

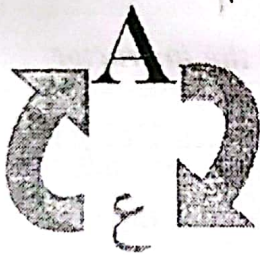
AYDI EST.

Open Learning & Translation

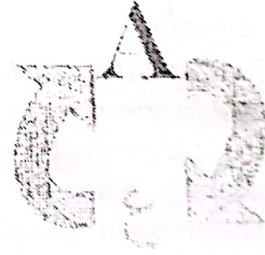
2021-2022

Third Year

First Term



1+2



Translation

27.05.2022

17.06.2022

أ. هلا دقوري



Translation 3.1+2

AYDI 2022/ T1

# LECTURE NO. 1

27.05.2022

## HELLO EVERYONE!

Our subject is titled "*Consecutive and Slight Translation*".

We are talking about *Translation* and *the types of translation*.

Actually, translation is not only an umbrella, it has two main types, we have translation and we have interpretation.

For interpretation, we have a list of types of translation. We will repeat for a very quick time to understand what we mean by simultaneous interpretation.

*(The instructor read several sentences and one of the students started interpreting directly).*

When you stop, this means that you cannot handle it or understand what is being said anymore.

So, "*Simultaneous interpretation*" means that translation happens in the same time as the speaker is speaking or giving information.

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We have something else, which is called "*Consecutive translation / interpretation*". This means that there is a pause of the speaker between speaking shots, we have some time left for the interpreter to deliver the all said information.

*(A student started to read a sentence, then she stopped and the instructor started to translate that sentence).*

Just notice that I waited until she finished the first part, and then I began translating. When I finished she can continue with another sentence.

The speaker should not keep talking more than one minute, and there is always an eye contact between the speaker and interpreter.

In *Simultaneous interpretation*, you do not need to write anything actually because it is only speaking, you can hardly catch up with everything. That is why you do not have enough time to write.

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Now, what about "*Sub-Consecutive interpretation*"; *what does it mean?* Here, we should have a notebook and pen, and write down notes. So, here we have the exercise of *Notetaking*. Without notetaking, we are not able to remember everything.

*(The instructor read several sentences, and then told the students about the notes they should take from these sentences while the speaker is talking).*

It is better to write these notes vertically, and this gives me the chance to write additional notes and words beside them.

You must know that *Consecutive interpreting* and *Simultaneous interpreting* are not 100% accurate; you should enjoy a good memory and have a very good notes, we will have a perfect translation. While with good notes and poor

memory, we will not have a complete translation. So, you have to train your memory for this this kind of practice to make a longer-time memory.

*The more you practice on Consecutive translation, the longer your memory will be.* You have to do it even in your home; you can play a video and start taking notes, and try to reproduce your notes.

Sometimes, Consecutive translation could be for more than one speaker, they could be two or more, or even for the whole meeting. While Simultaneous interpreting takes place in conferences; previously we had video conferences, and we have "Zoom" conferences that could last for 3-4 or even 10 hours. Sometimes it can be a co-interpreter, which means that you have another translator share the interpreting with you. All of the above mean that I need to be full equipped with technology because translating nowadays without technology is nothing; even through you smart phones you can do interpreting. So, no one is allowed to say "I am not good in technology".

\*\*\*

We have another type of translation, which is called "*Liaison translation*".

*(The instructor let one of the students to talk and then she interpreted what had been said. After the translation finished, the other student in a different language and then the instructor interpreted what had been said to the first student into his language).*

So, it is usually seen as the most informal type of interpretation, usually used for smaller meetings between business executives, one-to-one meetings or interviews, for example. It is used to create a solid understanding of a subject matter between two different parties, each primarily speaking a different language.

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We have something else, which is called "*Whisper translation*".

*(The instructor let one of the students to talk and then she whispered the translation at the same time the sparker talk).*

*Whisper translation* is used when a full audio setup for simultaneous interpreting is not available, and the interpreter listens to the presenter by ear, and then whispers the translation to an attendee, so that their voice does not affect the presentation.

We have something is connected not to interpretation; it is between translation and interpretation. We have what is called "*Audio-Visual translation*". This means that we have a translation for the screen. if you have, for example, a movie and you want to translate it. Actually, the movie is something that you see and something that you hear, but it has to appear on the screen. It is what called (Subtitle); but sometimes when you interpret for TV and there is a speaker on TV, but there is role with words and it goes down, you look and translate; this is a part of *Audio-Visual translation*, and in the same time it is "*Sight translation*".

For the "Sight translation".

*(The instructor showed a paper in Arabic and directly interpreted it into English out loud).*

This does not mean that interpretation does not have sight; we have the sight in this case when we have a projector, slide show, and the speaker is speaking about something he/ she is looking at. In this case, while you are sitting at the back (without being noticed by anyone), you have to be compatible between what you hear (the explanation of the speaker) and what you see at the slides, and read out of them. So, you should practice a lot to enhance your skills because you are not required to look at the slide and forget what the speaker is saying, you are required to look and hear and translate at the same time.

While in Consecutive, you have to listen carefully to each word or number, in order to interpret correctly and accurately. If you make a mistake in a word or number, the speaker will correct it to you gently.

Sometimes, we have the *translation of documentaries*. It is not the same as the translation of movies; you cannot translate some words as it is in their language because movies are from real life and situations; the documentaries are for the purpose of teaching. In total, we should follow the rules of culture of both source and target languages.

أي أن الأمانة في الترجمة يجب أن تكون في الشق المتعلق بالمعنى والسياق، وليس بمعاني المفردات فقط. وأيضاً في الترجمة القانونية وترجمة نصوص المحاكم والجلسات القضائية.

There are moral considerations that I should consider when I translate into the opposite language or culture. That is why it is very difficult.

لذلك نجد أن هناك معايير محددة للترجمة على الشاشة.

\*\*\*

Now, "*Translation*" in general is transfer information from one language (the source language) into another (the target language).

If I am translating an article, essay, a book, or making a research, I have to be so keen on producing the same idea and meaning. This is called "*Text translation*". Whether it is electronic or on paper. It is not only one kind, it has several kinds (legal, economic, financial, educational, social, medical, historical, geographical, cosmological, physical, etc.). So, we are depending on the specialization and the major itself.

This is so close to Court translation, and it even has many kinds: we have commercial conflicts, criminals, etc.

*Text translation* differs from *Interpretation* because you have so much time and the ability to be more accurate, while in interpretation you do not have much time and you need just to deliver the intended meaning.

*Do you think that a reader should be undervalued or do not understand?* They could understand more than I could. That is why we have to be so keen and accurate when we transfer from one culture (the source) into another (the target). So, you have a responsibility when you are translating.

In *Interpretation*, we do have responsibility of course, especially when we interpret for presidents; any mistranslate for any word could lead to conflict or even a war.

*If you become translators in the future, never ever accept to be the solo interpreter. You should work and share the responsibility with other interpreters, and offer and get help (vocabulary, terminology, number, etc.); it is also has a benefit for you; you can interpret the first session then you get rest and continue later.*

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Also, one type of translation is called "*Adaptation*". It could be in the text. For example, a story in any language but Arabic can be translated but with modifications according to the Arabic culture because the source language mentality will not operate here, or it does not appropriate for how we think and how our life goes. That is why it is a little adapted to suite our mentality and how we think.

Another example, "*A rolling stone gather no moss*". (*moss*) means weed. We understand that this idiom goes back to a period in history when there was a lot of environment and nature; they spoke about nature. People notice that if we have a fix stone, there will be some weed growing on it. It will be static and by the end this weed may grow on longer and longer and you will not be able to see this stone. If there a lot of moss growing on this stone, there is no use of it.

ماذا كان المقصود من هذه العبارة؟

A person who changes their job a lot, will gather no experience.

*How can we translate this idiom into Arabic?*

"كثير الكارات قليل البارات". أي لا يمكن الاستفادة منه (ما يبطل معو شي). هنا قمنا بعمل (adaption) لعدم وجود مثل يقابل شيء متعلق ب (الحجر) في اللغة العربية. فالمعنى أنه بما أن الحجر ثابت في مكانه فحتماً سنتمو فوقه الطحالب، بينما لو كان متدحرجاً ومتحركاً فلن يكون هناك مجال لتنمو هذه الطحالب عليه. لكن عند ترجمته إلى اللغة العربية، قمث بإسقاطه على الثقافة العربية، حيث كانت دمشق في جميع مناطقها مكاناً للمهن والحرف، لذلك قابلنا الجملة بالمثل المذكور أعلاه.

This is what we mean by "*Adaptation*".

You should keep in mind that there is no one pure specialization in translation. For example, it is impossible that you can face a medical text only; it will be medical with chemistry or biology, or even medical with psychology.

All the time, we have inter-related specializations under the umbrella of the whole specialization.

A person who has studied translation is better at formulating sentences, giving the right structure, use the right syntax, producing the text in the right style. However, a person from a certain specialization and has studied translation can be even better in translating texts related to this specialization.

That is why The Higher Institute of Translation and Interpretation (المعهد العالي للترجمة والتترجمة الفورية) accepts all the graduates from all specializations because

me as a translator, interpreter or audio translator, I do not translate medical laws as perfectly as a doctor who has a lot of information, a background, and experience.

If you have been chosen to interpret in an educational conference for the first time, you will find it difficult. But when the same organization asks you for another time of translation, you will have a better information and background, and in that time you will feel it as (a piece of cake). So again, you are not better than the person who has studied a specialization or work for an organization.

In general, all specializations interfere with each other within all types of translation. It is possible that the text is a contract between two companies regarding exports and imports, it is (business); a contract between two governments about the exchange of medical expertise, it is (educational and medical) not (commercial); a contract so that one of the parties can terminate this contract, it is (legal).

This means that we have many things and not just one type, as within the legal framework there are many types.

The Court translation also contains a lot of things, if it is about disputes between two countries over political boundaries, it is political.

Also, Interpretation contains many types; if I am translating between two presidents, the topics of discussion may be economic or political, or about the exchange of prisoners of war; or even about humanitarian aid, which is (social).

So, here we have economic interpretation, investment interpretation, tourism interpretation, legal interpretation, and many other more specializations.

***Every type of translation has many kinds.***

Mostly, when we have side talks after a meeting/ conference, they would be friendlier talks than before, but with purposes; no type of translation is for free.

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خلال هذا الفصل، سوف نعمل ونطبق أنواع الترجمة التالية:

- Sight translation,
- Consecutive translation, and
- Text translation.

So, these are the three types of translation that we will work on through this term, and I may give you some Interpretation.

***You have to practice on translation daily, at least /10/ line.*** It is not necessary that I or other instructors correct your translations; ***what is matter to practice a lot.***

I definitely will not bring any thing I give you through the term in the Exam. It is all about practicing.

\*\*\*\*\*

Let us start with our text today.

كانت آخر فلول الظلام تتراجع أمام جحافل الشجر فيما أخذت الريح العتية تهز خشب

النوافذ بعنف وتعبث بالأوراق المتناثرة، وكان الشارع خالياً إلا من يضع قطط ضالة كانت هي الأخرى تلوذ مذعورة بأقرب مدخل في الأبنية المجاورة لتتلافى غضب الطبيعة القاسية. وكانت المدينة لا تزال غافية حينما برز أبو محمد بعربته الصغيرة ذات العجلتين عند منعطف الشارع وشرع يدفعها بشيء من المشقة.

صفت الريح وجهه بعنف وأخذت تدفعه إلى الخلف فتشبث بساعدي عربته وأحس راسه الذي خطه الشيب وتابع طريقه فيما كانت الغيوم السوداء تتجمع في السماء وكأنها قافلة من الجمال أفلتت من عقالها وشردت في الصحراء.

فجأة فتحت السماء أبوابها، وهطل المطر بغزارة تصحبه عاصفة رعديّة قوية بينما كان ينبعث بين الحين والحين من أقصى الغرب وميض بنفسي تبدا الأمطار على ضوءه وكأنها حبال متصلة بين السماء والأرض.

ترك أبو محمد عربته وقفز بسرعة لا تتناسب وسنه ميمماً شطر الجدار القريب لانداً به. جيس القرفصاء يرقب سيل المطر المنهمر، وطفق يتسلى في انتظار انقشاع الغمة بالتطلع نحو النوافذ العديدة المعتمة التي بدت له وكأنها تحجب خلفها الكثير من الأسرار.

أحس فجأة بألم شديد في معدته. شعر وكأن سكيناً حادة تمزق أحشاءه. انطوى على نفسه وضم كلتا يديه فوق موضع الألم، وكنم صرخة ألم كادت تفلت من بين شفقيه. إنه البرد اللعين. يا الله. لقد عاوده ذلك الألم الفظيع بعد أقل من أسبوع. كان يشعر حين تنتابه الآلام وكأن وحشاً يمزق معدته بأنيابه ويشدها بمخالبه. كان في غمرة آلامه يتلوى في فراشه كالمسوع حتى تعمد أم محمد إلى تسخين شيء من الماء وتصبه له في زجاجة كبيرة محكمة الإغلاق فيضعها فوق موضع الألم وإذا بالوجع يتراجع، والألم يسكن، ويمكنه عندئذ أن ينام، ولكن أنى في مثل هذا الوقت بزجاجة أم محمد الثمينة؟

اشتدت آلامه فتكور على نفسه حتى بدأ وكأنه كتلة مجسمة للبؤس فيما كانت الريح تصل إلى مسامعه وكأنها تبيكي مصابه وتشاطره آلامه.

The first paragraph.

كانت آخر فلول الظلام تتراجع أمام جحافل الفجر فيما أخذت الريح العتية تهز خشب النوافذ بعنف وتعبث بالأوراق المتناثرة، وكان الشارع خالياً إلا من يضع قطط ضالة كانت هي الأخرى تلوذ مذعورة بأقرب مدخل في الأبنية المجاورة لتتلافى غضب الطبيعة القاسية. وكانت المدينة لا تزال غافية حينما برز أبو محمد بعربته الصغيرة ذات العجلتين عند منعطف الشارع وشرع يدفعها بشيء من المشقة.

The translation:

The last remnants of darkness receded before the hordes of dawn, while the strong wind shook the wood of the windows and tampered with the scattered papers, and the street was empty except for stray cats

who, too, frantically ran to the nearest entrance in the neighboring buildings to avoid the wrath of the cruel nature. The city was still dormant when Abu Muhammad got up in his small two-wheeled car at the corner of the street and proceeded to push it with some difficulty.

The second paragraph.

صفعت الريح وجهه بعنف وأخذت تدفعه إلى الخلف فتشبث بساعدي عربته وأخنى راسه الذي خطه الشيب وتابع طريقه فيما كانت الغيوم السوداء تتجمع في السماء وكأنها قافلة من الجمال أفلتت من عقالها وشردت في الصحراء.

The translation:

The wind slapped his face violently and began to push him back, so he clung to the arms of his carriage, bowed his gray-streaked head, and continued on his way, as black clouds gathered in the sky, as if a caravan of camels had slipped away and strayed into the desert.

The third paragraph.

فجأة فتحت السماء أبوابها، وهطل المطر بفزارة تصحبه عاصفة رعدية قوية بينما كان ينبعث بين الحين والحين من أقصى الغرب وميض بنفسجي تبدو الأمطار على ضوءه وكأنها حبال متصلة بين السماء والأرض.

The translation:

Suddenly the sky opened its doors, and it rained heavily, accompanied by a strong thunderstorm, while from time to time it emitted a violet flash from the far west, in whose light the rain seemed like ropes connected between heaven and earth.

The next paragraph.

ترك أبو محمد عربته وقفز بسرعة لا تتناسب وسنه ميمماً شطر الجدار القريب لائذاً به. جيس القرفصاء يرقب سيل المطر المنهمر، وطفق يتسلى في انتظار انقشاع الغمة بالتطلع نحو النوافذ العديدة المعتمة التي بدت لهه وكأنها تحجب خلفها الكثير من الأسرار.

The translation:

Abu Muhammad left his cart and jumped at a speed that was not commensurate with his age, cutting through the nearby wall and hurting him. Gypsum squatted, watching the pouring rain, and was amused, waiting for the clouds to clear, looking at the many darkened windows, which seemed to him to hide many secrets behind them.

The next paragraph:

أحس فجأة بألم شديد في معدته. شعر وكأن سكيناً حادة تمزق أحشاءه. انطوى على نفسه وضم كلتا يديه فوق موضع الألم، وكتم صرخة ألم كادت تفلت من بين شفثيه. إنه البرد اللعين.



يا الله. لقد عاوده ذلك الألم الفظيع بعد أقل من أسبوع. كان يشعر حين تنتابه الآلام وكأن وحشاً يمزق معدته بأنيابه ويشدها بمخالبه. كان في غمرة آلامه يتلوى في فراشه كالمسوع حتى تعمد أم محمد إلى تسخين شيء من الماء وتصبه له في زجاجة كبيرة محكمة الإغلاق فيضعها فوق موضع الألم وإذا بالوجع يتراجع، والألم يسكن، ويمكنه عندئذ أن ينام، ولكن أنى في مثل هذا الوقت بزجاجة أم محمد الثمينة؟

The translation:

Suddenly he felt severe pain in his stomach. He felt as if a sharp knife had riven his bowels. He folded himself and clasped both hands over the sore spot, muffled a shriek of pain that nearly escaped his lips. It's damn cold. O God. That terrible pain returned after less than a week. He felt when he was in pain, as if a monster was ripping his stomach with its fangs and clawing it with its claws. He was in the midst of his pain writhing in his bed as if he had been swallowed until Umm Muhammad deliberately heated some water and poured it into a large sealed bottle, so he put it over the place of pain, and if the pain receded, and the pain subsided, and he could then sleep, but I am at this time with Umm Muhammad's precious bottle?

The last paragraph.

اشتدت آلامه فتكور على نفسه حتى بدأ وكأنه كتلة مجسمة لليؤس فيما كانت الريح تصل إلى مسامعه وكأنها تبكي مصابه وتشاطره آلامه.

The translation:

His pain intensified and he curled up on himself until he seemed to be an anthropomorphic mass of misery, while the wind reached his ears as if she was crying in pain and sharing his pain.

Thank You

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## LECTURE NO.2

17.06.2022

**HELLO EVERYONE!**

Let us start with our text today in English.

**What is Media Innovation?**

In order to identify important characteristics of media innovation, we will emphasise two dimensions of change also addressed in Chapter 8 and 15. The first dimension is what is changing – what aspect of media is being innovated? The second dimension is the degree of novelty – how

limited or far-reaching is the innovation, and what effects does it have?

#### What is Changing

Media innovation can include change in several aspects of the media landscape – from the development of new media platforms, to new business models, to new ways of producing media texts.

There are many ways of conceptualising what kinds of change media innovation involve. As our starting point, we apply Francis and Bessant's (2005) four Ps of innovation. The four types of innovation identified by Francis and Bessant are: product, process, position and paradigmatic innovation.

*Product innovation* relates to changes in the products/services offered by an organisation. In a media context, product innovation may imply the innovation of new media platforms, such as the iPad or the smartphone, or of new media services, such as web tv, Wikipedia or media apps for tablets. Furthermore, it could also imply the innovation of genres and communication patterns.

*Process innovation* refers to changes in the ways in which products/services are created and delivered. This includes innovation in media organisations and how they organise their activities, and also processes outside established institutions in which, for example, users are increasingly active in driving innovation.

*Position innovation* involves changes in how products/services are positioned or framed within particular contexts. Central features of innovative product positioning are the "management of identities, through advertising, marketing, media, packaging and the manipulation of various signals". Media companies who reposition their brand, product or services are engaging in position innovation. Typical examples would be a magazine repositioning itself for a new target audience, or how the BBC in the 1990s repositioned itself as a global media corporation.

The first paragraph.

#### What is Media Innovation?

In order to identify important characteristics of media innovation, we will emphasise two dimensions of change also addressed in Chapter 8 and 15. The first dimension is what is changing – what aspect of media is being innovated? The second dimension is the degree of novelty – how limited or far-reaching is the innovation, and what effects does it have?

We can say,

ما هو الابتكار الإعلامي؟

في سبيل تحديد الخصائص المهمة للابتكار الإعلامي، سنركز على بعدين للتغيير تم تناولهما أيضاً في الفصلين ٨ و ١٥. البعد الأول هو ما يتغير، أي ما هو الجانب الذي يتم ابتكاره في وسائل الإعلام؟ والبعد الثاني هو درجة الحداثة، وتعني مدى محدودية الابتكار أو مدى اتساعه، وأثاره؟

The second paragraph.

**What is Changing**

**Media innovation can include change in several aspects of the media landscape – from the development of new media platforms, to new business models, to new ways of producing media texts.**

We can say,

ما الذي يتغير

يمكن أن يتضمن الابتكار الإعلامي التغييرات في جوانب عديدة للمشهد الإعلامي، بدءاً من التطور الذي يطرأ على منصات الإعلام الجديدة، مروراً بالقوالب التجارية الجديدة، وصولاً إلى طرق جديدة لإنتاج النصوص الإعلامية.

The third paragraph.

**There are many ways of conceptualising what kinds of change media innovation involve. As our starting point, we apply Francis and Bessant's (2005) four Ps of innovation. The four types of innovation identified by Francis and Bessant are: product, process, position and paradigmatic innovation.**

We can say,

هناك طرق عديدة لتصوير أنواع التغيير الحاصل في الابتكار الإعلامي. وكبداية يمكننا تطبيق عناصر الابتكار الأربعة كما ذكرها فرانسيس وبسانت. أما عناصر الابتكار الأربعة التي حددها فرانسيس وبسانت هي: المنتج والعملية والموقع والابتكار النموذجي.

**NB:** I do not commit to the original order, I keep moving backward and forward until I cover all pieces of meaning and information.

The next paragraph.

**Product innovation** relates to changes in the products/services offered by an organisation. In a media context, product innovation may imply the innovation of new media platforms, such as the iPad or the smartphone, or of new media services, such as web tv, Wikipedia or media apps for tablets. Furthermore, it could also imply the innovation of genres and communication patterns.

We can say,

تتعلق ابتكارات المنتجات بالتغيرات التي تطرأ على المنتجات أو الخدمات التي تقدمها المؤسسة. في سياق الوسائط، قد يتضمن ابتكار المنتجات ابتكار منصات إعلامية جديدة، كجهاز iPad أو الهواتف الذكية، أو خدمات إعلامية جديدة مثل القنوات التلفزيونية على الشبكة أو موقع (ويكيبيديا) أو التطبيقات الإعلامية على الأجهزة اللوحية، إضافة لذلك، يمكن أن يتضمن ابتكاراً لنماذج الاتصالات والأنواع أيضاً.

The last paragraph.

**Process innovation** refers to changes in the ways in which products/services are created and delivered. This includes innovation in media organisations and how they organise their activities, and also processes outside established institutions in which, for example, users are increasingly active in driving innovation.

We can say,

أما الابتكار المتعلق بالعملية/ المسار فيشير إلى التغيرات المتعلقة بالطرق التي بموجبها يتم إنشاء وتوصيل الخدمات والمنتجات. ويتضمن هذا، الابتكار في المؤسسات الإعلامية وكيف تقوم بتنظيم نشاطاتها. وكيف تقوم بتنظيم نشاطاتها وعملياتها خارج المؤسسات القائمة التي يكون فيها المستخدمون، على سبيل المثال، نشطون في توجيه الابتكار.

Thank You

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احذر المحاضرات المسروقة!  
مكتبة العائدي لا تنشر محاضراتها على الإنترنت ونحن لا نتحمل مسؤولية أي نقص أو تشويه أو تزوير تجده في تلك المحاضرات. فالمرجع الرئيسي للمحاضرات هو المحاضرات الورقية فقط والتي يمكنك الحصول عليها من مقر مكتبة العائدي في المزة - نفق الآداب]



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