# The Indispensible Role of Note-Taking & Summarising in Consecutive Interpreting

**Dr. Yaser Ibrahim**[*]

## ABSTRACT

This piece of research endeavours to emphasize the indispensible role that the technique of note-takig and summarising plays in consecutive interpreting. The more professional the consecutive interpreter in manipulating such a technique, the better his comprehension and persuasion of the ST components will be. Equipped with the linguistic specifications, structural requirements, cultural considerations and the rhetorical purpose of both the ST and the TT, he becomes confidently capable of utilizing note-taking through this type of oral communication. Note-taking, however, subsumes a few procedures: selecting signs and emblematic symbols, listening and memory operations, choosing the language (SL or TL) and the code (word or sign) of note-taking. Some non-linguistic factors influence note-taking: attention and memory, speaking speed, decision making, among many other factors. Some remarks have been made toward identifying the role of note-taking in gist and gloss interpreting, the interpreter's interference. Finally, this paper considers consecutive interpreting a textual process, thus attempts to inspect the creativity of the interpreter through the skilful applicability of the technique of note-taking and summarising.

**Keywords:** Consecutive Interpreting, Note-Taking and Summarising, Professional Consecutive Interpreter, Cross-Cultural oral Communication.

[*]**Associate Professor of Translation Theory and Practice, Department of English, Faculty of Arts and Humanities; University of Tishreen, Lattakia, Syria**

# الدّور الهامّ للتّدوين والتّلخيص في التّرجمة التّتبعيّة

الدكتور ياسر إبراهيم*

# ملخّص

يطمح هذا البحث إلى تأكيد على الدّور الهامّ الذّي تلعبه تقنية التّدوين والتّلخيص في التّرجمة التّتبعيّة. فبقدر ما تكون مهنية المترجم التّتبُّعي في توظيف هذه التقنية، تتعكس جودة فهمه وسبره لمكوّنات النّص الأصليّ. إذ يغدو المترجم التّتبُّعي قادراً على الاستفادة من التّدوين خلال هذا النّوع من التّواصل الشّفهي بشكلٍ واثقٍ، بامتلاكه للخصائص اللغوية والمتطلّبات البنيوية والاعتبارات الثّقافية والهدف البلاغي للنّصين الأصليّ والهدف. كما ينطوي التّدوين على بعض الإجراءات: كاختيار الإشارات والرّموز الدلالية, والاستماع وعمليات الذّاكرة، واختيار اللغة (الأصلية أو الهدف) والشّيفرة (الكلمة أو الإشارة) في أثناء التّدوين. وتؤثّر بعض العوامل غير اللغوية في التّدوين مثل: الانتباه والذّاكرة، سرعة التّحدّث، صناعة القرار من بين العديد من العناصر الأخرى. وقد حُدّدت بعض علائم دور التّدوين في التّرجمة المقتضبة والترجمة المستفيضة وفي تدخُّل المترجم. أخيراً، يعتبرُ هذا البحثُ التّرجمةَ التّتبعية عمليةً نصّيةً وبالتّالي يحاول تحرّي إبداع المترجم من خلال تطبيقه الماهر لتقنية التّدوين والتلخيص.

**الكلمات المفتاحية:** التّرجمة التّتبعيّة؛ التّدوين والتّلخيص؛ المترجم التّتبُّعي المحترف؛ التخاطب الشّفهي عبر الثقافات.

*أستاذ مساعد- نظرية الترجمة وتطبيقاتها- قسم اللغة الإنكليزية وآدابها- كلية الآداب والعلوم الإنسانية- جامعة تشرين- اللاذقية- سورية

## Introduction:

### The Scope of the Study

Quintessentially, the demanding nature of oral translation, i.e. interpreting, enforces the translator to adopt and manipulate a few functionable technicalities such as note-takig and summarizing. In consecutive interpreting, in particular, the indispensable role of these two technicalities concretely appears throughout the procedures of retrieving the ST (Source Text) information and constant reformulating and re-encoding the TT (Target Text) components. According to Shuttleworth & Cowei (1997: 28), "The interpreter listens to a section of a speech delivered in SL, and makes notes; such notes tend to serve simply as a brief memory aid rather than being a shorthand transcription of all that is said. The speaker then pauses to allow the interpreter to render what has been said into TL; when the section has been ineterpreted the speaker resumes with the next section, until the whole speech has been delivered and interpreted into TL". (See Endenote 01, for more information on different types of interpreting).

At the same time, the consecutive interpreter acts as a mediator under time constraints, hastily benefiting from supplementary resources, self-organizing and prolonged retrieving processes; he closely scrutinizes the linguistic specifications, structural requirements, cultural considerations and the rhetorical purpose of both the ST and the TT (see Ibrahim and Farhat 2012: 35). He ought to be acquainted with, and manipulate where applicable, such relevant issues as the non-linguistic factors affecting his performance, the fluctuation between gist and gloss interpreting, and eventually handling the whole of consecutive interpreting as a textual phenomenon (see House 1977: 28; Neubert and Shreve 1992: 69).

### Essentiality of Conducting This Research

If the consecutive interpreter is inevitably destined to encounter some of the unescapable slavish codification processes of the ST, then he is also expected to produce an original TT. Hatim and Mason (1997: 49) postulate "In note-taking, it is not words in themselves that are recorded but rather arrangements of ideas in relation to each other. In this way, consecutive interpreters seem to use manifestations of texture and of context not as ends in themselves but as the means to gain access to structure". Shuttleworth and Cowei (1997: 28) and Ibrahim and Farhat (2012: 34), confirm that interpreting subsumes a few numerous translation capabilities and competencies: (a) a high level of SL comprehension, (b) advanced notetaking and summarising skills, (c) excellent general knowledge, cognizance (knowledge) and (d) an accurate memory and a

confident manner of delivery, [an added pressure and an extra load on memory], and ennui. Rather, he is expected to transfer the ST with an eloquent, aesthetic and less laborious style irrespective of imbroglios and recherché situations using emblematic symbols.

Previous researchers acknowledge specific areas of significance: "translation equivalence" and "formal correspondence" (Catford 1965: 27), achieving standards of textuality (Neubert and Shreve 1992: 69), transferring words, ideas and style of the ST (Tytler 1978: 16; Savory 1968: 50), pragmatic meaning overriding semantic meaning (House 1977: 28), that "Note-taking is particularly healpful when the utterance includes specific names, places, dates etc.", Haddad 2006: 17). This is so though following researchers handling issues like the individualistic approach (Beaugrande & Dressler 1981: 13; 39-40), predictability and recoverability and text type (Hatim and Mason 1990: 215).

The significance of note-taking and summarising in consecutive interpreting has not been highlighted sufficiently since very few, if any, draw attention to its role. This paper attempts to enhance translator's concentration and confidence-building stages, to help achieve quality interpreting, and overcome co-occurring difficulties identified as hindering the interpreter's performance.

### The Consecutive Interpreter: Competent Note-Taking

In order to understand the task of the consecutive interpreter throughout the entire oral transcoding process of ST into TL, it is essential to acknowledge the essence of his profession and the types of skills he is hypothetically supposed to master, as is seen in the following discussion:

### Astute Communicator and TT Originator

The two skills of note-taking and summarising become increasingly significant to the consecutive interpreter who possesses at once a divisible character as a listener to ST producer and speaker to TT recipients. However, Alexieva (1994: 199) believes that "The growing need for Consecutive Interpreters as mediators in bilateral exchange of exact and specific information in the fields of economy, science and technology once again brings to the fore the much disputed issue about the role of Note-Taking in Consecutive Interpreting". Needless to say, he is concurrently working under stress among many different constraints, and that he is not confined to one single specific field of knowledge. The fact that explains how far he is depending on such skills to originate a TT that is unbiased, unprejudiced, or neutral. Or, it might manifest why he resorts to interference whose various degrees depend on the cultural load and the potential cross-cultural and cross-linguistic incongruities.

### Competent at Note-Taking and Summarizing Skills

At certain intervals, the consecutive interpreter takes notes, while at others, he summarises according to the available information and the requirements of transcoding. As far as summarising is concerned, some reasearchers identify a few types and, as well, delineate the main features of the effective summary. Trzeciak and Mackay (1996: 33) identify three types of summaries: (a) a short summary, i.e. an abstract for a short essay or article you have written; (b) a global summary, i.e. the one that summarises the entire content of an article you are reading; and (c) a selective summary which involves the extraction of relevant material from a large body of prose.

Elsewhere, Trzeciak & Mackay (1996: 38) postulate a few characteristics of an effective summay, that can be summed up as follows:

    **(a)**       The same order of facts and ideas as the original;
    **(b)**       Similar wording to the original with occasional phrases exactly the same;
    **(c)**       Different sentence patterns from the original;
    **(d)**       Additional information, which the original writer omitted but which helps in understanding the subject;
    **(e)**       A personal comment on the subject;
    **(f)**       Simpler vocabulary than the original; and
    **(g)**       Identification of key points in the original.

(For more information on the important steps in writing effective summaries, see Endnote 02).

**Note-Taking Parameters & Transcoding**

As far as the essentiality of note-taking in consecutive interpreting is concerned, the following stand as detailed paratmeters of the technique of note-taking. They are: the signs and symbols functioning as memory reinforcers, and their choice; listening, taking notes and memory operations; language choice while taking notes (i.e. SL or TT); and the choice of code (i.e. words or signs):

**Selection of Signs and Emblematic Symbols: Memory Reinforcers**

Signs and symbols are extremely important in consecutive interpreting, but the consecutive interpreter should abide by the basics of using them as to make them help rather than hinder the entire process. Plainly speaking, a "symbol" is anything, a mark, sign, letter or short word, used to represent a thing, or group of synonymous concepts. (See Endnote **03:** standard, non-standard, dictionary and individual signs and symbols; etc.]. First, the consecutive interpreter uses signs and symbols because they are quicker and easier to write than words, and they eliminate the SL interference since they represent ideas, not words. Second, concerning how to use the signs and symbols, they should be clear and unambiguous, that is, when retrieving the ideas, they would be re-read eligibly and without hindrance. Again, the consecutive interpreter should prepare them meticulously, consistently (i.e. If "*E*" is "*energy*" today, then let it stay that way. Find another symbol for "*environment*"), and in an organic way (i.e. from one symbol can grow many other related symbols. This is known as vertical layout or stem-node pattern).

In consecutive interpreting, signs and symbols are used to note ideas that recur regardless of the meeting topic, and to note specific technical terminology encountered on demand during the meeting. However, researchers on interpreting (Rozan 1956: 39, Alexieva 1994: 199; Hatim and Mason 1997: 49;; Shuttleworth and Cowei 1997: 27-28, … and Ibrahim and Farhat 2012: 35) have delineated the basic guidelines before the consecutive interpreter to abide by, thus help achieve sound effect and precision: (1) noting the idea not the word, (2) to master the rules of abbreviation, (3) ability to create links and linking symbols, (4) notifying negation, (5) adding emphasis, (6) verticality when organizing notes taken during the process, and (7) denoting shift of subject matter and focus.

**Listening, Note-Taking and Memory Operations**

Listening is the primordial important stage in consecutive interpreting. It is the stage upon which every following thing relies. It precedes note-taking and sets the scene for futher memory operations. Some theorists claim that, building on hemispheric research, it is far better when the consecutive interpreter is listening using his two ears. Whereas Lambert (1994: 234) ascertains, "subjects made significantly fewer errors when the message was shunted to one ear than to both ears simultaneously"; (see Endnote 4).

As far as listening, use of headphones, proficiency of lateral ear-listening, right/left-ear hemispheric preference in verbal communication are concerned, Thiery (1981: 99) provides a list of tips for consecutive interpreting that can be summarized as follows: writing notes in order of sequence, abbreviate long words, use known abbreviations, … and look up into your audience. (for more information on these tips, see Endnote 5)**.** However, memory operations depend on the stored information and recognition memory judgements that help facilitate the retrieval of the details of the ST. Axiomatically, whether the consecutive interpreter uses one or two ears, it is he who will individually and responsibly assess the extent of concentricity and positive outcome thoughout the entire process. Again, the more settled and conscious the mind, the better memory operations would be enhanced.

**Language-Choice for Note-Taking: SL or TL?**

Throughout the note-taking process, the consecutive interpreter has the freedom of choice between the SL or TL. Alexieva (1994: 205) sees that if the interpreter chooses the TL, then it is complex "for it involves the workings of the interprerter's memory and the signs of the languages used in the process". This means that the interpreter is soon engaged in note-taking and remembering. On the other extreme, it is far better to delay transcoding till later, i.e. probably to use the ST, and this would allow the interpreter some time (a chance) to choose a better TL equivalent later on.

Other theorists of translation are decisively pro-mother tongue direction of translation. For instance, Nida (1995: 03) believes that "translating into your language of habitual use is the only way you can translate naturally and accurately and with maximum effectiveness". However, Lonsdale (1998: 64) debates the concept of directionality of translation and states that the direct translation is the only viable professional option particularly in the English-speaking countries. Lonsdale (Ibid.) adds that this belief "is reflected in the practice of professional organisations", where the mother tongue or language of habitual use is utilized.

**Code-Choice in Note-Taking: Words or Signs?**

Irrespective of the freedom of choice available fore the consecutive interpreter concerning signs and emblematic symbols or whether he is selecting SL or TL, he should consider the form of code in note-taking: words or signs. Therefore, if the consecutive interpreter decides to use words or signs as a code for note-taking, his choice should satisfy the following requirements, as observed by Alexieva (1994: 203), the maximum economy in terms of the time used for writing it, the effort of the hand and the mental effort to produce the sign. More importantly, it is the amount of information the word or sign can carry. An additional remark for the consecutive interpreter is that when he chooses a word or sign as the code, he should be able to retrieve the information embedded on time. That is, he is not expected to complicate matters by using such words or signs that eventually prove unresolvable or unrecodifiable.

Probably, it is noteworthy that translating/interpreting into one's mother-tongue is more lucrative and acceptable, so is the result of the debate over the issue of what code-choice is being traced and used concerning words or signs.

**Non-Linguistic Factors Influencing Consecutive Interpreting**

What has been highlighted so far does in reality contribute, partially or completely, to the linguistic domain of the main topic. Still, there are some factors that influence consecutive interpreting and are classified as non-linguistic factors. Such factors encompass the following: attention and memory, speaking speed, decision-making and problem-solving, recognizable frequency of words, noise, audience, equipment, among many other miscellaneous factors:

**Attention & Memory**

Quite punctually, the moment the consecutive interpreter commences interpreting, he soon becomes responsible for every word or remark uttered or performed by the speaker. The thing that demands constant care and brilliant memory. "Apart from re-organizing his selective attention that must be diverted to different concurrent tasks (listening to the source language, understanding/ analysing, summarizing and talking in the target language)", Daro (1994: 253), observes, "he must develop peculiar strategies in order to

extend his verbal short-term memory, especially during an unnatural situation requiring simultaneous listening and verbal production".

Attention and memory may be influcend by some factors, among which age is the most recognisable. Still, they can be activated and freshened up by training and perseverance. Bell (1993: 15) states "The translator, like any other communicator, lives in the world of the senses through which perceptions are integrated as concepts, experiences can be 'recalled' and even 'relived' through the systems of memory". As two non-linguistic factors, attention and memory of the consecutive interpreter imply his constant focus on the ST in the first place.

**Speaking Speed**

Needless to say, the interpreter's ability to talk rather quickly is one of his outstanding characteristics. This is because SL speakers do not quite often disclose corresponding speaking speed. Rather, while some might speak fluently and rapidly, others less fluently and rapidly, some might be considerably slow and with some concurrent speaking habits. Speaking speed can be ascribed to different reasons: some nations speak faster than others (compare American accent to British accent); or, some people speak faster than others. Or, from an individualisitic point of view, the speaker might find himself enforced to speak up quickly due to time constraints, length of speech, or information load.

Therefore, coping with speaking speed remains an urgent demand irrespective of the factors lagging behind it. Daro (1994: 255) believes that "the interpreter's speech rate not only depends on (1) the speaker's speed, but also (2) on the direction of translation, as well as (3) on the type of the text to be translated, (4) on the strategies used by the interpreter, (5) on the level of language proficiency of the interpreter, and (6) on his physiological abilities". All of these detailed effective components require an actual constant response from the interpreter to cope with the surrounding changeable conditions.

**Decision-Making & Problem-Solving**

Very comparable to translation, and even more, consecutive interpreting is a field that is crammed with elements of hindrance and difficulties. The thing that demands the interpreter's instant and constant readiness to find solutions to the miscellaneous encountered problems, i.e. ability to solve problems juxtaposed with a confident character to make the right decision at the right time.

As is claimed by translation theorists, processes of decision-making are inextricably connected with problem-solving; and that, as Wilss (1998: 57) realises, the translator needs two types of knowledge: the declarative and the procedural on the macro-and mirco-levels. These two types of declarative and procedural knowledge relate to comprehending what problems to solve and adopting the methodologies to solve them. But such two aspects do not go without considering the accompanying effective factors. Wilss (Ibid.: 59) advocates, "the final decision depends on a host of factors, such as adequate knowledge bases, a sufficiently detailed characteristiztion of the problem requiring decision-making strategies, and the individual's own preferences or value system".

In order to master problem-solving activities by making right decisions at the right time during consecutive interpreting, interpreters reveal what Wilss (1996: 47) calls "a general fallacy". That is, for translators dealing with problem-solving, they believe that one term means one thing. Whereas, in fact, there is no completely general problem-solving ability. Rather, it is a cumulative process, and an individualistic phenomenon. (For more information on the interpreter's decision making during note-taking, see Endnote **06**)

### Recognizable Frequency of Words

For languages to possess the feature of having frequent words seems to be certainly apparent. In addition, for them to have frequent structures or grammatical features is again characteristic. The consecutive interpreter can thus benefit from such phenomena to figure out those relevant emblematic signs and symbols. The words that are habitually repeated become easier to allocate individual signs or short forms for. The frequent grammatical, structural and stylistic features that characterise Arabic and English would be of help for arranging the lexical items according to the current rules of each language discretely.

### Miscellaneous Factors: Noise, Audience, Equipment

The whole of the consecutive interpreting may be subject to other miscellaneous factors which might, if not spoil the utter performance, hurt the quality of interpreting. Such factors may include:

**a.** Noise: to interpret under the pressure of noise can be sometimes common in such conditions as a packed conference hall, or at airport or in migration centres,

**b.** Audience: if the audience is aware of the topic of interpreting, then signs and symbols would extensively be used by the interpreter, otherwise he will resort to more detailed notes and summaries,

**c.** Equipment: together with the elements of noise and audience, equipment – availability such as the michrophone, power, seats, loudspeakers, etc. would humbly affect the quality of interpreting. Add to this, the interpreter's readiness to react positively to such potential would-be- breaks requires self-confidence and building one's own powerful reaction.

### Gist Vs. Gloss Interpreting
#### Gist Interpreting Vs. Gloss Interpreting

The amount of note-taking and summarising often depends on the method of interpreting being followed thoughout the interpreting process. Sometimes, the interpreter adopts gist interpreting; othertimes, he adopts gloss intperpreting. First, gist interpreting, according to Hervey and Higgins (1992: 250), is defined as "a style of translation in which the TT expresses a condensed version of the contents of the ST… a synopsis of the ST". This means, only the key concepts and closely related information are given in the form of an abstract to the audience which is a quick manifestation of the contents of the ST. Again, such a technique implies that the interpreter has followed a lengthier part of the ST and has reproduced it in the form of a brief transplantation into the TT. More importantly, the interpreter uses less signs and symbols and those will be dedicated to key words, terms, or concepts.

Second, gloss interpreting, according to Nida (1964: 159), is a type of translation in which the translator tries "to reproduce as literally and meaningfully as possible the form and content of the original". So, the consecutive interpreter is caring for every single detail in the ST and, when necessary, is bringing such relevant pieces of information not apparently explicit in the ST. Compared to gist interpreting, and because of detailed interpreting, he will use more signs and symbols when note-taking and summarising.

However, certain factors do influence the interpreter's choice between gist or gloss interpreting on the one hand, and collectively affect the amount of note-taking and summarising, on the other. Some of such influential factors are: *field of text* (highly specialist, non-specialist, etc.), *time constraints* (because of the spirit of interpreting, or speed of speaker, or length of speech, etc.), *culture-specific items* (such items as those very

culturally loaded so that they dictate miscellaneous degrees of paraphrase, etc.), *publicity of the topic* of consecutive interpreting (very public and known to the interpreter and audience, not widely known, not known at all, etc.), or according to the *requirements of the conference* (the participants or other different parties require details of the ST, do not require details of the ST, etc.). The thing that leads to interpreter's interference, as we shall see in the following discussion.

## Interpreter's Interference

The interpreter's interference refers to the instances where he realises that, for one reason or another, he should interfere: i.e. express his point of view through manipulating different methods such as adding, subtracting, substituting, etc. Neubert and Shreve (1992: 91) expound, "the translator may have to intervene by inserting footnotes, providing translator's notes, or creating explanatory paraphrases… Ideally, the translator's intervention is hidden from the reader. Paraphrases, if knitted seamlessly into the text, will be invisible". On the other hand, "Parallel texts", Neubert and Shreve (1992: 90), "do not exist if there is no equivalent textual situation".

Haddad (2005: 15) states that "Language events cannot be separated from the other different aspects of human behaviour". This entails the fact that language events are made by social behaviour and take place in situations. For the interpreter, in order to achieve impressive and expressive interpreting, he sometimes resorts to the techniques of monitoring and managing. Shunnaq (1994: 104) propounds "Monitoring dominates in expository texts, and managing in argumentative texts, but all texts combine both monitoring and managing". Monitoring implies the unmediated account of the situation, whereas the managing implies the mediated account in a way as to guide the situation in a manner favourable to the text producer's goals. In other words, the interperter's interference and adoption of monitoring and managing techniques explain his monitoring and managing of the signs and symbols he chooses and uses in note-taking and summarising.


## Note-Taking:
### One Genuine Communicative Aspect of Text-Production

It is so far comprehensible that the consecutive interpreter is a listener and a speaker at the same time. That is, his divisible character involves listening to the words of the speaker and preparing himself to the second instant stage: speaker to the recipients of the TT. This means he is a text producer. As has always been observed by translation theorists, translation "is a type of text-production", (Jakobsen 1994: 145). Other theorists, House (1977: 28) for example, define translation as "a textual phenomenon". What matters here is that note-taking and summarising highly contribute to the comprehensive process of interpreting as one genuine communicative aspect of text production.

## Consecutive Interpreting: A Textual Process

Though consecutive interpreting is conducted with embedded impetuosity, some sort of pro-self organizing dominates the interpreter's behaviour. He has acknowledged in advance that note-taking and summarising is one of the practicacl elements that help achieve acceptable, informative, cohesive and coherent, and situational TT (See Endnote 7, for more information on standards of textuality). Consistency in choosing the sign or symbol that expresses one piece of information and sticking to it throughout the whole operation is one basic requirement. Rozan (1956: 39) advocates, "The first rule of consecutive interpreting is that the real work must already have been done when you start reading back your notes: the text, its meaning and the links within it, must have been perfectly understood."

As a matter of fact, the consecutive interpreter is taking notes of ideas not of words, in addition to the relationships undergoing these ideas. Hatim and Mason (1997: 49) state "In note-taking, it is not words in themselves that are recorded but rather arrangements of ideas in relation to each other". Still, the question is what makes an idea? Though it may come to one's mind that the idea is mainly expressed in a sentence, that is, the sentence is what makes an idea; words, morphemes, names or even numbers may express full ideas throughout the sequence of parts of ST.

Two key points are worth noting in this respect. First, at the same time the consecutive interpreter is making notes of the ideas of the ST as subservient to his intentions, the recipients are not forgotton to be able to follow the sequence of ideas as advocated by the speaker. Elaborating on the global task of interpreting, Hatim & Mason (1993: 63) propose, "But for the translator, the question remains: are TL receivers as able to infer unexpressed content as SL receivers would be? To what extent can the translator compensate for any deficit on the part of the TL receiver?". Second, it is important on the textual level, to remember Grice's maxim of quantitiy (1978) in that "make your contribution as informative as (but not more informative than) is required", Hatim and Mason (1993: 62).

## Consecutive Interpreting: Creativity of Process & Product

Creativity in consecutive interpreting is not achieved according to some fixed principles, steps, guidelines, or theoretical approaches. Neither is, what Wilss (1996: 33) phrases "the only way in translator's behaviour". Rather, it is a conglomeration of the declarative and procedural memories in addition to the intelligent interpreter's personality. Due to the linguistic and non-linguistic factors that influence the interpreting task, the interpreter's creativity materialises though his invisible response and reaction toward the details of the ST delivered speech. This is because, to quote Wilss (Ibid.: 33), "different translation settings may require different manifestations and different degrees of creativity, in accordance with the text type a translator may run into".

Another remark concerning the consecutive interpreter's manipulability of the techniques of note-taking and summarising is his capability and self-confidence toward creating the balance between old and modern approaches to translation and interpreting. Old approaches build their assumptions on being slaves to the ST, i.e. the dominant feature of equivelance, whereas modern approaches base their argument on, first and foremost, meeting the expectations of the TT' recipients. Thus, will the consecutive interpreter be able to strike the balance upon applying the techniques of note-taking and summarising? In other words, as Neubert and Shreve (1992: 70) put it, "If translation is a complex problem-solving activity, then textuality is the goal-state toward which the process is working". That is, words as linguistic units are not enough per se, neither are the sentences or rules of interpreting, but it matters a lot for the whole process and product of interpreting to consider the textual components together with the interpeter's qualifications of which note-taking and summarising are outstandingly functionable.

## Conclusion and Recommendations

Without mastering the techniques of note-taking and summarizing, consecutive interpreting, among all other subdivisions of interpreting, would not survive miscellaneous semantic and structural shortcomings. Needless to say, mastering such techniques also demonstrates the consecutive interpreter's command of methods of comprehending the ST, and the web of interrelationships underlying its hierarchical structure. However, the

following guidelines serve as conclusions of what has been aforementioned debated, and as well, stand as recommendations for later practising of consecutive interpreting in which note-taking and summarising demarcate characteristic performance:

**1.** Since note-taking starts soon after listening to the ST, it is essential to develop a method to fully comprehend it, thus rendering it. If the interpreter can not cope with instant listening and note-taking, it is better to listen only.

**2.** Memory represents one fundamental aspect of success in consecutive interpreting; thus, conducting frequent exercises would help freshen it up and act as memory reinforcers. So is the case with improving one's retrieving methods, i.e. to be able to read promptly the notes already taken.

**3.** It is essential that the consecutive interpreter train himself to interpret under pressures of noise, lack of equipment, etc. So is the case with language choice, thus saving time during retrieving recorded notes.

**4.** As far as personal experience is concerned, interpreters are called to upgrade the signs and symbols, and be prepared to manoeuvre over arising problems and difficulties due to world changes at all levels.

**5.** Pedagogically, note-taking teaches learners of consecutive interpreting to deepen their awareness of distinguishing and identifying of central and peripheral information; and help train them to be selective: i.e. not to take notes of every nuance of the ST; rather, it tends to pursue the most important and contributing concepts that are pervasive throughout the whole of the ST.

**6.** Note-taking and summarizing stand as two of the components of translation universals, mainly simplification and avoidance of repetition present in the ST. This simplification can be lexical, syntactic or stylistic. (For more information on Universals of Translation, see Laviosa-Braithwaite 1998: 288-291)

**7.** Last but not least, note-taking and summarising are two techniques taking place throughout the whole of the ST, thus pertaining to the global representation of the ST, mainly situationality. The notes taken and summaries made together with the retrieving procedures do all affect translator's monitoring and managing, in the same degree they affect the choice of either gist or gloss translation.

## Endnotes

**1.** **Endnote 01**: for more information on the definition of consecutive interpreting and the other types of interpreting, see Shuttleworth and Cowei (1997: 84) and Ibrahim and Farhat (2012: 34).

**2.** **Endnote 02**: for more information on the main steps in writing an effective summary, see Trzeciak & Mackay (1996: 39) who elaborate, with illustrative examples, on the important steps in writing an effective summary:

**(a)** Read the whole text through once or twice before writing anything down.

**(b)** Copy important sentences.

**(c)** Ask questions about when the text was written and for what purpose in order to get a more detached perspective on it.

**(d)** Find the main idea/s.

**(e)** Take notes (or make a mind map).

**(f)** When writing your summary, put aside the original text and work from your notes, putting information into complete sentences in your own words.

**3.** **Endnote 03**: Signs and symbols fall into a few categoies:

**a.** Standard signs and symbols: such as those adopted and used officially by professional interpreter worldwide (%, @, >, +, <, ?, !, etc.)

**b.** Non-standard signs and symbols: such as those adopted and used officially or non-officially by local and regional interpreters but not worldwide, due to their recurrence loally and regionally.

**c.** Dictionary signs and symbols: such as those existing in dictionaries often known worldwide: v., adv., adj., S., prep., etc.

**d.** Individually-created and adopted signs and symbols: such as those created, chosen or else adopted by the the interpreter and exclusively known by him. They can belong to an endless list of signs and sympols.

**4.** **Endnote 04**: Lambert (1994: 319) proposes that some experienced interpreters "claim that the headphone set feels too tight if both ears remain covered; others say that releasing one ear in this fashion enables them to monitor their output for both content and volume while interpreting; others simply state they 'feel better' or 'hear better' under such circumstances".

**5.** **Endnote 05:** Chistopher Thiéry mentions (1981: 99) the following list of very useful tips about consecutive note-taking and interpreting:

a. Write the thing that comes most quickly to your pen

b. Don't look for equivalences while listening, now is not the time (unless the speaker pauses for some reason)

c. If you are not understanding, STOP taking notes and LISTEN!

d. Note legibly

e. Abbreviate long words

f. Use the space available to portray the hierarchy of ideas and...

g. ...to place those ideas relative to one another

h. Separate the different parts of the message (which often correspond to sentences), using horizontal lines

i. The structure of the page should be visible from 3 feet away

j. Use signs and symbols which already exist

k. Use individual letters as symbols if they are clear in a given meeting or context

l. Make sure that the colour of the pen (or pencil) and paper that you use are such that the former clearly stands out against the latter

m. Number the pages if they are not bound

n. Cross out each passage in your notes as you complete reading it back

o. Glance at each section of your notes BEFORE speaking

p. Look up at your audience.

**6.** **Endnote 06**: Ahmad Sh. Al-Khatib (2000: 1000-1006) elaborates on the coinage of the scientific terms and the possibility of coping with the development of language, in the light of the decisions of the Arabic Language Academy in Cairo.

**7.** **Endnote 07**: for more information on standards of textuality, see Neubert and Shreve (1992: 69), Hatim and Mason (1993: 195), and Beaugrande and Dressler (1981)

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