THE UNIVERSITY OF NAIROBI

CENTRE FOR TRANSLATION AND INTERPRETATION

SIGHT TRANSLATION TEXT EVALUATION: AN INVESTIGATION OF THE EFFECT OF TEXT LAYOUT AND TYPOGRAPHIC DESIGN FOR DIDACTIC PROGRESSION

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DECLARATION

I hereby declare that this dissertation is my original work and that it has not been presented for examination in any other university.

Signature _____ Date _____

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This dissertation has been submitted for examination with our approval as university supervisors.

Signature _____ Date _____

Prof. Jayne Mutiga

Signature _____ Date _____

Dr. Alice Wachira

DEDICATION

To the Glory of **ALLAH (S.W.T)**

– Light of Heavens, Earth and Hearts

To my beloved **Family** in Germany and Zanzibar

– You combine the Best of two Worlds

To **Faida**, **Khadija**, **Zuwena** and **Asha** and their wonderful **Children**

– Mungu awabariki milele na

awalaaze pahala pema peponi wale waliotangulia – Amin

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ABSTRACT

Sight Translation could probably be labelled as the "Cinderella" of interpretation modes. While the girl in the fairytale works her hands off, her needs are ignored by those who depend on her. In analogy, sight translation is an indispensable training tool to prepare students for the professional workspace, but yet it is still neglected to a great extent by academic research. As sight translation is increasingly taught and examined separately, automatically the question for a didactic course progression in terms of suitable teaching materials arises. This study set out to shed some light on this question by investigating the impact of different typographic designs and text layouts on the difficulty of a sight translation task for trainee interpreters. Hereby the research aimed for a better understanding of which visual source text features might have to be considered to develop a didactic material progression. In other words, how should appropriate teaching materials for beginners or advanced students look like? Taking Nord's model for assessing the difficulty of a translation task as a starting point, we tried to apply a similar model to the sight translation context by including the visual appearance of the source text into this calculation. The participants of this research were four interpreter students of the Centre for Translation and Interpretation at the University of Nairobi who functioned as subjects as well as respondents. We assessed the trainees' perceptions of the impact of various visual and non-visual source text features on the difficulty of sight translation through questionnaires. Moreover, every subject performed six sight translations whereby the source language was Kiswahili and the target language was English. By providing these materials in different layouts and typographic designs, we investigated how these parameters affected the perceived difficulty of the sight translation tasks and the actual renditions. The findings of this study corroborated that text layout and typographic design should be considered for a didactic progression of sight translation texts. This is because certain layouts and typographic features can be perceived as hindering or supportive of the sight translation task.

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DEFINITION OF CONCEPTS

A Language: Language that an interpreter uses actively. Among the interpreters' working languages, this is commonly the language the interpreter interprets into (the target language).

B Language: Language that an interpreter uses actively and passively. It can be the language that the interpreter works into (the target language) or the language the interpreter works from (the source language).

C Language: Language that an interpreter uses passively (the source language).

Cognitive Load: Refers to the working memory that is needed to process information. It is assumed that the capacity of the working memory (different to the long-term memory) is limited. If learners face too difficult tasks, cognitive overload is the consequence which in turn leads to erroneous performances.

Consecutive Interpretation: Interpretation mode, whereby the rendition is done after the speaker has finished their speech or a segment of it. It usually includes note taking (audio input, oral output).

Legibility: Refers to the text inherent quality to be visually accessibility to the reader by affecting the latter's ability to identify and distinguish letters and words. It is often interchangeably used with the term **Readability**.

Readability: Often used interchangeably with **Legibility**. Hwever, it does not necessarily refer to the visual accessibility of the text, but can include the reader's appreciation of the text's content and their degree of comprehension.

Sight Interpretation: Form of Simultaneous Interpretation, whereby the interpreter renders the speech by the speaker (audio input) with the help of a written document (visual input, oral output).

Sight Translation: Transfer from a written source text (visual input) into a spoken target text (oral output).

Simultaneous Interpretation: Interpretation mode that takes place along with the speech of the speaker (audio input, oral output). It usually requires technical equipment and is performed in a booth.

Text Layout: Refers to the overall structure and visual appearance of a text body. It can also include non-verbal features (e.g. pictures).

Typographic Design/ Features: Refers to the total of intrinsic and extrinsic text features that together make up the visual appearance of a written text (e.g. font type, font size or line length).

Visual/ Non-Visual ST Features: Visual features refer to all intrinsic, extrinsic and structural source text features that make up the outer appearance of a text body (included are the layout, typographic design or additional non-verbal features). Non-Visual ST features are all other ST features that do not primarily have the function to organize a text or otherwise relate to its typographic appearance (e.g. register, syntactical complexity or subject topic).

LIST OF ABBREVIATIONS AND ACRONYMS

AIIC: International Association of Conference Interpreters

CI: Consecutive Interpreting

CTI: Centre for Translation and Interpretation (University of Nairobi)

RSP: Respondent

SI: Simultaneous Interpreting

SiT: Sight Translation

SL: Source Language

ST: Source Text

TL: Target Language

TT: Target Text

CHAPTER ONE
INTRODUCTION

1.0 Introduction

The ever growing need for interpretation worldwide has given rise to more and more training institutions for interpreters (Niska, 2005). Although most of these academic institutions can be found in Europe, training programs have emerged and spread on all continents. At the end of the 20th century, there have been about 230 academic training institutions in over 60 different countries around the globe (Niska, 2005:38). Niska listed these institutions based on data from 1999 according to region, number of schools, countries and length and type of the programme. It goes without saying that since then new training institutions emerged everywhere, including African countries like Kenya, Ghana and Mozambique.

Niska (2005:38) states: "Given the great diversity of approaches, aims and organisational modals of training programmes worldwide, it is not possible to give a full description of the training scene." Nevertheless he has been able to identify a couple of models and to provide some typical examples. He distinguishes 1) the Continental (European) model, 2) the British or liberal approach, 3) the market-oriented approach and 4) the Scandinavian (flexible) model.

Whereas the Continental model comprises mainly courses at universities and offers complete undergraduate programmes, including thorough language, translation and interpretation training, the British model seems to be more varied and flexible. This model can also be found in the US and the non-francophone part of Canada. It is different from the training models of Australia and New Zealand in which prior language knowledge is a prerequisite and courses only take one up to two years. The strictly labour-market oriented approach is offered in academic and non-academic settings. There are skills and quality criteria for the respective schools, set by AIIC and the teaching and examination is provided by professional interpreters. For consideration candidates must convince through their formal qualification, educational background and their performance in an entrance test. Community interpreting is taught in some Scandinavian

countries like Sweden, whereby a flexible non-academic approach is taken in form of vocational training classes with no fixed curricula (Niska, 2005).

1.1 Background to the Study

Institutionalized teaching and training for interpreters aims to ensure that inexperienced individuals are through proper academic and practical guidance later on able to meet the professional standards and perform accordingly well due to the acquired knowledge, skills and competencies. Usually, conference interpreting – the most popular form of interpretation – is introduced at a master's level. This is because attempting students of interpretation need to have broad background knowledge and sound language skills prior to the interpreter training. It is therefore assumed that students have already gained sufficient personal and academic maturity, in whichever subject in a preceding bachelor's programme.

Interpretation trainings differ from institution to institution as far as programme length, course designs and examination units are concerned. On the other hand, all training programmes deal in some way or other with the teaching of basic interpretation skills and competencies like note-taking techniques for Consecutive Interpreting and Simultaneous Interpreting in the booth. Sight Translation also is part of the interpreter training, but its status within programmes is still ambiguous.

Sight translation (from now on referred to as SiT) basically is an interpretation activity, whereby a written text (visual input) is orally rendered into a target language that is different from the source text's language (oral output). It therefore comprises aspects of translation and interpretation. The source text is a written text or document as in translation settings, whereas the mode of presenting the target text is oral. Thus sight translation has been described as being a hybrid mode (Agrifoglio 2004 as cited in Krapivkina (2018:696)).

SiT, as indicated above, has been used in different ways, giving it an ambiguous status in interpreter's training. Due to varying objectives, the rendition of the material takes place under quite different conditions. Students are either given time to prepare the oral rendition or they have to interpret it on the spot. The latter version obviously increases

the cognitive load, because of additional time pressure. Another form of implementing a form of sight translation into the interpreter's training programme is by doing simultaneous with text. While the speaker is giving the speech, the interpreter has a written document to support their task. For clarification purposes, this form of SiT commonly is referred to as Sight Interpretation (Lambert, 2005).

Academic discussions have considered the various forms of SiT more and more in recent years, whereby the focus largely remained on the general challenges encountered by trainee interpreters and the skills involved in or resulting from SiT.

1.2 Statement of the Problem

Many interpreter students encounter great problems, when faced with SiT tasks in the class room context. These challenges have been associated to a large extent with the problem of ST interference and the difficulty to detach oneself from its constant visual presentation. This aspect is unique to the SiT mode due to its hybrid character. Language pair issues related to great morphosyntactic differences between SL and TL has also been researched to some extent.

Previous studies suggest that the difficulty of SiT may not only arise from lacking background information, a technical subject matter or complex syntactical constructions, but also from visual (non-verbal) impediments. This is concluded by Chmiel and Mazur (2013:16) in their eye tracking research of SiT performed by trainee interpreters:

> *"Finally, an interesting outcome of this experiment is identification of readability as potentially more important factor in processing than a simple vs. complex sentence structure distinction. More research is needed in this area, especially in language-specific contexts.*
> *Additionally, this finding is directly applicable to training. When selecting texts for students to practice their ST skills teachers should use the readability index as a criterion for determining text difficulty level."*

We therefore identified a major gap in academic discussions which miss closer analyses of appropriate SiT materials. These need to be conducted in order to answer questions like: Which text types, layouts and ST features affect the SiT task and to what extent? In how far do different text layouts and typographic features impact the easiness or

difficulty of a SiT task for trainee interpreters? Could interpretation novices and more advanced students benefit from different ST materials that specifically consider the needs of their current stage in the learning process?

In the field of translation, Nord (1987) provided a way to measure the difficulty of text material for translation. Through such an analysis the teacher is able to decide when best to introduce a particular text into the class. However, specifically for SiT source materials no such model has been developed as to the best of the researcher's knowledge. In other words: How does a didactic progression of SiT materials look like?

This study therefore set out to investigate the effect of source materials' visual appearance on the difficulty of a SiT task by testing different text layouts and typographic designs with trainee interpreters. Six sample texts with varying visual parameters were presented to the participants to answer the guiding question of this research: To what extent could specific typographic and structural ST features affect the difficulty of SiT tasks?

1.3 Research Objectives

The overall objective of this research is to investigate the impact of different typographic designs and text layouts on the difficulty of the SiT task, performed by trainee interpreters with about a year of experience in SiT. The specific objectives are the following:

i. To identify the respondents' perception of visual and non-visual ST features and the latter's effect on the SiT task.
ii. To analyze selected renditions of STs with different visual appearances in terms of general flow, speed and accuracy.
iii. To evaluate the data elicited from researcher and informants, using Nord's model for assessing the text difficulty level.

1.4 Hypotheses

In accordance with the objectives outlined above, the following hypotheses were established:

i. There exists a correlation between STs' specific typographic design and layout and the difficulty of the SiT task.
ii. Interpretation students may all have their individual challenges regarding SiT, yet certain typographic features and text structures make the SiT task more difficult to all students.
iii. Texts for SiT can be classified according to their level of difficulty, based on their specific features, including typography and text layout. Hence, teachers can support students in their progressive development of SiT skills additionally by considering visually supportive ST materials.

1.5 Rationale of the Study

The aim of this study was to provide a current and crucial link between theoretical considerations regarding the teaching and learning of SiT skills on the one hand and their practical implementation into interpretation training on the other. By developing and testing primary ST materials for SiT, it added to a feasible text corpus available for the discussion of SiT input. It is therefore hoped that the study's findings contribute to the general evaluation of SiT materials used in the classroom context.

Most empirical studies on the subject of interpretation, including SiT, so far dealt with European and Asian languages. This study sought to introduce Kiswahili as an African language into the academic discussion of SiT. The recent adoption of Kiswahili as an official language for SADQ countries is only one example to emphasize why there is the need to pay more attention to African languages when it comes to research in the fields of interpretation and translation.

Academic research on source materials for SiT remains hardly available. We therefore intended to contribute to the necessary consideration of different ST typographic features and layouts. The study was interested in establishing the influence of typographic design

and text layout on the efficiency of SiT as well as to assess the trainees' appreciation of these features as being supportive or a hindrance to SiT.

Having said that, the discussion of ST materials in this research was not primarily interested in linguistic or semantic challenges, but rather sought to draw attention to STs' visual appearances and layouts, which could be specifically relevant to the hybrid nature of SiT tasks and the consideration of these factors for the interpreters' training of SiT.

By this approach, we hoped to gain deeper insight into the possibilities on how to manipulate STs' visual appearance for SiT purposes effectively. This could be helpful in considering texts with different typographic features and layouts for the classroom context, thus helping in progressively build the interpreter students' SiT skills. We therefore proposed an adaptation of Nord's model for the SiT context, which additionally considers typographic features and text layout for determining the difficulty of a specific SiT task for interpretation and translation students.

1.6 Scope and Limitations

In this study, we only looked at SiT, because it has remained the least researched interpretation mode - both theoretically and empirically. We furthermore focused on source materials and their typographic design and text layout. Only two typographic parameters were altered and researched: different font sizes (10pt and 20pt Times New Roman) and interlinear spacing (1.0 pt and 1.5pt). Moreover, only three different text structures/ layouts were tested with the respondents: (three) columns, fluent text and paragraphs.

Furthermore, this case study only considered Kiswahili – English SiT renditions. This is not an expression of the research stressing the language pair specificity of SiT tasks, but rather an approach to keep as many variables as possible controlled.

The research was conducted at the *Centre for Translation and Interpretation* of the *University of Nairobi* and only included four students of the M.A. Interpretation class of 2018/2019 as respondents. The researcher has been part of this class and therefore underwent the same SiT training as the respondents.

1.7 Literature Review

As indicated, it has been generally observed by scholars in the field that research on sight translation remains scarce (Akbari, 2017:22). Whereas interpretation modes like consecutive and simultaneous interpreting have been studied extensively with respect to a broad variety of research approaches, the rather unique nature of sight translation has encouraged much less academic output (Akbari 2017: 24). Despite this commonly shared impression by researchers that SiT has been neglected in the field of interpretation (Obidina 2015 et al.), in recent years more and more research has moved SiT to the centre of its interest. However, these researches have concentrated mainly on skills developed through SiT exercises (Lee 2012, Akbari 2017 et al.) and challenges in SiT (Thawabteh, 2015).

The following chapter thus tries to cover relevant theoretical considerations of SiT together with recent publications which deal with interesting case studies that look at practical issues in SiT teaching and learning. Some of the works have increasingly considered aspects of pedagogy, the question of course design as well as the inclusion of the student's perspective.

1.7.1 Theoretical Literature

As outlined before, SiT theoretically comprises quite different variants. These variations and the way they are used for distinctive training purposes are discussed in more detail in chapter two of this study.

One important mode of SiT is sight interpretation, in which written documents support the oral input by the speaker. For its context, Keiser (1978:23) and Schweda-Nicholson (1989:168f)[1] both commented on the introduction of written texts into the teaching of simultaneous interpretation, thus using SiT as a tool for enhancing other interpretation skills. They argued for a later introduction of written texts into interpreter training, stating that they pose another source of attention-splitting that is especially difficulty to handle for novice interpreters. Introducing written material into the programme too soon would lead to two major problems: Firstly, students would be tempted to concentrate on the

[1]Al-Zahran 2007:92

written text while forgetting to keep eye contact with the audience and pay attention to other important non-verbal signals communicated by the speaker. The second problem mentioned is the tendency to translate rather word for word and lose sight of the sense of the speech.

Although Keiser (1978) and Schweda-Nicholson (1989) as well as Lampert (2004) have taken their respective stance on the usefulness of the implementation of written material into the simultaneous-interpretation training, they don't provide their viewpoints on what kind of texts should be used or which progression they suggest for the implementation of written material into SiT curricula.

The question of teaching and learning materials for SiT has not been addressed as it has been for the choice and progression of speeches for the consecutive mode of interpretation. Whereas Gile (2005) gives an overview of the recommended features of source speeches in the training context, the literature on SiT teaching and learning seems to suggest that text choice and progression are more or less arbitrary.

Li (2015) is among the few to have focused on the SiT trainers themselves, emphasizing the importance of thorough pedagogy and the implementation of clearly formulated course objectives when suggesting a SiT course design for undergraduate translation and interpretation students. In his concluding remarks he reformulated the aim of his study to create a general model for a SiT course design. While Li stressed the importance of content considerations for a general SiT curriculum, he does not mention what kind of materials should be used in the SiT classroom.

1.7.2 Empirical Literature

Lambert (2004) has conducted a comparative research on the divided attention that is needed in the three different interpretation modes: sight translation, sight interpretation and simultaneous interpretation. She argues that visual material may be less interfering with the cognitive capacity in a simultaneous interpreting setting, but suggests that it can act rather supportively. Hence, she favours the inclusion of sight translation into the simultaneous-interpreting curriculum.

Krapivkina (2018) on the other hand stated about her own study: "It describes sight translation as an interpretation method with unique elements which cannot be considered as a method that supports the simultaneous and consecutive interpretation". (2018: 697)

While we acknowledge that SiT is indeed used in varied ways in interpretation training, we strongly agree with Krapivkina on the uniqueness of the techniques and skills needed for and enhanced by SiT. Therefore, we feel that it is necessary to pay more academic attention to its source materials, course progression and pedagogical considerations within interpreters' training programmes.

Chung-chien Chang (2016) researched interpreters' training in Taiwan. Her research covered a period of over three years with considering 81 students. She looked at two aspects: how students evaluated the effectiveness of SiT course activities and what challenges they encountered. While for our context we will not delve deeply into this study, some interesting pedagogical/ instructional recommendations (Chung-chien Chang 2016:71) were made that we like to mention: 1) Instruction should emphasize text analysis, 2) Extensive reading on various topics should be encouraged, 3) Expanding vocabulary repertoire and 4) Provision of Feedback.

Thawabteh (2015:178-184) provides the following categorization of different challenges that have been encountered by translation students in their SiT performance. The data refers to students in the academic year 2013 – 2014 and to the language combination Arabic into English: Firstly, Discourse - related Problems: Poorly Organized Speech, Multifarious Rephrasing Speech, Fragmented Syntax Speech and Speech of Discontinuities. Secondly, Linguistic - related Problems: Linguistic Problems and Syntactic Problems.

The first set of identified problems comprises four major types of difficulties. The first one lies in organizing the output in a comprehensible way: the message doesn't come out smoothly; therefore the pragmatic function of the original text could not be kept. The second problem under this section is called multifarious rephrasing and refers to the student's incapability to find an adequate phrase in the target language on the spot,

instead offering a succession of multiple terms that hinder the comprehension of the message. Fragmented Syntax Speech means that not all ideas of the source text are included in the rendition such that communication can break down completely. A Speech of discontinuities can imply a number of contradicting phrases, which makes it impossible for the target audience to make sense of the rendition.

In the second set of problems, which Thawabteh calls linguistic-related problems, lexical and syntactical language interferences are covered. Hereby the specific language combination Arabic-English poses difficulties as it is observed that the two languages have little "linguistic and cultural affinity" (Thawabteh 2015:183). The research gives interesting insights into problems of reformulation in SiT by translator students. However, the focus lies again in the verbal output of the trainees and not in the visual ST input, which is the major concern of our study.

1.7.3 Eye Tracking Research in SiT

Korpal (2015:1) emphasized, that the psycholinguistic method of eye - tracking is no longer restricted to medical research, but has become a quite popular tool to investigate the cognitive load involved in reading, translation and interpretation processes. Eye – tracking uses technical equipment to follow the human's eye movement while performing one of the above tasks. It considers parameters like fixation count, fixation and observation length and pupil dilation. Some of the studies in recent years concentrated on the cognitive load involved in SiT by contrasting it to the efforts involved in written translation or manipulating lexical difficulty and syntactical complexity.

Although there have been a number of insightful researches, Korpal (2015: 9-11) also points to the various methodological problems that accompany the application of eye – tracking studies. First, the researcher needs to choose a particular eye – tracker, either a remote one or a head-mounted one. Both options come with their shortcomings. While remote eye – trackers are believed to work slightly less accurate, the head-mounted ones force the subject not to move his/ her head during the (sight) translation task, which creates a quite unnatural context for the rendition(s). Another problematic aspect is the potential harm that could be caused by the infrared light that is emitted by the eye –

tracker – a potential risk that the subject at least has to recognize by written consent. Another critical point to consider for studies including pupil dilation are variables that need to be controlled, because otherwise causing faulty results like amount of light in a room, caffeine level or eye make-up.

1.8 Conceptual Framework

The following considerations concern the cognitive processes involved in the SiT task. Different from other text processing tasks, in SiT an interpreter student must not only read and understand the ST, but also has to instantly transfer it into another language. The second part of this subchapter deals with Nord's model of identifying the difficulty level of a text for translation purposes. It is the basis for the formula that we used to identify the difficulty level of our sample texts.

1.8.1 Balancing Cognitive Processes

As stated earlier, interpretation, and SiT for that matter, is a cognitive task. According to the Theory of Cognitive Load, effective learning needs the alignment of the cognitive ability of the learner with instructional conditions. The learner's cognitive architecture is made out of sensory, working and long-term memory, whereby long-term memory is assumed to be unlimited, but working memory is only very limited for learning and processing new information. Therefore, the more important is the relief of cognitive load to avoid cognitive overload. This can be achieved through activation of the learner's prior experiences and knowledge as well as constructive pedagogical guidance.

In the 1980s Gile developed his famous Efforts Model that initially considered the simultaneous interpreting context. Since then, it has been further applied to other interpreting fields, e.g. consecutive interpretation. Gile argued that there are four basic cognitive efforts that a simultaneous interpreter needs to balance in order to deliver a message adequately. Gile, having a mathematical background, was able to put these complex processes in a clear formula:

SI = L + P + M + C.

Simultaneous Interpretation (SI) comprises listening and analysing which are understood as one effort (L), (short term) memory activation as the second effort (M), and the production of the (oral) target text as the third effort (P). The fourth effort is the coordination of all these efforts (C). Difficulties and failures that even happen to experienced interpreters can therefore be traced back to any imbalance of handling these four cognitive efforts.

As for the context of SiT, the formula looked rather unimpressive in its first version: "ST Reading + Production" (Gile 2002:169). The shortness of this mathematical representation could lead again to the conclusion that SiT is a rather simple cognitive activity. Gile in the beginning argued that because in SiT there are no (short-term) memory efforts as well as coordination efforts needed, the interpreter is left with more cognitive capacity for the reading and production efforts (Li, 2014:13). This argument arose due to the fact that the interpreter has the material right before their eyes when performing the SiT task.

However, arising academic debates on syntactical challenges involved in the SiT task led to a reformulation of Gile's Model in 2009:

SiT^2 = Reading + Memory + Production + Coordination. (Ibid: 14)

Gile furthermore differentiated the supportive nature of notes for consecutive interpretation and the rather hindering nature of the SiT source material. About the latter he concludes:

> *"Their layout is determined by graphic presentation conventions, and not by the need to see the logic of the discourse at a glance; their information density and linguistic style make instantaneous oral translation more difficult."*
>
> (Gile 2002:169)

[2] As other scholars, Gile uses the abbreviation "ST" for Sight Translation. We however opted for "SiT", because we made frequent use of the abbreviation "ST" with reference to "Source Text".

The above statement suggests that the layout and visual appearance of a text for SiT can indeed contribute to the difficulty of a SiT task, because its presentation does not necessarily correspond with an instant understanding of the texts' ideas. An instant understanding by the interpreter is however key to an effective and eloquent rendition.

As this research set out to investigate the effects of typographic design and text layout on the SiT performance, Gile's model will help to understand which cognitive tasks an interpreter has to undertake and coordinate during SiT. It positions the reading (and understanding) process that is the focus of this study among the four major cognitive efforts that are essential to any SiT task.

1.8.2 Text Choice and Progression of Source Material for Translation

As we could not find any academic discussion specifically concerned with ST materials for SiT, we decided to base our discussion on text choice on findings from the interpretation-related field of translation.

Christiane Nord (2010[3]) provided a model for classifying the degree of difficulty of individual texts in the context of (written) translations. It enables the teacher to make a more objective decision on whether and when to introduce a certain text type into the translation training, based on the texts' level of difficulty for translation purposes. As Nord represents not only one of the most famous functionalist scholars in the field of translation, but also has several decades of personal teaching experience in translation, it only seems just to consider her findings for the field of interpretation and to investigate their appropriateness for SiT.

According to Nord, the difficulty level of a text for translation purposes is a product of the consideration of four main factors, abbreviated as TEXT, TRL, PRAG and TECH, whereby each factor can be graded between 1 and 4 according to the specific text characteristics. The higher the overall sum of the grading, the more difficult the text is to translate in a given context. (Nord 2010:148):

[3]In a personal email to the researcher, Nord explained that her first academic publication about the "level of difficulty" was probably already in 1987, and since then has been regular subject of her further research.

i. **TEXT**: Reference to the absolute difficulty level of a given text
ii. **TRL**: Refers to the competence of the translator
iii. **PRAG**: Difficulty of the translation task
iv. **TECH**: Difficulty based on the individual working conditions

Following her argument, each ST can be rated accordingly in order to fit into the didactic progression of any educational context that includes translation.

In the second chapter we will take a closer look at this approach for the choice of ST materials in order to apply it to our own ST materials for the SiT tasks that we prepared for our respondents.

1.9 Research Methodology

This case study used a descriptive approach, whereby purposive as well as convenience sampling were implemented. The research was conducted at the *University of Nairobi* with students from the interpretation class of 2018/19 at the *CTI*. Four interpreter students (two male and two female students) were the subjects and at the same time the respondents.

Qualitative and quantitative research methods were applied, using primary and secondary data. The primary data that was assessed are questionnaires that were filled out individually by the respondents, as well as the recordings of the SiTs that were performed by the subjects for the purpose of this research. The complete sample texts, their original translations as well as the questionnaire can be found in the appendices.

Nord's model on assessing the difficulty of a text for translation and Gile's Efforts Model as well as Lonsdale's discussion on the influence on typographic design and text layout were used as secondary data. Their findings enabled the theoretical discussion and helped to direct the data analysis of this study.

1.9.1 Sample Texts

The six STs were developed from two fairytales in Kiswahili, which were randomly chosen from YouTube[4]. In a first step, the researcher transcribed these stories. Then they were segmented into three parts each. The researcher slightly shortened both stories in order to come up with six almost equally long STs as illustrated in table 1.

Table 1: Overview of the ST Materials used for this Research

Title of the Story	**Segmentation of Stories**	**Length of STs (No. of Words)**	**Total Length (Original Video)**
Mvuvi na mke wake	Sample Text 1	399	13:22 minutes
	Sample Text 2	394	
	Sample Text 3	394	
Kitanda cha muujiza	Sample Text 4	394	13:40 minutes
	Sample Text 5	393	
	Sample Text 6	394	

For Sample Text 1, the number of words is minimally higher, because of the specific text structure (use of three columns). As illustrated above, the first three texts constituted one continuing story and the fourth to the sixth texts formed together the second continuing story. The reasons why we opted for these source materials will be explained in detail in chapter three.

Table 2: Overview of the Manipulated Typographic and Structural ST Parameters

Variables	Attributes					
FS = Font Size + S = Spacing	FS: 10 pt - S: 1.0 pt FS: 20 pt - S: 1.5 pt					
TL= Text Layout	CT = Continued Text (no paragraphs) Co = Columns P = Paragraphs					
	Text 1	Text 2	Text 3	Text 4	Text 5	Text 6
Subjects 1 - 4	FS: 10 pt S: 1.0 pt TL: Co	FS: 10 pt S: 1.0 pt TL: CT	FS: 10 pt S: 1.0 pt TL: P	FS: 20 pt S: 1.5 pt TL: Co	FS: 20 pt S: 1.5 pt TL: CT	FS: 20 pt S: 1.5 pt TL: P

[4] https://www.youtube.com/watch?v=-I1z688BKtU and https://www.youtube.com/watch?v=O6eOtAhIGEs

All respondents were given the same texts with the same parameters manipulated as shown in table 2. We presented the sample texts to the subjects in order of their hypothesized difficulty level (for the researcher's ranking see chapter 3.5). We began with what we considered the most difficult one (Sample Text 1) and closed with the text we assumed to be the easiest ST for performing SiT (Sample Text 6).

1.9. 2 Subjects and Respondents of the Study

This research included four interpreter students, who are the researcher's classmates in the M.A. Interpretation class of 2018/2019. By choosing two male and two female trainees, we hoped to get a gender-balanced output. The subjects, who provided the SiT renditions, were at the same time the respondents for answering the questionnaires. Consequently, subjects and respondents were identical for this study. Therefore, we referred to them as "subjects" only in the context of discussing the SiT performances and as "respondents" when discussing their perceptions.

Every subject performed six SiTs for this research, gave feedback on the STs and provided perceptions of the effects of different ST features. The subjects were chosen, because they underwent the same training, had about the same level of practical experience and their classroom experiences were still relatively fresh at the time of the research. Therefore, we considered them to have a comparable SiT background. All of the informants took the exam in SiT at the *CTI*, but are not yet established interpreter professionals.

Besides that, only students who work from Kiswahili (either as a B or C language) into English as their A language were considered. Our sample of participants therefore consisted of four interpreter trainees with the following relevant language combinations:

Table 3: Subjects' Language Combinations

	A Language	**B Language**	**C Language**
RSP No. 1	English		Kiswahili, French
RSP No. 2	English		Kiswahili, French
RSP No. 3	English		Kiswahili, Portuguese
RSP No. 4	English	Kiswahili	

1.9.3 Collection of Data

We assessed the subjects/ respondents all individually and in privacy on different days, in order to create a trustful atmosphere in which they could feel free to answer honestly and in which we were able to record the SiT renditions. As the filling out of the questionnaires as well as the six SiT tasks were conducted on the same occasion for each subject, we gave them always the option to make shorter breaks in between.

Before the informants performed the SiT tasks, they answered the first part of the questionnaire, which contained questions on general perceptions on SiT. The researcher was present at all times during the filling out of the questionnaires, the SiT performances and afterwards to clarify any questions by the respondents and to seek more explicit information about the answers given in the questionnaire where needed.

The SiT performances were then assessed through recording and observation. While the subjects performed the SiT tasks, the researcher recorded the renditions and observed the performances. The recordings were analysed according to their overall flow, length and accuracy. Finally, the respondents answered the questions of part two of the questionnaire. Here they explained their perceptions regarding the difficulty of the respective SiT tasks they just had performed.

1.9.4 Data Presentation and Analysis

The data will be presented in four sets in different subchapters of chapter three of this study (3.1 – 3.8). Hence, the third chapter includes a discussion of the six Kiswahili sample texts that were used for this research as well as the respondents' perceptions on the influence of various ST features on the SiT task. It concludes with the presentation of the renditions and again, the respondents' perceptions regarding the different ST features with a special focus on the text layout and typographic parameters. For the data presentation of chapter three, we opted for the use of tables and explanations in text form.

Chapter 4 contains the analysis of the complete data. The perceptions of different ST features, challenges encountered during the renditions and the texts' difficulty level rankings were discussed in text form and partly illustrated with bar and pie charts.

CHAPTER TWO
THEORETICAL DISCUSSION

2.1 Introduction

Setton (n.d.:8) summarizes the potential that theory offers for interpreter training as follows:

> *"Training can benefit from 'theory' in at least two dimensions: in understanding the problem – the target tasks, intermediate objectives and their attendant cognitive challenges – and to develop effective solutions – in other words pedagogical strategies for reaching them."*

Likewise, he emphasises the importance to consider cognitive research and educational theory for interpretation course designs and teacher's training:

> *"Implementation in the classroom will always retain some experimental, flexible element, since each student is a new person, but what we know from cognitive science and educational theory, about memory, attention, and processing capacity or language availability or interference in multilinguals, or implicit vs. explicit learning, all adapted to the specific tasks of interpreting, make it possible to conceive general guidelines for course design, and for teacher training."*
>
> (Ibid.)

Both statements point out the great value of theory for the interpretation training. By focusing on its cognitive character, considerations from cognitive science and educational theory are paramount to improving SiT training.

As mentioned in the beginning, students of interpretation (at least in the master programmes for conference interpreting) are adults. This observation might state the obvious, but indeed, it has implications as on how instructions and learner activities are implemented. In the fields of education and pedagogy, teaching of children, adolescents and adults follows different tracks. According to the adult learning theory or theory of andragogy as developed by Malcolm Knowles in 1950, the two basic constituents of adult learning are andragogy and principles of self-directed learning. "Andragogy" hereby is defined as "the art and science of helping adults learn". The basic principle of this concept is that learning develops based on experiences and needs of the adult learners:

> *"From an early age, children are conditioned to recognize educators as authority figures who have broad-based power to tell them what to do, when and how. By contrast, adults expect that even the most credentialed expert will behave as a partner to them in a participative learning journey."*

Following the above argument, our research focused on the learners' perspectives and their perceptions of SiT and ST materials. Its objectives targeted to investigate the effects of visual ST features on the difficulty of a SiT task in view to encourage further discussions on an appropriate implementation and progression of ST materials that considers the trainees' needs.

2.2 Variants of SiT and their Different Applications

Previously, we mentioned that SiT holds an ambiguous status in interpretation and translation training. This is because it is implemented in different forms, serving a variety of functions. Li (2014) explains that in academic discourse there prevails a deficit of explicit descriptions or definitions on what type of SiT is addressed. Table 4 gives an overview of the different functions and variants of SiT and the contexts in which they are used:

Table 4: Variants of SiT

Functions	Variants	Descriptions
SiT as a communicative tool in courts, hospitals, schools, business negotiations, and international conferences where scripts are available.	Sight interpreting	Prepared or unprepared SiT with text.
	SiT in CI	Prepared or unprepared oral translation of a written text after the reading aloud of a chunk by the speaker.
	Consecutive SiT	Prepared or unprepared consecutive translation of a written text orally after the reading of a chunk by the interpreter.
SiT as an instrument in the translation industry and classroom.	SiT as a translation strategy	Oral translation of a written document while preparing for a conference interpreting or written translation assignment, or oral translation for being recorded and later transcribed.
	SiT as a pedagogical tool	SiT exercises preparing students for translation, CI or SI in translation and interpretation programs, or for enhancing foreign and second language levels or assessing language proficiency in language programs.

* Variants according to Li (2014:12)

Above, the two major functions that SiT serves are illustrated: One is its application in the professional workplace in either community or conference interpreting, whereby for international conferences sight interpretation is the SiT variant that is commonly used. The other function entails the SiT variant that we are focusing on in this research: SiT as an instrument in the classroom. However, we do not regard it as a mere tool for preparing interpretation students for CI or SI. Rather, due to its unique hybrid nature, we acknowledge SiT as an interpretation mode in its own right.

2.3 The Difficulty of SiT and its Cognitive Implications

Apparently, there seems to be quite a controversy amongst scholars as how to judge the simplicity or difficulty of SiT. This ultimately has led to different opinions about the appropriate time for its introduction into interpreter training programs. Gile (2005) describes three steps for learning stages and progression for conference interpreter training, whereby SiT is part of the third, the very last stage. After the first two stages, being consecutive without notes and consecutive with notes comes simultaneous and consecutive interpreting together with sight translation. As the delivery in SiT is not dependent on the pace of the speaker - simply because there is none in this mode - according to Gile, the cognitive load is decreased. "This leads some trainers to consider that it can/should be taught early in the syllabus." (Gile 2005:134) The reason why Gile himself nevertheless considers SiT in the third stage of training is explained by his subsequent argument:

> *"The problem is that in sight translation, students see the source-language text while they translate it, hence the temptation to translate word-for-word, which goes against the fundamental comprehension-reformulation approach which they are taught."*
>
> (Gile 2005:135)

Krapivkina (2018), about thirteen years later comes to a similar conclusion, when she argues:

> *"Sight Translation which has been ignored as an independent mode of translation because of its easiness is in fact even more difficult than the other modes of translating/interpreting. Sight translation transforms a written message into a spoken message.*

> *It involves reading the text silently in the source language, and then speaking it in the target language.*
> *The apparent easiness of sight translation compared with simultaneous or consecutive interpreting is insupportable as the visual anchorage is rather a hindrance than a facilitating factor. It prevents translators from focusing on meaning rather than words."*
>
> (Krapivkina 2018:702)

Our main concerns in this study are the SiT teaching materials. Therefore, we will now take a closer look at Nord's model for the identification of the text difficulty level in the context of translation training.

2.4 Nord's Model and Systematic Progression of Teaching Materials

Nord (2015: 28 – 29) argues that one has to consider an adequate progression from simple to difficult for teaching translation as for any other subject. This is crucial for the success of the whole learning process. She explains that to keep the learners constantly motivated, a permanent, but slight increase of difficulty of the given tasks has to be ensured. That can be realized by mixing translation problems that are familiar to the student with new ones. Nord argues that while there is hardly any text that is too easy for learners, the permanent confrontation with too difficult texts hinders a learning process and leads to constant frustrations, because the learners are unable to identify their own learning progress. There is no reason to believe that this should be different with texts in the context of acquiring SiT skills.

Nord explains (2015: 29) that the four factors TEXT, TRL, PRAG and TECH constitute a didactic progression. Taken together, they can provide information on how difficult a text is for the students in a particular context or at a particular stage of learning. A translation trainer can therefore consider appropriate teaching materials for their translation students at any given time in the course of the programme. We will first of all see what Nord means by each of the four parameters, before we will outline the similarities and differences between translation and SiT.

i. TEXT

This factor refers to the absolute difficulty of a text for translation. It includes linguistic features like lexis, syntax, coherence, degree of perfection/defect, reproduction quality as well as amount and types of non-verbal elements.

ii. TRL

This factor refers to the level of competence of the translator (student). This includes their knowledge about the source language and culture, general and subject specific knowledge, knowledge of the target language and culture, translation competence as well as the stage of the learning process (phase of curriculum).

iii. PRAG

This factor describes the difficulty of the translation task. It includes considerations like explicitness and conventionality of the translation task, the amount and complexity of translation problems, translation quality requirements as well as providing parallel texts. Likewise, explicit cues on translation problems and the provision of adequate translation strategies are part of PRAG.

iv. TECH

This factor refers to the difficulty arising from the individual working conditions. It includes considerations like availability of helping materials and parallel texts as well as time constraints.

As mentioned before, for the assessment of the difficulty level for a particular text for translation, each of the factors above is rated between 1 and 4 (1 = easiest, 4 = most difficult) to come up with an overall difficulty value. To demonstrate her considerations, Nord (2010: 148 - 160) provided different ST choices for translation beginners that progress steadily in terms of difficulty. From her suggestions, we have taken one example of a text that she rated with the difficulty value 4 (Ibid. 148 – 150) to illustrate which considerations are part of the text difficulty assessment.

The text in question is primarily seen as a way of sensitizing the students for certain translation problems, it is therefore appropriate for the introductory course phase. The text genre is a registration form for a Spanish language school, which includes multiple languages and there is a Spanish course description on page two. The learners' A language is German, Spanish is the foreign language. All aspects are rated with the difficulty value 1:

i. **TEXT:** It is a standard text with no syntactical challenges and for possible lexical difficulties additional information is available (difficulty value =1).

ii. **TRL:** It is a text type that could likely address the students themselves (difficulty value =1).

iii. **PRAG:** The text type is conventionalized. The translation task is to review the German version of the registration form as well as to translate the Spanish course description. (difficulty value =1)

iv. **TECH:** The students are provided with parallel texts from German language schools. (difficulty value =1).

The sum of the four factors is therefore graded with 4 (out of 16):

ST Difficulty Level = Difficulty Value TEXT + Difficulty Value TRL
+ Difficulty Value PRAG + Difficulty Value TECH

ST Difficulty Level = 1 + 1 + 1 + 1

ST Difficulty Level = 4

2.5 The Difference between Translation and SiT

SiT practices can be used for both, translation and interpretation students. However, at least at the *CTI,* the SiT unit is limited to the M.A. Interpretation classes.

Before we take a look on the differences between translation and SiT, we will shortly outline the basic similarities: First of all, translation as well as SiT practices deal with a written ST. Furthermore, both tasks imply the transformation into a text in another language. For these tasks, the students can be either given a time limit or not. Time restrictions increase the cognitive load, because processing must happen faster. That could be an additional difficulty for beginners, but it is an absolute characteristic of the interpretation/translation reality and could therefore be an aspect formulated as a specific course objective at a later stage in the programme.

One difference between translation and SiT is that students of translation might be supported with parallel or model texts, which is hardly possible for SiT classes where the TT is an oral output. However, the major difference between a SiT and a translation task is that the former has to be performed on the spot or only after being given a short time

for scanning the document. This constrain is not only given in a real interpretation context, but also for most of the training-related SiT tasks. While a translator has the advantage to go through the ST material more than once and has time to consult diverse supportive resources like dictionaries or computer databases (CAT tools), the interpreter must perform the highly demanding cognitive task immediately without any supportive resources. Related to the above aspect is the necessity for a successful SiT to immediately be able to access and understand the ST. If the ST is not clearly presented, it confuses or hinders instant processing. Consequently less cognitive capacity will be available for the memory, reformulation and coordination efforts. It is this aspect of the SiT task that is most relevant for our research.

2.6 Typographic Features of a Text

In her comprehensive work on the influence of typographic features on reading speed, preferences, accuracy and other related aspects, Lonsdale (2014) provided an overview of both results from research and practice. Typographic text features constitute the visual appearance of a printed text and they affect the overall text layout. The following table gives an overview of the various existing typographic features. However, not all of them are relevant for this study.

Table 5: Overview of Typographic Features of a Text

Intrinsic Features	**Extrinsic Features**	**Typographic Structure** (text structure)
Typeface choice (choice of font; serif/ sans serif)	Colour (type and background colour)	
Type variants (italics, bold)	Micro spacing (interletter and interword space)	
All capitals vs. lower case	Macro spacing (Alignment, line length, interlinear space and relationship with type size and line length, paragraphs, margins)	
Type size	Configuration (headings, columns)	

*Lonsdale (2014[5])

[5] Lonsdale (2014: 32-56) discusses these features all separately and in detail.

Lonsdale (2014:29) stresses, that the different typographic features and layouts have to be manipulated in relation to each other in order to make a text legible. She argues that the consideration of these features is important to all subjects who deal with the development of various typographic materials, including teachers.

Table 5 illustrates the basic differentiation of typographic features between intrinsic, extrinsic and structural components, whereby the intrinsic features refer to all parameters that have to do with the respective design of the letters/ typeface. The extrinsic features are features which include colour and different kinds of spacing and lie therefore in the immediate surroundings of the actual typeface.

The term "typeface" comes from the usage of metal blocks for printing whereby the latter had specific measures of weight and size. (Lonsdale 2014: 38). It has been argued that their measurement in points does not correspond one to one with the measures of digital letters which is usually referred to as "font". However, it has been observed that both terms are used more and more interchangeably.

Regarding those parameters that are considered in our research, Lonsdale gives the following information:

i. Type Size (Font Size)

Lonsdale (2014: 39) states that type sizes between 9 and 12 point (pt) seem to be the most legible ones and that 10 or 11 point are the optimum sizes, whereby the respective type face (font type) itself must be considered. She hereby refers to research by Tinker 1963 amongst others, whereby these assumptions are based on findings regarding reading speed as well as preference judgements. A point that is emphasized is that type size alone may be a typographic feature that is highly influential on legibility, but nevertheless it should not be considered in isolation.

ii. Interlinear Space

As shown above, interlinear spacing has been classified as part of macro spacing and is an extrinsic feature. Lonsdale defines it as "the amount of vertical space placed between the baseline of one text line and the baseline of the next" (Lonsdale 2014: 45). Referring to Becker et al (1970), Lonsdale states that readers find that different typefaces need

different interlinear spacing. She explains that a text body usually needs a bigger value of spacing than the given value of type size. It is argued that too much spacing is not desirable, because the reader needs too much time to get to the next line.

iii. Paragraphing, Columns and Text Structure

Regarding the use of paragraphs, research has shown that the use of line spaced paragraphs has significant advantages and that readers prefer those text layouts (Lonsdale 2014:49).

With regard to a text layout denoted by columns it is argued that there is no apparent difference between single and multiple columns. The legibility of both layouts is said to be defined by parameters like column width, the nature of the text and the circumstances of text use. (Lonsdale 2014:52). For "straightforward prose" texts double columns with medium line length are suggested (Ibid: 55).

With reference to a study by Harley and Burnhill from 1976, Lonsdale points out that it is of great importance that the text structure is clear. This is because the reader is not able to focus on the content of the text, while having difficulties to understand the text arrangement (Ibid: 55).

The results from Lonsdale's overview summarize findings from various practices and researches about text legibility. In our study however the subjects must not only read and comprehend the STs, but they also have to transfer the written material immediately into oral speech in a different language. As outlined in Gile's Efforts Model, reading (and comprehension) in SiT is only one of four major cognitive tasks that have to be performed almost simultaneously.

CHAPTER THREE

DATA PRESENTATION

3.1 Introduction

This chapter will summarize how we proceeded in conceptualizing the research and the different steps that were taken to gather the data. Then it will present information on the sample texts. Moreover, the complete data will be presented and explained. Besides the answers to the two sections of the questionnaire it will also cover observations on the subjects' renditions. Finally, it presents the respondents' perceptions of the sample texts as well as their rating and ranking of the sample texts' difficulty levels.

As a first step, the six sample texts were prepared. This procedure took more time than initially anticipated, because we had to include a number of considerations:

First, we needed a couple of texts in order to be able to alter only one visual parameter with each text. We could also not use the same text six times, because the encounter with the material had to be new for each rendition.

Another challenge was that all the texts needed to be as equally easy/ difficult in terms of language use, register and syntactical constructions. The ST materials also needed to come from the same genre and have about the same length for reasons of comparability. As our focus was not on language, but on the influence of typographic design and text layout, the texts had to be comparable in all their non-visual features.

We therefore opted to take two Kiswahili fairytales as simple continuous stories and divided them into three equally long parts each. In this way, we made sure that register, syntax and narrating style were unlikely to change from text to text.

While preparing the six texts, we were at the same time developing the questions for the questionnaire. ST materials and questionnaire had to be completed around the same time, because the subjects were supposed to perform the SiT renditions and immediately provide their feedback as respondents in the questionnaires. Through the questionnaire, we sought to assess the students' viewpoints on the SiT research tasks and their ST difficulty ranking.

3.2 Choice of Sample Texts

We provided the subjects with simple texts, because we were interested in eliminating as much difficulty arising from a high register or other non-visual ST features as possible. For this reason, we opted for the genre of fairytales (The full sample texts and their translations can be viewed in the appendices). We assumed that these STs are appropriate for beginners of SiT, because their original content targets children and the genre itself seems to support an oral output. We considered continues stories as easier to anticipate, syntactically less challenging, less loaded with technical terms and therefore being supportive for the SiT task.

3.3 Identifying TEXT, TRL, PRAG and TECH of the Sample Texts

As we assumed all six sample texts to be equally challenging, we gave each of the four factors the same value in terms of difficulty:

i. **TEXT** (overall difficulty of ST): Not demanding in terms of syntax, because no complex sentence structures; standard register, apart from the lexeme "tafi" ("flounder") which may not be familiar to the subjects (difficulty value =1).

ii. **TRL** (difficulty regarding stage of subjects' SiT competence): Subjects have about one year experience in SiT; they have dealt with much more difficult ST materials during their SiT classes with regard to subject topic, register and syntactical complexity (difficulty value =1).

iii. **PRAG** (difficulty of SiT task): Continuous story, easy to anticipate because of typical fairytale content and structure. No specific demands for the TT (difficulty value =1).

iv. **TECH** (difficulty of working conditions): No time constrains and no specific demands on the renditions (difficulty value =1).

We therefore graded the sum of the four factors with 4 (out of 16):

ST Difficulty Level = Difficulty Value TEXT + Difficulty Value TRL
+ Difficulty Value PRAG+ Difficulty Value TECH

ST Difficulty Level = 1 + 1 + 1 + 1

ST Difficulty Level = 4

3.4 Typographic Parameters of the Sample Texts

For the purpose of our study, we concentrated on the three variables font size, (interlinear) spacing and text structure (layout). The overview of visual ST features is the same as already presented in chapter 1 (Research Methodology):

Variables	Attributes					
FS = Font Size + S = Spacing	FS: 10 pt - S: 1.0 pt FS: 20 pt - S: 1.5 pt					
TL= Text Layout	CT = Continued Text (no paragraphs) Co = Columns P = Paragraphs					
	Text 1	Text 2	Text 3	Text 4	Text 5	Text 6
Subjects 1 - 4	FS: 10 pt S: 1.0 pt TL: Co	FS: 10 pt S: 1.0 pt TL: CT	FS: 10 pt S: 1.0 pt TL: P	FS: 20 pt S: 1.5 pt TL: Co	FS: 20 pt S: 1.5 pt TL: CT	FS: 20 pt S: 1.5 pt TL: P

We decided to manipulate the variables font size and spacing as a unit and to experiment with three text structures only (columns, continuous text and a one line spaced paragraphed text). We provided each subject with the six texts, ordering the latter in terms of their difficulty. We hereby proposed the first text to be the most difficult and the last to be the easiest. As the texts were similar in terms of length, text genre, topic and register, we sought to investigate the influence of the different typographic features and text layouts.

Illustration of sample texts' layout:

Layout 1: three columns, font size 10 pt, spacing 1.0 pt (Text 1):

Mvuvi na mke wake

Mvuvi na mke wake walikuwa wakiishi mlimani karibu na bahari kubwa. Kila siku mvuvi huyo alikuwa akienda mlimani kwa kuvua samaki ili kujikimu. Alikuwa na furaha na maisha yake. Lakini alijua vizuri kuwa mke wake hakuwa na furaha. Alikuwa na hasira kila wakati.“Angalia hiki kinyumba kichafu. Harufu yake inanichocha. Nakisafisha usiku na mchana, lakini hakiwi tu.”Mvuvi alimpenda sana mke wake, lakini hakuacha kulalamika. Siku nzuri akivua samaki wawili, mke wake alitaka nahisi kitu.”Mume huyu alishikilia gongo lake la kuvua na kuanza kuvuta.“Oh, huyu ni mzito. Lazima atakuwa ni mkubwa.” Ndoana ilipopanda juu, alishangaa sana kuona alikuwa tafi. Tena wa rangi nyingi za kung'aa. “Oh tafi. Mbona ni mzito hivi? Atakuwa amekula sana.” “Hapana mvuvi. Hiyo si sababu ya mimi kuwa mzito zaidi kuliko samaki wengine.” “Nini? Hivyo unazungumza na mimi? Kumetokea nini? Umejiliuaje jina langu?” “Najua mengi zaidi kuhusu hapana, nilikuwa nimemvua, lakini alizungumza. Aliniambia kuwa alikuwa mwanamfalme, aliye-rogwa.” “Nini? Kisha ikawaje?” “Eh, nilimwacha aende. Yuko baharini sasa.” “Hivyo ulimwvua samaki aliyerogwa, kisha uka-mwacha aende hivyo tu. Kwa nini ufanye hivyo? Sisi ni maskini na wenye njaa! Tunaishi katika hiki kinyumba cha kunuka. Angalau ungekuwa ungemwomba nyumba nzuri!” “Anawezaje kunipa nyumba? Hawezi kufanya hivyo! Lazima tufurahiye kile tulicho nacho!”

Layout 2: continuous text, font size 10 pt, spacing 1.0 pt (Text 2):

“Mke wangu hana furaha!” “Anataka nini?” “Anataka nyumba nzuri.” “Wewe rudi, ameshaipata.” Mume alirudi na kumwona mke wake amesimama kwenye mlango wa mbao wa nyumba nzuri. Nyumba hiyo ilikuwa nzuri na safi. Ilikuwa na fanicha na sehemu ya kuota moto pia. “Mpenzi, angalia! Nyumba hii ni kubwa na safi zaidi!” “Ndiyo, tuna sehemu ya kuota moto pia. Hivi ni vizuri, siyo? Unafurahi sasa? Tunaweza ishi hapa milele!” “Milele? Mmh, tutajua kuhusu ile…Hebu tule, halafu tukalale.” Usiku huu mke wake hakulala vizuri. Alikuwa akiwaza ni kipi kinachoweza kumfurahisha. Ilipofika asubuhi, tayari alikuwa anamsubiri mume wake mezani. “Habari ya asubuhi mume wangu? Hebu sikiliza, hii nyumba ilikuwa ndogo sana kwetu. Mimi nataka kasri…na nataka kuwa malkia! Nenda kwa yule samaki na umwambie atupe kasri!” “Niniiii? Kwa nini untaka kuwa malkia? Hii inatutosha!” “Mimi ndo nitaamua hayo! Nenda kwa yule samaki anifanyie malkia!” Mume wake aliposita ameenda baharini. Maji haya yalikuwa zambarau leo na upepo ulikuwa unavuma. “Samaki wa miujiizaa, unaweza kunisikiaaaa? Mke wangu hana furaha!” “Anataka nini?” “Anataka kasri na anataka kuwa malkia!” “Wewe rudi, anayo tayari.” Mume aliporudi nyumbani, nyumba ndogo ilikuwa imeondoka. Badala yake ilikuwa na kasri ndefu yenye milango mikubwa ya shaba. Kulikuwa na wafanyakazi wengi waliokimbia kila mahali. Alimwona mke wake ati ameketi kwenye kiti cha enzi. Alikuwa na taji kichwani mwake. “Wewe ni malkia sasa!” “Ndio, mimi ndio malkia.” “Ni

Layout 3: one line-spaced paragraphing, font size 10 pt (Text 3):

Alikuwa amechoka kwa kukimbia siku nzima. Alilala usingizi mnono punde tu alipojilaza. Lakini mke wake hakuweza kulala. Aliketi na alifikiria kitu gani kingemfurahisha.

Wiki ilipita. Kila usiku mvuvi aliomba kumfurahisha mke wake. Lakini kila usiku mke wake aliketi kitandani akiangalia mwezi na nyota. Hatimaye usiku mmoja alichoka kufikiria na akataka kupumzika, lakini: “Nini? Tayari kumeshakucha! Jua linathubutuje kuchomoza sasa?! Kwani halijui mimi sijalala kwa wiki nzima. Mume wangu, amka! Nataka kulitawala jua na mwezi sasa. Sitaki visonge bila ya ruhusa yangu. Mimi sasa nataka kuwa mungu. Mtawala wa kila kitu!”

“Nini? Tafadhali waachana na haya. Siwezi kurudi pale kuweza kuyahatarisha maisha yetu!”

“Hutayahatarisha maisha yetu! Nitayamiliki maisha yetu sote. Hakuna kitu chochote kitatugusa! Nenda kwa samaki na unifanyie mimi niwe mungu!”

“Hapana mpendwa, hujui unachokiomba wewe!”

Layout 4: three columns, font size 20 pt, spacing 1.5 pt (Text 4):

Hapo, zama za kale pahala panaitwa Ambertown paliishi mwanamfalme Adam. Alikuwa kiongozi mzuri mwenye	kupitia msituni, mwanamfalme Adam alitengana na wanajeshi wake. Baada ya kuendesha farasi	akitoka kwenye mkate. Taratibu Adam akauweka ule mkate chini na kuchukua mwingine. Mara hii

Layout 5: continuous text, font size 20 pt, spacing 1.5 pt (Text 5):

Yule mzee akamtazama Adam machoni na kutabasamu. “Ahh…yaliyosemwa ni kweli. Haya, chukua hiki kitanda. Hiki ni kitanda cha miujiza. Kilalie kisha ukiambie utakokwenda. Kitapaa na kukupeleka utakapo. Na hili hapa bakuli la jiwe. Litakupa maji kila utakapoliambia.

ulimpenda mwanamfalme wao. Siku moja alikuwa	mkate kutoka kwa begi lake. Alipouvunja ule	kando na katika kipande cha tatu akaona chungu

Layout 6: one-line spaced paragraphing, font size 20 pt (Text 6):

> “Haijalishi mfalme, mimi niko sawa.” Adam akakileta kitanda chake na kukikalia mbele ya watu wote. Akapaa angani.
>
> Saa zikasonga na Adam hakuonekana tena. Ufalme

3.5 Ranking the Difficulty of the Sample Texts

Following Nord’s model, we proposed a ranking of the six sample texts, representing the progression of the difficulty level of the STs for performing SiT. As described above, we assumed that the four factors TEXT, TRL, PRAG and TECH were similar for all six texts, conclusively leading to the same difficulty level when being non-considerate of the texts’ visual features. As our interest lay especially in the effects of the latter, we added our own factor “VIS” (= Visual Appearance of ST) into this ranking:

Table 6: Ranking of Sample Texts

Text	Difficulty of SiT Task					Total	Ordering of Texts in Terms of Difficulty
	TEXT	TRL	PRAG	TECH	**VIS (L + TY)**		6 = most difficult, 1= easiest
Text 1	1	1	1	1	4 + 4	8	6
Text 2	1	1	1	1	3 + 4	7	5
Text 3	1	1	1	1	2 + 4	6	4
Text 4	1	1	1	1	4 + 1	5	3
Text 5	1	1	1	1	3 + 1	4	2
Text 6	1	1	1	1	2 + 1	3	1

"**VIS**" for our purpose includes the parameters text layout (marked in table 6 as "**L**") and typographic features ("**TY**"). We therefore added the rating of these difficulty values to the values of TEXT, TRL, PRAG and TECH, whose rating was presented in subchapter 3.3.

We assumed that the typographic features and the text layout would either support or hinder the fluency and easiness of the performance. The following analysis will explain how we came up with the respective ratings for the values of factor VIS, L and TY that we see in table 6 above:

VIS Text 1: We decided to grade Text 1 as the most difficult one, because we assumed that all parameters hindered the SiT processing. Not only the small font size (Times New Roman, 10 pt) and the little interlinear space (1.0 pt = set solid) were expected to make the task more difficult (**TY = 4**), but especially the three-column layout of the text was assumed to add to the level of difficulty (**L = 4**). This is because we proposed that the text layout in this case works against the logic of the text. (**difficulty value = 8**)

VIS Text 2: We rated text 2 as the second most difficult, because font size and spacing were as in text 1 (**TY = 4**), but the fluent layout (**L = 3**) was considered less interfering with the SiT performance. (**difficulty value = 7**)

VIS Text 3: Text 3 was rated as less difficult than text 1 and 2, because despite the small font size (**TY = 4**), the one line spaced paragraphing created more interlinear space between different ideas/ different speakers in the story and therefore was assumed to act supportively for the immediate comprehension of the text (**L = 2**; **difficulty value = 6**).

VIS Text 4: Text 4 was rated less difficult than text 3, because of the increased font size and interlinear spacing (**TY = 1**). However, the three-column layout of the text was again assumed to add strongly to the level of difficulty (**L = 4**; **difficulty value = 5**).

VIS Text 5: The font size and interlinear spacing were the same as for text 4 (**TY = 1**). We assumed that text 5 is easier to process than text 4, but more difficult than text 6. This is because, the fluent text was considered being easier to process than the columns of text 4, but slightly more difficult than the paragraphed layout of text 6. **(L = 3; difficulty value = 4)**

VIS Text 6: This text was rated as the easiest text for SiT, because its font size and interlinear spacing were the same as for texts 4 and 5 (**TY = 1**).The line-spaced paragraphing was assumed to work as supportive for the SiT task as for text 3 (**L = 2**; **difficulty value = 3**).

3. 6 Questionnaire

The application of the questionnaire which was prepared for the respondents pursued different objectives: To identify the respondents' appreciation of the effects of visual and non-visual ST features on a SiT task as well as to assess their ranking of the sample texts' difficulty level. It consisted of questions that were divided into two parts.

The first part was answered in the first step of the respondents' assessment and contained some general questions about the factors that may influence the easiness or difficulty of a SiT task, the second part of the questionnaire was answered after the respondents had performed the SiT tasks, because its questions referred to the performance and text perceptions of the research materials.

3.6.1 The Effect of the Layout and Typographic Features on the Difficulty of a SiT Task

The first question of the questionnaire asked the respondents to give their opinion on whether they think that text layout and typographic design of a ST generally have an influence on the easiness or difficulty of a SiT task.

For all respondents the answer was positive and all of them highlighted different aspects:

RSP 1 stated that if the visibility of a printed text (visibility of the ink) is insufficient, the understanding is negatively impacted.

RSP 2 emphasized that an appropriate font size and spacing are necessary to make a ST appealing to the interpreter student. The argument being, that even a text that is itself simple in terms of register use or subject topic can be perceived as difficult, because of an inappropriate use of these two typographic features.

RSP 3 responded that text layouts that are not subdivided into paragraphs make instant understanding of the ST difficult.

RSP 4 suggested that a too small font size and inadequate spacing might impair the general output.

3.6.2 ST Features Affecting the SiT Task

The respondents were then asked to comment on how strongly different ST features affect the SiT performance. We provided 22 ST features and gave the following options to choose from “no effect”, “some effect” and “strong effect”. The 22 ST features fall in one of following categories: visual appearance, content, language use and register, syntactical complexity, pragmatics and technical aspects. For the respondents, the different features were not presented categorized, but simply listed as single aspects:

Table 7: Rating the Effect of Visual ST Features

Source Text Feature	**Effect on SiT performance**
font	☐ no effect ☐ some effect ☐ strong effect
font size	☐ no effect ☐ some effect ☐ strong effect
spacing	☐ no effect ☐ some effect ☐ strong effect
text layout (columns, continuous text, paragraphing etc.)	☐ no effect ☐ some effect ☐ strong effect
additional visual features: verbal: e.g. headings non-verbal: e.g. accompanying graphics/ pictures	 ☐ no effect ☐ some effect ☐ strong effect ☐ no effect ☐ some effect ☐ strong effect
text type/genre (story, newspaper article, speech etc.)	☐ no effect ☐ some effect ☐ strong effect
subject area/ topic of the text (theme)	☐ no effect ☐ some effect ☐ strong effect
prior background knowledge on the topic	☐ no effect ☐ some effect ☐ strong effect
sentence structure and sentence complexity	☐ no effect ☐ some effect ☐ strong effect
features of oral speech: direct speech, quotations in the text, metaphors, proverbs & imagery	 ☐ no effect ☐ some effect ☐ strong effect ☐ no effect ☐ some effect ☐ strong effect
idiomatic expressions	☐ no effect ☐ some effect ☐ strong effect
register/ technicality	☐ no effect ☐ some effect ☐ strong effect
abbreviations and acronyms	☐ no effect ☐ some effect ☐ strong effect
language pair (lg combination)	☐ no effect ☐ some effect ☐ strong effect
directionality (A to B lg, B to A lg, C to A lg)	☐ no effect ☐ some effect ☐ strong effect
time limitations	☐ no effect ☐ some effect ☐ strong effect
preciseness of instructions	☐ no effect ☐ some effect ☐ strong effect
knowledge about text scanning/marking/ chunking techniques	☐ no effect ☐ some effect ☐ strong effect
prior text preparation/analysis	☐ no effect ☐ some effect ☐ strong effect
prior exposure to similar texts	☐ no effect ☐ some effect ☐ strong effect

For all ST features (other than the visual ones) the respondents opted either for has "some effect" or "strong effect" on the SiT performance. Seemingly, all of the mentioned ST features do bear some importance for the perceived easiness or difficulty of a SiT task.

Table 8 illustrates the respondents' perceptions of the general degree of impact of selected visual ST features on the SiT task:

Table 8: Respondents' Perception of the Effect of Typographic/ Visual ST Features

	no effect	**some effect**	**strong effect**
font type		1	3
font size			4
spacing		1	3
text layout		1	3
additional visual features:			
verbal	1		3
non-verbal	1	1	2

The figures represent the number of respondents, who opted for the respective rating of the quality of effect regarding the typographic ST features font type, font size, spacing and additional visual features as well as the effect of the text layout.

Respondents perceived most of the visual ST features as having a strong effect on the easiness or difficulty of a SiT task. Whereas three respondents thought the features font, spacing and text layout to have a strong effect, font size was the only typographic ST feature that all four respondents rated as having a strong effect. More diverse was the opinion on additional visual features, including verbal and non-verbal ones. Interestingly the answer "no effect" was chosen only once by one respondent in the entire rating sets for all ST features with reference to additional visual features (verbal as well as non-verbal ones).

Table 8 gives an overview over the ST features that the respondents generally regarded as least and most relevant for the SiT task. All of them were ask to mention three ST features for each category (least and most important). The table divides the respective ST features into visual and other (non-visual) features. The numbers behind the factors indicate how many respondents mentioned the respective aspect. Factors with no figures in brackets were only mentioned once.

Table 7: Respondents' Perception of least and most influential ST Features

Least important ST features		**Most important** ST features	
Visual	**Others**	**Visual**	**Others**
additional visual features (3×)	preciseness of instructions (2×)	text layout	register/ technicality (3×)
text layout (2×)	features of oral speech	font size	prior background knowledge (2×)
font	language pair (language combination)		syntax (2×)
spacing	time limitations		text type/ genre
			directionality
			prior text preparation/ analysis

We can see, that the visual features were mentioned far less on the side of most important ST features. The ratio between least and most important visual ST features is 7:2. More than one respondent mentioned additional visual features and text layout as being least relevant for SiT. In the column for most important features, the non-visual features far outweigh the visual ST features. Three respondents mentioned register/ technicality and two prior background knowledge and syntax as being the most important ST features.

Table 8 indicates that the respondents' perception of least important ST features for SiT is more balanced between visual and non-visual features than for the most important features. Non-visual features seem therefore generally more relevant for the perceived easiness or difficulty of a SiT task.

3.7 SiT Renditions

The SiT performances were instructed similarly to those that the subjects knew from the classroom context: no prior briefing was given on the nature or topic of the SiT tasks, but one up to two minutes were given to scan the respective material before the actual

rendition. We chose this approach, because the respondents were familiar with this SiT format. The researcher did not give any time constraints, because the time used by the subjects for the respective SiT tasks served as one indicator for the cognitive load needed for the renditions.

3.7.1 The Renditions in Terms of General Flow and Time Used

We took a closer look at the time that each respondent needed for the rendition of the different sample texts. This measure gives some indication on how fast the processing of the different layouts was. However, the speed alone gives no information on how accurate the respective renditions were.

Table 8: Time taken by the Subjects for each Text (in min)

	Text 1	Text 2	Text 3	Text 4	Text 5	Text 6	**Total Time**
Subject 1	07:31	**06:23**	06:46	08:45	08:02	08:13	46:05
Subject 2	06:26	**05:41**	06:34	07:11	05:55	06:18	~ 38:01
Subject 3	08:33	**07:41**	07:51	09:42	08:26	09:13	~ 51:04
Subject 4	05:25	**04:55**	05:21	05:06	05:06	06:34	32:45

Table 9 gives an overview of the lengths of the renditions for each subject and each sample text. Moreover, the total time for all renditions is indicated in the final column.

When we look at the total time for all SiT performances by each subject, we see that there are great differences between the individuals. Whereas subject 4 took a little longer than half an hour, subject 3 needed more than 50 minutes for the same STs.

Despite these individual differences, there were also a number of observable similarities when it comes to the speed of processing of the six STs. The bold figures in table 9 indicate the shortest rendition time, the underlined ones the longest one for each subject. Hereby we noticed that all respondents rendered the second text faster than any other text. Three of the four subjects needed the longest time to process the fourth text. Only the last subject needed more time to render text 6.

The researcher perceived the general flow of two renditions (subjects 1 and 2) as being average and appropriate. The very slow reformulations by subject 3 were causing a negative side effect by making the very long time of processing audible. We regarded the general flow of all renditions by subject 4 as the smoothest.

For the first text, two of the four respondents showed strained reading. They needed to move the text closer to their eyes to be able to read it. For texts 2, 3, 5 and 6 we could not observe any specific difficulty to assess the layouts, while two respondents had to clarify the structure of text 4 with the researcher.

3.7.2 The Renditions in Terms of Accuracy

In the following overview, selected examples of challenges and errors in the renditions of the respondents are demonstrated. We were not interested in providing the full transcriptions of the performances, because an error analysis as such was not the aim of our research. Rather, we listed errors and challenges that were either encountered by more than one respondent or that challenged the function-preserving of the TT. Some of the errors could be related to the visual presence of the ST, which is unique to the SiT task. Where applicable, we also presented the self-correction or coping strategies that were employed in order to weigh the effect on the TT in our analysis.

Sample Text 1:

- Problem of interpreting “tafi” into English: Subject 1 opted to leave the term in Kiswahili, whereas subject 2 and 3 used substitutes like “this thing” and “whatever he [the fisherman] caught” to escape the problem of not having an English equivalence at hand. Subject 4 rendered “tafi” as “mermaid” in the first place.

- We could also notice some unnatural expressions like “strange fish” for “samaki wa miuujiza” by subject 3 and “son of a king on whom black magic had been performed” for “mwanamfalme aliyerogwa” by subject 4.

- There was some confusion created by the direct speech in the text, which made the understanding about who says what within the dialogues ambiguous. This problem caused subject 1 to mix up the female and male possessive pronouns at times, leading to minor confusion in the comprehension of the rendition. Subject 4 gave a contra sense by rendering "samaki ya miujiza, unaweza nisikia" as "the fish ask him can you hear me" maybe because of ignoring the punctuation and quotation marks.

- The same subject also omitted the rendition of the title of the story, most probably because it was not emphasized typographically.

Sample Text 2:

- Subject 1 gave a contra sense, when a negative statement first was rendered as an affirmative one. However, immediate self-correction was applied.
- With subject 2 we saw an interference of source and target language most likely to be caused by the visual presence of the ST, instead of saying, "already has it", the rendition was: "has that tayari".

Sample Text 3:

- Subject 1 rendered "kuyahatarisha maisha yetu" as "prepare our lives" instead of "endanger our lives". This error also occured in the rendition of subject 3, propably because of the orthographic similarity between "kuyahatarisha" ("endanger sth.") and "kutayarisha" ("to prepare").

- Three subjects opted to render "ombi" ("wish") in a rather religious sense by using the term "prayer" instead.

- An interesting aspect was noticable in the rendition of subject 2, who interpreted "mungu" not as "God", but "a God", different to all other renditions and the subtitles of the original material.

- Respondent 3 gave a contra-sense by rendering the expression “Siwezi kulirudisha ombi mvuvi!” as “I cannot grant your prayer.” While the magic fish says that it cannot undo a wish that once has been granted, the rendition suggests that the fish is not capable of granting the fisherman another wish.

Sample Text 4:

- the term “chungu” (here: “ant”) posed some challenge to the subjects. While subject 1 and 4 used a generalization by rendering it as “insect” and “some insects”, subject 3 could not grasp the idea and fell into the trap of polysemy. “Chungu” can have different meanings in Kiswahili, so the subject opted for the term “pot”.

- Subject 1 had some confusion in the use of possessives, some unnatural expressions and literal translations.

- Generally, the title of the talking ant created some additional confusion to the dialogues, because the original text mixed the female and male forms of the insect’s title: “malkia” (“queen”) vs. “mfalme” (“king”).

- Another term that led to minor confusion was “duma” (“cheetah”) which was rendered as “leopard” (“chui”) by three subjects and omitted by the fourth. Interestingly, in the original story the term “duma” does not even denote a cheetah, but refers to a tiger.

- Another expression that was rendered falsely by all subjects was the preposition “upande wako wa kulia” (“to your right”), which was omitted by two subjects and rendered as the opposite (“on your left”) by the other two.

Sample Text 5:

- One term in this text, that was problematic for all subjects, was “kichimbakazi” (“fairy”). None of them could render this term in English and all subjects decided to omit the expression and to turn the sentences including the term into passive

sentences. Accordingly, “Hadi kichimbakazi akamjalia kuwa [...]” and “Kichimbakazi akasema kuwa […]”came out as: “She was granted…” and “It was said that…”.

- The negative form “huko peke yako” (“you’re not alone”) was distorted in most of the renditions, turning it into an affirmative statement (“you’re alone”). The subjects did not correct the error, despite the next part of the sentence, which explained why Prince Adam was not alone with his attempts.

- The whole idea of Princess Lalun closing her eyes after having short eye contact with Prince Adam was mixed up in three of the four renditions. This is because the pronouns and object markers in Kiswahili do not indicate gender and the subjects could not recognize whose eyes were closed (those of the Princess) and who wanted that they open again (Prince Adam)

Sample Text 6:

- The direct speech caused generally some confusion in the renditions of the parts of the story, where Prince Adam, Princess Lalun and her father converse, because it is not indicated who says what.

- All subjects had some problem to come up with the correct collocation “beat the drum” for “kuipiga ngoma”.

As we can see from the above examples, all six sample texts posed challenges for the subjects. Although we opted for simple Kiswahili ST materials, a number of problems occurred. Some of them were related to unknown vocabulary, some to the direct speech and some to the ST’s visual presence.

3.8 Rating and Ranking of Sample Text’s Difficulty Level

Table 10 below represents the ratings of the sample texts’ difficulty level by ranking the ST materials from numbers 1 to 6 (1 = easiest text; 6 = most difficult text). The view of the respondents (RSP 1 – 4) and the one of the researcher were juxtaposed. Direct

correlations between the researcher's and the respondents' ranking by use of the same figure are marked by bold numbers:

Table 9: Perceived Difficulty of ST Materials

	Text 1	Text 2	Text 3	Text 4	Text 5	Text 6
RSP 1	**6**	6	5	1	1	**1**
RSP 2	3	3	3	4	1	**1**
RSP 3	5	6	**4**	**3**	**2**	**1**
RSP 4	**6**	6	**4**	2	**2**	2
Researcher	**6**	5	**4**	**3**	**2**	**1**

The respondents were also asked to give explanations on their respective rankings:

RSP 1:

Respondent 1 explained that text 1 and 2 caused strained reading, because of the small font size. Texts 4, 5 and 6 were all easier to access, because of the bigger font size. For this subject, the different layouts of texts 4, 5 and 6 obviously did not cause any difference in terms of perceived difficulty. For the ranking of text 3, no additional explanation was given, but we suggest that the small font size was still a great hindrance, while the paragraphing made the accessing of the text slightly easier than in text 1 and 2.

RSP 2:

Respondent 2 stated that text 2 and 3 were equally accessible, whereby the small font size was a hindrance. Texts 5 and 6 were perceived as being easier because of the bigger fonts. For text 1, the font size was problematic, but the text layout (columns) was not as problematic as in text 4. While text 4 had a good font size, the respondent argued that the layout was a hindrance to the understanding.

RSP 3:

Respondent 3 explained, that because text 1 and 2 paragraphing was missing, the immediate understanding was impaired. Text 6 was perceived as the easiest text, because the bigger font size came together with paragraphing.

RSP 4:

Respondent 4 stated that those texts with small font size and reduced spacing felt difficult to access. The texts with bigger font sizes on the other hand were perceived as easier.

A direct correspondence between the rating figures (1 – 6) of the researcher and the respondents was not observable in all instances. This is because the researcher intended the respondents to use each number from 1 to 6 only one time, suggesting that there are differences in terms of difficulty between all six sample texts. However, three out of four respondents used one figure multiple times or left out some numbers for ranking completely. We nevertheless did not force the respondents to conform to the initial design of the researcher's rating system, because of fearing to distort the perceptions of the respondents and with this the data obtained.

3.8.1 Overview of the Greatest Challenges Encountered in the SiT Tasks

Table 11 illustrates which visual and non-visual text features were perceived as the most difficult ones for each SiT task by the respondents. Each respondent was asked to mention three aspects per sample text. However, not all respondents could identify three ST features per text. For purposes of clarity and analysis, we divided the challenges for each text into "visual" and "others":

Table 10: Overview of the Greatest Challenges encountered in the SiT Tasks

Text 1		**Text 2**		**Text 3**	
Visual	**Others**	**Visual**	**Others**	**Visual**	**Others**
font size (4×)	register (2×)	font size (4×)	register (2×)	font size (4×)	register (2×)
text layout (3×)		spacing (2×)		font	oral/direct speech (2×)
spacing (2×)		text layout			
font		font			

Table 111: Overview of the Greatest Challenges encountered in the SiT Tasks Cont'

Text 4		Text 5		Text 6	
Visual	**Others**	**Visual**	**Others**	**Visual**	**Others**
text layout (3×)	oral/direct speech		register (3×)		register (2×)
	syntax		idiomatic expressions		lacking background
	register		lacking background		time
	time		time		

The features without figures in brackets behind them were mentioned only by one respondent, "(2×)", "(3×)" and "(4×)" mean that a feature was mentioned by two, three or all four respondents. While for text 1 and 2 four different typographic features and the text layout were a challenge, only one non-visual feature was mentioned as a challenge: the register. Moving from text 1 to text 6, we notice a steady decrease of challenges related to visual ST features with a simultaneous increase of non-visual related challenges. For texts 5 and 6 no visual features were indicated as posing a difficulty, whereby text 5 posed the most challenges regarding non-visual text features. All respondents viewed the small font size of texts 1 to 3 (10 pt) as a major challenge, whereby the bigger font (20 pt) was not mentioned to be problematic. The only text layout that posed a challenge to 75% of the respondents is the layout of text 1 and 4 with columns. The fluent text without paragraphing (of text 2) was also perceived as a challenge by 25% of the respondents. For the non-visual text features, the register of the ST materials posed the greatest challenge to the respondents with being mentioned by 25% for text 4, 50% for texts 1, 2, 3 and 6 and even 75% for text 5.

The problem of time was stated by one respondent with respect to texts 4, 5 and 6, referring to personal time constraints for the day of the data collection, not to time limits posed by the researcher. As students do normally perform the SiT tasks within the time frames of the interpreting classes, this factor needs no further consideration.

3.8.2 Typographic Features' Influence on Renditions

After the subjects had performed their renditions, they were asked about how they perceived the different typographic features and the layouts of the STs. We were interested to know if the respondents felt that the SiT task was either specifically supported or hindered by the respective features. Table 12 to 14 summarize these perceptions. As usual, the figures represent the number of respondents who opted for the respective answer.

Table 122: Perception of ST Features (Texts 1 – 3)

ST feature Text 1	**support** of SiT task	**hindrance** to SiT task	**unsure**
font size (10 pt)		4	
spacing (1.0 pt)		2	2
text layout (columns)		4	
ST feature Text 2			
font size (10 pt)		4	
spacing (1.0 pt)		3	1
text layout (fluent text)	3		1
ST feature Text 3			
font size (10 pt)	1	2	1
spacing (1.0 pt)	3		1
text layout (paragraphs)	4		

Table 12 gives an overview of the perceptions about texts 1 to 3. Hereby we assessed the specific role of those parameters that we manipulated deliberately in our six sample texts: font size and spacing as well as text layout. We notice, that text 1 does not offer any

supportive feature in this respect. While all respondents perceived font size and text layout as a hindrance, the factor spacing seemed to be more ambiguous. For all three texts, we have at least one respondent, who is not sure about the nature of impact of the factor spacing. 75% of the respondents perceived the continuous text layout of text 2 positively and even 100% regarded the paragraphed layout as supportive.

Table 13: Perception of ST Features (Texts 4 – 6)

ST feature Text 4	**support** of SiT task	**hindrance** of SiT task	**unsure**
font size (20 pt)	4		
spacing (1.5 pt)	4		
text layout (columns)	1	3	
ST feature Text 5			
font size (20 pt)	4		
spacing (1.5 pt)	4		
text layout (fluent text)	4		
ST feature Text 6			
font size (20 pt)	4		
spacing (1.5 pt)	4		
text layout (paragraphs)	4		

Table 13 gives an overview of the perceptions about texts 4 till 6 and we clearly see that the respondents perceived almost all typographic features and layouts as being supportive to the SiT task. The only exception is the layout of text 4, which were columns. Whereas one respondent viewed the columns as supportive, all other respondents perceived them as a hindrance despite the same large font size of the text (20 pt).

We also notice that the fluent text layout with and without paragraphing (text 5 and 6) were perceived unanimously as supportive, while there is not a single entry in the column for the response “unsure”.

Table 14: Perception of ST Features (Non-Visual)

All texts	**support** of SiT task	**hindrance** to SiT task	**unsure**
text genre (fairytale)	3		1
content/topic	4		

All respondents indicated that they knew neither of the two stories of the STs prior to the renditions. Despite the fact, that both texts were rather simple texts, they still posed different challenges to the subjects. Nevertheless, all respondents stated that they enjoyed the SiT tasks for this research, because the texts constituted continues stories that were interesting and catchy. As shown in table 14, all four respondents found the content of the stories supportive for the SiT task and three respondents experienced the use of fairytales as a text genre acting supportively as well.

3.9 Chapter Summary

This chapter summarized the research steps and background information on the sample texts. It also demonstrated the procedure to assess the materials' difficulty level. Furthermore, it presented different sets of relevant data.

In the beginning, we explained which considerations were decisive in the process of developing the sample texts: following Nord's model, we considered the factors TEXT, TRL, PRAG and TECH. We justified why we opted to use fairytales as STs and discussed the different visual parameters of the sample texts. We then provided a further developed formula to come up with the final ranking of the sample texts in terms of their difficulty level. This was accomplished by including our own additional factor "visual appearance" (VIS) into Nord's model.

The second part of the chapter discussed the data that was collected through the questionnaire and that referred to the respondents' perceptions of the effect of different ST features on the SiT task. We hereby noticed that non-visual text features are regarded generally as more influential than visual ST features. **Text layout** and **font size** were the

only visual variables that the respondents viewed to be very important for the consideration of SiT teaching materials.

In the last part of this chapter, we presented the data about the SiT renditions that the subjects performed for this research and their perceptions of these tasks. Observations about general flow, speed of renditions and accuracy were presented as well as the respondents' opinions about the most challenging ST features. The chapter concluded with illustrating the respondents' perceptions of the specific role of the sample texts' layout, font size, (interlinear) spacing as well as text genre and topic by rating the respective factor as either being supportive or a hindrance to the SiT task.

CHAPTER FOUR
DATA ANALYSIS AND FINDINGS

4.1 Introduction

In this chapter, we will discuss and interpret the data from the third chapter in order to answer our previously set objectives. First, we will have a look at the respondents' appreciation of the influence of text layouts and typographic features on the SiT task in general together with other (non-visual) ST features. Secondly, we will discuss the subjects' renditions with view to speed, general flow and accuracy. Lastly, we will analyse the respondents' ranking of the sample texts' difficulty level and compare it to our own.

4.2 Assessing the Effect of Visual and Non-Visual ST Features on the SiT Task

Our first objective was to identify the respondents' perception of visual and non-visual ST features and the latter's effect on the SiT task.

All respondents stated initially that they do believe that the text layout and the typographic features of source materials influence the overall difficulty of a SiT task. However, all of them considered different features when explaining their viewpoint. 50% of the respondents mentioned the typographic features **font size** and **spacing** as being relevant visual ST features. One respondent hereby referred to their influence on the perception of difficulty, while the other assumed an effect on the actual SiT performance.

As for the perception, it was argued that by choosing inappropriate attributes of the parameters font size and spacing, even an easy text (in terms of register or subject topic) can be perceived as less appealing to the learner and as more difficult. This is a crucial argument when we consider the importance of motivation in the context of training. It could then be that a trainer assumes that their chose a simple text in terms of language use and register in the beginning of the SiT course, that is indeed perceived as difficult by the learners, because the STs' visual appearance was not sufficiently considered. With regard to the effect on the SiT performance, another respondent assumed that if the font

size is too small and the spacing is inadequate, the general output could be negatively affected.

In addition to font size and spacing, another aspect mentioned by one of the respondents referred to the influence of the text structure: **paragraphing**. The perception was that any texts layouts, which are not subdivided into paragraphs, make instant understanding of the ST difficult. This argument not only supports the findings of researches about reader's preferences for particular text layouts, but it is especially valuable with regard to the assessment of cognitive efforts for SiT (see Gile's Efforts Model). This is because, the less efforts are needed for the instant understanding of the text, the more cognitive capacity is available for other aspects of SiT processing, e.g. reformulation.

Visibility of a printed text was another aspect mentioned by one respondent. This referred to the visibility of the ink used for printed ST materials. If it is too thin, either because of the intrinsic features of the font type or the quality of the print, the immediate understanding of the text is impaired. Like paragraphing, this factor relates to one crucial aspect of SiT that is less important for written translations: the essential aspect of immediate text comprehension for the SiT task. A translator can always ask for a better-printed version of the document or ask clarifying questions to their client.

4.2.1 Rating the Impact Quality of Visual ST Features

To assess the respondents' opinions on the different quality of the effects of visual and non-visual ST features on the SiT task, we will first discuss how their effects were perceived in isolation from each other. For this, we will take a closer look on the responses of question three of the questionnaire. Then we will discuss in how far the perceptions of the effects of visual and non-visual features differ by viewing them in relation to each other.

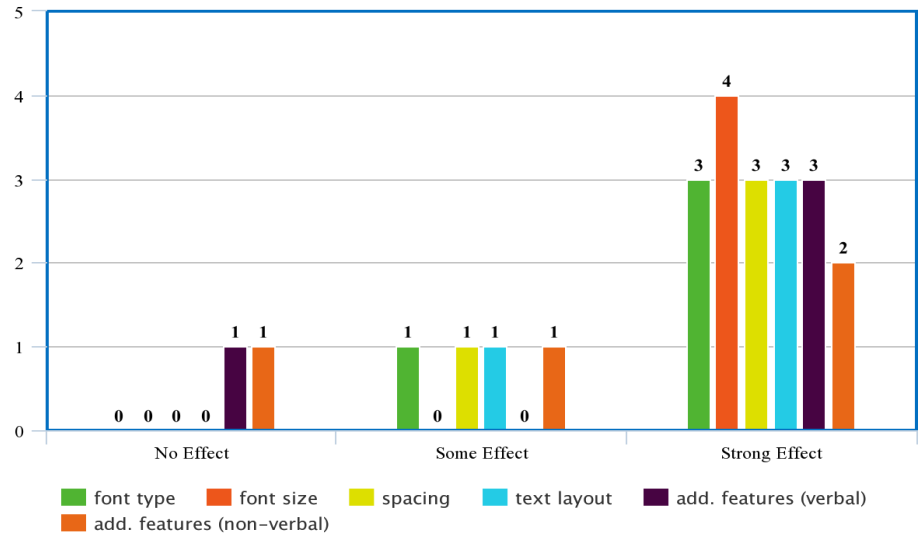
The overview below illustrates the different categories of ST features that were assessed through question 3 of the questionnaire. Most of the 22 ST features do fit into Nord's categorization of TEXT, TRL, PRAG and TECH. The category of visual appearance (VIS) refers to those ST features that we considered additionally. This study was most

interested in this category. For the respondents the different features were not presented categorized, but simply listed as single aspects to give more opportunity to less biased answers:

Visual appearance:	**Content:**	**Language and lexis:**	**Syntax:**	**Pragmatics and technical aspects:**
Font	Text type/ genre	Features of oral speech	Sentence structure/ sentence complexity	Time limitations
Font size	Subject area/ topic of the text (theme)	Idiomatic expressions		Preciseness of instructions
Spacing	Prior background knowledge on the topic	Register/technicality		Knowledge about text scanning/ marking/chunking techniques
Text layout		Abbreviations/ acronyms		Prior text preparation/analysis
Additional visual features (verbal/ non-verbal)		Language pair		Prior exposure to similar texts
		Directionality		

Figure 1 below illustrates the answers to the above question. Each colour represents a different visual ST feature. The number above each bar indicates how many of the respondents rated the respective feature as either having "no effect", "some effect" or "a strong effect" on the SiT task.

Figure 1: Effect Quality Rating of Various Visual Features

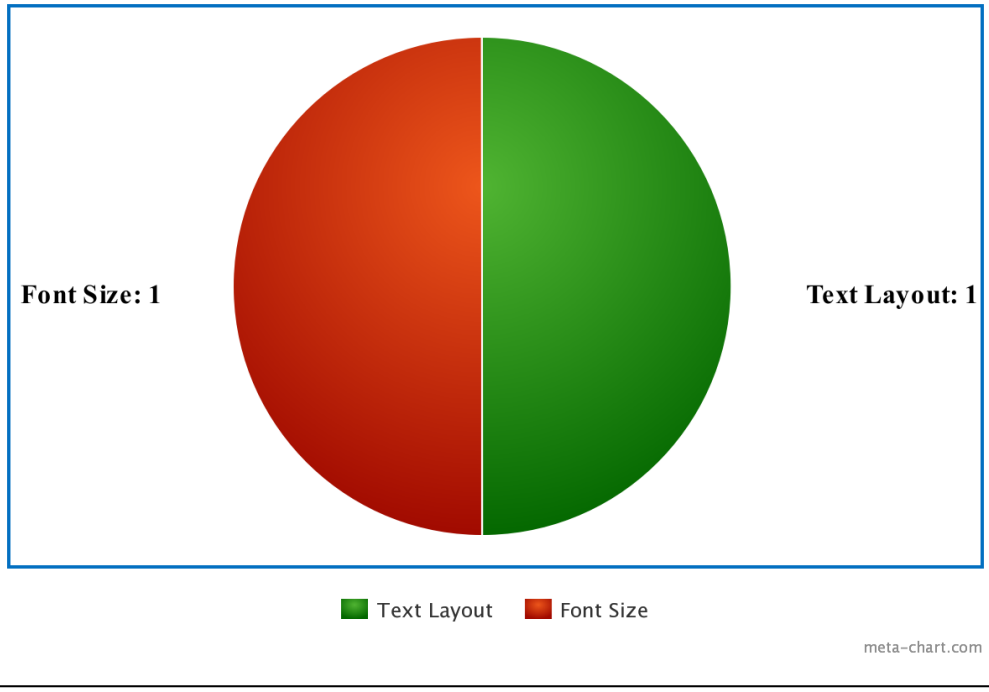


Looking at the effect of typographic and other visual ST features, 75% of the respondents thought the features **font type**, **spacing** and **text layout** to have a strong effect, **font size** was the only typographic ST feature that a 100% of the respondents rated as having a strong effect.

Hardly any visual ST feature was regarded as having no effect on the SiT task at all.

As soon as the respondents were asked to include non-visual ST features in their considerations as well, automatically the impact of typographic and structural features was downgraded. Then, only two of the above visual features remained that were regarded as most relevant: **font size** and **text layout** (figure 2). However these features were only mentioned by two respondents:

Figure 2: Most Relevant Visual Features



Interestingly, in figure 1 the only visual features that were perceived as having no effect at all on the SiT task are additional visual features (including verbal and non-verbal ones). Therefore, it seems that almost all ST features have an effect on SiT to some degree. Only 25% of the respondents proposed that additional features have no effect in the above rating. However, this perception matches the findings of another question about the least relevant visual ST features. Here, 75% of the respondents mentioned additional visual features as being one of the least relevant:

Figure 3: Least Relevant Visual Features

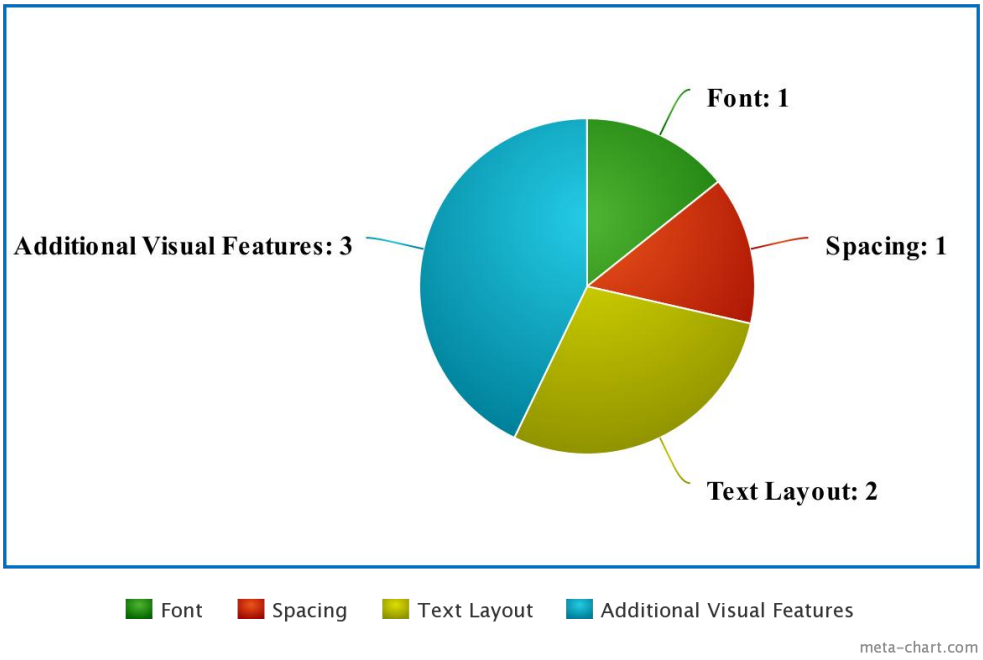


Figure 3 stands in contrast to the perceptions in figure 1 to some degree. All features perceived as least important here, were previously rated as having a strong effect on SiT (font, spacing, text layout and additional visual features). Again, when considered together with non-visual ST features, the impact quality of visual features tends to be watered down.

Especially controversial are the responses regarding the importance and impact of the factor text layout, which at times occurs in the category of most affecting and most relevant ST features (figure 2) and sometimes (as in figure 3) as a less important factor. We interpret this discrepancy with the rather vague concept of text layout in our questions for the respondents. The latter did not seem to be very sure, which exact parameters or features are included in the term. The illustrations in brackets may not be specific enough to give the respondents a clear idea. The text layout is a feature that itself comprises multiple other parameters. Most likely it is this aspect that makes a general statement about its relevance for SiT difficult.

4.2.2 Effects of Non-Visual ST Features on the Perception of a SiT Task

The different features related to content, language and lexis, syntactical constructions, pragmatics and technical aspects were either rated as having some or a strong effect on the general perception of the difficulty of SiT. All respondents rated most of these 16 variables as strongly impacting. Perceptions on the least and most relevant non-visual features are illustrated in figures 4 and 5 below. It is important to note that there are much more ST features that were rated as being relevant for SiT than those which are not. The biggest influence on the easiness or difficulty of a SiT task in terms of non-visual features are the ST's register/ technicality (75% of respondents), its syntactical complexity and the background knowledge of the subjects (50% of respondents).

Figure 4: Least Relevant Non-Visual ST Features

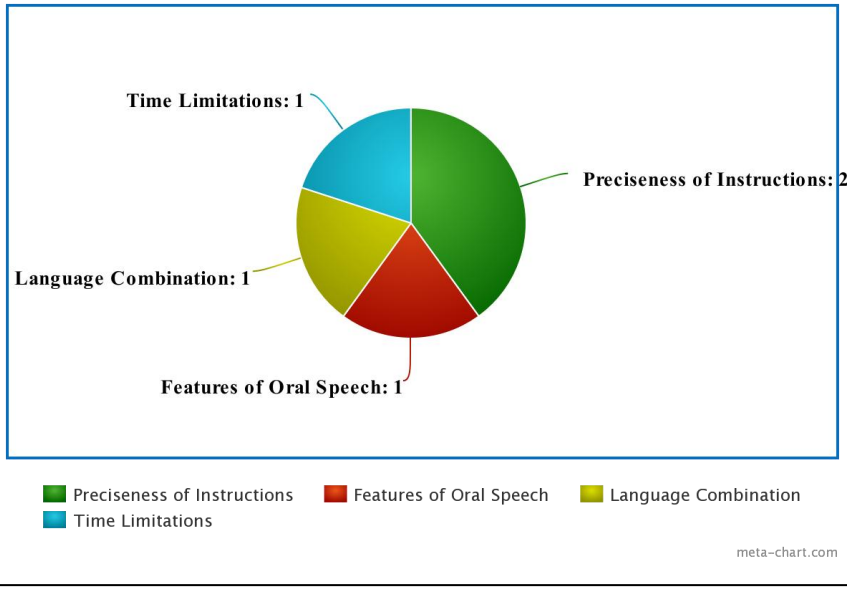
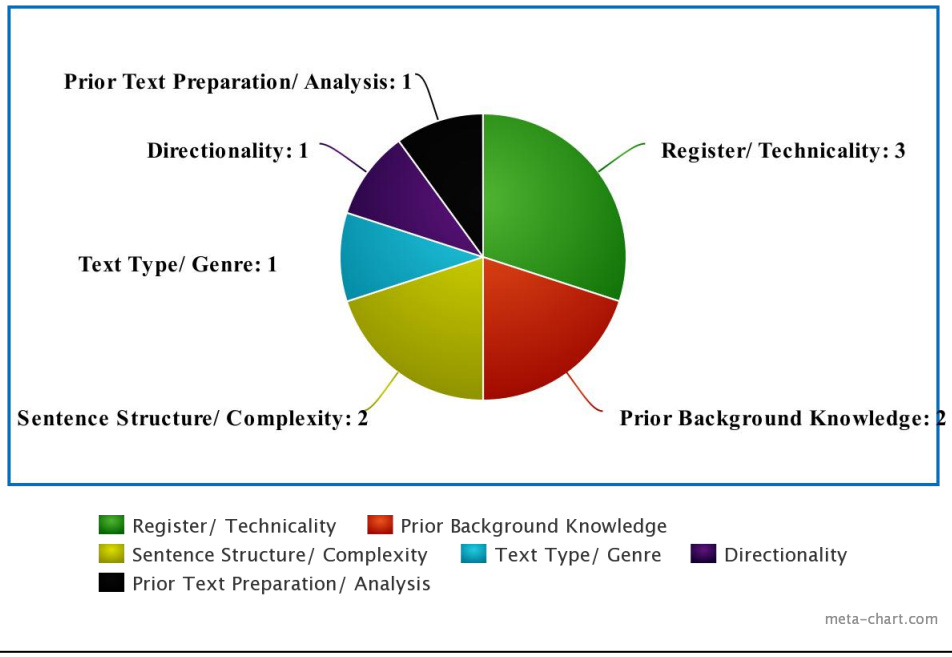


Figure 5: Most Relevant Non-Visual ST Features



At this point, we will not discuss these features further, because they were not the major concern of our research. Nevertheless they are ST features that need careful consideration in assessing the factors TEXT, TRL, PRAG und TECH for any SiT task. After all, it is the consideration of these factors that enables any informed decision regarding a didactic material progression for SiT.

4.2.3 Effects of Visual and Non-Visual Text Features in Relation to Each Other

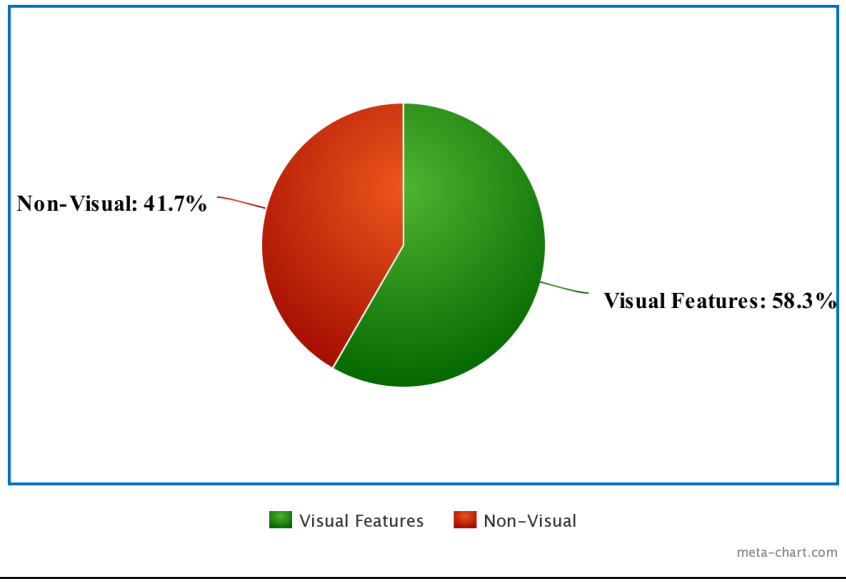
To understand the effect of visual ST features deeper, we related them to the respondents' perceptions on the effect of non-visual ST features (Table 15). Each percentage figure therefore represents the total of answers for how often a ST feature from either category (visual or non-visual) was perceived as having no, some or a strong effect on the SiT task.

Table 135: Total Ratio Effects of Visual vs. Non-Visual ST Features

	no effect	some effect	strong effect
visual features	8.3 %	16.6 %	75%
non-visual features	0 %	17.1 %	81.2 %

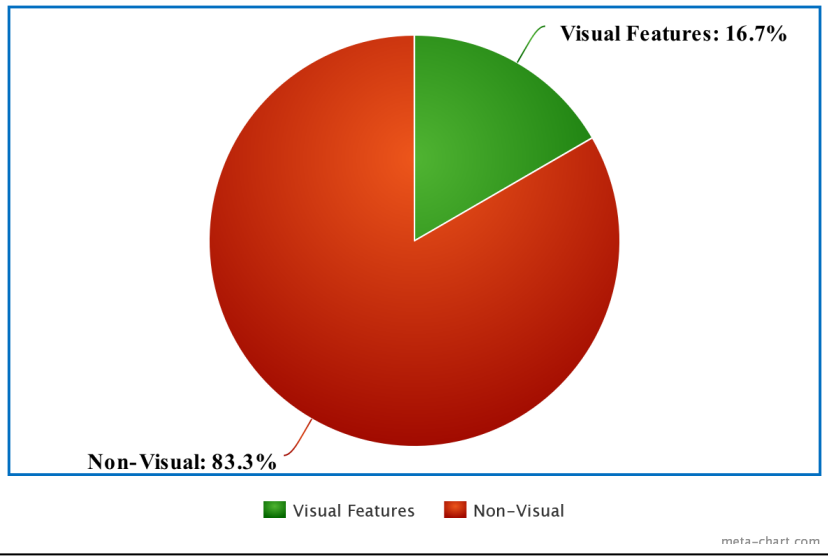
The figures in table 15 support other findings in this study (figures 6 and 7) in that they confirm that visual ST features are generally regarded as much less relevant and slightly less impacting on the SiT task than non-visual ones.

Figure 6: Ratio Least Relevant Visual vs. Non-Visual ST Features



Figures 6 and 7 summarize the three ST features that each respondent generally regarded as least or most influential on the SiT task. Hereby the visual features were mentioned far less as most important ST features. The ratio between least and most important visual ST features was 7:2.

Figure 7: Ratio Most Relevant Visual vs. Non-Visual ST Features



Analytical Observation:

Non-visual text features are obviously generally regarded as more relevant than visual ST features. **Text layout** and **font size** were the only visual variables that the respondents viewed to be very important for the consideration of SiT teaching materials, when additionally considering non-visual features. The figures indicate much more balance between least relevant visual and non-visual ST features than those figures representing the most important ST features.

Looking at the most important features, the non-visual ST features far outweigh the visual ones. Three respondents mentioned register/ technicality and two prior background knowledge and syntax as being most important features. These aspects should therefore be considered for the factors TEXT, TRL, PRAG or TECH in view to a didactic progression for SiT materials.

For didactic considerations of visual ST features however, we conclude that the factor VIS should be included in the assessment of a text's difficulty level. Source materials for beginners of SiT should include supportive ST features like a big font size, appropriate ink visibility and an overall appealing text layout which includes generous spacing and paragraphing.

4.3 SiT Renditions

Our second objective aimed at analyzing the SiT performances that were recorded and presented in terms of general flow, rendition speed and accuracy in the previous chapter.

4.3.1 Observations Regarding General Flow and Speed

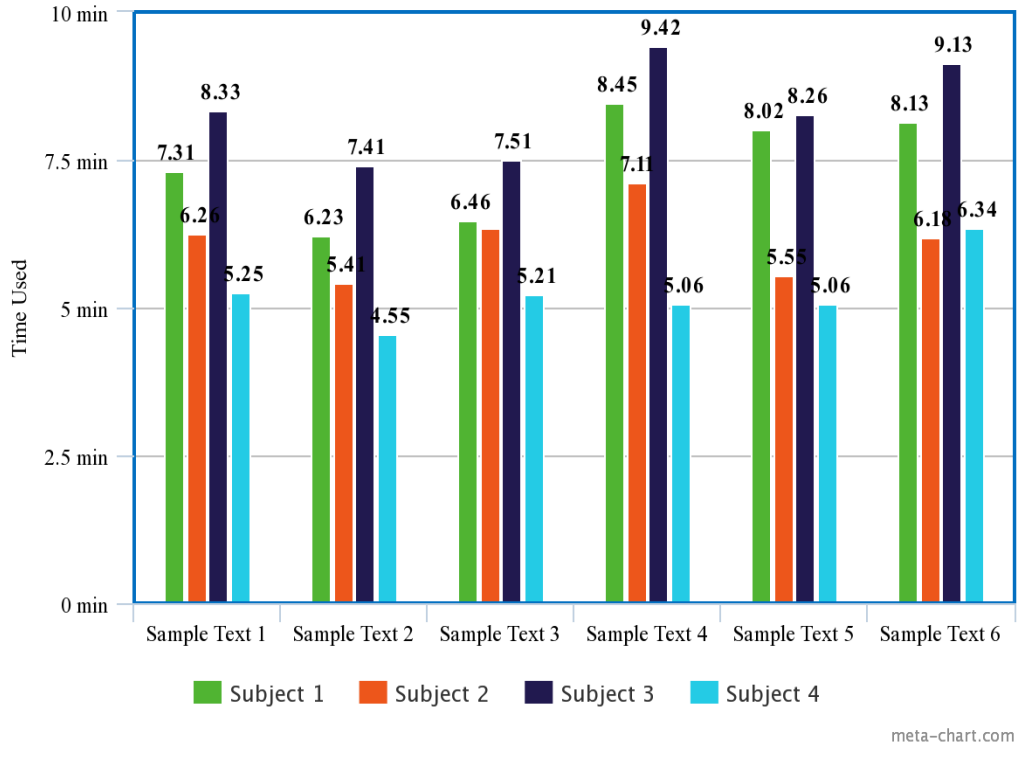
When we look at the total time for all SiT performances by each subject, we noticed that there are great differences between the individuals.

Whereas subject 4 took a little longer than half an hour, subject 3 needed more than 50 minutes for the same STs. We think these very diverging results might have to do with the personal practice of SiT that the individuals exercised around and after the SiT examinations as well as with the professional background of the subjects. While we think

that subject 3 most likely does not encounter SiT related tasks on an everyday level, subject 4 is in a profession were news documents are edited, read out and translated. Without doubt, this has a supporting impact on the ability to read and process texts. We also assume that it builds stamina for cognitively demanding tasks like SiT. Another factor is the subjects' mental state during the data collection. Subject 3 on that occasion had numerous other obligations and therefore felt a lot of additional pressure.

Figure 8 illustrates the individual time that each subject spend on the renditions of the six sample texts:

Figure 8: Time Used for Every ST by Each Subject



Despite the individual differences, there were also a number of observable similarities when it comes to the speed of processing of the six STs.

We noticed that all respondents rendered the second text faster than any other text, whereby subject 4 managed to stay under five minutes and subject 3 under 7.5 minutes.

Three of the four subjects needed the longest time to process the fourth text. Only subject 4 needed the most time to render text 6, which maybe was related to fatigue. We also clearly observed the impact of fatigue for subject 1 for the renditions 4 to 6. The differences in the length of the renditions are remarkable with view to the fact that all sample texts had similar features and were almost equally long.

The researcher perceived the general flow of two renditions (subjects 1 and 2) as being average and appropriate. The very slow reformulations by subject 3 were causing a negative side effect by making the very long time of processing audible. Subject 4 rendered all texts with the least observable effort. Again, we regard the factors mentioned above as reasons for this observation. Another contributing factor might be that subject 4 is the only one with Kiswahili as a B, and not as a C language.

Analytical Observation:

From our observations we conclude that the great differences between the performances' lengths of the four subjects have to be primarily assigned to their individual SiT skills. The personal (professional) background and practice seem to be the major causes. These are aspects that SiT trainers could consider in the assessment of the factors TRL and PRAG of the didactic progression. Individual students, who have serious problems with general text processing and reformulation speed could be supervised more carefully by trainers in order to reach a certain time objective. This seems to be a realistic didactic goal, because interpretation classes are often relatively small.

Beside the individual skills of the subjects, we noticed that the visual ST appearance indeed plays another important role for the speed of the renditions. As illustrated, text 2 was processed faster than all other sample texts by each subject. We ascribe this outcome to the assumption that the text's layout resembles the greatest similarity to other texts that the subjects were familiar with from other prior reading contexts.

We would however not assume that a certain rendition speed is the prior goal for SiT novices whose primarily concern is to understand the basic principles and aims of SiT tasks.

For the first text, two of the four respondents showed strained reading. They needed to move the text closer to their eyes to be able to read it. The same was partly observable for text 2. For texts 3, 5 and 6 we could not observe any specific difficulty to assess the layouts, while two respondents had to clarify the structure of text 4 with the researcher. The consideration of the factor VIS seems therefore relevant for a didactic progression of SiT materials.

4.3.2 The Renditions in Terms of Accuracy

All texts posed a variety of challenges to the subjects, despite our previous rating of the difficulty value 1 for all factors TEXT, TRL, PRAG and TECH of the six sample texts. The following overview analyses the challenges and problems that we presented in the third chapter. The first column categorizes the respective translation challenges and problems. The second column mentions the renditions and the strategies applied by the subjects. In the right column we tried to assess the overall effect of the respective renditions on the TT.

Sample Text 1:

Problem/ Challenge	**Renditions/ Strategies**	**Effect on TT**
Unknown register: "tafi" ("flounder")	Subject 1 opted to leave the term in Kiswahili. Subject 2 and 3 used substitutes like "this thing" and "whatever he [the fisherman] caught" as coping strategies. Subject 4 took the risk to guess the meaning and rendered it as "mermaid".	As the text later on clarified that "tafi" referred to a kind of fish, no major problem arose out of the strategies chosen by subject 1, 2 and 3. The guessing by subject 4 turned out to distort the message, because the mermaid had to turn into a mere fish in the course of the rendition.
Unfamiliar concepts → misleading expression → unnatural expression	Subject 3 rendered "samaki wa miuujiza" ("magic fish") as "strange fish" Subject 4 rendered "mwanamfalme aliyerogwa" ("enchanted prince") as "son of a king on whom black magic had been performed"	The choice of words gives the character of the fish a negative connotation, contrary to the original. The awkward expression does not fit the context of a fairy tale that usually uses simple language.
Confusion created by the direct speech in the text (Ambiguity of who is the speaking character)	Subject 1 mixed up the female and male possessive pronouns at times Subject 4 gave a contra sense by rendering "samaki ya miuujiza, unaweza nisikia" as "the fish ask him can you hear me"	This led to minor confusion in the comprehension of the rendition. This choice of expression led to confusion which character of the story is looking for help
Omission of the title of the story	Subject 4 omitted the rendition of the story title, most probably because it was not emphasized typographically	The title of a story is an important feature, without it the listener does not know what to expect from the speaker.

Sample Text 2:

Problem/ Challenge	Renditions/ Strategies	Effect on TT
Interference of TT with visually present ST	Subject 2 rendered: "has that tayari" instead of saying "already has it"	The error was immediately corrected and had therefore no severe impact on the TT
Not processing the whole idea before starting the reformulation	Subject 1 gave a contra sense, when a negative statement first was rendered as an affirmative one. However, immediate self-correction was applied.	The error was immediately corrected and had therefore no severe impact on the TT

Sample Text 3:

Problem/ Challenge	Renditions/ Strategies	Effect on TT
Interference of TT with visually present ST	Subject 1 and 3 gave a contra sense for the expression "kuweza kuyahatarisha maisha yetu" ("endanger our lives") which was rendered as "prepare our lives" This probably happened because of the orthographic similarity between "kuyahatarisha" ("endanger sth.") and "kutayarisha" ("to prepare").	This error caused a severe contra sense in the story.
Ignorance of grammar (singular/ plural)	Subject 2 rendered "mungu" not as "God", but "a God"	This rendition contradicts the idea of the original story in that the fisherman's wife wants to be the sole most powerful creature on earth.
Wrong linguistic choice	Subject 3 gave a contra-sense by rendering the expression "Siwezi kulirudisha ombi mvuvi!" as "I cannot grant your prayer."	While the magic fish says that it cannot undo a wish that once has been granted, the rendition suggests that the fish is not capable of granting the fisherman another wish, which distorts the original idea.

Sample Text 4:

Problem/ Challenge	**Renditions/ Strategies**	**Effect on TT**
Unknown register: "chungu" ("ant")/ Polysemy	Subject 1 and 4 used a generalization by rendering it as "insect" and "some insects" Subject 3 could not grasp the idea and fell into the trap of polysemy. "Chungu" can have different meanings in Kiswahili, so the subject opted for the term "pot"	This had no severe effect on the TT The rendition clearly distorted the TT and also confused the interpreter.
Defect in the Original (ST): The title of the talking ant created some additional confusion to the dialogues, because the original text mixed the female and male forms of the insect's title: "malkia" ("queen") vs. "mfalme" ("king")[6].	Female and male titles for the ant got mixed up in the renditions as well	Confusion in the comprehension of the TT
Unknown register: "duma" ("cheetah")	Three subjects rendered the term as "leopard" ("chui") One subject left the term out in the first instance and then used it in the SL	Interestingly, in the original story the term "duma" does not even denote a cheetah, but refers to a tiger. It is obvious, that the exact classification of the big cat has no severe impact on the overall message of the story. The original idea got lost.
Wrong linguistic choice: "upande wako wa kulia" ("to your right")	This preposition was omitted by two subjects The other two rendered it as the opposite ("on your left") We could not find any specific explanation for the erroneous renditions. Possibly, the scanning of the term "kulia" triggered an immediate association with the opposite term that was then	These omissions and distortions did not affect the message of the story on a macro-level.

[6] This defect in the ST was only present in the audio of the original, not in its written translation (the original's subtitles).

Sample Text 5:

Problem/ Challenge	**Renditions/ Strategies**	**Effect on TT**
Unknown register: "kichimbakazi" ("fairy")	All subjects decided to omit the expression and to turn the sentences that include the term into passive sentences. Accordingly, "Hadi kichimbakazi akamjalia kuwa [...]" and "Kichimbakazi akasema kuwa […]"came out as: "She was granted…" and "It was said that…".	This strategic omission of the agent in the sentence and the use of a passive construction did not obscure the sense of the story, although the exact idea was not transferred.
Lack of thorough reading: The negative form "huko peke yako" ("you're not alone")	This expression was turned into an affirmative statement ("you're alone") by some of the subjects The subjects did not correct the error, despite the next part of the sentence, which explained why Prince Adam was not alone with his attempts. Probably the negative form in this case was mixed up with the "hu-" of the Kiswahili habitualis	This distortion led to some confusion in the comprehension of the renditions.
Differences between SL and TL: The whole idea of Princess Lalun closing her eyes after having short eye contact with Prince Adam caused problems	In three of the four renditions, this scene was distorted. This is because the pronouns and object markers in Kiswahili do not indicate gender	It was not clear, whose eyes were closed (those of the Princess) and who wanted that they open again (Prince Adam) → Confusion

Sample Text 6:

Problem/ Challenge	**Renditions/ Strategies**	**Effect on TT**
Direct/Oral speech	There were some confusions in the renditions of the parts of the story, where Prince Adam, Princess Lalun and her father converse, because the ST does not indicate who says what.	Unclear information on who says what → Confusion
Unfamiliar Collocation: All subjects had some problem to come up with the correct collocation "beat the drum" for "kuipiga ngoma".	The subjects offered several versions, but struggled to come up with the correct collocation.	Despite the stylistic imperfection, the communication of the message was not endangered.

Analytical Observation:

We could identify a list of errors and challenges for all subjects with respect to the six sample texts. While none of the challenges directly relates to the layout or typography, at least some difficulties could be associated with the visual presentation of the source materials and the orthographic similarity of particular words in the SL. Although some renditions took less time than others did, we noticed that none of the texts was without challenges for our subjects. Some vocabularies, the direct speech and the visual presentation of the ST materials in general caused challenges for all subjects. The oral speech is directly related to the ST genre of fairytales. Whereas the original is an audio text which is supported visually and with translated subtitles, the texts for SiT only used punctuation as to indicate different speakers. Maybe the use of phrases like "he/ she said" would have acted more supportively.

The range of challenges emphasizes Nord's argument that even apparently very easy text genres can already pose a variety of translation, or in this case SiT problems. These could be too much for novice interpreters to adequately deal with. Our subjects already had about a year experience with SiT. This is why we saw a range of coping strategies that were applied: generalizations, explanations and omissions.

4.4 Rankings of the Sample Texts' Difficulty Level

The third objective of this research was to evaluate the data elicited from the researcher in terms of identifying the texts' difficulty level together with the data provided by the informants. Hereby we used Nord's model to identify and rate the factors TEXT, TRL, PRAG and TECH. Moreover, the researcher additionally considered the potentially influential factor VIS (visual ST features) for the calculation of the text difficulty level for SiT.

4.4.1 Rating and Ranking

Table 10 of chapter 3 presented the ranking by the researcher and juxtaposed it to the rankings provided by the respondents. The correspondence between the rating figures (1 – 6) of the researcher and the respondents turned out to be problematic to some extent for the analysis. This is because the researcher intended the respondents to use each number from 1 to 6 only one time, suggesting that there are differences in terms of difficulty between all six sample texts. However, three out of four respondents used one figure multiple times or left out some numbers for ranking completely. To establish a direct correspondence between the rankings was therefore at times not straightforward. The evaluation of the data must therefore additionally consider the internal rating system of the text difficulty level by each individual. Nevertheless we did not force the respondents to conform to the initial design of the researcher's rating system, because of fearing to distort the perceptions and with this the data obtained.

One of the greatest direct correspondences between the ranking of the researcher and the respondents was observable for text 6, which the researcher as well as 75% of the respondents rated to be the easiest text for SiT. The researcher argued that all three visual

features that were manipulated for this text (font size 20 pt, spacing 1.5 pt and paragraphing) supported the immediate accessibility of the text.

From the respondents' side the following arguments for ranking text 6 as the easiest were:

i. **Bigger Font Size** (two respondents)
ii. **Bigger Font Size + Paragraphing** (one respondent)

Respondent 4 was also mentioning bigger fonts as a factor that made this text easier, but did not use the figure "1" to rate this text. Rather, texts 4, 5 and 6 were perceived as being equally easy (expressed by the figure 2). That is why no conclusion could be drawn regarding a hierarchy in terms of difficulty for these three texts. A similar observation could be made for respondent 1 and 2, who rated text 5 and 6 as equally easy. Apparently, for these respondents, the different text layouts had less impact than the features font size and spacing.

RSP 1, 2 and 4 perceived text 1 and 2 as being equally difficult. Only respondent 2 perceived text 1 as easier than text 2. RSP 2 gave no figure above 4 for rating the difficulty, most likely because any of the texts was viewed as "most difficult". This respondent was the only one, who rated text 1, 2 and 3 as equally difficult. Obviously, the different layouts did not affect the perception. In the case of text 4 however, RSP 2 perceived the layout as the most influential factor, because it was ranked as being the most difficult one, whereas text 5 and 6 with similar font size and spacing were rated with the number 1. The most controversial ratings concerned text 4; most likely, because the respective text layout was not aligned to the font size and the spacing. Therefore, text 4 had the most irrational visual appearance, which probably caused the long processing time by three subjects.

After considering all data concerned with the ranking, we were able to draw the following conclusions:

	Researcher's Assumptions on VIS	**RSP 1 – 4: Viewpoints on VIS**	**Conclusions**
Text 1: FS: 10 pt S: 1.0 pt TL: Co	all parameters hinder the SiT task	small font size is negative: strained reading columns negatively affect SiT	all parameters hinder the SiT task
Text 2: FS: 10 pt S: 1.0 pt TL: CT	fluent text is easier accessible than columns (other para-meters are a hindrance)	small font size caused strained reading paragraphs were missing → immediate understanding was impaired	the continuous text layout was only partly perceived as being more accessible than columns →small font size and spacing overshadow fluent layout
Text 3: FS: 10 pt S: 1.0 pt TL: P	negative effect of small font size is lessened by paragraphs/ spacing	small font size is a hindrance, but less negative than in text 1 and 2 , spacing and text layout are supportive	the impeding effect of small font size can be reduced by additional spacing and the use of paragraphs
Text 4: FS: 20 pt S: 1.5 pt TL: Co	font size and spacing are supportive, columns layout is a hindrance	font size and spacing are supportive for SiT the columns negatively affect the text access, for one RSP even more severely than in text 3	the supportive effect of larger font size and generous spacing can be strongly impeded by an irrational text layout, that was not aligned to the manipulation of other typographic features
Text 5: FS: 20 pt S: 1.5 pt TL: CT	font size and spacing act supportively, fluent text is better for text access than columns	All parameters support the SiT task	no significant difference between perception of text 5 and 6
Text 6: FS: 20 pt S: 1.5 pt TL: P	all parameters are supportive	All parameters support the SiT task	the additional paragraphing seems not to add much value to the easiness of the SiT task, because the text appearance is not much different to the one of text 5

Analytical Observation:

From the observations above, we conclude that the three parameters font size, spacing and text layout influence one another in either supporting or hindering the SiT task. A small font size and little spacing can negatively affect an otherwise easily accessible text

layout. The impeding effect of a small font size on the other hand can be reduced by additional spacing and the use of paragraphs. The supportive effect of a larger font size and generous spacing might be strongly impeded by an irrational text layout (text 4). Another interesting finding is that not all parameters necessarily add to the overall easiness or difficulty of a ST's perception, when altered. This we have seen in the difficulty ratings of many texts by the respondents 1, 2 and 4, who used the same figure for the rating of different texts. Some layouts seem to be too similar to be rated differently. Hence they were perceived as equally difficult.

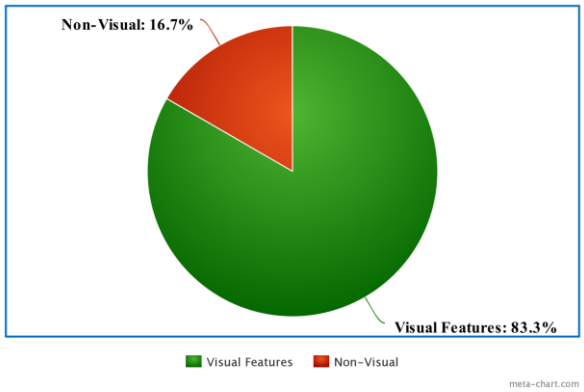
Therefore we conclude that typographic design and text layout must be manipulated by aligning all relevant parameters in relation to each other. This is helpful in view to producing didactic progressive ST materials for the SiT classroom. The use of some text layouts like columns and a very small font size seems not appropriate for SiT beginners.

4.4.2 Greatest Challenges in the Renditions

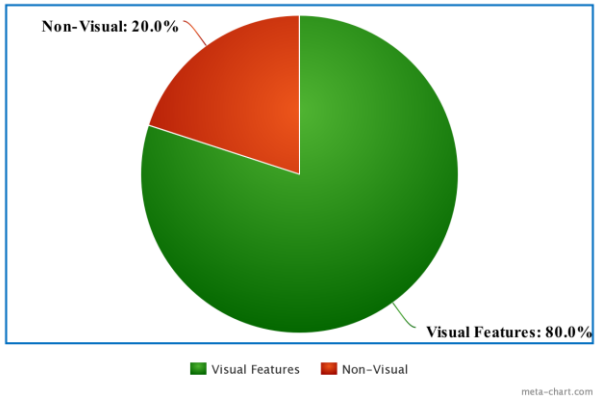
In order to assess the sample texts' difficulty, we asked the respondents to mention their greatest challenges in performing the SiTs. Hereby, we were not restricting them to mention only visual ST features. We noticed an interesting change of perceptions, which is illustrated in figure 9.

Figure 9: Development of Ratio Visual vs. Non-Visual Challenges from Sample Texts 1 to 6

Sample Text 1:



Sample Text 2:



Sample Text 3:

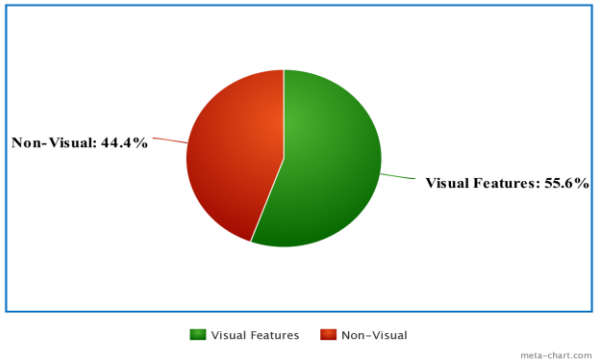


Figure 9 illustrates the major challenges that the respondents encountered in their SiT performances with our six sample texts. Challenges connected to layout and typography are marked green, other challenges are marked brown.

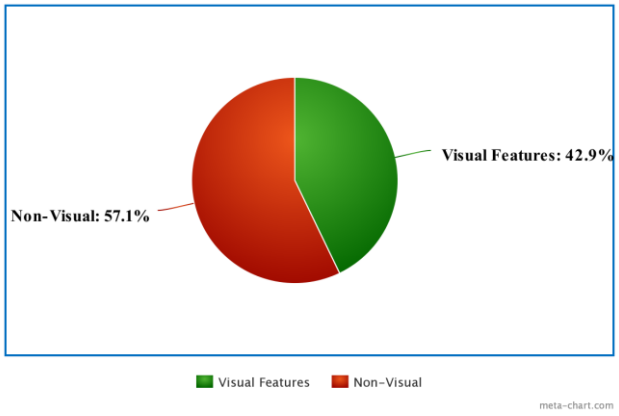
Every respondent was supposed to mention the three most challenging aspects of each ST (regardless if visual or non-visual).

From text 1 to 6 we notice a major shift in the perception of the categories of challenges, moving from a high level of layout and typographic related problems for text 1 and 2 (~ 80%) to a 0% level for texts 5 and 6.

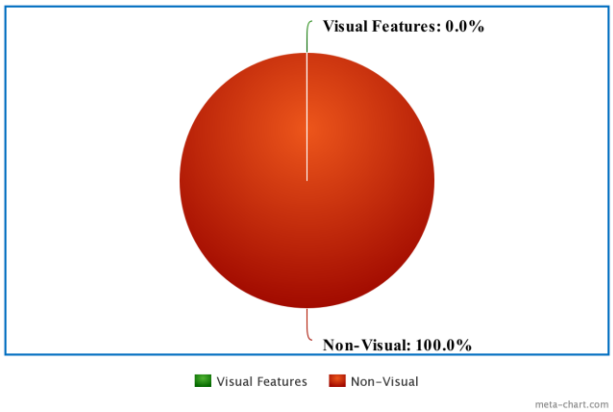
The greatest balance between both categories of challenges is observable for text 3.

We interpret the steady decrease of visual challenges with the parallel increase of non-visual challenges with the immediate effect of text layout and typography on the SiT task. Where the respondents struggled to access the text or to understand its structure immediately, non-visual features were perceived as less relevant. Not because they were not there, but because they were overshadowed by those challenges related to layout and typography.

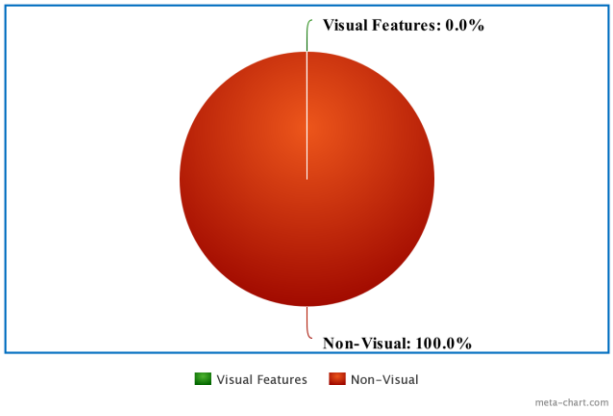
Sample Text 4:



Sample Text 5



Sample Text 6:



Respondents did not mention any challenges with respect to layout or typography for texts 5 and 6. Some of them even failed to mention three challenges for text 6 at all. They mentioned only two, one or none.

Therefore, the concentration shifted from layout and typographic related challenges towards non-visual challenges.

We might wonder then, how difficult some texts must be perceived by beginner learners of SiT, who are not only confronted with much more challenging registers and subject topics, but also with an impeding typography and text layout.

4.5 Chapter Summary

In this chapter we sought to answer the objectives of our research. We therefore analysed three sets of data: the respondents' perceptions on the general effect of different ST features on the SiT task, the actual SiT performances as well as the ranking of the text difficulty levels.

From our research, we could see that the relation between the typographic design, text layout and the quality of the SiT performances is not straightforward. Although some texts were generally faster processed, they were not necessarily more accurate.

However, some of the tested typographic designs and layouts of the ST materials had a great impact on the respondents' perceptions of the easiness or difficulty of the SiT tasks. That means all respondents expressed clear preferences for most of the parameters font size, interlinear spacing and text layout. Not all of these features were perceived as being equally influential, but some other features like additional visual features were generally regarded as much less relevant.

Generally, the subjects perceived the smaller font size (10 pt) as making the SiT task more difficult, because the strained reading added to the cognitive load. On the other hand, the respective text layout and the spacing could alter this perception. It became clear, that font size is not the sole factor that contributes to the perceived difficulty of the SiT task, but one that proved relevant for most of the respondents. The text layout played an important role at times, e.g. where the font size was small and the spacing not too generous.

We therefore saw, that a variety of typographic features and text layout work together in making up a ST's perceived easiness/ difficulty.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

In this chapter we will summarize the different previous chapters of this study and provide three different sets of conclusions: conclusions on main findings, on the hypotheses' evaluation as well as on methodological problems. Finally, we will give some recommendations for possible future research in the field of SiT.

5.2 Summary

In chapter 1 of this research, we introduced the topic of our study and contextualized it within the wider framework of interpretation and SiT research. We first gave some background information on various models of training institutions for interpretation and how differently they conceptualize their programmes. We then identified SiT as one hybrid mode that is frequently used as a training tool for interpretation and translation students alike, but which despite its importance for various areas of application lacks sufficient academic research. Because of its increased recognition as a separately examined unit, the question of an appropriate material progression for SiT was raised. Our statement of the problem led to the formulation of our general objective: to investigate how text layout and typographic features affect the SiT task. Three specific objectives and hypotheses were formulated. Aims, scope and limitations of the study were presented as well as an overview of prior relevant studies. Hereafter our conceptual framework and the methodology were explained, including information on the sample texts, the respondents as well as on data gathering, data presentation and analysis.

Chapter 2 focussed on the discussion of theoretical considerations of SiT. First, we gave an overview of the different SiT variants, before we discussed the difficulty and cognitive implications of a SiT task. The next subchapter dealt with Nord's model to identify the text difficulty level of a text for a translation task with view to a didactic materials' progression. The following subchapters discussed the differences between written

translation and sight translation together with an overview of the influence of typographic features on the legibility of a text.

In chapter 3 we presented and explained the complete data of the study. First, we introduced the research steps and gave background information on the sample texts. We demonstrated the procedure to assess the materials' level of difficulty and presented different sets of relevant data.

We explained which considerations were decisive in the process of developing the sample texts: following Nord's model, we considered the factors TEXT, TRL, PRAG and TECH. We then provided a further developed formula to come up with the final ranking of the sample texts in terms of their difficulty level. This was accomplished by including our own additional factor "visual appearance" (VIS) into Nord's model. The second part of the chapter discussed the data that referred to the respondents' perceptions of the effect of different ST features on the SiT task. Text layout and font size were the only visual variables that the respondents viewed to be very important for the consideration of SiT teaching materials. We then presented the data about the SiT renditions that the subjects performed for this research and their perceptions of these tasks. Observations about general flow, speed of renditions and accuracy were presented as well as the respondents' opinions about the most challenging ST features. The chapter concluded with illustrating the respondents' perceptions of the specific role of the sample texts' layout, font size, (interlinear) spacing as well as text genre and topic by rating the respective factor as either being supportive or a hindrance to the SiT task.

Chapter 4 discussed and analyzed the data of chapter 3 in order to answer the objectives that were formulated in chapter 1. We analysed three sets of data: the respondents' perceptions on the general effect of different ST features on the SiT task, the actual SiT performances as well as the ranking of the text difficulty levels. From our research, we could see that the relation between the typographic design, text layout and the quality of the SiT performances is not straightforward.

Some of the tested typographic designs and layouts of the ST materials had a great impact on the respondents' perceptions of the easiness or difficulty of the SiT tasks. That means all respondents expressed clear preferences for most of the parameters font size, interlinear spacing and text layout. Not all of these features were perceived as being equally influential. Generally, the subjects perceived the smaller font size (10 pt) as making the SiT task more difficult, because the strained reading added to the cognitive load. On the other hand, the respective text layout and the spacing could alter this perception.

It became clear, that font size is not the sole factor that contributes to the perceived difficulty of the SiT task, but one that proved relevant for most of the respondents. In this respect, our research corroborated Lonsdale's findings. We therefore saw, that a variety of typographic features and text layout work together in making up a ST's perceived easiness/ difficulty.

5.3 Conclusions

In this section we will provide a summary of the conclusions we gained from this study. It is divided into three subsections: Conclusions on Findings, Conclusions on Hypotheses Evaluation and Conclusions on Methodological Problems.

5.3.1 Conclusions on Findings

First of all, this research has illustrated how complex SiT tasks as well as the various considerations for the choice of appropriate ST materials for teaching SiT are. These considerations must include non-visual features, but also should not neglect visual ones like text layout and typographic design.

Considering the trainees' perspectives has proven to be a valuable starting point for a discussion on ST materials for SiT and their progression in class. Despite the fact, that an adequate choice of non-visual ST features is very important for a successful rendition, this research has indicated that typographic features and text layouts do indeed add a supportive or hindering aspect to the SiT task.

The study confirmed that different typographic and structural features do influence each other. Together they build up an overall visual effect that makes an immediate identification of an exact value for VIS (or the sub values L and TY) difficult. Nevertheless, by being aware of its potential influence, the benefit of including a text's visual appearance into the development of appropriate ST materials for SiT became obvious.

Most importantly, the findings illustrated some of the relational effects between different typographic and structural parameters. Various text layouts and typographic designs work together in making a text easy or difficult for SiT. Therefore, it could be worthwhile to consider the factor VIS for the ST materials' progression for SiT. This research has demonstrated that Nord's model to identify a text's difficulty level is of great value for a first overall categorization of a ST text and could help in guiding trainers to identify the appropriateness of a given text at a specific stage in the learning progress.

A systematic progression of ST materials that includes deliberate considerations of various visual and non-visual features seems the best way forward. This is because we find a systematic progression for SiT as meaningful as for any other teaching endeavour. The inclusion of visual ST appearance seems to be necessary, because the immediate accessibility of a text is uniquely relevant for SiT. Unfortunately, finding or manipulating these materials as to fit specifically beginners needs does not seem an easy (and not in all aspects a straightforward) task. At least for this research, it proofed to be very time and paper - consuming.

5.3.2 Conclusions on Hypotheses Evaluation

In the beginning of the research we formulated three hypotheses concerning the effect of text layout and typographic design on the SiT task. The first hypothesis that we made was the following:

i. There exists a correlation between STs' specific typographic design and layout and the difficulty of the SiT task.

This hypothesis we found to be validated by our research. Although a ST's register and syntactical complexity may be some of the more predominant factors to rate it as either easy or difficult for SiT, the visual appearance of a ST obviously influenced that perception as well.

Our second hypothesis referred to the common challenges in SiT that assumingly could be caused by inappropriate typography and text layout of the STs:

ii. Interpretation students may all have their individual challenges regarding SiT, yet certain typographic features and text structures make the SiT task more difficult to all students.

This study showed some correlations between the difficulty of a SiT task and the visual appearance of the ST materials. While a too small font size (in our case 10pt, Times New Roman) and a rather vertical than horizontal text layout (text structured in three columns) were perceived as a hindrance to the SiT task, a bigger font (20pt, Times New Roman), more generous spacing and a paragraphed text structure were rated as supportive features. It is however important to stress, that those features need to be manipulated rather together than individually in order to achieve a fully supportive ST appearance.

Finally, our third hypothesis assumed a correlation between visual appearance, text layout and the difficulty of the SiT task:

iii. Texts for SiT can be classified according to their level of difficulty, based on their specific features, including typography and text layout. Hence teachers can support students in their progressive development of SiT skills additionally by considering visually supportive ST materials.

Although it proved quite challenging to predict an exact level of difficulty of ST materials for SiT, it became apparent that our considerations for classifying the difficulty

of sample texts based on the formula we used bare some major correlations with the respondents' perceptions.

Therefore, it seems indeed possible and helpful to include typographic designs and text layout into the choice of appropriate ST materials for the SiT units. These however have to be considered alongside other non-visual factors like register and syntactical complexity. Nord's model proved to be extremely valuable for assessing different ST materials for SiT, when also its specific visual parameters are considered.

5.3.3 Conclusions on Methodological Problems

As for every research, methodological shortcomings can also be identified for this study. One aspect is the small number of participants that was included in this research. For representative findings much more respondents would need to be included. We also must consider that all learners have individual preferences when it comes to ST features.

The fairytales that worked as STs in this research were problematic in view to authentic ST materials for SiT. Ideally, learners should be confronted only with materials that resemble real-life assignments. However, for beginners who first of all have to grasp the general idea of SiT, simple stories may constitute proper materials. The latter may be effectively used in the same way as simple stories of everyday routine mark the starting point for memory exercises. The idea is the same: a development from simple to difficult or complex.

Our data gathering procedure produced the problem that the subjects had to perform six SiT renditions on one occasion, which led to fatigue and probably some distorted data. On the other hand, we wanted to have the same conditions for all renditions by one participant, which would not have been possible if we had arranged the tasks on different days.

Finally, some of the questions in the questionnaire were not yet formulated precise enough in order to be answered by the respondents without asking the researcher for some clarification.

5.4 Recommendations

This study comprised only four subjects at one training institution. Moreover, it only tested a very limited set of typographic features and possible text layouts. We therefore suggest the following recommendations for future research in the field of SiT:

i. It would be desirable to conduct similar studies with more participants and with a broader variety of text layouts and typographic designs of STs.

ii. As the use of PowerPoint and digital STs in general has become prevalent in all interpretation contexts, it would be important to include digital ST materials in the SiT classroom context and provide research on its various possible visual layouts and presentation forms.

iii. As eye tracking has become a popular tool to assess the cognitive load of different translation and interpretation activities, it may be valuable to include it even more systematically in the investigation of the impact of typography and layout on the SiT task.

iv. For developing standardized and systematically progressive ST materials for SiT, much more research on the impact of a variety of different text genres and features on the SiT task should be conducted.

The importance of SiT is unlikely to decrease in the coming years. As it gains more and more relevance as an independent unit in the training of interpreters and as it forms the foundation for sight interpretation, it deserves as much academic attention as other modes of interpretation.

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APPENDICES

Appendix 1 – Full sample texts (Texts 1 – 6)

Sample Text 1:

Mvuvi na mke wake

Mvuvi na mke wake walikuwa wakiishi mlimani karibu na bahari kubwa. Kila siku mvuvi huyo alikuwa akienda mlimani kwa kuvua samaki ili kujikimu. Alikuwa na furaha na maisha yake. Lakini alijua vizuri kuwa mke wake hakuwa na furaha. Alikuwa na hasira kila wakati.“Angalia hiki kinyumba kichafu. Harufu yake inanichocha. Nakisafisha usiku na mchana, lakini hakiwi tu.”Mvuvi alimpenda sana mke wake, lakini hakuacha kulalamika. Siku nzuri akivua samaki wawili, mke wake alitaka watatu. Akimletea maembe, angeomba matufaha. Hakukuwa na chochote ambacho angekifanya ili kumfurahisha. “Oh, jamani, nifanye nini ili niweze kukufurahisha?” “Nitoe kwenye hiki kinyumba cha kunuka. Kisha nitafurahia.”Siku moja mvuvi alikwenda kuvua samaki karibu na mlima. Maji yalikuwa yametulia na ya samawati. Aliketi hapo na ndoana yake ikiwa ndani ya bahari. Masaa machache yalipita na alichoka. “Nadhani itabidi tule matunda leo. Oh, subiri, nahisi kitu.”Mume huyu alishikilia gongo lake la kuvua na kuanza kuvuta.“Oh, huyu ni mzito. Lazima atakuwa ni mkubwa.” Ndoana ilipopanda juu, alishangaa sana kuona alikuwa tafi. Tena wa rangi nyingi za kung’aa. “Oh tafi. Mbona ni mzito hivi? Atakuwa amekula sana.” “Hapana mvuvi. Hiyo si sababu ya mimi kuwa mzito zaidi kuliko samaki wengine.” “Nini? Hivyo unazungumza na mimi? Kumetokea nini? Umejiliuaje jina langu?” “Najua mengi zaidi kuhusu wewe. Mimi si samaki wa kawaida. Mimi ni mwana wa mfalme aliyerogwa. Niache niende. Hata hivyo sitokuwa na ladha nzuri kwako. Tafadhali, usiniue!” “Oh, siseme zaidi, bila shaka sitamwua samaki anayezungumza. Haya, nenda.” “Ah, ahsante.” Mume alikuwa na hamu sana kumwambia mke wake kuhusu samaki huyu. Alikimbia nyumbani na kusahau kuwa hana hata samaki wa kumpatia mke wake leo. “Mpenzi, nina kitu cha kukuambia. Njoo haraka!” “Nini? Hujaleta samaki leo?” “Oh, hapana, nilikuwa nimemvua, lakini alizungumza. Aliniambia kuwa alikuwa mwanamfalme, aliye-rogwa.” “Nini? Kisha ikawaje?” “Eh, nilimwacha aende. Yuko baharini sasa.” “Hivyo ulimwvua samaki aliyerogwa, kisha uka-mwacha aende hivyo tu. Kwa nini ufanye hivyo? Sisi ni maskini na wenye njaa! Tunaishi katika hiki kinyumba cha kunuka. Angalau ungekuwa ungemwomba nyumba nzuri!” “Anawezaje kunipa nyumba? Hawezi kufanya hivyo! Lazima tufurahiye kile tulicho nacho!” “Nitafurahia nikiishi katika nyumba nzuri! Si wewe umesema kuwa alikuwa mwanamfalme aliyerogwa?! Si wewe ndo ulimwacha aishi?! Anaweza kukufanya hivyo angalau! Sasa rudi na ukamwombe nyumba nzuri!” Mume alikuwa anasitasita, lakini alirudi baharini. Alishangaa, kwani maji yalikuwa yaligeuka kijani na manjano. “Samaki ya miujiiiza, unaeza nisikiaaa?” Ghafla samaki huyo alielea juu kana kwamba alikuwa anamsubiri mume wake arudi.

Sample Text 2:

“Mke wangu hana furaha!” “Anataka nini?” “Anataka nyumba nzuri.” “Wewe rudi, ameshaipata.” Mume alirudi na kumwona mke wake amesimama kwenye mlango wa mbao wa nyumba nzuri. Nyumba hiyo ilikuwa nzuri na safi. Ilikuwa na fanicha na sehemu ya kuota moto pia. “Mpenzi, angalia! Nyumba hii ni kubwa na safi zaidi!” “Ndiyo, tuna sehemu ya kuota moto pia. Hivi ni vizuri, siyo? Unafurahi sasa? Tunaweza ishi hapa milele!” “Milele? Mmh, tutajua kuhusu ile…Hebu tule, halafu tukalale.” Usiku huu mke wake hakulala vizuri. Alikuwa akiwaza ni kipi kinachoweza kumfurahisha. Ilipofika asubuhi, tayari alikuwa anamsubiri mume wake mezani. “Habari ya asubuhi mume wangu? Hebu sikiliza, hii nyumba ilikuwa ndogo sana kwetu. Mimi nataka kasri…na nataka kuwa malkia! Nenda kwa yule samaki na umwambie atupe kasri!” “Niniiii? Kwa nini untaka kuwa malkia? Hii inatutosha!” “Mimi ndo nitaamua hayo! Nenda kwa yule samaki anifanyie malkia!” Mume wake aliposita ameenda baharini. Maji haya yalikuwa zambarau leo na upepo ulikuwa unavuma. “Samaki wa miuujiizaa, unaweza kunisikiaaaa? Mke wangu hana furaha!” “Anataka nini?” “Anataka kasri na anataka kuwa malkia!” “Wewe rudi, anayo tayari.” Mume aliporudi nyumbani, nyumba ndogo ilikuwa imeondoka. Badala yake ilikuwa na kasri ndefu yenye milango mikubwa ya shaba. Kulikuwa na wafanyakazi wengi waliokimbia kila mahali. Alimwona mke wake ati ameketi kwenye kiti cha enzi. Alikuwa na taji kichwani mwake. “Wewe ni malkia sasa!” “Ndio, mimi ndio malkia.” “Ni vizuri, siyo eh? Umefurahi sasa?” “Umm…hapana! Kuwa malkia hakutoshi. Mimi nataka kuwa mtawala.” “Eh, nini? Najua unachokifikiria. Samaki hawezi kukufanya uwe mtawala. Hilo haliwezekani!” “Wewe hulijui hilo! Nenda kwa samaki na unifanyie mimi niwe mtawala!” Mvuvi huyo alikwenda baharini kwa kusita. Aliangalia maji ya kahawia na kujiuliza kipi kitakua kimeyabadilisha. “Samaki wa miuijizaa, unaweza nisikiaaaaaa? Mke wangu hana furaha!” “Anataka nini?” “Anataka kuwa mtawala.” “Wewe rudi. Amelipata hilo tayari.” Mvuvi alirudi nyumbani akifikiria kama mke wake atakuwa na furaha sasa. Alipofika kwenye kasri kulikuwa na milango ya dhahabu sasa badala ile ya shaba. Nyumba ilikuwa imekuwa kubwa na ndani yake alikuwa ameketi mke wake kwenye kiti cha enzi cha dhahabu. Mawaziri wote na wafalme walikuwa wameketi chini ya kiti hicho. Alikuwa na kikombe cha dhahabu mkononi mmoja na fimbo kwa mkono mwingine. “Mpendwa, sasa wewe ni mtawala.” “Ndiyo, mimi ndiye. Si nilikwambia samaki angelifanya hili liwe?” “Ndiyo, uliniambia. Unafurahi sasa?” “Ahh, sijui hilo sasa. Tutaona. Tulikuwa na siku ndefu, lazima tulale sasa hivi.” Mvuvi alipoogopa kuwa mke wake angetaka mahitaji mengine.

Sample Text 3:

Alikuwa amechoka kwa kukimbia siku nzima. Alilala usingizi mnono punde tu alipojilaza. Lakini mke wake hakuweza kulala. Aliketi na alifikiria kitu gani kingemfurahisha.

Wiki ilipita. Kila usiku mvuvi aliomba kumfurahisha mke wake. Lakini kila usiku mke wake aliketi kitandani akiangalia mwezi na nyota. Hatimaye usiku mmoja alichoka kufikiria na akataka kupumzika, lakini: "Nini? Tayari kumeshakucha! Jua linathubutuje kuchomoza sasa?! Kwani halijui mimi sijalala kwa wiki nzima. Mume wangu, amka! Nataka kulitawala jua na mwezi sasa. Sitaki visonge bila ya ruhusa yangu. Mimi sasa nataka kuwa mungu. Mtawala wa kila kitu!"

"Nini? Tafadhali waachana na haya. Siwezi kurudi pale kuweza kuyahatarisha maisha yetu!"

"Hutayahatarisha maisha yetu! Nitayamiliki maisha yetu sote. Hakuna kitu chochote kitatugusa! Nenda kwa samaki na unifanyie mimi niwe mungu!"

"Hapana mpendwa, hujui unachokiomba wewe!"

"Siwezi kuvumilia haya tena! Kama hautoondoka sasa, mimi nitakasirika sana! Na nakuhakikishia tena sana!"

Mvuvi alitaka kumwona mke wake na furaha. Lakini alijua kuwa hivi ni makosa. Huko nje mawingu yakizunguka bahari na upepo ulivuma sana.

"Ohh, haya yataisha lini? Haya ni makosa! Huh, maji ni meusi sana leo na naogopa sana..eh..samaki wa miuujizaaa…unaweza nisikiaaaaaaaaaaaa?....Samaki, mke wangu hana furaha bado."

"Anataka nini?"

"Yeye anataka kuwa mungu, asiyejulikana."

"Mmh, wewe rudi, ameshakuwa."

Mvuvi alirudi akikimbia kwa mwendo wa kasi sana. "Oh..sijui alichokifanya mke wangu sasa. Lazima niende huko…oh hapana…nini?"

Mvuvi aligundua kuwa mke wake alikuwa hayupo. Hakuonekana popote. Alitafuta na kutafuta. Alirudi baharini. Maji yalikuwa yametulia na tena safi. Mawingu yalikuwa yameachana na jua liling'ara sana.

"Samaki wa miujiza…samaki wa miujiza…unaweza nisikia? Tafadhali rudi! Umemfanyia nini mke wangu?"

"Nilimtimizia ombi lake. Alitaka kuwa mungu asiyejulikana...na amekuwa huyo! Hakuna yeyote ashayemwona mungu. Sasa hajulikani na mtu yeyote."

"Hapana! Tafadhali mrudishe mke wangu!"

"Siwezi kulirudisha ombi mvuvi!"

"Subiri, najua..mpaka sasa nimekuwa nikimwombea mke wangu. Umeyajibu maombi yangu yote, lakini mimi niliyaokoa maisha yako, nijibu ombi langu pia!"

"Mmh, uko sawa. Unataka nini?"

Mvuvi alipumua kwa nguvu: "Nataka mke wangu awe na furaha!"

"Rudi sasa rafiki! Ana kila kitu anachokihitaji kuwa na furaha."

Mume huyo alirudi nyumbani haraka. Alishangaa. Alimwona mke wake amesimama nje ya mlango wa kinyumba kidogo, lakini hakikuwa kinanuka tena. Alimkimbilia mke wake.

“Ohhh..umerudi…umerudi!”

“Ndiyo mpendwa! Nimegundua kuwa kasri na viti vya enzi haviwezi kununua furaha. Twende nyumbani sasa.”

Kuanzia hiyo siku mvuvi na mke wake hawakuwahi kulala na njaa hata siku moja. Na mke aligundua kuwa furaha hutokana na mambo madogo ya kawaida na wakaishi kwa furaha milele.

Sample Text 4[7]:

Kitanda cha muujiza

Hapo, zama za kale pahala panaitwa Ambertown paliishi mwanamfalme Adam. Alikuwa kiongozi mzuri mwenye mapenzi kwa wote. Alikuwa jasiri na mkarimu vilevile. Ufalme wa Ambertown ulimpenda mwanamfalme wao. Siku moja alikuwa alipoelekea katika ufalme mwingine kupitia msituni, mwanamfalme Adam alitengana na wanajeshi wake. Baada ya kuendesha farasi wake kwa muda, Adam aliamua kupumzika chini ya mti. Kwa vile alihisi njaa, alitoa mkate kutoka kwa begi lake. Alipouvunja ule mkate, aliona chungu akitoka kwenye mkate. Taratibu Adam akauweka ule mkate chini na kuchukua mwingine. Mara hii aliona chungu wawili wakitoka kwenye mkate. Kwa mara nyingine akaweka mkate kando na katika kipande cha tatu akaona chungu watatu. Hali hii iliendelea hadi

[7] The original text font size (20 pt) has been reduced to 18 pt for this sample text only to enable binding.

akagundua kwamba chungu hawa walikuwa wamevamia chakula chote. Lakini badala ya kukasirika, mwanamfalme Adam akatabasamu:
“Hehehe, pengine mnahitaji chakula hiki zaidi yangu. Haya, ndo hicho…furaheni.”
“Oh…mwingi wa huruma wewe!” “Ah, unaweza kuongea?”
“Hehehe, ndio, naweza. Mimi ni malkia wa chungu. Ahsante sana kwa kutupa chakula! Nikulipeje kwa ukarimu wako?”
“Ah mfalme, mimi nina kila kitu! Kwanza nina zaidi ya nachohitaji.”
“Lakini ninavyokuona nikulipeje kipande cha roho yako. Hatima yako.”
“Hatima yangu?”
“Bintimfalme Lalun. Inatabiriwa kwamba mwana-ume mkarimu ndiye atakaye-mwoa peke yake. Moyo wangu unaniambia kwamba huyu mwanaume ni wewe. Utanihitaji utakapokutana naye. Hivyo unachotakiwa kufanya ni kutafuta chungu yeyote na umwambie anitafutie mimi. Nitakuja kwako.”
“Sawa, ila sielewi kinachoendelea hapa.” “Wewe usikilize moyo

wako tu rafiki yangu.” Akiwa amechanga-nikiwa , Adam ali-panda farasi yake na kuondoka. Mbele kidogo aliona duma akilia kwa uchungu. Alikuwa na mwiba mguuni mwake. Kwa ujasiri mkubwa Adam alimsaidia duma. “Ahsante, ungependa nikufanyie nini?” “Wewe pia unaweza kuongea? Nimekutana na chungu anayeweza kuongea.” “Inaone-kana umekutana na mfalme tu. Hebu niambie una-kwenda wapi?” “Nadhani nipo katika harakati ya kumtafuta binti-mfalme Lalun.” “Imesemekana kuwa shujaa mwenye roho safi pekee ndiye ata-kayemwoa. Nina amani na wewe rafiki yangu! Binti- mfalme unayem-tafuta anaishi mbele ya misitu saba na huko juu mlimani.” “Lakini nitafikaje huko? ” “Mbele ya hapa upande wako wa kulia utampata mzee kikongwe. Mwambie kwamba umekutana nami na mfalme wa chungu. Kisha atakupatia kila unachokihitaji kwa kumpata binti-mfalme.Halafu jua kwamba utanihitaji kwa kuimaliza safari yako. Hivyo, unachohitajika kufanya kuiambia

miti kunitafuta nami
nitakuja kwako.”
Akiwa
amechanikiwa
Adam alishika njia
ya kumtafuta mzee
kikongwe. Kama
alivyosema duma,
mzee kikongwe
alikuwa chini ya mti
na kitanda mbele
yake. Adam
akamweleza
alivyokutana na
yule duma na
mfalme wa chungu.

Sample Text 5:

Yule mzee akamtazama Adam machoni na kutabasamu.“Ahh…yaliyosemwa ni kweli. Haya, chukua hiki kitanda. Hiki ni kitanda cha miujiza. Kilalie kisha ukiambieutakapokwenda. Kitapaa na kukupeleka utakapo. Na hili hapa bakuli la jiwe. Litakupa maji kila utakapoliambia. Utahitaji yote haya kumpata bintimfalme Lalun.” Adam akamwachia farasi wake na yule mzee. Kisha alikaa juu kile kitanda pamoja na kile bakuli. Kile kitanda kikamleta kwenye ufalme wa bintimfalme Lalun. Ilikuwa ni usiku na alihitaji mahali pa kupumzika kabla ya kwenda kasri siku iliofuata na ghafla akasikia kitu. “Hehe, siwezi kutembea.” “Ahah bwana wewe ni mzima?” “Niliiumia miguu, naishi mbali sana na hapa. Siwezi kutembea. Na nina kiu kingi mno.” Kwa haraka Adam akaomba maji kutoka kwenye lile bakuli na akamsaidia yule bwana. Kisha alimsaidia yule bwana kufikia kwake. “Oh ahsante mwanangu. Subiri, wewe si mkaazi wa hapa! Wewe ni nani?” “Mimi naitwa Adam,

niko hapa kumwona…” “Bintimfalme Lalun.” “Bintimfalme Lalun. Ah, unajuaje?” “Huko peke yako, wengi wamekuja kujaribu hatma yao, lakini walishindwa. Mfalme alichoshwa na wageni. Mwishowe alikataza kuja kwa ufalme huu. Hakuna anayeruhusiwa kuwapa wageni wa nje makao! Siwezi kukusaidia! Hata kwa saa moja.” “Naelewa, sitaki kukutia mashakani! Naondoka mara moja.” Wakati mwanamfalme akitaka kuondoka, ukatokea mwanga mkali kutoka dirishani. Mji mzima ukaangazwa na kumeremeta kama nyota. Adam akakimbia nje,kwa sababu nyumba ya yule mzee ilikuwa karibu na kasri, Adam angeona vizuri kile kinachokuwa kinaendelea. Binti mmoja mrembo akiwa alivalia gauni jeupe alitokea kwenye paa. Alikuwa mrembo na kung’aa. Binti huyu akifungua macho na kumwona mwanamfalme Adam na mara akampenda. Wakaangaliana machoni. Ila baada ya muda akayafumba macho yake na kuketi kwenye paa. Adam alitaka akafungua macho yake. Angalau amwone tena, lakini hakufungua. “Hatofungua

macho yake tena. Ingia ndani mwanangu!” “Yeye ni nani? Kwa nini hatofungua macho tena? Na kwa nini anaonekana ana huzuni?” “Ah, yeye ni bintimfalme unayemtafuta na ana huzuni tele, maanake anasubiri ukweli utokee.” “Ni utabiri gani huu, ambao kila mtu anazungumzia?” “Bintimfalme Lalun si bintimfalme wa kawaida! Unajua kwa nini hatuna taa katika ufalme huu? Kwa sababu bintimfalme hung’aa kwa mji wote huu mpaka usiku. Alipozaliwa alikuwa mrembo sana. Hadi kichimbakazi akamjalia kuwa na mwanga kubwa kuliko mwezi. Kila usiku yeye ndiye alikuwa mwangaza wa anga na ardhi! Ila baraka hizo zikawa laana kubwa pia! Watu wengi wamejaribu kutuvamia na kutuibia bintimfalme wetu. Kichimbakazi akasema kuwa atakayeweza kukamilisha vitu vitatu, basi ni yeye atakayemwoa.” “Hivi vitu vitatunivipi?”

Sample Text 6:

“Cha kwanza ni kutoa pauni themanini za mafuta kutoka kwa mbegu fulani, cha pili ni kupigana na majini wawili na cha tatu ni kuipiga ngoma iliopo kwenye mlima mrefu zaidi. Jua kwamba, mlima huu ni mrefu sana hadi unagusa binguni.”

Mwanamfalme Adam alikata shauri. Baada ya kutuma salamu kupitia miti na chungu kumletea rafiki zake wapya, angejisalimisha walinzi wa kasri. Alijua kwamba hiyo ndiyo njia ya pekee ya kumwona bintimfalme na pia kutomtia mzee mashakani na mara alipofika ndani ya kasri, mwanamfalme Adam akamwona Lalun.

“Unathubutuje kuingia humo ndani ya kasri?! Sitaki hata kulijua jina lako wewe. Hebu, mtupeni korokoroni huyo!”

“Hapana, subiri! Baba mimi nachagua kipenzi na huyu kijana na kwa ruhusa yako naomba niolewe naye…iwapo na yeye akipenda.”

“Ndiyo, ndiyo, mara elfu ndiyo!”

“Lakini sisi hatumjui huyu!”

“Samahani kwa kukukatisha mfalme,mimi ni mwanamfalme, mwanamfalme Adam kutoka Ambertown.”

“Wewe huwezi kumwoa binti yangu! Ni lazima ufanye mambo matatu kwanza.”

“Najua kuhusu tabiri mfalme wangu. Nipo tayari kufanya mambo mia moja angalau kumwoa binti nimpendaye.”

Mfalme akamweleza Adam jambo la kwanza. Adam naye alikubali mambo yote haya akitabasamu.

Usiku huo katika chumba cha wageni Adam alipata wageni: ilikuwa mfalme chungu na jeshi lake. Chungu wote wakaanza kazi na kufikia asubuhi mbegu zote zilikuwa zimevunjwa na mafuta kuletwa kwenye kasri.

Akiwa ameshangaa, mfalme akawa na imani kwamba huyo ndiye aliyetabiriwa kumwoa binti yake. Akamweleza jambo la pili, basi mchana huo vita kati ya

Adam na majini wawilivikatayarishwa. Badala kuingia ulingoni peke yake, Adam aliingia pamoja na rafiki yake duma. Pamoja waliwashinda wale majini wawili.

Mfalme akiwa amefurahishwa na mkwe wake mtarajiwa akamweleza jambo la tatu la kufanya.“Lakini ipo kwa mlima mrefu mwanangu, utafikaje huko?”

“Haijalishi mfalme, mimi niko sawa.” Adam akakileta kitanda chake na kukikalia mbele ya watu wote. Akapaa angani.

Saa zikasonga na Adam hakuonekana tena. Ufalme ukashikwa na wasiwasi.

Ghafla ikisikika sauti kutoka angani, kubwa kama ile ya radi...ilikuwa ni ngoma. Adam alikuwa amefika juu ya mlima na alikuwa akipigapiga ngoma. Katika saa chache zilizofuata, Adam akarejea katika kitanda chake cha miujiza.

Kasri nzima ilishangilia kwa kupata mwanamfalme mpya.

“Utabiri umekamilia! Kwa kweli wewe ni jasiri na mwenye moyo ukunjufu! Nafurahi kukuoza binti yangu awe mkeo mpendwa.”

“Nami naona fahari kumwoa bintimfalme mrembo!”

Basi mwanamfalme Adam alionyesha ujasiri na ukarimu kumpata mpenzi wakewa maisha: bintimfalme Lalun. Wote wakaongoza Ambertown na mapenzi na ujasiri na kuishi kwa furaha iliyodumu milele!

Appendix 2 – Sample Text Translations (Originals' Subtitles)

Translation Sample Text 1:

The Fisherman and his Wife

The fisherman and wife lived on a cliff near the great sea. Every day the fisherman used to go to the cliff and hook fishes for a living. He was happy with his humble life. But he knew well, that the wife was not. She was always angry. "Look at this filthy hut! I clean it night and day! And it just doesn't work!" The fisherman loved his wife. But she never stopped complaining. On good days when he caught two fishes, the wife asked for three! If he got her mangoes, she would ask for peaches. There was nothing he could do to make her happy. "Oh, dear. What could I do to make you happy?" "Get me out of this stinky hut! I will be happy then!" One day the fisherman went to catch fish near the cliff. The water was cal and blue. He sat there with his fishing hook. A few hours passed by and he grew tired. "Hmm, I guess we will have to…Oh wait. I feel something!" The husband held tightly upon his fishing rod and began to pull. "Oh, this is heavy! Must be a big one! As the hook came up, he was surprised to see a flounder! He was a colourful and shiny one! "Oh! A flounder! How is it so heavy? Maybe it has eaten too much!" "No, fisherman. That's not why I weigh more than the other fishes!" "What!! Did you just talk to me? What just happened? How do you know my name?" "I know a lot more about you. I am not a normal fish. I am an enchanted Prince! Let me go. I will not taste good to you anyways. Please don't kill me!" "Oh! Say no more! I will certainly not kill a talking fish! Off you go." "Ah! Thank you!" The husband was excited to tell his wife about the flounder! He rushed home and forgot that he had no fish to give to his wife today. "Honey, I have something to tell you! Come fast!" "What? No fish today?" "Oh, no! I had caught a flounder! But he talked! He told me that he was an enchanted prince!" "What? What happened then?" "Eh…then I let him go. He is in the sea now." "You caught an enchanted fish and let it go just like that! Why would you do that? We are poor and hungry! We live in this stinky hut! You could have asked for a better house at least!" "How can he give me a house? He can't do that! We must be happy with what we have." "I will be happy if I live in a cottage! Didn't you say he was an enchanted prince? You spared his life. He can do this much for you! Go back and ask for a cottage!" The husband was hesitant, but he went back to the sea. To his surprise, the water had turned a little green and yellow. "Magic fish! Can you hear me?" The flounder came to the surface in no time. As if it was waiting for the husband to come back.

Translation Sample Text 2:

“My wife is not happy!” “What does she want?” “She wants a cottage.” “Go back. She already has it.” The husband went back and saw that his wife was standing at the wooden door of a beautiful cottage. The cottage was well kept and clean. It had furniture and a fire place as well! “Honey! Look! This house is so much bigger and cleaner!” “Yes! We have a fire place too. This is nice, isn’t it? Are you happy now? Can we live here forever?” “Forever. Hmm, we will see about that. Let’s eat and go to bed.” That night the wife didn’t sleep well. She kept thinking what could make her happy. In the morning she was already waiting for her husband at the dining table. “Good morning, Husband! Listen. This house is small for us. I want a palace! And I want to be a Queen! Go to the flounder and ask him to give us a palace.” “What? Why do you want to become a queen? This is enough for us.” “Let me decide that! Go to the flounder and make me a queen!” The husband hesitantly walked towards the sea. The water was purple today and the winds were gushing. “Magic fish! Can you hear me? My wife is not happy!” “What does she want?” “She wants a palace and she wants to become a queen!” “Go back. She already has it.” When the husband went back, the cottage was gone. Instead, there stood a tall palace with big brass doors! There were many servants rushing everywhere. He saw his wife sitting on a throne. She had a crown on her head. “You are a queen now!” “Yes! I am a queen!” “This is nice, isn’t it? Are you happy now?” “Ummm…No! Being the queen is not enough! I want to become the Emperor!” “Eh…what! I know what you are thinking! The flounder cannot make you the Emperor! That’s impossible.” “You don’t know that! Go to that fish and make me the Emperor!” The fisherman hesitantly walked towards the sea. He looked at the brown water and wondered what could have caused it. “Magic fish! Can you hear me? My wife is not happy!” “What does she want?” “She wants to become the Emperor!” “Go back. She already has it.” The fisherman walked back home thinking to himself if his wife would now be happy. As he reached the palace, there were now golden doors in place of the big brass ones. The house had grown even bigger. Inside his wife sat on a golden throne. All the ministers and kings stood below her throne. She had a golden orb in one hand and a scepter in another. “Dear! You really are the Emperor now!” “Yes, I am! Didn’t I tell you the fish could make this happen?” “Yes. You did. Are you happy?” “Oh, I don’t know that! We will see. We have had a long day. We must go to sleep.” The fisherman was scared that the wife would make another demand.

Translation Sample Text 3:

But he was tired from running the entire day. He fell into deep sleep the moment he lied down. But the wife couldn't sleep. She sat up thinking what could make her happy. A week passed. Every night the fisherman prayed to make his wife happy. But every night the wife sat on the bed looking at the moon and the stars. Finally one night, she grew tired of thinking and wanted to rest. But…"What? It is morning already! How dare the sun rose now? Doesn't it know that I haven't slept in a week! Husband! Wake up! I want to control the sun and the moon! I don't want them to move without my permission! I want to become the Almighty! The Unknown!" "What!! Please! Stop this! I can't go back and risk our lives!" "You won't risk our lives! I will own both of our lives. Nothing will ever touch us! Go to the fish and make me the Almighty!" "No, dear! You don't know what you are asking for!" "I can't take this anymore! If you don't leave now then I will be very upset! Very upset! The fisherman wanted to see his wife happy. But he knew this was wrong. Outside the clouds circled at the sea and the wind roared! "Oh, when will this end! This is so wrong! Huh! The water is so pitch black today! I am really scared! Magic fish! Can you hear me? Fish, my wife is still not happy!" "What does she want?" "Eh…she wants to become the…Almighty! The Unknown!" "Go back. She already has it!" The fisherman ran back with full speed. "Oh! I don't know what has been made of my wife now! I must go there! Oh, no! What!?" The fisherman realized that his wife was gone! She was nowhere to be found! He searched and searched. He ran back to the sea. The water was now still and clear. The clouds had parted and the sun shone brightly. "Magic fish! Oh, magic fish! Can you hear me? Please come back! What did you do to my wife?!" "I granted her wish! She wanted to be the Almighty! The Unknown! That's what she is. Nobody has seen the Almighty! She is now unknown. To everyone!" "No! Please give her back to me!" "I cannot undo a wish, fisherman!" "Wait. I know! Up till now I only asked for my wife! You granted all her wishes! But I am the one who saved your life! Grant me my wish. "Hmm…you are right. What do you want?" The fisherman took a deep breath. "I want my wife to be happy!" "Go back, friend. She already has everything she needs to be happy. The husband hurried back home. He was surprised! He saw his wife standing at the door of his small hut. But it wasn't stinky anymore. He ran towards his wife. "Oh! You are back! You are back!" "Yes, dear. I have realized that palaces and thrones cannot buy happiness! Let's go home now. From that day on, the fisherman and his wife never went hungry for a single day. The wife realized that happiness lies in the simplest of things. And they lived happily ever after.

Translation Sample Text 4:

The Magic Bed

Long, long ago, in a place named Ambertown, there lived Prince Adam. He was a great ruler and a loving prince. He was fearless and generous all at the same time! The kingdom of Ambertown loved their prince. Once, as he sat out to another kingdom through the forest, Prince Adam got separated from his soldiers. After riding his horse for a while, Adam decided to rest under a tree. Feeling hungry, he took out some slices of bread from his sack. As he broke the first piece, he saw an ant crawling out. Adam quietly kept the piece down and picked up another slice. Now, there were two ants coming out of the second slice. He again kept the slice down. And in the third slice, he found three ants. This went on till he realized that the ants had captured all his food. But rather than being angry, Prince Adam smiled. “Hahaha. Maybe you need this food more than I do! There you go. Bon Appetite!” “Oh, you merciful one!” “Ah!!! You can talk?” “Haha. Yes, I can! I am the king of these ants.” “Thank you so much for feeding us. What can I do for you in return?” “Oh, your highness! In fact I have more than I need.” “But you are missing a piece of your soul. Your destiny!” “My destiny?” “Princess Lalun! The legend says that only a generous man can marry her. My heart says that that man is you! You will need me once you meet her. So, all you have to do is find an ant and ask him to find me. I will come for you.” “Sure, but I don’t understand what’s going on. Just follow your heart, my friend.” Confused, Adam mounted his horse and left. A little ahead, he saw a tiger crying in pain. He had a thorn stuck on his paw. Adam fearlessly helped the tiger. “Thank you! What can I do for you?” “You can talk too? I just met a talking ant! Seems like you met the Ant King! Tell me, where are you going?” “I guess I am on a quest to find Princess Lalun. “The legend says that only a hero with a pure heart can marry her. I have faith in you, my friend. The Princess you seek lives across the seven jungles and in the high hills.” “But how will I get there?” “A little ahead, to your right, you will find an old man. Tell him that you met me and the Ant King. He will then give you everything you need to find the Princess. And listen, you will need me to finish your quest. So, all you have to do is to ask the trees to find me. And I will come for you.” Confused again, Adam thanked the tiger and left to find the old man. Just as the tiger had promised, the old man was found under a tree with a bed in front of him. Adam told him about his meet with the tiger and the Ant King.

Translation Sample Text 5:

The old man stared into Adam's eyes and smiled. "Ahaa. The legend is true! Here. Take this bed. This is a magic bed. Lay down on it and tell it where to go. It will fly you wherever you want. And here is a stone bowl. It will give you water whenever you ask for it! You will need all of this to find Princess Lalun." Adam left his horse with the old man and flew away with the stone bowl on the magic bed. The bed brought Adam to the kingdom of Princess Lalun. It was dark and he wanted a place to rest before going to the palace the next morning. Suddenly, he heard something. "Ohh! I can't walk!" "Oh! Sir! Are you alright?" "I have hurt my legs. I live far away from here. I can't walk and I am very thirsty." Adam quickly wished for water from his stone bowl and helped the old man drink it. He then helped the old man all the way to his house. "Oh, thank you child. You aren't from this town. Who are you?" "My name is Adam. I am here to see…" "Princess Lalun!" "Princess Lalun!" "Aah! How did you know?" "You are not the only one. Many came to try their fate and failed miserably. The king, tired of these foreigners, banned them from the kingdom for life. Nobody is allowed to host any foreigner. I can't give you shelter even for an hour." "I understand. I will not get you into any trouble. I will leave right away." Just as the Prince was about to leave, there came a bright light through the window. The whole town lit up like stars upon earth! Adam rushed out. As the old man's house was closer to the palace, Adam could clearly see what was happening. A beautiful woman dressed in a white gown came to the roof. She looked radiant and pure. The woman opened her eyes and saw Prince Adam. It was love at first sight. They stared into each other's eyes. But after a while, she sadly closed her eyes and sat on the roof. Adam wanted her to open her eyes and see him again but she didn't. "She won't open her eyes again. Come inside, child." "Who is she? Why won't she open her eyes? And why did she look so sad?" "Aha! She is the Princess you seek. And she is sad because she is waiting for the legend to come true." "What is this legend that everybody keeps talking about?" "Princess Lalun is no ordinary princess. You know why don't we have any lights in this kingdom? Because Princess Lalun lights this whole town till midnight. When she was born, she was very beautiful that a fairy blessed her to shine brighter than the moon! Each night she lights up the sky and earth! But her blessing became her biggest curse. Many men tried to attack our kingdom and take our princess away. The fairy said that he who can complete three tasks can marry the princess." "What are those three tasks?"

Translation Sample Text 6:

“The first is to crush oil from eighty pounds of mustard seeds in a night. Second is to fight two demons at once and third is to beat the drum kept on the highest hill. Mind you, the hill is so high, it almost touches heaven!” Prince Adam had made up his mind. After sending a message through the trees and ants for his new friends, he would surrender to the royal guards. He knew that this was the only way to see the princess and not bring any trouble to the old man. Once inside the palace, Prince Adam saw Princess Lalun. “How dare you enter this kingdom! I don’t even want to know your name. Throw him into the dungeons!” “No. Wait! Father, I have fallen in love with this stranger and with your permission I wish to marry him. Only if he wishes so too.” “Yes! Yes, a thousand times yes!” “But we don’t know who he is!” “Sorry to interrupt, your highness. But I am a prince. Prince Adam of Ambertown.” “You can’t just marry my daughter! You have to finish three tasks.” “I know about the legend, your highness. I am ready to finish a hundred tasks to marry the woman I love.” The King explained the first task to Prince Adam who accepted it with a smile. That night, at the guest house, Adam had a few visitors. It was the Ant King and his army of ants! All the ants got to work and till morning, all the seeds were crushed. The oil was brought to the palace. The surprised king looked a little hopeful. Maybe this was the man who was destined to marry his daughter. He then explained the next task. That very afternoon a combat between Adam and the two demons was set. But rather than entering the ring alone, Adam walked inside with his friend, the tiger. Together, they took both the demons out. The King, now extremely happy with his future son-in-law, explained the next task to him. “But it’s on the highest hill, son. How will you get there?” “Don’t worry your highness. I will be fine. Adam brought his bed and lay down on it in front of everyone. He flew up in the sky. Hours passed, but there was no sign of Adam. The kingdom began to worry. Then suddenly, there was a loud noise from the sky, almost like thunder. It was the drum! Adam had reached the top of the hill and was beating the drum! Within the next few hours, Adam flew down on his magic bed. The whole palace cheered for their new Prince! “The legend came true! You are truly courageous and a pure-hearted man! I am honoured to give my daughters’ hand in marriage to you.” “And I am honoured to marry the beautiful princess!” Thus, Prince Adam showed courage and generosity to win over the love of his life: Princess Lalun. They both ruled Ambertown with love and courage and lived happily ever after.

Appendix 3 - Questionnaire

Dear respondent, I am a student at the Centre of Translation and Interpretation of the University of Nairobi, pursuing the Master of Arts in Interpretation. As part of the requirements for the completion of the program, I am conducting this research. My final project deals with sight translation source texts and students' perceptions on the SiT task. I kindly ask you to fill out this questionnaire as your responses will constitute an important part of this research. Your cooperation is highly appreciated. Please answer as accurately and honestly as possible, your information will be kept confidential.

I. General Questions

1. **Please indicate your language combination:**

☐ English A, Kiswahili B
☐English A, Kiswahili C
☐ Kiswahili A, English B

2. **a) Do you think that the layout and the optical features of a source text have an effect on the overall difficulty of a SiT task?**

☐ yes
☐ no
☐ don't know

b) Please explain your answer briefly.

_____

_____

_____

_____

_____

3. **Based on your experience, to what extent do you agree that the following source text features generally have an influence on the easiness/ difficulty of the SiT task?**

Source Text Feature	**Effect on SiT performance**
font	☐ no effect ☐ some effect ☐ strong effect
font size	☐ no effect ☐ some effect ☐ strong effect
spacing	☐ no effect ☐ some effect ☐ strong effect
text layout (columns, continuous text, paragraphing etc.)	☐ no effect ☐ some effect ☐ strong effect
additional visual features: verbal: e.g. headings non-verbal: e.g. accompanying graphics/ pictures	 ☐ no effect ☐ some effect ☐ strong effect ☐ no effect ☐ some effect ☐ strong effect
text type/genre (story, newspaper article, speech etc.)	☐ no effect ☐ some effect ☐ strong effect
subject area/ topic of the text (theme)	☐ no effect ☐ some effect ☐ strong effect
prior background knowledge on the topic	☐ no effect ☐ some effect ☐ strong effect
sentence structure and sentence complexity	☐ no effect ☐ some effect ☐ strong effect
features of oral speech: direct speech, quotations in the text, metaphors, proverbs & imagery	 ☐ no effect ☐ some effect ☐ strong effect ☐ no effect ☐ some effect ☐ strong effect
idiomatic expressions	☐ no effect ☐ some effect ☐ strong effect
register/ technicality	☐ no effect ☐ some effect ☐ strong effect
abbreviations and acronyms	☐ no effect ☐ some effect ☐ strong effect
language pair (lg combination)	☐ no effect ☐ some effect ☐ strong effect
directionality (A to B lg, B to A lg, C to A lg)	☐ no effect ☐ some effect ☐ strong effect
time limitations	☐ no effect ☐ some effect ☐ strong effect
preciseness of instructions	☐ no effect ☐ some effect ☐ strong effect
knowledge about text scanning/marking/ chunking techniques	☐ no effect ☐ some effect ☐ strong effect
prior text preparation/analysis	☐ no effect ☐ some effect ☐ strong effect
prior exposure to similar texts	☐ no effect ☐ some effect ☐ strong effect

4. **a) Which three source text features from the list above would you judge the least important when it comes to the choice of source texts for SiT?**

_____

b) Which three source text features from the list above would you judge the most important when it comes to the choice of source texts for SiT?

_____

II. Questions regarding the Sample Texts/ Renditions

5. a) Please rank the six renditions you performed for this research according to their difficulty (with numbers from 1 – 6; 1 = easiest, 6 = most difficult):

Text 1	
Text 2	
Text 3	
Text 4	
Text 5	
Text 6	

b) Please provide a short explanation for your ranking:

_____

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6. **Which out of the factors in the list on page 2 (or others) were the three most challenging in each of the six sight translation tasks you performed for this research?**

	Text 1	Text 2	Text 3	Text 4	Text 5	Text 6
Factors						

7. **Did you enjoy the renditions/ STs? Please tick and complete the sentence.**

☐ Yes, because …

☐ No, because …

8. **How would you judge the influence of the following factors? Please tick:**

	support of SiT task	hindrance to SiT task	don't know
Text 1:			
font size			
spacing			
columns			
Text 2:			
font size			
spacing			
fluent text			
Text 3:			
font size			
spacing			
paragraphs			
Text 4:			
font size			
spacing			

columns			
Text 5:			
font size			
spacing			
fluent text			
Text 6:			
font size			
spacing			
paragraphs			
All texts:			
text type/genre			
content			

9. Did you know the stories before?

Story 1: ☐ Yes ☐ No

Story 2: ☐ Yes ☐ No

10. Do you have any additional information that you think is relevant for this study?

_____

_____

_____

_____

_____

_____