offered to your friend*

291B *good will?*

292S7 yeh *good will*

293B OK

294S7 *good words, powerful words*

295B OK, *wa-in kāna lahu an*

296S7 *and if if he has to know eh, eh know your life eh your life high, then he needs to know, its tide, you know like the madd w-jazr, high w (and) tide, that's what I said, 'am tefhamé (do you understand)?*

297B so if if I think in the fast you said *and if he was to know*

298S7 *your life high to know*

299B *to know the tide, why did you put to know the tide?*

300S7 no I think I made a mistake it should be like what I said now

301B eh, but you said *if he was to know* in the fast and then *if he has to know* in the slow, which one you think is right?

302S7 I think this one, if he *was to know*

303B OK

304S7 *bté'te'dé yauman mā bṣīr mtarjem awé* (you think I'll become a famous translator one day)?

305B *baddak téštejil 'ala tarjamtak, baddo yḍal lwāḥad yétmarran.* (you need to work on your translation, you need to keep working, to keep practicing) I noticed in the fast that some of the expressions you got them right in the fast more than in the slow

306S7 yeh

307B eh

308S7 *kent awwal mā kent 'am ném* (I was about to fall asleep) OK *fa-mā huwa ṣadīqikum eh and who's your friend he is is one you ask for and and have enough ti, enough time*

309B can I ask you something? can you translate the one with this one? both together and we look at your translation?

310S7 OK

311B thank you

312S7 *who's who's your friend until you ask for him and you have enough time to kill him eh eh but ask always you you you'll ask for him always and you have and you have hours eh eh, to achieve it*

313B *taḥyūnahā!*

314S7 *taḥyūnahā mā anā mā fhemta ktir. yimkin enno 'indkun hours taṭṭa'e'o hašī* (but I didn't understand it very well, it could mean that you have hours to make this thing come true)

315B *sā'āt taḥyūnahā t'išuwa* (to live), if you understand this one you will be able to understand *enno* (that) you don't *kill your friend*

316S7 I know, I know

317B *šu mé'néta* (what does it mean)?

318S7 *wa-ladaikum waqt taqtulūnahū, you've got time to spare*

319B right! why do you think you translated it first as *to kill your friend*?

320S7 (laughs) I tell you why because you know what, that's why you know in my final exam, I'm gonna be like now, very eh eh.

321B relaxed

322S7 relaxed coz when I'm relaxed I do better, anything in life, I discover all my life, when I'm tense, I don't do in anything in life, but when you're quiet calm, you can do it better, seriously and that's why you know look!

323B very good so now if I ask you to rate your translation you would rate it differently because you got this right by yourself, I didn't have to explain it

324S7 yeh actually, actually now I mean I give myself six out of seven

325B OK we still have two sentences to go

326S7 yeh, *and he, he what he need to do is he need to fill fulfill your need not your eh not your free time, not your eh eh free time*, there is another word *not your free time*, eh, *and in in* that's hard

327B *to fulfill* or *fill*?

328S7 *fill*

329B in fast you said *he is only to fill up your need not your free time*

330S7 should be *to fill your need*, not, *fill up your need*, sorry

331B *to fill your need*

332S7 yeh the fast

333B *not your free time*, OK

334S7 yeh, *and in the purity of friendship eh you eh you you eh laugh eh you laugh, no not you laugh, laugh and and share eh eh eh eh eh celebration, parties*

335B I like that! because in arabic the word *afrāḥ* we use for *weddings* and stuff and you got this from the way we use in advertising for *afrāḥ*

336S7 *parties*

337B yeh *parties*

338S7 yeh, but it's not *parties*

339B it's like *joy*

340S7 no it's it's *celebration*

341B *celebration*?

342S7 yeh

343B OK so you changed it from *parties* to *celebrations*, actually what did you have

344S7 and actually you know one thing too, I had to, really like let you know, I feel, since I have improved so much, from first to now, I think what I'm now is even better than the slow or fast why? because I'm getting more practice, I'm practicing more, see, I'm trying now to get better so I can be a good interpreter

345B if you had the opportunity to do different translations as part of your course, different translations of one text in various modes, you think it would be beneficial?

346S7 yeh

347B like fast, slow, sight translation and so on

348S7 yeh yeh and then you can see the difference between them

349B so this helped

350S7 yeh it is it is helping me

351B OK, so, let's do the last one

352S7 *and in the*

353B why did you say *in the purity of of friendship?*

354S7 because this is *purity of friendship* 'udūba 'udūba is eh eh 'udūba can be like *virginity* but you don't use *virginity* you know it can mean different thing

355B but you use it also for *water* we say *miyāh 'adba*

356S7 yeh yeh yeh but here *purity*

357B OK so that's why you chose *purity*

358S7 yeh

359B it could have the meaning of *sweetness*

360S7 yeh *sweetness* yeh but 'udūba 'udūba can also mean in some meaning, context, in some contexts *virginity* or someone is 'azb, you know, but here

361B *a'zab* heydiike bil z (that one is spelled with a /z/)

362S7 yeh but can be *anā* (I) that's what I thought but here *purity*, here *purity*

363B OK, and here you said *laugh and share*

364S7 OK *and and fafi nadā l-ašyā' š-šağira*

365B if you link it, if you link it to the other one

366S7 yeh, *in the purity, in the eh in the purity of friendship, laugh and say eh eh, say ehh celebration, and in the eh eh nadaa and in the eh eh what's nadā? eh eh*

367B you said *in the small things*

368S7 *lā lā*

369B *nadā* is *dew*

370S7 *dew dew, ma nsita in the dew things, small things you can find, you find a heart, eh eh*

371B *yajidu l-qalb*

372S7 ah ah OK, *the heart find his morning*

373B *find?*

374S7 *the heart find, yeh find his morning šabého? and and and he refreshes*

375B I interrupted you at the word *find* because you need a third person singular s

376S7 yeh, no no no no it's fine because *find found yajid* mean *they can find* not *finds*

377B are you sure?

378S7 there are some words you don't use, I never see *finds*, never, never I don't know, because some words you don't change I don't know

379B you can't put the s?

380S7 some, I don't know maybe *find* I forget about that

381B OK we stop here, thank you