

## Módulo IV. Traducción a la vista

### Introducción

La traducción a la vista consiste en la lectura en voz alta, en lengua de llegada, de un texto escrito en lengua de partida. Se trata, por tanto, de una traducción oral de un texto escrito, modalidad híbrida que une elementos de la traducción escrita (el texto de partida) y de la traducción oral (el texto de llegada).

La traducción a la vista puede ayudarnos a entrar en la dinámica de la interpretación simultánea, dado que en ambos casos se trata de una interpretación en la que se requiere una división de la atención. En interpretación simultánea, hay que aprender a escuchar y a hablar a la vez. En traducción a la vista, se trata de leer y hablar al mismo tiempo. La traducción a la vista, por tanto, nos permite gestionar mejor el tiempo, dado que el intérprete no tiene a un orador que le marque los tiempos, sino que es el propio intérprete quien marca su propio ritmo.

### Contenido

Actividad 1. Traducción a la vista I – While you are talking, what is your body saying?

Actividad 2. Traducción a la vista II – The Search for Authenticity.

## Actividad 1. Traducción a la vista I.

### While you are talking, what is your body saying?

#### Introducción

En esta primera actividad de traducción a la vista veremos los puntos básicos de esta modalidad híbrida entre traducción e interpretación.

Si nunca has hecho una traducción a la vista, estas pautas pueden resultarte interesantes:

- En algunos casos, el intérprete dispone de unos minutos para prepararse el texto. En otras ocasiones, sin embargo, no hay tiempo ni tan siquiera de leer el texto antes. Como estamos inmersos en un proceso de aprendizaje y no en el mercado profesional, las actividades de traducción a la vista del curso se han planteado teniendo en cuenta que podrás prepararte el texto antes. No obstante, ten en cuenta que no siempre tendrás esa posibilidad en el mercado profesional.
- Se puede trabajar con un texto en formato electrónico o en papel. Para el proceso de aprendizaje, te recomendamos que imprimas los textos, dado que la lectura en papel es más cómoda y, además, así podrás hacer anotaciones en el papel.
- Si tienes tiempo para preparar el texto, busca en el diccionario aquellas palabras que te dificulten la comprensión del texto y anota el equivalente que vas a querer utilizar en ese texto.
- Ten en cuenta que el orden sintáctico en inglés y en español es distinto. Cuando te encuentres con un fragmento complicado de traducir por su orden sintáctico, intenta numerar las palabras para que el orden tenga sentido en lengua meta. Imagina, por ejemplo, que te encuentras con la siguiente frase: «This book is an ambitious attempt to analyze the most relevant elements found in the language mediation act known as translation». El orden sintáctico en inglés (adjetivo + sustantivo), unido a los nervios y la falta de experiencia, pueden llevarnos a hacer interpretaciones poco idiomáticas de los sintagmas *ambitious attempt* o *language mediation act*. Un posible recurso es numerar las palabras para que el nuevo orden tenga sentido en lengua meta. Por ejemplo, en los casos mencionados, podrías poner un 1 encima de *attempt* y un 2 encima de *ambitious* o un 1 encima de *act*, un 2 encima de *mediation* y un 3 encima de *language*. Así, al interpretar, al ver el número 2 sabrás que tienes que ir a buscar el número 1 antes de poder interpretar esa palabra. No es necesario que utilices este

recurso siempre que haya una diferencia en el orden sintáctico entre lengua origen y lengua meta, pero sí que puede ser útil en casos complejos.

- De nuevo, es importante el desfase. En el caso de la traducción a la vista, no se trata de escuchar un fragmento (una unidad de sentido) antes de empezar a hablar, sino de leer un fragmento del texto (una unidad de sentido) antes de empezar a interpretar. Tiene que haber siempre un desfase entre lo que leemos y lo que estamos interpretando.
- Aprovecha los signos de puntuación. Algunos te servirán para respirar (las comas, los puntos, etc.); otros, para darle más color a tu discurso (interrogaciones, exclamaciones, puntos suspensivos, etc.).
- Recuerda que estás interpretando para un público.

### Objetivos

- Practicar la división de la atención: leer y hablar al mismo tiempo.
- Aprender la utilidad del desfase: en este caso, a diferencia del *shadowing*, no se trata de dejar un tiempo entre la escucha del original y nuestra producción, sino de saber mantener una distancia entre la lectura y la interpretación.
- Reflexionar sobre las características formales de una buena interpretación.

### Recursos

Texto: [While You're Talking, What Is Your Body Saying?](#)

[Plantilla de autoevaluación](#)

## Instrucciones

Aunque puedes trabajar tanto con el texto en pantalla como con el texto en papel, te recomendamos que imprimas el texto que vas a interpretar, puesto que la lectura en papel es más cómoda que la lectura en pantalla y, además, así podrás hacer anotaciones.

- Paso 1

Lee el texto [While You're Talking, What Is Your Body Saying?](#)

Si tienes algún problema de vocabulario, resuélvelo con ayuda de un diccionario. Pon en práctica las pautas proporcionadas para la traducción a la vista en la medida de tus necesidades.

- Paso 2

Haz la traducción a la vista del texto. Si es la primera vez que haces una traducción a la vista, puede que el texto te resulte largo y que no puedas mantener la concentración durante toda la traducción. Si ese es tu caso, aprovecha los diferentes apartados del texto (marcados en negrita) para hacer pausas. Puedes, por ejemplo, interpretar los tres primeros párrafos y escuchar la grabación. Si, con la ayuda de la plantilla de autoevaluación, consideras que tu interpretación es aceptable, atrévete con los siguientes cuatro párrafos y así sucesivamente. Una vez adquieras soltura, es importante que hagas una traducción a la vista del texto completo.

Si ya tienes experiencia previa con la traducción a la vista, puedes omitir el paso de fragmentar el texto en segmentos más pequeños e intentar interpretar el texto completo desde el principio.

Es importante que recuerdes que estás interpretando para un público y que, por tanto, tu discurso debe ser fluido y limpio y debes prestar atención a la dicción, la entonación, etc. Graba tu interpretación.

Al finalizar, escucha tu audio y, con el texto original delante y con ayuda de la plantilla de autoevaluación, reflexiona sobre tu interpretación.

## Actividad 2. Traducción a la vista II

### The Search for Authenticity

#### Introducción

En esta segunda actividad de traducción a la vista, aumentamos un poco el nivel de dificultad con un texto sobre la música antigua. Probablemente, necesites documentarte antes de hacer la traducción a la vista.

#### Objetivos

- Practicar la división de la atención: leer y hablar al mismo tiempo.
- Aprender la utilidad del desfase.
- Reforzar el proceso de documentación para interpretar.

#### Recurso

Texto: [The Search for Authenticity](#)

## Instrucciones

Aunque puedes trabajar tanto con el texto en pantalla como con el texto en papel, te recomendamos que imprimas el texto que vas a interpretar.

- Paso 1

Documentate sobre la música antigua. En este caso, tendrás que buscar documentación tanto en inglés como en español, dado que estas serán las dos lenguas de trabajo. Dependiendo de tus conocimientos en la materia, puedes empezar con textos genéricos e ir aumentando el grado de especificidad.

Haz un glosario inglés-español con los términos que vayas descubriendo. Te recomendamos que hagas el glosario en dos columnas (inglés y español) y que ordenes los términos alfabéticamente por el inglés (dado que es la lengua de partida).

- Paso 2

Opción 1 - Lee el texto [The Search for Authenticity](#)

y, si tienes algún problema de vocabulario que no puedas resolver con el glosario que has preparado, resuélvelo con ayuda de un diccionario y añade ese término al glosario. Pon en práctica las pautas proporcionadas para la traducción a la vista en la medida de tus necesidades.

Opción 2 (avanzada) - Pasa directamente al paso 3 sin leer previamente el texto.

- Paso 3

Haz la traducción a la vista del texto. Es importante que recuerdes que estás interpretando para un público y que, por tanto, tu discurso debe ser fluido y limpio y debes prestar atención a la dicción, la entonación, etc. Graba tu interpretación.

- Paso 4

Escucha tu grabación e imagina que es un discurso independiente.

## Anexo 1

### While You're Talking, What Is Your Body Saying?

**More than half of your impact as a speaker depends upon your body language.** You probably have control over the words you speak, but are you sure that you have control over what you are saying with your body language?

**Body language comprises gesture, stance, and facial expression.** These are all the more important when all eyes of an audience are upon you. When you are presenting, strong, positive body language becomes an essential tool in helping you build credibility, express your emotions, and connect with your listeners. It also helps your listeners focus more intently on you and what you're saying.

The tricky thing about body language is that you are usually unaware of the messages you're conveying nonverbally. When presenters see themselves on videotape, they're often surprised to see that their body language conveyed an entirely different message from the one they had intended. For example, some people actually shake their heads "no" when they say "yes."

**Effective body language** supports the message and projects a strong image of the presenter. Audiences respond best to presenters whose bodies are alive and energetic. Audiences appreciate movement when it is meaningful and supportive of the message. The most effective movements are ones that reflect the presenter's personal investment in the message.

Anyone can utter a series of words; it is the presenter's personal connection to those words that can bring them to life for the audience. Presenters who care deeply about their material tend to use their entire bodies to support the message. Their gestures are large enough to embrace the room full of people. They stand tall and lean into the audience right from their feet, as if trying to shorten the distance between their message and the ears of the audience. Their faces express their passion while their eyes connect with the audience, focusing on one person at a time.

**Gesture.** Do use your hands. They don't belong on your hips or in your pockets or folded across your chest either or held behind your back. Use them-to help

emphasize a point, to express emotion, to release tension, and to engage your audience.

Most people have a gestural vocabulary at their disposal. Anyone can all think of a gesture that supports words such as "short" or "tall;" however, the gestures of everyday conversation tend to be too small and often too low to use in front of a large audience. Presenters need to scale their gestures to the size of the room. The most effective gestures arise from the shoulder, not the wrist or elbow. Shoulder gestures project better across the distance and release more of the presenter's energy, helping combat any tension that can build in the upper body (particularly under pressure).

**Stance.** How you stand in front of the room speaks before you open your mouth. Your stance can tell the audience that you're happy, scared, confident, or uncomfortable. Audiences "read" these messages unthinkingly but unfailingly. Stance speaks. A balanced stance with weight even but slightly forward tends to say that the speaker is engaged with the audience. A slumped stance leaning to one side can say the speaker doesn't care.

The feet should point straight ahead, not quite shoulder-width apart. When not gesturing, the hands should sit quietly at the sides of the presenter. Letting the hands fall to the sides between gestures projects ease. These moments of stillness between gestures also have the effect of amplifying the gestures. Yes, you can move around, but remember to punctuate that movement with stillness. Constant motion, such as swaying, is a distraction that can annoy your listeners.

**Facial expression.** The movements of your eyes, mouth, and facial muscles can build a connection with your audience. Alternatively, they can undermine your every word. Eye focus is the most important element in this process. No part of your facial expression is more important in communicating sincerity and credibility. Nothing else so directly connects you to your listeners-whether in a small gathering or a large group. Effective presenters engage one person at a time, focusing long enough to complete a natural phrase and watch it sink in for a moment. This level of focus can rivet the attention of a room by drawing the eyes of each member of the audience and creating natural pauses between phrases. The pauses not only boost attention, but also contribute significantly to comprehension and retention by allowing the listener time to process the message.



The other elements of facial expression can convey the feelings of the presenter, anything from passion for the subject, to depth of concern for the audience. Unfortunately, under the pressure of delivering a group presentation, many people lose their facial expression. Their faces solidify into a grim, stone statue, a thin straight line where the lips meet. Try to unfreeze your face right from the start. For example, when you greet the audience, smile! You won't want to smile throughout the entire presentation, but at least at the appropriate moments. It's only on rare occasions that you may need to be somber and serious throughout.

### **Bring it all together**

While we all want to believe that it's enough to be natural in front of a room, it isn't really natural to stand up alone in front of a group of people. It's an odd and unusual thing that creates stress, tension, and stomach troubles. Being natural won't cut it. We need to be bigger, more expressive, and more powerful. It takes extra effort and energy. It also takes skill and practice. With so much depending on communication and communication depending on body language, it's worth getting it right. Work on your body language-gesture, stance, and facial expression-to make the most of every speaking opportunity.

[http://totalcommunicator.com/body\\_article.html](http://totalcommunicator.com/body_article.html)

### **INSTRUCCIONES**

## Anexo 2

### Plantilla de autoevaluación

#### 1. Aspectos formales

Para la valoración de los aspectos formales es importante escuchar solamente la versión *interpretada*, sin el original.

	sí	no
<b>Entonación</b>		
¿Se ha conseguido una entonación natural?		
¿La versión <i>interpretada</i> del discurso resulta monótona?		
¿La voz baja al final de las oraciones para marcar el final de las mismas?		
¿Hay una mínima pausa después de las oraciones o parece que estén demasiado entrelazadas?		
<b>Vocalización, dicción</b>		
¿La vocalización es clara? ¿Se escuchan con nitidez todas las consonantes y vocales?		
<b>Fluidez</b>		
¿Se mantiene un ritmo constante o se ralentiza y se acelera a veces hasta el punto de que resulta difícil de entender?		
<b>Otros aspectos</b>		
¿La voz resulta agradable de escuchar?		
¿Se escuchan sonidos impropios (chasquidos, soplidos, respiración, interjecciones, ruidos provocados por el nerviosismo, como el golpeteo de un bolígrafo, etc.)?		
¿Qué sensación transmite el <i>intérprete</i> ? ¿Tranquilidad, estrés, seguridad, inseguridad?		

#### 2. Contenido

Para la valoración de los aspectos de contenido, es necesario escuchar ambas versiones simultáneamente.

	sí	no
¿El contenido es completo?		
Si hay lagunas, ¿falta información relevante o solamente detalles de importancia menor?		
¿Se terminan todas las frases adecuadamente o las hay que se quedan a mitad?		

#### INSTRUCCIONES

## Anexo 3

### The Search for Authenticity

#### ***Period Instruments & Performance Practice***

For earlier music (i.e., romantic period or classical period and earlier, especially music of the baroque, renaissance and medieval periods), there has been a great deal of exploration of different interpretations in terms of "historically informed" or "period instrument" practices. These don't represent a single movement or school of thought concerning "correct" interpretational choices so much as a philosophy of investigation into long-neglected techniques of playing, instrument construction, ensemble size, choice of tempos, and a variety of other textual and interpretive issues. Many "period instrument" performances focus attention on one or more of these aspects. Period interpretations have found favor with musicians and CD buyers, and the availability of recordings capturing these performances has increased dramatically in recent years.

At their best, period performances can illuminate often-heard compositions anew by incorporating smaller instrumental or vocal forces, and expose novel sonorities by using instruments similar to those in use at the time the music was first composed, thus bringing a clarity to the inner workings of the music. However, excellent performances are still taking place of older repertoire using modern instruments and performance practices that bring a fuller more substantial sound to the music by using larger forces and modern instruments.

The "authenticity" question is complex, and not as straight-forward as some would believe. The use of instruments similar to or the same as instruments commonly in use at the time the music was written can be important, but so is the performance practice as well as considerations of what the composer may have intended when he wrote the score. These are all intertwined, of course, but early music performers may place emphasis on one or more of these aspects.

#### ***Period Instruments***

These are historical instruments or copies of ancient instruments from the time the music was written. The hope is that by using such instruments the performer might more accurately convey the tonal qualities in the music in a way that would be recognizable to the composer or to audiences from the composer's time. Considerations include the actual instrument used, and whether it has been modified and to what extent. All extant Stradivarius violins have been altered, for example, even though they were made over 250 years ago they may not truly be authentic anymore for music of the high baroque. Questions of pitch are relevant as today we tend toward a standard pitch of middle A=440 Hz or even slightly higher, but in Bach's time the standard pitch was probably around A=415, almost a half-step lower in pitch. For stringed instruments the kind of string (gut vs. steel) and how it is wound is of interest. For wind instruments pads, keys, valves, mouthpieces, reeds and so on are also considerations that can drastically affect the tonal qualities.

### ***Period Practice***

This is an area of vigorous discussion as so much was taken for granted in the apprentice system of instructing performers. The oral tradition combined with teaching by example was the primary means of instruction until the time conservatories were established in the 19<sup>th</sup> century. Thus, there are many open questions about bowing, vibrato, makeup and forces in ensembles and so forth. For instance, many baroque period sonatas were written for one (solo sonata) or two (trio sonata) obbligato instruments and basso continuo. The obbligato parts were written out in full, but we know for sure that the soloists were allowed leeway to embellish the solo parts with additions (ornamentations) of their own. The extent to which this took place, and what forms it took if/when it was used are very much in question in some cases. Was it just the occasional grace note or were more elaborate additions the norm? We really don't know as no one bothered at the time to write down specifically how this was accomplished.

### ***Theoretical Considerations***

Musicological research continues into the original manuscripts and what the composer may have intended for a given piece of music. This is also a highly debatable area. For instance, many people feel that the composer's written score should be fairly sacrosanct as far as what is actually written. In matters of dynamics, tempo, phrasing and dozens of nuances the performer may interpret what the composer wrote in different ways or ignore what's written altogether. For instance, how fast should "andante" be played? How about "allegro"? No one from 200 or more years ago bothered to tell us specifically. Metronomes came into existence about the time Beethoven was writing his late works, but they were highly inaccurate. There is some evidence that during the romantic and modern periods slow movements (movements marked *adagio*, *andante*, etc.) have slowed down and fast movements (movements marked *allegro*, *presto*, etc.) have sped up. This makes sense as tempo is one of the primary means by which you can convey contrast and "romanticize" or add emotion to a work.

Another important aspect should be mentioned, and that is the claims made by the performers. All of the labels surrounding these practices are emotionally loaded. For instance making even a semblance of a claim of "authenticity" implies that all other interpretations are inauthentic. Likewise any discussion of "historically-informed" practice implies that other interpretations are uninformed. This may seem pretty silly, and sometimes it is, but what it comes down to is that many of the people interested in this style of playing and musical exploration are avoiding these terms, and any public advocacy of these concepts, as much as they can. They have been misquoted and misunderstood so many times it is hard to blame them. The fact is that the difference in style and interpretation is not nearly so clearly defined as many would have us believe, particularly those opposed to period performance practice.

A case in point is the complete cycle of the symphonies recorded by the Chamber Orchestra of Europe led by Nicholas Harnoncourt and issued on the Teldec label. What Harnoncourt did was to employ "modern" instruments with modern bows and strings. He also used period winds to a certain extent (ex., the valveless hunting horns used during Beethoven's time). He employed an ensemble of approximately the same size as orchestras during Beethoven's time. He then went and studied the original scores carefully, coming to many of the same conclusions as his colleagues, Roger Norrington, et al., have about tempos, phrasing and dynamics. Note that neither Harnoncourt or Norrington followed the metronome markings specified in the manuscripts slavishly, but did try to reflect their spirit throughout the score.

Is this "authentic"? Well, yes and no. Harnoncourt and his ensemble devoted more time to questions of musicality than they did trying to recreate an authentic historic experience, and this is how it should be in all interpretations. Music is a personal and highly expressive medium best served by making choices based on musical considerations, and not on historic ones. Not all period instrument performances are successful, but then neither are all modern instrument performances successful either. In the end, it is best to judge each approach individually and determine if the result is musically satisfying, regardless of the hype and controversy surrounding the philosophies. Harnoncourt's approach has been judged a success by many, not because it is "authentic" or somehow "historically informed," but because it works as music.

The renewed interest in period instrument performances has spawned a number of ensembles specializing in period performance practice and historical instruments.

<http://www.classical.net/~music/rep/hip.php>

**INSTRUCCIONES**