

摘要

本文为一篇英汉交替传译的翻译实践报告，是基于作者在全菲留学咨询服务有限公司所做的一次艺术课程的线上交替传译。该课程内容主要为美术作品中艺术元素的介绍和设计原则的运用。

本报告选取了本期课程的部分内容作为分析对象，以案例分析的形式记录笔者在此次口译实践中所遇到的挑战，其中包括专业词汇不熟悉、口译笔记不全、口音影响、笔记认读障碍、译文产出质量欠佳等，并基于吉尔精力分配模式中两个不同的阶段，对这些挑战进行了分类和分析。通过案例分析，针对各问题分别在提高听力理解能力、扩大专业知识搜集范围、合理的精力分配、笔记训练、译语产出和自我监控训练等五个方面提出相关解决方案和策略。

通过本次口译实践，笔者认为要完成好一次口译任务，离不开译员译前、译中、译后三方面的工作。对于译前工作，译前需要做好建立专业词汇表、提前了解发言人口音、调试和测试设备等工作。在口译时，合理利用吉尔的精力分配模式，将精力合理地分配到听力理解，笔记和短期记忆等环节中。除此之外，译后的反思也必不可少，译员需要在译后进行及时的总结和反思，从而发现不足。

关键词：线上艺术课程；交替传译；精力分配模式；相关方案

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Chapter One Introduction

1.1 Task description

Entrusted by Hunan Quanfei Study Abroad Consulting Service Co.,Ltd, the author was invited to serve as an interpreter for an online lecture delivered by Professor Agatha Brenica Ilagan. There were 12 Chinese PhD students from Art Education major in this class. The lecture was mainly about the art elements and art principles of art works as well as how art principles were applied when appreciating and criticizing a piece of art work. After the professor finished the lecture, the students were required to appreciate their favorite art works from critical perspectives as an assignment and they were asked to present their assignment in the next lecture. The role of the interpreter here was a bridge for the students to understand the content of the lecture as well as the requirements needed for this class so that the students could finish their assignment successfully and efficiently. Art-themed lectures are normally with simple logic, objective, clear and plain language. However, as the interpreter has virtually zero background of arts, thus this interpreting task was very challenging.

1.2 Significance of the report

A survey of interpretation studies at home and abroad shows that most of them involve the fields of law, economy, science and technology, and so on. There are few translation studies on culture, especially art and painting. Moreover, in many interpretation studies, there is even fewer practical analysis on speakers with Asian accent, so this report has certain practical significance.

From the academic point of view, the content of this interpreting practice is related to the field of art. The practice report analyzes and lists the expression and translation of basic artistic words, which provides a blueprint for interpretation practice in related fields.

From the practical perspective, this report combines Gile's effort model with interpretation practice. Under the guidance of this theory, the root causes of problems are more accurately identified and corresponding correction strategies are proposed, which is conducive to guiding practice. On the other hand, the speaker of this course is a Filipino professor, who is not a native English speaker. The author starts from this lecturer and finds some relevant solutions to the problems brought about by the speaker's accent, hoping to provide certain reference for future interpreters who will interpret for speakers with Asian accent.

Chapter Two Interpreting process

2.1 Pre-interpreting preparation

Preparation before interpreting is of great significance for interpreters. Be fully prepared before interpreting ensures interpreters a quality output when interpreting because relevant preparation not only equips interpreters with knowledge related to the given field but also reduces interpreters' mental stress when they are well-prepared. Preparation also includes anticipation. According to Gile, there are two types of anticipation, the linguistic anticipation and the extralinguistic anticipation. The linguistic one is closely related to the knowledge an interpreter has within the specific language (English in the author's case), which may include grammar, expressions and other linguistic rules. The extralinguistic one however, is the knowledge or information beyond language, such as the background information, conference agenda, the topic, the speaker's background, the audience, so on and so forth. Gile attached great importance to preparatory work. According to Gile (Gile, 2009), interpreters improve their capacity for anticipation, which lowers the amount of processing power needed for their listening and analysis efforts and, occasionally, their production efforts. In that instance, more efforts might be set aside for allocating efforts. Thus, it is crucial for interpreters to undergo proper linguistic and extralinguistic training. As soon as the author received the interpreting task, she divided the preparation work into three parts: getting familiar with the content (including collecting topic related terminologies) and getting familiar with the accent of the speaker as well as getting familiar with the online platform zoom in order to better finish the task.

1) Content and terminologies

The PowerPoint of the lecture was sent to the author on 30th June (a day before the lecture). The PowerPoint has altogether 87 slides. In such limited period of time,

the author didn't attempt to find related articles or papers. Moreover, it was unknown to the author that who would deliver this lecture. Therefore, the most important pre-translation preparation was just to get familiar with the slides especially some terminologies, so the author listed out a table of terminologies in advance. In addition, the topic of the assigned task was art elements and art principles, the author also searched online for topic-related videos in order to get herself more familiar with a field that she never touched before.

2) Accent

According to Gile (1995), there are three Efforts in the Processing Capacity, which are the Listening and Analysis Effort, the Production Effort and the Memory Effort. Therefore, dealing with the accent of the speaker will undoubtedly result in bad comprehension of the source language, more efforts are assigned to the Listening and Analysis Effort and thus leaves less capacity for the other two requirements, which are Memory Effort and Production Effort. In light of this, problems occur. Interpreters who suffer from unfamiliarity with the accent from the source language do poorly in their interpreting performance. So preparation of the accent is necessary for interpreting performances.

The author was told that the lecture would be delivered by a Filipino speaker. Without knowing any more information about the speaker, the author had to search online about the Filipino English in an effort to get herself familiar with the accent.

3) Zoom functions

Despite the fact that the author had previously utilized Zoom to attend lectures and meetings, the author had never before provided CI service via Zoom. The author entered onto Zoom 15 minutes prior to the lesson to test all of the platform's features, including the microphone, camera, sound volume, and most importantly, whether the internet quality is reliable enough to conduct an online lecture without experiencing any signal interruptions.

2.2 On-site interpreting

The lecture was arranged at 19:00 via zoom links and lasted for about one and a half hours. The interpreter logged in zoom about 15min before, waiting for the professor and also to check whether the device worked well. During the lecture, the speaker paused at each slides for interpreting and each segment was less than one minute. At the beginning, the main topic of the lecture (art elements and art principles) was introduced. Surprisingly, the professor had Chinese translation on the slides but as it could be seen, some if not all of the Chinese translation was not accurate, some were even incorrect. Without talking to the professor before, the interpreter didn't know that she was supposed to interpret slide by slide no matter how much information the slide contained, so it was a bit confusing when the speaker paused after saying only a few words. Without hearing any interpretation from the interpreter, the speaker asked politely that it would be better if the course could be interpreted slide by slide.

Fortunately, with the lecture going on and with the Chinese translation for reference, the interpreter was gradually getting familiar with the translation flow, the speaker accent, and knew exactly when to interpret. The speaker and the interpreter cooperated pretty well with each other.

2.3 Post-interpreting evaluation

2.3.1 Self-assessment

Although the author was a bit nervous during the interpreting task, the whole interpreting process went smoothly and both the interpreter and the speaker received many thanks from the students. Many sent their comments on zoom chat box expressing their appreciation for both the speaker and the interpreter. However, there are still a lot of room for progress according to the interpreter's interpretation.

For example, the author used too many fillers such as “那么”, “额”, “嗯”, which made the interpreting sound less professional. What's more, because of inadequate preparation of the art field, there was some information omitted by the interpreters. So in the author's reflection, there are a few measures that can address some common problems encountered by green interpreters. First of all, communication with the speaker is needed if possible. Communications between the speaker and the interpreter before the event will reassure both the speaker and the interpreter. And also the interpreter could communicate with the speaker about how the lecture would be delivered and when should the speaker pause for interpretation, which would make both the lecture and the interpreting task go smoothly. Secondly, the interpreter could ask the agency or the organizer for the needed material related to the lecture as early as possible. Given enough time of preparation, the interpreting quality and the accuracy of interpreting will be unquestionably improved.

Moreover, daily practice is a must for every interpreter as well as interpreting majors. Practice makes perfect. Interpreters should practice not only the topics interest them but also topics on other fields that may seem less fascinating. Apart from that, it is also beneficial for interpreters to get themselves prepared with different kinds of accented English.

2.3.2 Assessment from the client

Because it was the first time for the interpreter to cooperate with the speaker, and also the interpreter had no access to contact the speaker before the class, the speaker sometimes did not know when to pause during the class, which had some impact on interpreting fluency as well as the whole delivery. After the class, the interpreter did a survey on satisfaction and interpreting quality and asked the agent to finish the survey so that the interpreter could gain some experience and feedbacks for improvement. From the survey below, it can be seen that the client thinks that

the interpreter performs well in fluency and communication skill but there is still room for improvement in professional knowledge and interpreting ability. On the whole, the client is very satisfied with the interpreting service provided.

Client Satisfaction Survey 客户满意度调查表					
Fluency 流利度	☒ excellent	☐ good	☐ average	☐ not good	☐ poor
Interpreting ability 口译能力	☐ excellent	☒ good	☐ average	☐ not good	☐ poor
Communication ability 交际能力	☒ excellent	☐ good	☐ average	☐ not good	☐ poor
Professional knowledge 专业知识	☐ excellent	☒ good	☐ average	☐ not good	☐ poor
Professional ethics 职业道德	☒ excellent	☐ good	☐ average	☐ not good	☐ poor
Satisfaction 满意度	☒ excellent	☐ good	☐ average	☐ not good	☐ poor

Table 2.3.2 Client Satisfaction Survey 客户满意度调查表

Chapter Three Theoretical Basis

3.1 An introduction to Gile's Effort Model

In an effort to help interpreters understand the “difficulties of interpreting and select appropriate strategies and tactics” (Gile, 1992:191), Daniel Gile proposed his Effort Models. In fact, he discovered that both novice and seasoned interpreters made mistakes and omissions not just in quick, information-rich, or highly technical addresses, but also in slow, clear passages of speech that did not have any particular barriers. In order to figure out the reasons behind all kinds of poor performances of both green interpreters and seasoned interpreters, he developed the Effort Models. There are mainly four efforts an interpreter faces, namely “ the Listening and Analysis Effort (L), the Memory Effort (M), the Production Effort (P) as well as the Coordination Effort (C)” (Gile, 1995:16). Interpreters should be able to find a balance among these efforts in order to achieve quality interpreting performance.

In Gile's masterpiece, *Basic Concepts and Models of Interpretation and Translation Training* that was first published in 1995, there are mainly two underlying basic ideas regarding the difficulties inherent to a given interpreting task: “interpreting requires some sort of mental energy that is only available in limited supply. Second, “Interpreting takes up almost all of this mental energy, and sometimes requires more than is available, at which times performance deteriorates” (Gile, 1995:161).

In this part, Gile's Effort Model of consecutive interpreting would be mainly discussed and analyzed. The dynamic process of consecutive interpreting involves listening to speech in the source language, processing information, taking notes, and memorization all at once. Yet, the time and effort put into each portion by the interpreters is not distributed fairly. Most often, an interpreter's uneven effort distribution might result in interpretation mistakes like omissions or incorrectness.

According to Gile's Effort Model, consecutive interpretation can be broken down into two phases: the speech production phase and the comprehension phase.

3.1.1 Comprehension phase

Gile's Effort Model in the comprehension phase of CI is $\text{Interpreting} = L + N + M + C$ (L = Listening and Analysis, N = Note-taking, M = Short-term Memory operations, C = Coordination)

The first phase is the most essential part of consecutive interpreting, as with the help of notes the production phase would be much less pressured. L is short for Listening and Analysis, according to Gile, "Listening and Analysis Effort consists of all comprehension-oriented operations, from the subconscious analysis of the sound waves carrying the source-language speech which reach the interpreter's ears through the identification of words to the final decisions about the 'meaning' of the utterance. M is short for Short-term Memory operations, "It is associated with the time between the moment it is heard and the moment it is written down (if it is written down) or processed mentally and sent on to (long-term) memory" (Gile, 2009:164).

Gile also put forward the comprehension equation: $C = KL + ELK + A$ (C = Comprehension, KL = Knowledge of Language, ELK = Extralinguistic Knowledge, A = Analysis)

Gile defined linguistic knowledge as being fluent in a specific language. It is a capability to convey ideas through language and other symbols and to receive them. . Extralinguistic knowledge refers to knowledge of beyond language, which often includes encyclopedic knowledge as well as the background information of both the event and the speaker A more tense analysis is required when the source-language discourse deviates from generally recognized linguistic or cultural criteria. The equation also suggests that comprehension improves with increased component

levels.

3.1.2 Speech production phase

Gile's Effort Model in the speech production phase of CI is $\text{Interpreting} = \text{Rem} + \text{Read} + \text{P}$ (Rem = Remembering, Read = Note-reading, P = Production). The Rem component, which differs from the Short-term M component in phase one, is the collection of mental operations used to recall the sequential segments of the original speech from long-term memory (Gile, 2009).

The procedures in the first phase form the foundation of note-reading. The interpreter can remember more material and write more fluid phrases with the use of thorough and logical notes. As a result, the demand on the coordination component is lessened because the speaker is free to complete the three tasks at his or her own pace and dedicate cognitive power to each.

3.1.3 Comprehension equation

According to the Effort Model, Gile further put forward the Comprehension Equation, $C = KL + ELK + A$, that is, Comprehension (C) = Knowledge for language (KL) + Extra-linguistic Knowledge (ELK) + Analysis (A). It can be concluded from the equation that Knowledge for language (KL) and extra-linguistic knowledge (ELK) constitute the main factors that affect the interpreter's comprehension towards the source language. In addition, reasonable analysis of the source language is also necessary. KL refers to the mastery of a language and the ability to express it, including words, sentences, semantics and the regulation of discourse. ELK refers to encyclopedic knowledge, topic-related knowledge, contextual knowledge, experience and so on. Compared with KL, ELK covers a wider range, including not only the pre-existing knowledge, but also the contextually derived knowledge acquired from the text and situation. ELK is sometimes referred to as background knowledge or non-linguistic knowledge.

Analysis (A) refers to the process in which the interpreter processes the source language in combination with KL and ELK.

3.2 Studies on art-themed text translation

3.2.1 International studies on art-themed text translation

The translators need to understand the characteristic of the original text before translating, which the process might help translator gain more understanding about the purpose of the text. In the 1970s, based on the equivalence theory Katharina Reiss put forward text typology in accordance with the categorization of the three functions of language by German linguist Karl Bühler. In Karl's work, he divided the language functions into three categories: informative function; expressive function and appellative function. Borrowing from Karl's method of classification, Reiss connected the three functions to the text types or communication contexts in which they are used, as well as to the associated language dimensions. She then classified texts into four categories: informational texts, expressive texts, operative texts, and audio-medial texts. Normally speaking, art-themed texts would be categorized into expressive texts for its aesthetic language. However, it is not the case with this art-themed online course since the speaker uses plain and simple expressions. So according to the function of each text type, the text of this art-themed speech belongs to informative type since it gives some information about art elements and art principles.

3.2.2 Domestic studies on art-themed translation

At present, there are few domestic researches on the translation of art texts, almost all of which focus on the category of art history and art theory. Foreign art historians represented by Mr. Fan Jingzhong have translated a large number of foreign art history works; The team led by Chang Ningsheng and Shen Yubing

pioneered the translation work of modern and contemporary art studies. Professor Shen Yubing (2010) also pointed out that the urgent task for China's art education is to accumulate basic literature, translate and introduce basic works of western art theory and criticism in a systematic and in-depth way. It can be seen that Chinese art education has an urgent need for the study of foreign art documents. However, due to the lack of English reading and English-Chinese translation training, many art scholars (especially those outside the major of art history theory) mostly use materials translated into Chinese for their exploration of foreign art documents, which, to a great extent, restricts the international exchange of art, which is a problem that has kept bothering art scholars. Therefore, exploring the translation strategies of art literature and art themed texts can not only lay a solid theoretical foundation for literature translation teaching in art colleges, but also provide training ideas for art scholars to independently engage in professional art-related literature translation.

Chapter Four Case Study

According to Gile's effort model, comprehension phase of CI is Interpreting = $L + N + M + C$ and in the speech production phase is Interpreting = $Rem + Read + P$.

This chapter exemplifies some typical cases selected from recordings of the interpreting practice and divides these cases into two categories in terms of the two phases. All instances are discussed according to the formula of consecutive interpreting by Gile. Therefore, this part includes challenges in comprehension phase: listening and note-taking, and challenges in production phase: information output.

4.1 Challenges in comprehension phase and solutions

According to Gile, "Listening and Analysis Effort is defined here as waves carrying the source language speech which reach the interpreter's ears, through the identification of words to the final decisions about the 'meaning' of the utterance" (Gile, 2009:162). Furthermore, the most important aspect of the comprehension phase, listening and analysis determines the overall quality of the interpretation. As is shown in the equation, listening, note-taking, and short-term memory are the basic components in phase I. However, there are a lot of factors that will influence effort allocation in each component which will directly impact production quality in phase II. In this part, challenges the author confronted in phase I are included and analyzed.

4.1.1 Inadequacy of short-term memory

In consecutive interpreting, interpreters rely on both their brain memory and note-taking. Memory capacity is one of the most important working capacities. Memory links the source message and the notes. Without allocating enough efforts to M during listening but more efforts to note-taking, the difficulties in recalling

source message will arise which will trigger interpreting failures. However, effort allocation is not the only factor that could influence the interpreting output, sometimes the speaker delivers long segments which contain a lot of information to the point that the interpreter's short-term memory is overloaded, that's also when interpreting failures happen. Below is an example of inadequacy of short memory.

Example 1

Speaker: So this beautiful picture is also an example of repetition. OK. Let's again take a look at the elements of arts. So we have here shapes, value, colors, and lines and forms. Can I continue, Molly? And again these are principles of design. You must remember, these are the ways that artists use the elements of arts to create good composition. So we have balance, contrast, emphasis, variety, unity or harmony, proportion, rhythm, movement, pattern and repetition. So for your assignment #2, you just need to find any work of art, painting or sculpture and explain the elements of arts and principles of design applied in the art work. Just like in the examples that I have given. So you need only 5 slides PPT form.

Interpreter: 所以这个图片表现的就是重复。那么我们现在复习一下艺术的元素，有形状、线条、颜色等。那么设计原则呢，设计原则是艺术家利用艺术元素来进行艺术创作的方式。有平衡、对比、节奏等。第二个作业是，找一个艺术作品，可以是画也可以是雕塑，然后解释其中的艺术元素和艺术设计原则，用 PPT 格式提交，只需要 5 张 PPT。

Improved version: 所以这个图片表现得就是重复。那么我们复习一下艺术的元素，有形状、颜色、明暗、线条和形式等。还有就是艺术设计原则，也就是艺术家利用艺术元素来进行艺术创作的方式，有平衡、对比、强调、多样性、整体性、比例、节奏、动态、图案和重复。接下来是今天的作业，找一个艺术作品，可以是画也可以是雕塑，然后解释其中的艺术元素和艺术设计原则，就和我给大家看的例子那样，用 PPT 格式提交，只需要 5 张 PPT。

In this example, the speaker delivered a long segment of speech, without a

pause for interpreting including four elements of arts and 10 art design principles, which cause an overload of the interpreter's short-term memory. So there was some information loss. When the speaker is listing a number of items, it is a big challenge for both note-taking and short-term memory. Usually interpreters will resort to gist interpreting when it comes to short-term overload.

4.1.2 Unfamiliar accent and terminologies

1) Unfamiliar accent

Daniel Gile (1995) also proposed that when the speaker has a strong accent, the interpreter needs to have a stronger understanding ability, and stressed that the accent problem will directly improve the requirements for the interpreter's listening and analytical processing ability. Speaker with a strong accent, to some extent increases the difficulty of listening and understanding for interpreters in the process of interpretation, exacerbates the psychological burden, and eventually leads to mistranslations and misinterpretations. In this interpreting practice, the speaker is from the Philippines, while her accent is mild, it is still sometimes difficult to catch the exact words.

Example 2

Speaker: Ok. So why is arts-integration variable (valuable)? Here are the answers to it. It addresses the multiple-intelligence, builds literary (literacy) skills across subjects, develops the whole child, engages community, encourages culturally relevant curriculum as well as develops 21st century skills. It also encourages students to be peer teachers. So it is a very powerful tool in demonstrating understanding.

Interpreter: 什么是艺术融合的.....的变量。为什么艺术融合很重要？答案是它提高了学生多元技能、促进全面发展、增强了社区参与同时也提高了不同学科的文化技能，促进文化相关课程的发展同时也发展了 21 世纪所需技

能。艺术融合课程也激励学生成为同辈小老师。因此，它是一个促进理解的强大工具。

Improved version: 为什么艺术结合课程很重要？原因在于，它能够提高学生的多元技能、增强不同学科的文化素养、促进全面发展、鼓励社区参与、发展 21 世纪新技能。艺术结合类课程也激励学生成为同辈小老师。因此，它是一个促进理解的强大工具。

Example 3

Speaker: How would you feel about the painting if it was green or overwhelmingly blue into the red (instead of red) ?

Interpreter: 如果这幅画是绿色或者蓝色你的感觉如何？

Improved version: 如果这幅画是绿色或者蓝色，而不是红色，你的感觉会如何变化？

In these two examples, the speaker's accent influenced the interpreter's listening, thus directly affecting the interpreting quality. In example 1, the speaker pronounced the word "valuable" as "variable", which caused the efforts allocated to listening to increase, leaving less available capacity to process information, thus some obvious pauses and filler words occurred. What's more, "literacy skills" was misheard as "literary skills" by the interpreter. The former is "文化技能", while the latter is "文化素养" which is completely different from each other.

However, in example 2, "instead of red" were pronounced like "into the red" by the speaker which did not make any sense in the sentence. Failure of catching the speaker's words resulted in information loss.

2) Unfamiliar terminologies

In Effort Model, Gile further put forward the Comprehension Equation, $C = KL + ELK + A$, that is, Comprehension (C) = Knowledge for Language (KL) + Extra-Linguistic Knowledge (ELK) + Analysis (A). It can be concluded from the equation that knowledge for language (KL) and extra-linguistic knowledge (ELK)

constitute the main factors that affect the interpreter's comprehension towards the source language. In addition, reasonable analysis of the source language is also necessary. KL refers to the mastery of a language and the ability to express it, including words, sentences, semantics and the regulation of discourse. ELK refers to encyclopedic knowledge, topic-related knowledge, contextual knowledge, experience and so on. In author's task, terminologies of the art field are extra-linguistic knowledge (ELK) since the author has nearly zero art-related background. In a lot of situations, insufficient topic-related knowledge can cause failure to interpreting accuracy. In the following examples, because of lack of art-related knowledge, the author failed to interpret the source language accurately.

Example 4

Speaker: So let's talk about value. When we talk of value, it is the lightness or darkness of a color. Value makes objects appear more real because imitates natural light. When showing value in a work of art, you will need a light source. A light source is a place where the light comes from.

Interpreter: 另外一个就是值。那么值代表着的是颜色的明暗，这种值会让物体看起来更加真实。所以在我们展示艺术作品时，我们需要一个光源。光源是光来自的地方。

Improved version: 那么另一个就是明暗度。明暗度指的是颜色的深浅明暗。明暗度会让物体看起来更加真实。我们需要通过光源来体现出艺术作品的明暗度。光源也就是光线发出的方向。

Example 5

Speaker: So there are three primary colors. These are RED, YELLOW, and BLUE. These colors are primary for two reasons: they can't be mixed to be made and they can make all the colors in the color wheel.

Interpreter: 有三种主要的颜色，它们是红色、黄色和蓝色。他们是主要的颜色的原因是因为他们不能通过混合得到但可以通过混合这些主要的颜色

得到其他的颜色。

Improved version: 有三种原色，分别是红色、黄色和蓝色。它们被称作原色有两个原因：一是这三种颜色不能通过混合得到，二是可以通过混合这三种颜色产生色轮中的所有颜色。

Example 6

Speaker: OK. So let's take a look at colors. So color can add interest and reality to art work. The use of 12 step color wheel will help us understand color more effectively. When light is reflected through a prism, colors can be seen. These colors are: Red, Yellow, Orange, Green, Indigo, Blue and Violet. That's why when I was learning this I used the anagram: ROY G BIV.

Interpreter: 下一个就是颜色。颜色可以为我们的艺术品增加趣味和真实感。我们可以使用 12 色轮来有效的理解颜色。当光线折射，就会看到一些颜色，这些颜色分别是：红色、黄色、橙色、绿色、靛蓝、蓝色和紫色。那么你要记住这些颜色呢你就可以用 ROY G BIV 来记，因为它是那些颜色的字母开头，首字母。

Improved version: 下一个就是颜色。颜色可以为我们的艺术品增加趣味和真实感。我们可以使用 12 色轮来有效的理解颜色。当光线通过棱镜折射，就会看到一些颜色，这些颜色分别是：红色、黄色、橙色、绿色、靛蓝、蓝色和紫色。我在学习这些颜色的时候，我就记成 ROY G BIV，它们既是这些颜色的首字母，而且听起来也很像一个人的名字。

The interpretation examples contain information inaccuracy and information loss. Due to unfamiliar terminologies, misinterpretation was conducted. There are some terminologies in this example, the author had no knowledge of art before and didn't prepare well before this lecture as well, so the word "value" was interpreted incorrectly by the author. Moreover, because of the unfamiliar terminology, the author struggled to think about an appropriate translation, giving less effort to the latter part of the sentence thus the author had to conduct literal interpretation, thus

illogical sentences like “光源是光来自的地方” were produced.

The word phrase “primary colors” in example 5 should be translated as “原色”。However it was interpreted as “主要的颜色” by the author which was not accurate. And also in example 4, “color wheel” was not interpreted by the author at all. This information loss was largely due to the misinterpretation of the terminology and imbalanced effort allocation. Because the author spent more energy and effort on the word “primary”, failing to take notes of “color wheel” resulting in loss of information.

4.1.3 Failures in note-taking and excessive dependence on note-taking

It is agreed that taking notes in consecutive interpreting is to support short-term memory and the notes serve as a reminder for the interpreter. From Gile’s inequation $NA \leq NR$ and two phases of Effort Model. When the interpreter encounters difficulty in note-taking, interpreting failures may occur in both phases. Tang Yuan (2016) holds that taking source text literally was not only unnecessary but also distracted efforts that should have been allocated to logical analysis and linguistic organization. It would also make it difficult to tell from key points and affect production pace and influence interpreting quality. If the interpreter doesn’t store or prepare enough symbols in mind, the efforts on N in phase one would be overloaded, which may cause key information loss in notes, and more efforts to be assigned to M and less to L. When the notes don’t embrace logical marks, information chunks would put a burden on the interpreter. Below are two example cases of notes in consecutive interpreting which contain three different types of note-taking problems, namely inadequacy of logical marks, deficiency in note symbols and rigid note-taking thus result in low quality information output in the second phase.

Example 7

Speaker: The visual equivalence of a work of art's components is referred to

in this artistic principle. The three main types of balances are as follows. That is, radial balance, symmetrical balance, and asymmetrical balance. So when we discuss asymmetrical balance, we mean a situation where equilibrium is achieved by the balance disparities between the artistic components of a composition

Interpreter: 这种艺术原则指的是艺术作品中体现的视觉均衡，总共有三种有平衡：不对称平衡、对称平衡和径向平衡。不对称平衡指的是一个作品中各个艺术元素均衡来实现的平衡。

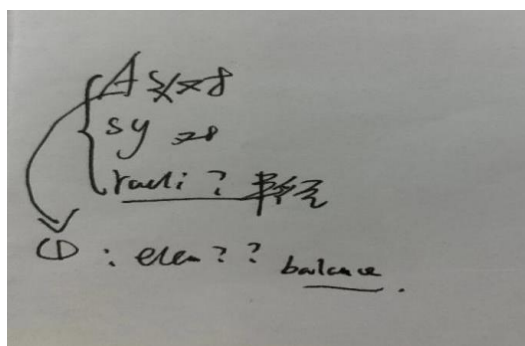


Figure 4.1.3 Note of example 7

Improved version: 平衡这种艺术原则指的是艺术作品中各个艺术元素的视觉均衡，它包括：不对称平衡、对称平衡和放射平衡。不对称平衡是指作品中通过不同艺术元素的差异来实现的平衡。

Example 8

Speaker: So let's take a look at the rhythm here. You may answer about the rhythm: the fish design is repeated over and over. And the colors white and orange here appear as a pattern. The lines that form the scales of the fish. The black triangles that decorate the backbone of the fish.

Interpreter: 那么我们看看这里怎么突显韵律的。你的答案可能是：橙色和白色不断重复形成线条和鱼的形状和鱼骨。

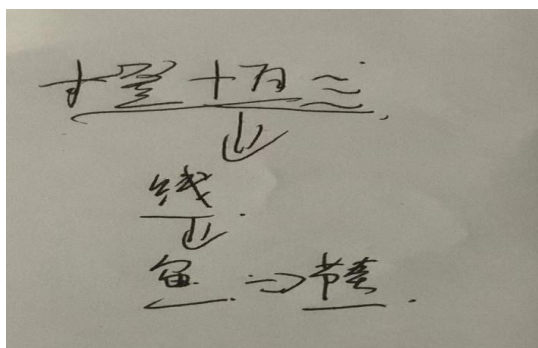


Figure 4.1.3 Note of example 8

Improved version: 那么我们看看这幅作品是如何凸显韵律的，你可能会回答，鱼的设计图一遍又一遍地重复凸显韵律，白色和橙色形成图案，线条为鱼鳞，黑色的三角形是鱼背的点缀。

These two cases are examples of incomplete notes in consecutive interpreting, including problems of information loss and misinterpretation. The last sentence of the speaker was not interpreted and also “scales of the fish” should be “鱼鳞” instead of “鱼的形状”. The cases show that failures in note-taking have an obviously negative impact on information production. It also reflects that the interpreter doesn’t have her own systems of note-taking and rely too much on note-taking. Therefore, more efforts have been allocated to note-taking, leaving less effort for short-term memory and this inevitably causes loss of information.

4.1.4 Solutions under the guidance of the Effort Model

1) Expanding the collecting range of professional knowledge.

As Gile’s comprehension equation indicates, $C = KL + ELK + A$, extra-linguistic language is a major component of comprehension. So the interpreters are supposed to collect topic related knowledge before interpreting including terminologies, accent of the speaker, background information of the speaker, or any

related extralinguistic knowledge. Although the author had collected some terminologies before, but it was not enough. So it is encouraged to expand the range of professional knowledge.

2) Improving note-taking skills.

In Gile's effort model, both phase I (Comprehension phase: $CI = L + N + M + C$) and phase II ($CI = Rem + Read + P$) involves N. The N in phase I refers to note-taking, Read in phase II refers to note-reading. So it is of no doubt that note-taking skill is of vital importance during interpreting. In the author's practice, (example 6,7,9) failures in note-taking and note-reading had a large impact on interpreting output. Therefore, training for note-taking skills is necessary. Materials from CATTI tests can be of great help in this aspect.

3) Extending short-term memory.

Both note-taking skills and short-term memory are fundamental in consecutive interpreting. Adequate short-term memory can reduce the effort allocated to note-taking thus giving more capacity available for other components and also reducing the interpreter's mental stress. Ways for training short-term memory vary from person to person, such as retelling in both source language and target language, shadowing etc. An interpreter's working memory can be increased from 30 seconds to several minutes with consistent practice. Information loss during production can be minimized by having enough working memory.

4.2 Challenges in production phase and solutions

According to Gile's Effort Model, P (production) is the final stage of consecutive interpreting. The final stage of the interpreting process, known as production, is when one interpreter vocally demonstrates information in the target language following decoding. Hence, imbalances in the allocation of effort, whether in listening, analysis, taking notes, or short-term memory, will eventually result in

production failures. Besides all the factors in comprehension phase, the production of an interpreter is also subjected to elements like note-reading and long-term memory stimulation in Phase II. In this interpreting practice, the interpreter ran into some usual production phase issues, such as numerous unneeded self-corrections, repetitions, unnoticed filter words, and misinterpretations that were discovered after careful transcript examination.

4.2.1 Unreadable notes

According to Gile, speech production phase of CI is $\text{Interpreting} = \text{Rem} + \text{Read} + \text{P}$. As the formula indicates, note-reading is an indispensable part in the second phase of CI. The procedures in the first phase form the foundation of note-reading. The interpreter can remember more material and produce a quality output with the use of thorough and logical notes. “In this phase, the speaker is free to perform the three efforts and allocate processing capacity to each at his or her own pace, which also reduces pressure on the Coordination component” (Gile, 2009:176). While unclear, illogical and unreadable notes, on the other hand needs more capacity allocating to read the notes, thus not only hinders the interpreter’s output delivery but also increases the mental stress of the interpreters. Consequently, in phase two $\text{CI} = \text{Rem} + \text{Read} + \text{P} + \text{C}$, the interpreter would spare more efforts on Read and be unable to stimulate Rem(long-term memory) or short-term memory, thus affecting interpreting quality. Below is the example of unreadable notes.

Example 9

Speaker: Another principle of design is proportion. This is the relationship in size of one component of work of art to another. In this composition, you see the objects are not too large or too small for each other. So we say they are of realistic size. Sometimes artist chose to distort or exaggerate the proportions of the subjects involved. So in this case, the artist chose to use the “puffed up forms” to exaggerate

the size of the people. By showing the figures larger than life size, he is attempting to celebrate the life within and perhaps to mock their role in the world.

Interpreter: 另一个设计原则就是比例,指的是不同艺术元素主题之间的大小关系。在这幅作品中,你可以看到物体的大小没有太大也没有太小,所以它们是真实的尺寸。有时候艺术家会,额...夸大主题。在这幅图中,作者夸大了比例以表现内心世界或者嘲笑在生活中的角色。

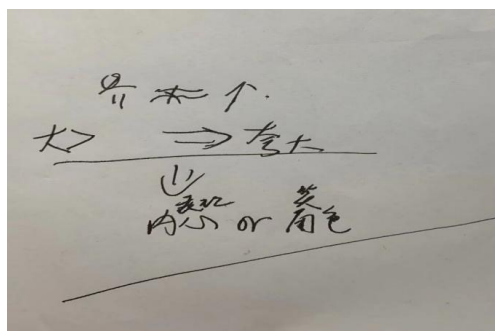


Figure 4.2.1 Note of example 9

Improved version: 另一个设计原则就是比例,指的是不同艺术元素主题之间的大小关系。在这幅作品中,你可以看到物体的大小没有太大也没有太小,所以它们是真实的尺寸。有时候艺术家会扭曲或者夸大主题比例。在这幅画中,作者选择一种“膨胀方式”来夸大人物的尺寸。通过比实际大小更大的人物,作者表现出自己的内心世界也许是嘲笑现实生活中的人物角色。

In this example, the unclear notes cause poor interpreting performance of the interpreter. The notes included a wave, which was intended to mean “distort”. However, the interpreter could not recognize the notes thus information loss occurred in interpreting. According to Gile, notes can activate short-term memory, which will help the interpreter to better finish the assigned interpreting task, while unclear notes would consume more efforts on note-reading, leaving less efforts for coordination and production.

4.2.2 Disfluent delivery

One of the elements of a quality interpreting production is fluency. A clear and

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