PROPOSAL FOR THE ANALYSIS OF THE SOURCE TEXT IN THE COMPREHENSION PHASE OF THE TRANSLATION PROCESS: CONTEXTUALIZATION, AND ANALYSIS OF EXTRA-LINGUISTIC AND INTRA-LINGUISTIC ASPECTS

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Abstract

This paper underlines the importance of textual analysis in the comprehension phase of the translation process. It proposes a teaching activity model for first year Translation students, consisting mainly of three different stages focused on detecting and classifying translation problems in a specific text: contextualization of the source text and analysis of extra-linguistic and intra-linguistic aspects related to the translation process. For this purpose, we present a table-based methodology to be applied to the teaching of Basic Concepts for Interpreter and Translator Training.

Key words: table-based methodology, contextualization, extra-linguistic and intra-linguistic aspects, translation process.

1. Translation Process: The Importance of the Comprehension Phase

This paper underlines the importance of textual analysis in the comprehension phase of the translation process. It attempts to propose a teaching activity model for first year Translation students, consisting mainly of three different stages focused on detecting and classifying translation problems in a specific text: contextualization of the source text, and analysis of extra-linguistic and intra-linguistic aspects. Our proposal consists basically of establishing the basis for the work dynamics of the translation process, so that first year Translation students can later intuitively apply such dynamics to their future academic and professional activity.

The translation process consists of three main phases: comprehension of the source text, the transfer phase and revision (Gile, 1995)[1].This paper is concerned with the training method for first year Translation students, which, in our opinion, should focus on the comprehension phase of the translation process. It is not until the second year that we believe this training should concentrate on the production of the target text, i.e. on the translation result itself.

The first aspect to be considered in this phase of the translation process is the translation assignment[2]. Students should first know of which elements a translation assignment is composed. Firstly, they should be aware of the fact that a true professional translation assignment rarely provides translators with specific instructions. In professional practice, what translators usually receive is only the source text, the price agreed per word, and the deadline for the submission of the translation. Nevertheless, there are other elements translators should always take into account before proceeding with the translation. The instructions given in a translation assignment should provide translators with the basic criteria to be taken into account in the translation process. In other words, the translation assignment should actually contain the requirements to be met in the final version of the target text. However, as this is not usually the case in professional practice and a translation assignment does not usually provide information about the best way to succeed in producing the end product, translators are in fact responsible for these decisions. Thus, translators themselves are responsible for applying the best translation strategies and solutions (Nord, 2005: 9).

In this context, the translation process relies on four basic factors related to the three main phases mentioned earlier (Rabadán; Fernández Nistal, 2002: 34).

a) Analysis of the source text
b) Detection and classification of translation problems
c) Reflection on general theoretical translation concepts. It is here where the translator should activate and apply the theoretical concepts of translation to the reader's cultural context. This not only involves providing acceptable solutions in terms of linguistic and textual aspects but also applying appropriate translation principles to the reader's culture.

[1] Delisle (1993) already approached this three-phase model of the translation process in his work entitled *La traduction raisonnée. Manuel d'initiation à la traduction professionnelle de l'anglais vers le français.* This model is the most commonly accepted among translation experts and scholars.

[2] We have chosen to use the expression "translation assignment" mentioned by Kussmaul in his work *Training the Translator* (1995).

d) Evaluation of the end product. This is the phase where the final translation is revised and corrected, which requires checking and correcting certain aspects such as format or typographical issues, evaluating and correcting the possible errors[3] detected in both the translation process and translation product, and guaranteeing that the target text complies with the instructions given in the translation assignment.

The aforementioned factors constitute the main tasks to be performed in the development of the translation process: tasks a) and b) are to be carried out in the comprehension phase of the process; task c) is to be carried out in the transfer phase of the process; and task d) is to be carried out in the revision phase of the process.

Focusing on the phase under study, that is, the comprehension phase, and according to Newmark (1987: 19-20), there are always certain different forces in a text that can drive it in different directions. The following can be mentioned, among others: the individual style of the author of the source text; the conventional use of grammar and lexicon in that specific sort of text in the source language, according to both the area of specialization and the topic, as well as the specific situation in which the text occurs; the cultural references appearing in the source text; where the source text is published (a book, newspaper or journal, etc.); and the expectations of the potential readers of the target text, taking into account both their hypothetical knowledge of the topic and their language style, expressed in terms of a common denominator, that is: we should not translate either above or below the potential readers' contextual knowledge and linguistic register.

1.1. Extra-textual Aspects (Translation Assignment)

According to Rabadán & Fernández Nistal (2002: 33) and Nord (2005: 43), extra-textual aspects specified in a translation assignment should be as follows:

- The reason why the translation has been requested
- The function of the target text
- The target reader's profile and expectations
- The means of publication of the target text
- The situational coordinates: time and place of text reception, as follows:
    - Deadline for the submission of the target text
    - Time when the source text was written and, if necessary, adaptation of the target to the present day
    - Adaptation of the source text volume to the volume or space required by the client for the target text, when necessary
    - Adaptation of the socio-cultural context of the source text to the socio-cultural context of the target text

[3] For both understanding the concept of "error" in the translation field and the classification of different types of "error", see Gouadec (1989: 38), Palazuelos (1992: 68), Nord (1996: 91-107), House (1997: 102-105) and Rabadán & Fernández Nistal (2002: 39).

1.2. Intra-linguistic Aspects (Source Text): The Importance of Linguistics

On the other hand, with regards to the analysis of the intra-linguistic aspects of the source text, it is important to mention the relevant role played by Linguistics in the field of Translation. In this context, Mona Baker affirms the following:

> "If translation is ever to become a profession in the full sense of the word, translators will need something other than the current mixture of intuition and practice to enable them to reflect on what they do and how they do it. They will need, above all, to acquire a sound knowledge of the raw material with which they work: to understand what language is and how it comes to function for their users" (1992: 4).

2. Models of Text Analysis

According to Snell-Hornby (1988: 31), there are two different models of text analysis: "from lower linguistic levels to higher linguistic levels" and "from higher linguistic levels to lower linguistic levels". The former refers to the analysis of the lexical level of the text. In this first model, the analysis is carried out from the lower linguistic levels to the higher ones up to the highest level of all, that is, the textual level. In contrast, in the second model the text is conceived as a contextualized semantic unit and the analysis is carried out from the higher linguistic levels down to the lowest, lexical level.

De Beaugrande and Dressler (1981) propose the use of the second model with the following textual factors: intentionality, acceptability, informativity, situationality, intertextuality, coherence and cohesion.

The concept of intentionality refers to the need to determine what we want to communicate and for which kind of readers, whilst acceptability implies the possibility of processing the information provided in the text and identifying the communicative intention on the part of the readers.

Informativity/Situationality is a parameter that includes the new information provided according to situationality (social stereotypes in the source culture), and the redistribution of the different ways of providing such information in the target text. The objective pursued by the redistribution of information is to attract the reader's attention to certain textual segments. If such information is not appropriately redistributed, there may be unwanted changes in the global semantic level of the text.

Intertextuality implies taking into account the participants' level of knowledge of the characteristics of similar text types.

Coherence is the phenomenon by means of which we can prove that the ideas presented in the text make sense and represent a semantic whole. In order to justify the level of coherence in a text, we can make use of the analysis and detection of semantic fields, synonyms, etc. In other words, this parameter refers to the way in which readers interpret the content and intentionality of the text depending on the organization of the information it reveals.

Finally, cohesion is the parameter that embraces the analysis of the syntactic level. It is the phenomenon by means of which we can analyse how the syntactic units of the text are interconnected, that is, by means of "ties" or elements connecting words, sentences, or ideas:

> "The principle on which cohesion studies are founded is a simple one: each sentence after the first is linked to the content and/or form of one of more preceding sentences by at least one `tie´" (Hatim, 2008: 265).

3. Model of Text Analysis Proposed

Once the instructions of the translation assignment have been deduced (extra-linguistic aspects), our students will proceed to analyse all the relevant intra-linguistic aspects affecting the translation process in both the source and the target texts provided by the teacher. In our opinion, such analysis should be developed as follows:

a) Contextualization. This consists of determining four different aspects: firstly, the specialisation area of knowledge (text typology) and the prevailing language functions present in the source text (vocative, informative, expressive…); secondly, the specific topic of the source text; thirdly, whether we are dealing with an oral or a written discourse (mode); and finally, the relationship developed between the writer of the source text and the potential readers of the target text or (tenor[4]). The latter consists of determining the level of knowledge about the topic of the text by both the author of the source text and the potential readers of the target text −by including, for instance, explanations about certain cultural concepts−, and the possible attempt, by the author of the source text, to approach potential readers by either taking into account the final function of the target text or using a linguistic register appropriate to the target readership (Muñoz Martín, 1995: 47-48 and 54-55).

b) At this step, we provide our students with a translation of the source text in English, supposedly executed by a professional translator. They must analyse the intra-linguistic levels in both the source and the target texts, always focusing on the extra-linguistic aspects (the translation assignment instructions): they must analyse both the macro-textual and micro-textual levels of the source text by detecting lexical and semantic aspects –emphasising the organization of ideas and coherence of the text–, syntactic and grammatical aspects –with emphasis on the cohesion level of the text–, as well as phonetic and phonological, orthographic, punctuation, morphological, phraseological, terminological, pragmatic and cultural aspects (Nord, 1991: 79-130), and dialectal, sociolectal and idiolectal aspects (Beeby, 1996: 67) in both texts. Students should not concentrate their efforts on detecting every single aspect in the text. One of our goals is to help our students determine which of the aforementioned aspects should be analysed depending on the instructions given in the translation assignment.

c) Conclusions: once the two aforementioned procedures have been applied, the students should proceed as follows: firstly, they should analyse the solutions given to the different intra-linguistic problems appearing in the target text. Secondly, they should reflect on whether the requirements of the translation assignment (extra-linguistic aspects) have been met. Thirdly, they should reflect on whether the target text has an adequate level of naturalisation.

[4] For further information about the concepts of "mode" and "tenor", see Fawcett (2008: 124).

Finally, after having taken into account all these aspects, they should present their own proposals to try and find the most adequate solutions to the problems related to the specific intra-linguistic and extra-linguistic aspects previously detected.

3.1. Theoretical Background of the Analysis

The impact produced on the readers of both the source text and the target text actually refers to what Nida and Taber called "dynamic equivalence". According to these authors, dynamic equivalence consists of producing a "natural" translation. The best translation is the one that does not sound like a translation:

> "A translation of dynamic equivalent aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his own culture; it does not insist that he understands the cultural patterns of the source-language context in order to comprehend the message" (Nida, 1964: 159).

We must avoid using a forced unnatural style in our final product. Syntactic correspondence may result in betraying both the content and the intentionality of the message. Doing a translation by applying the principle of dynamic equivalence consists of adapting the text to the new readers, so that they perceive the target text in a natural way, that is to say, as if it were a source text. Our goal is to translate the semantic values of the source text into the new communicative context of the target culture. In other words, dynamic equivalence occurs when the target readership's response is practically the same as that of the source text readership. Obviously, given the distance between both cultural contexts, such response cannot be identical but our goal is to achieve the highest possible level of equivalence (Nida; Taber, 1986: 43-44).

Going one step further, Reiss and Vermeer (1984) developed the *Skopos* theory (*Skopostheorie* in German), which for the first time made a distinction between the concept of *equivalence* – effort to convey the same message as the one expressed in the source text– and the concept of *adequacy* – effort to adapt the message of the source text within a source culture to a target text determined by a target culture. The *Skopos* theory underlines the importance of determining the purpose of the translation in terms of the relationship between the source text and the target text, involving adapting the translation to the communicative function of the target text, that is to say, the translation process is an action depending on a specific purpose. In Reiss and Vermeer's own words (1996: 124): "Translation is carried out in an appropriate way when the choice of linguistic signs is subject to the communicative purpose of the translation". The keyword in this theory is, of course, "target". If we pay attention to Vermeer's words (1987: 29), their theory is absolutely clear: "To translate means to produce a text in a target setting for a target purpose and target addressees in target circumstances". Thus, the purpose here is to achieve equivalence between the source text and the target text at a textual level, so that both texts can perform the same communicative function in their respective cultures. Reiss and Vermeer considered the pragmatic aspects and the communicative function of the target text were the only prevailing factors to be taken into account in the translation process:

> "Any form of translation action, including therefore translating itself, may be conceived as an action, as the name itself implies. Any action has an aim, a purpose. […] The word *skopos*, then, is a technical term for the aim or purpose of a translation. […] Further: an action leads to a result, a new situation or event, and possibly to a `new´ object" (Vermeer, 1989: 173).

A few years later, Mason (2000: 1) took Reiss and Vermeer's words when analysing the importance of being coherent with new readers: "the translation must be *kohärent* with the situation of the target reader". The translation task constitutes a social phenomenon that cannot be carried out without considering the sociological framework at which it is aimed. We must not lose sight of the fact that translation is a bridge connecting two different cultures. Thanks to this communication link, readers belonging to one culture can approach the features of another. So, in spite of cultural divergences, readers have one of those cultures as a reference in order to be able to understand the other. In Mason's own words: "[…] in many cases, [...] translators will wish their output to conform to the expectations of users and to be accepted as viable instances of the established practices of the target culture" (Mason, 2000: 18).

3.2. Methodological System applied during the Comprehension Phase: Tables

After having analysed the different approaches related to the translation process presented before and being aware of the importance of the purpose of a translation, we have developed a teaching model which includes both extra-linguistic and intra-linguistic features appearing in a text, with the aim of trying to adapt the translation theory to a logical teaching process. In order to provide our students with a methodological system they can apply when faced with a translation assignment, we have designed a number of tables our students should complete in the comprehension phase of the translation process.

In our teaching model, we suggest five steps which our students must go through in order to be prepared to face a real translation assignment and to be capable of making a proper analysis of the source and target texts before proceeding with the translation. All these steps are clearly represented in the tables, since we have come to the conclusion that this table-based methodology helps the students be aware of all the factors involved in the translation process. These five steps including their respective tables are as follows:

1. Table 1: Presentation of a sample of a professional translation assignment. Analysis of the components of the assignment. Emphasis on the deadline for the submission of the translation: sample of a professional translation assignment presented as an average model to be completed by students

C/ José Sacristán 23 41002 Sevilla Spain C.I.F. B-87656798	**POLIGLOT TRANSLATION AGENCY**	TEL.: +34606413635 FAX : +34 XXXXXXXXXX E-MAIL: XXXXXXXXXXXXXXXX
***Assignment date**:* …/04/2009		***Reference No.:*** 13.376 - 1

***Provider**: POLIGLOT TRANSLATION AGENCY*	
***Name of document:** Bars, Restaurants, Pubs and Cafes*	
Source language: Spanish	***Target language:*** English
Deadline for submission: …/04/2009	**Time of submission:** 12.00 p.m.
Type: Simple	
Target text format: Word	
Way of submitting TT: Via email	
***Unit*:** target text word	***Price per unit* (€):** .....
Final No. of units:	**(to be filled in by the translator)** ..... words
Final price:	**(to be filled in by the translator)** **..... €**

2. Table 2: Analysis of the extra-linguistic aspects of the translation assignment: Table presenting other relevant aspects to be taken into account in the translation assignment (to be filled in by the students) – extra-linguistic aspects

Reason why the translation has been requested	
Function and intentionality of the target text	
Profile and expectations of the target readership	
Means of publication of the target text	
Time when the source text was written and adaptation to the present day (if necessary)	
Adaptation of the length of the source text to the length required by the client for the target text (if necessary)	
Adaptation of the socio-cultural context of the source text to the socio-cultural context of the target text (if necessary)	

3. Table 3: Contextualization of the source text, with special emphasis on the area of specialization (text typology), language functions, topic, tenor and mode of discourse. With this table we also propose the comparative analysis between the knowledge of the topic presupposed by the writer on the part of his readers and the knowledge these target readers actually have, as well as the comparison between the linguistic register of the writer and that of the target readers.

Field: area of specialization of the source text – text typology	
Prevailing language functions	
Topic of the source text	
Tenor (relationship between author and readers): - contextual knowledge of both the author of the source text and the readers of the target text - linguistic register of both the author of the source text and the readers of the target text	
Mode of discourse: written or oral	

4. It is at this step that we provide our students with a translation of the source text in English (see appendix). They must be able to analyse the intra-linguistic aspects involved in both texts, detect and classify the main translation problems, and offer different proposals and/or strategies to improve the quality of the translation presented, never losing sight of the translation assignment instructions.

   Table 4: Contrastive analysis between the source text and the target text: intra-linguistic aspects, detection and classification of the main translation problems, discussion in groups on the translation provided, and proposals to improve the quality of the target text.

LINGUISTIC FEATURES	**ENGLISH VERSION (SOURCE TEXT)**	**SPANISH VERSION (TARGET TEXT)**	**COMMENTS ON THE TRANSLATION STRATEGIES PROVIDED**	**PROPOSALS TO IMPROVE THE QUALITY OF THE TRANSLATION STRATEGIES PROVIDED**
Macro-textual aspects				
Lexical and semantic features (emphasis on the organization of ideas, and coherence of the text)				
Syntactic and grammatical features (emphasis on the cohesion of the text)				
Micro-textual aspects				
Phonological and phonetic features				
Orthographic features				

Punctuation features				
Morphological features				
Phraseological features				
Terminological features (if dealing with a specialized text)				
Nonverbal aspects				
Other relevant aspects				
Pragmatic features				
Cultural features				
Sociological features				
Dialectal features				
Idiolectal features				

5. The last step in our model is devoted to the conclusions the group has reached about the fulfilment of the requirements established in the translation assignment, the level of "naturalisation" of the target text, that is to say, when the reader of the translation does not identify the text as a translation but as an original text, and the "effectiveness" of the target text on the target reader.

Table 5: Conclusions

Has the translation followed and met the instructions and requirements of the translation assignment?	
Has the translation taken into account the seven textual factors proposed by De Beaugrande and Dressler: intentionality, acceptability, informativity, situationality, intertextuality, coherence and cohesion?	
Does the translation have an acceptable level of "naturalisation"?	

In addition, we propose to carry out all the tasks presented above in groups and in the computer room. Thus, our students will also be able to develop other skills and abilities that are essential in the translation professional practice. For instance, their interpersonal abilities to work in a team, and their strategic abilities to organize and distribute the different translation tasks, detect translation problems and propose solutions. In the computer room these students also have the possibility to develop their professional instrumental competence, that is, their abilities to use documental resources, on-line dictionaries, glossaries and data banks, as well as computing resources such as the Internet, email, or word processors.

Thus, by performing the activities proposed above, Translation students should be able to develop all those skills or competences required in the comprehension phase of the translation process. In this context it is important to highlight the concept of "translation competence" as a whole of skills and attitudes developed by professional translators.

3.3. Competences required in the Comprehension Phase

In her paper entitled "Un modelo de competencia curricular: bases para el diseño curricular", Kelly (2002: 10-14) analyses a number of different models of translation sub-competences developed by different authors. Following Kelly's analysis, and focusing only on the sub-competences related to the comprehension phase of the translation process, we have contemplated different proposals such as, for instance, Wilss (1976: 120). This author refers to "a receptive competence in the source language", involving the ability to decode and understand the source text. Delisle (1980: 235) distinguishes between linguistic competence, encyclopaedic competence and comprehension competence. Roberts (1984) refers to both linguistic competence (*compétence linguistique*) – ability to understand the source language– and translation competence (*traductionnelle*) – the process of grasping the articulation of the meanings expressed in a given source text in order to avoid interference when producing the target text. Roberts adds a third competence to this system: methodological competence (*méthodologique*), including the ability to obtain information about a specific topic (documentation process) as well as to assimilate the terminology of the area of specialization involved. On the other hand, among other essential competences related to other phases of the translation process, Nord (1991: 235) states that students should also develop a competence of text reception and analysis, research competence, and linguistic and cultural competence in the source language. According to the Language Professionals Lead Body of the United Kingdom (1992), the concept of translation competence refers to the need to determine the purpose and the scope of the translation service– identification of purpose, function and status of the translation requested, agreement on both the language requirements of the translation and a working plan prior to the production of the translation– and obtain the necessary translation resources. They also emphasise the need to identify the language requirements of the translation, that is to say, the assessment of and agreement upon the linguistic register and the reference framework of the translation user, the identification of the purpose, origin and context of the source text, as well as the classification of information about the topic expressed in the source text. Gile (1995: 20) insists on the importance of having enough information about the topic of the text. Hurtado (1996: 34) refers to communicative competence in the source language, extra-linguistic competence, and analysis and synthesis competence. De Beaugrande and Dressler (1981) propose considering six textuality factors in the translation process to which Hatim and Mason (1997: 205) subsequently refer as "translator abilities". Such factors or abilities refer to the following processing skills which should be developed when analysing the source text: recognising intertextuality (genre, discourse, text), locating situationality (register, etc.), inferring intentionality, organising texture (lexical choice, syntactic arrangement cohesion) and structure, and judging informativity (static, dynamic) in terms of the estimated impact on source text readership. The PACTE group, from the Universidad Autónoma de Barcelona (2000: 101), refers to communicative competence in the source language, extra-linguistic competence, instrumental competence and strategic competence. Finally, Kelly (2002: 14-15) proposes the following model of translation sub-competences: communicative competence in the source language, extra-linguistic competence, instrumental competence, strategic competence, psycho-physiological competence (which involves awareness of being a translator, self-confidence, attention and memory ability, etc.), interpersonal competence (which involves the ability to work

in a team, for instance, the ability to work with other translators, documentalists or terminologists) and, finally, strategic competence (which includes all the procedures involved in the organisation and distribution of translation tasks, the detection of problems and the solutions proposed for those problems).

4. Conclusions

In sum, all the competences mentioned above are involved in the activities proposed here as a class teaching model in relation with the comprehension phase of the translation process for first year Translation students. By performing these activities, our students should develop all these competences.

According to our proposal, students should be able to develop the comprehension and receptive competence of the text by simultaneously developing the following skills:

a) Extra-linguistic competence (the translation assignment)

Students will have to be able to identify the purpose, function and scope of the translation assigned. They will also have to identify the profile and expectations of the potential readers of both the source and the target texts. All this implies analysing the impact of the *Skopos* theory. They will have to take into account whether the format or means of publication of the target text is or not different from that of the source text. Students should also be able to determine the time when the source text was written, so that they are aware of the possibility of having to adapt the target text to the present day, should the translation assignment include this requirement. Finally, they should also consider whether the length of the source text needs to be adapted to a different length required by the client.

b) Contextualization competence (we propose to add this new concept to the different competences already presented by other authors)

Students will determine the area of specialization and the specific topic of the source text. They will also determine the prevailing language functions in the text, the mode of discourse and the relationship developed between the author of the source text and its readership, so that they can determine whether they should maintain this same relationship between the translator and the potential readers of the target text in terms of both their level of language and their level of knowledge. All this implies the recognition of intertextuality.

c) Intra-linguistic competence: language competence in the source text and analysis [5]

[5] As Nord expresses in her book *Translating as a Purposeful Activity*, it is also very important for translators to be aware of the importance of making a detailed analysis of the source text:

> "The priority of the target-text purpose does not mean the source text is completely irrelevant, as is sometimes assumed. The source text provides the offer of information that forms the starting point for the offer of information formulated in the target text. Analysis of the source text guides the translation process in that it provides the basis for decisions about (a) the feasibility of the translation assignment, (b) which source-text

Students have to organise the ideas of the text, as well as analyse the level of coherence and cohesion of both the source and the target text provided by the teacher (artificial situation). They should also be able to detect and classify phonological and phonetic, orthographic, punctuation, morphological, syntactic and grammatical, lexical and semantic, terminological (if dealing with a specialized text), phraseological, sociological, dialectal and idiolectal features in the source and target texts. Our students should also be able to determine which features seem to have constituted a translation problem for the translator of the target text provided by the teacher. They should also discuss whether these translation problems have been successfully solved in the target text. Besides, the group will also have to present their own proposal of solutions for these translation problems. All this implies locating situationality (register, etc.), and organizing texture (lexical choice, syntactic arrangement, cohesion), and structure and coherence.

d) Cultural competence

Students should be able to identify cultural references and problems in the source text and be aware of the need to adapt the socio-cultural context of the source text to the socio-cultural context of the target, if necessary. Our students should also become aware of the concept of Culture Specificity, that is to say, culture-bound terms or concepts that are only found in one of the two cultures being compared. Regarding this subject, Nord affirms the following:

> "Translating means comparing cultures. Translators interpret source-culture phenomena in the light of their own culture-specific knowledge of that culture, from either the inside or the outside, depending on whether the translation is from or into the translator's native language-and-culture. [...] Everything we observe as being different from our own culture is, for us, specific to the other culture. The concepts of our own culture will thus be the touchstones for the perception of otherness. Further, our attention tends to focus on phenomena that are either different from our own culture (where we had expected similarity) or similar to our own culture (where difference had been expected)" (Nord, 2001: 34).

Following this process of trying to discover the cultural differences between the two cultures they are dealing with, our students are asked to analyse whether these cultural problems have been successfully solved in the target text provided by the teacher.

e) Pragmatic/Dynamic competence (we propose to add this new concept to the different competences already presented by other authors)

Students will identify pragmatic translation problems in the source text, determine whether these problems have or not been successfully solved in the target text provided by the teacher, and provide their own proposals to solve such problems. In addition, they should also analyse whether the translation as a

units are relevant to a functional translation, and (c) which translation strategy will lead to a target text meeting the requirements of the translation brief" (Nord, 2001: 62).

whole, that is, the target text provided by the teacher, has succeeded in making the same effect on the potential readers of the target text as that made by the source text on its readers.

e) Instrumental, encyclopaedic, research and methodological competence

Students will be able to acquire enough knowledge about the specific topic of the text (documentation process) as well as to look for the terminology of such specific area of specialisation by using the Internet, parallel texts, on-line dictionaries, glossaries and data banks in the computer room. All this implies judging informativity and being able to discriminate the reliability of the sources they consult.

f) Strategic competence

Students will become familiarised with all the procedures involved in the organisation and distribution of the translation tasks. They should be able to detect and classify different translation problems, analyse the solutions provided in the target text given by the teacher, and provide their own proposals for the translation problems previously detected.

g) Interpersonal competence

Students will be able to work in a team and distribute different tasks and responsibilities. Thus, some students may be responsible for obtaining information about the topic of the text, whilst others may be in charge of looking for the terminology, or identifying different kinds of translation problems, etc.

h) Psycho-physiological competence

By performing all the aforementioned activities, students will gain self-confidence in the translation process, as well as awareness of the fact of being a translator.

To sum up, this article is aimed at providing our students with a complete table-based methodology which can be used in the Translation classroom to develop their analytic capabilities and translation competences as future professionals. Once the training process is over (and all this during the first year of the degree), our students begin to think like real translators capable of solving “almost” any translation problems with which they are confronted.

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APPENDIX:

ST (sample)

Sevilla en fiestas

La etapa festiva por excelencia en Sevilla es la primavera y el calendario empieza con la **Semana Santa** de fama universal. Ya en el siglo XVI se conmemoraba la Pasión de Cristo con procesiones que realizaban las asociaciones religiosas denominadas cofradías o hermandades. Todos los días de la Semana Santa empezando por el Domingo de Ramos hay desfiles procesionales por la tarde-noche. El viernes Santo salen además ocho cofradías de madrugada entre ellas la famosa Macarena y el Gran Poder. Las imágenes de las Virgen son Dolorosas ataviadas con corona de oro o plata y un largo manto de terciopelo que van en los llamados pasos de palio, adornados con flores naturales y de cera. Las de Jesús lo presentan con la cruz a cuestas o crucificados y se adornan con claveles rojos o lirios morados. Las imágenes van acompañadas por nazarenos vestidos con una túnica diferente para cada hermandad cubiertos con capirote y antifaz. Inmediatamente detrás del paso van los penitentes que portan cruces igualmente vestidos pero sin capirote.
Un elemento importante en la procesión es la música que puede ser a veces un simple acompañamiento de cornetas y tambores de inspiración militar que va con los pasos de Cristo o bandas de música más complejas en cuanto a los instrumentos que utilizan y las piezas que interpretan ya que van tras las Dolorosas. Por último la llamada música de capilla que está compuesta por solo tres miembros que llevan los siguientes instrumentos: fagot, oboe y clarinete, acompaña a las cofradías más solemnes. Una mención especial merece la **saeta,** cante flamenco que se interpreta sin acompañamiento instrumental. Por último, la Semana Santa tiene una gastronomía específica compuesta por los platos de bacalao y una serie de dulces entre los que destacan las "torrijas".

Tras un breve intervalo de tiempo se celebra la Feria de Abril. Creada como feria comercial a mediados del siglo XIX con el tiempo sólo perduró el aspecto festivo que acompañaba en su origen a las actividades agrícolas y ganaderas. Durante la Feria se viste con los trajes típicos inspirados en los atuendos campesinos andaluces tradicionales, aunque muy transformado en el caso del traje femenino que es el único traje regional sujeto a modas. El recinto ferial lo componen unas casetas de lona que se instalan de manera efímera solo para los días de celebración de esta fiesta, adornándose las calles con farolillos de colores.

Por la mañana tiene lugar el paseo de coches de caballos y jinetes y desde el Domingo de Resurrección se celebran corridas de toros. En este caso la música la ponen las populares sevillanas. La Feria se inaugura a las doce de la noche con la llamada "prueba del alumbrado" concentrándose la gente entorno a la portada, una arquitectura efímera adornada con millares de bombillas de colores; y se clausura a esa misma hora seis días más tarde con fuegos artificiales.

El día del Corpus que no tiene lugar en fecha fija, es fiesta local en Sevilla. Se celebra una procesión que sale por la Puerta de San Miguel de la Catedral a las 8.30 h. Para esta ocasión las calles del itinerario se alfombran con romero y otras hierbas aromáticas. Su elemento más destacable es la Custodia labrada por Juan de Arfe en 1587, y modificada posteriormente por Juan de Segura en 1668, magnífica obra arquitectónica de plata. Acompañan a la custodia diversos pasos, tales como el de las Santa Justa y Rufina; Paso de San Isidoro, Paso de San Leandro, todos ellos obra de Duque Cornejo (s. XVIII); Paso de San Fernando, de Pedro Roldán (s. XVII); Paso de la Inmaculada Concepción, de Alonso Martínez (s. XVII) y Paso del Niño Jesús de Martínez Montañés (s. XVII). En la procesión y durante los siete días siguientes se puede admirar así mismo una de las más antiguas y peculiares tradiciones de la ciudad: el baile y canto de los Seises ante el Santísimo; de los cuales se tiene constancia desde el s. XV. Para esta ocasión van vestidos de rojo y blanco.

Otras fiestas locales en Sevilla son el 30 de mayo Día de San Fernando en recuerdo del Rey Santo que conquistó la ciudad y el 15 de agosto, Día la Virgen de Los Reyes en la que se celebra una procesión con esta imagen que perteneció a San Fernando.

En verano tienen lugar las fiestas en los barrios siendo de destacar a finales de julio la llamada "velá" de Santa Ana en el Barrio de Triana en la otra orilla del río.

El 8 de diciembre es fiesta local dedicada a la Inmaculada Concepción. En la tarde de ese día y en los siete días siguientes cantan y bailan los Seises en la Catedral vestidos para esta ocasión de blanco y azul. A las 12 de la noche de la víspera las tunas estudiantiles rinden homenaje a la Inmaculada en la Plaza del Triunfo.

http://www.sevilla.org/turismo/paginas_es/fiestas.asp#

TT (sample)

Seville during festivities

Seville's festive period par excellence takes place in spring. The calendar begins with the renowned Holy Week (Semana Santa). Processions date back to the 16th C when the Pasión de Cristo (Passion of Christ) was commemorated and carried by religious associations known as cofradías or hermandades (lay brotherhoods). At present during the Holy Week, starting on Domingo de Ramos (Palm Sunday) processional parades are held in the afternoon and at night time. On Holy Friday (Viernes Santo) cofradías parade at dawn famous processions such as Macarena and the Gran Poder (Greatest Power). Statues of the Virgen son Dolorosas are decked with gold and silver crowns, a long velvet shawl and decorated with flowers and wax; these religious floats are carried on the shoulders of the cofrade. Sculptures of Jesus are presented dragging a cross and are decorated with red carnations or purple iris'.

These statuesque floats are always accompanied by nazarenos (Nazarene penitents). Dressed in different colored robes according to their lay brotherhood, they also wear cloaks and masks. Immediately behind these religious floats stroll penitents carrying huge crosses dressed similarly, yet without the hooded cloaks.

Music is an important accompanying element in processions. Military styled horns and drums at times join the religious floats or at more dramatic moments complete musical bands, with more instruments follow statues such as the Dolorosas (grieving). Finally there is what is known as música de capilla (chapel music) interpreted by three musicians playing the bassoon, oboe and clarinet. They accompany the most solemn cofradías.

During the Feria people dress up in typical traditional Andalusian peasant attire. The female dress has been transformed over the years and is the only regional attire subject to fashion. The fairgrounds are filled with colorful canvas made casetas (tents - booths) set up temporarily for the duration of the fair. The fairground streets are also decorated with colorful hanging lanterns.

During the mornings, horse driven coaches and riders stroll the grounds and from Resurrection Sunday bullfights are celebrated. The Feria is inaugurated at twelve midnight with the ceremonial "prueba del alumbrado" (lighting of the entry gate).

Corpus Christi, which has no fixed calendar date, is a local holiday in Seville. A procession is celebrated, leaving from the Puerta de San Miguel (gate) of the Cathedral at 8:30am. On this occasion the streets are carpeted with rosemary and other aromatic herbs. The most valuable piece of the religious float is a statue of the Custodia, a magnificent silver work from the artist, Juan de Arfe, designed in 1587. It was later altered by Juan de Segura in 1668.

Other floats that accompany the Custodia,are: Santa Justa, Rufina, San Isidro, San Leandro; all works of Duque Cornejo (18th C), San Fernando, by Pedro Roldán (17th C), Inmaculada Concepción, by Alonso Martínez (17th C) and the Paso del Niño Jesús, by Martínez Montañés (17th C).

During this procession and over the following seven days one can admire one of the oldest and most peculiar traditions of the city: the song and dance of the Seises (groups of children who sing and dance at the Cathedral) ante el Santísimo; a tradition that dates back to the 15th C. For this occasion participants dress in red and white.

Other local fiestas in Seville are May 30th, Día de San Fernando (San Fernando Day), in remembrance of the King Saint who conquered the city, and August 15th, Día de la Virgen de Los Reyes (Virgin of the Kings) which is celebrated with a procession using a statue that belonged to King San Fernando.
December 8th marks a local fiesta dedicated to the Inmaculada Concepción (Immaculate Conception). On the eve and for the next seven days, people dance and sing the Sieses in the Cathedral, this time dressed in blue and white. On the evening before this feast, at 12 midnight, tuna estudiantiles (17th C dressed students who sing, play serenades) pay homage to the Inmaculada (Virgin Mary) in the Plaza del Triunfo.

http://www.sevilla.org/turismo/paginas_en/fiestas.asp