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Internalization: A Key Ingredient in Achieving Naturalness in an Oral Translation

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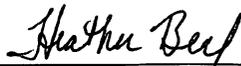and submitted in partial fulfillment of the requirements for the degree of

Master of Arts

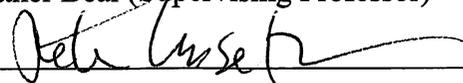with major in

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Internalization: A Key Ingredient in Achieving Naturalness in an Oral Translation

By

Kristofer Martin Toler

Presented to the Faculty of

Dallas International University

In partial fulfillment of the requirements

For the degree of

Master of Arts

With major in

Applied Linguistics

Dallas International University

December 2020

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ABSTRACT

INTERNALIZATION: A KEY INGREDIENT IN ACHIEVING NATURALNESS IN AN ORAL TRANSLATION

Kristofer Martin Toler

Master of Arts

With major in Applied Linguistics

Dallas International University, December 2020

Supervising Professor: Heather Beal

This thesis examines the internalization step of Oral Bible Translation. The author proposes that internalization is a key step in achieving naturalness in an oral translation and outlines the development of the Oral Bible Translation process and the emergence of internalization within that process. The concept of internalization is defined, and the process is outlined, as the author lays out why it is effective at increasing the naturalness of a translation, drawing upon the experiences of the Central Pame oral translation project as well as research in the fields of educational theory, adult education, and oral preference learners. The author compares the naturalness of two translations of the first chapter of Jonah in Central Pame, one done with the internalization process and one done without. These observations demonstrate that internalization is indeed a key ingredient in achieving naturalness in an oral translation.

DEDICATION

This thesis is dedicated to my wife, Susan Toler. It would never have been completed without her patience and countless readings and suggestions throughout this process. Her love and support kept me moving forward even when I was weary. Thank you, Susan.

ACKNOWLEDGMENTS

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ABBREVIATIONS

BT – Bible Translation

CBS – Chronological Bible Storying

CBT – Chronological Bible Teaching

DIU – Dallas International University

IMB – International Mission Board

LWC – Language of wider communication

MA – Master of Arts

MTT – Mother Tongue Translator

NRC – National Research Council

OBS – Oral Bible Storying

OBT – Oral Bible Translation

PDT – Palabra de Dios para Todos

RL – Receptor Language

SVO – Subject, Verb, Object

TA – Translation Advisor

TL – Target Language

TC – Translation Consultant

UNESCO – United Nations Educational, Scientific and Cultural Organization

UNTI – Unión Nacional de Traductores Indígenas

1 Introduction

In this thesis, I propose internalization as a key ingredient in achieving

naturalness in an Oral Bible Translation as it relates to the Central Pame translation

project in Mexico. The introduction covers a summary of the background of the Central

Pame project as well as the motivation/problem statement, considerations, and a

description of the Central Pame language. Finally, I explain the procedure used to

compare the two translated passages of Jonah chapter 1. After the literature review, I

explain the Oral Bible Translation (OBT) process. Next, I define the evolving concept of

internalization and examine the research in educational theory, adult education, and the

learning preferences of oral learners. I show why and how the internalization process

works considering this research and including examples from the Central Pame project.

Next, I compare the two translated passages of Jonah 1 in Central Pame and expound on

the impact of internalization on the naturalness of the texts. I conclude by making

recommendations for further research.

1.1 Background

The Central Pame translation project is an Oral Bible Translation project working

in conjunction with the Seed Company, UNTI[1], the Escuela de Traductores of

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[1] UNTI is the Union Nacional de Traductores Indígenas. They are an indigenous Bible Translation
organization in Mexico. www.untimexico.org

the Iglesia Bíblica Bautista de SLP,[2] and SIL. The team is using the Render[3] software for managing the workflow of the translation. The current scope of the translation project includes the books of Jonah, Mark, and Genesis. For this paper, I focus on the impact of internalization as it relates to the translation of the first chapter of the book of Jonah.

There are several reasons why our project began with the book of Jonah. One is that we believed it would encourage our team to complete an entire book of the Bible in a relatively short time. The completion of the translation of the book of Jonah, consisting of only four chapters, gave the team a sense of accomplishment and kept them from getting overwhelmed in the process of translation. This was crucial so that the team would not get frustrated while they were first learning the skills of translation. Secondly, there are many valuable truths to be learned from the book of Jonah, all of which are useful for the edification of the local church in the Pame speaking communities. Additionally, there are New Testament references to the book of Jonah. We, as a team, believed that having these Old Testament passages already translated would allow the translation team, and the larger Pame audience to better understand the New Testament passages that refer to them.

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[2] The Escuela de Traductores is a translation school that has been started at the Iglesia Bíblica Bautista in San Luis Potosi, SLP.
[3] Render is a workflow management software designed for managing the workflow process for an Oral Bible Translation. It was developed by Faith Comes By Hearing in partnership with Pioneer Bible Translators and the Seed Company.

1.2   Purpose and Problem Statement

In this thesis, I present the application of the Oral Bible Translation process within an OBT field project and explore how this process, specifically the step of internalization, can increase the naturalness of the translation. While internalization in the scope of this thesis is applied to an oral translation project, these same methodologies can be applied to enhance the naturalness of a written translation as well. Green was one of the first to draw these ideas together into a theoretical work on Oral Bible Translation (2007), but there is still a lack of literature on how these methodologies are being applied to field projects. The focus of my thesis is to look at the internalization step of the OBT process as the key ingredient in achieving naturalness in an Oral Bible Translation. I explore the recent research into education theory, adult education, and oral preference learners as a basis for why internalization works for oral preference learners. I then examine two translations of the same passage from chapter 1 of the book of Jonah that were completed in the Central Pame language of Mexico. The first was completed without the benefit of OBT training and internalization. The second translation was completed after receiving the OBT training and does include the step of internalization. It is my hypothesis that the internalization step of the OBT process is the key ingredient in achieving overall naturalness of an oral translation.

1.3   Considerations

In this thesis, I am comparing two translations of the same Biblical passage; however, I understand that the internalization step is not the only difference between the

two translations. The first attempt at translating Jonah was a draft that only went through drafting and community checking stages. It did not receive the benefit of having gone through the whole process from the beginning through consultant checking. Although the consultant checking stage contributes to the accuracy of the translation, it does not typically contribute to the naturalness of the translation in a significant way. The team's interaction during the internalization, drafting and peer review stages along with the feedback gained through the community checking stages have a much greater impact on the naturalness. Each of these stages contribute to the overall quality of the final translation that we have in the second version. Even though I state that internalization is a key ingredient in achieving naturalness in an oral translation, it is not to say that it is the only ingredient in achieving naturalness. There are many factors that contribute to the naturalness of these passages. Another benefit that the second version received is the benefit of counting the first drafting process as part of its internalization. Every time that the team interacted with the text, they received a deeper understanding of the passage that contributed to their final product.

Additionally, as we discuss the audio versions with native speakers of Pame, we recognize that they are giving a native speaker's intuition about what sounds natural and not analyzing the passages for naturalness. A native speaker may or may not always be able to describe what is causing a passage to sound unnatural, but they always know if it does. This is not quantifiable and measurable in an empiric sense, but it truly gets at the heart of a natural translation. Who better to judge this than the native speakers? Many translation theorists have stated, a natural translation is one that does not sound like a

translation but instead sounds like it was originally written in the receptor language (Barnwell 1986, Beekman and Callow 1974, Larson 1998, Nida and Taber 1969). Others such as Brian Harris have described natural translation as "the translation done by bilinguals in everyday circumstances and without special training for it" (quoted in Pöchhacker 2004: 22).

1.4   Central Pame Language and Project Description

Central Pame is an Otopamean language of the Otomanguean family located in the state of San Luis Potosí in central Mexico. The Pame language family is divided into three languages, Northern Pame, Central Pame and Southern Pame. Southern Pame is now believed to be extinct. In this investigation, I concentrate on Central Pame (ISO 693-3: pbs).[4] The Pame refer to themselves and their language as Xi'iui. It has approximately 7,370 speakers according to the 2000 census cited by the Ethnologue. However, there are differing reports as to the size of the population. The population of Pame speakers is concentrated within the state of San Luis Potosí, approximately 150 miles east of the state capital, San Luis Potosí. The largest concentration of Central Pame speakers is located near the town of Santa Maria Acapulco, located in the mountains near the border of the state of Queretaro. There are approximately 32 different communities where Central Pame is spoken within the municipality of Santa Catarina.

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[4] https://www.ethnologue.com/language/pbs

PAME FAMILY TREE

Otopamean language family tree
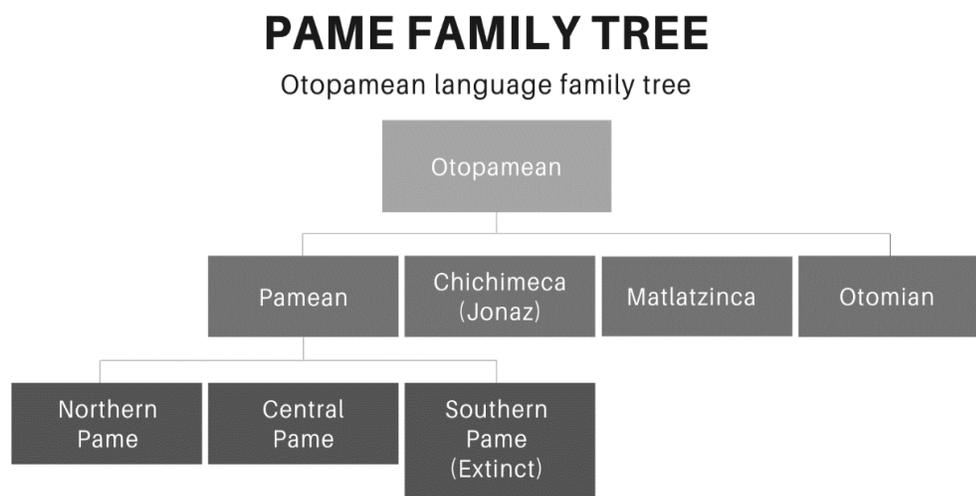
Figure 1: Pame Family Tree

A traditional written translation project was started among the Central Pame in the

1940s. Much time and effort were put into the project by the original and subsequent SIL

teams that worked there. There was also a government sponsored literacy program that

was developed by bilingual teachers.[5] However, despite having materials developed in

the language, when we arrived in the community in 2014, we saw that the written

materials that had been produced had never gained traction with the local community. All

the materials were kept in a box in the church but were not being used (Toler 2017: 2).

In the Central Pame project, we were initially planning on a traditional written

translation project. However, out of the six members of our translation team, only one

had received training in Pame literacy and was comfortable writing in her language.

Everyone on the team felt that she had to be the person to do everything that was related

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[5] https://www.conevyt.org.mx/

to translation. The pressure from the team even caused this one member to step down from the translation team temporarily.

In 2014, our team was invited by UNTI to participate in an oral storying training program. This training was our first exposure to oral methodology and the process of internalization. As the team went through this process for learning the stories, their goal was to tell the story as if it was their own. The result was a story that was understandable and acceptable in the community. After the team finished the last oral story training, we returned to the community. The very next day, during a church service, the pastor, and his brother both shared one of the stories with the congregation. Immediately after the service, several women from a neighboring community approached the pastor and asked if he would teach them the stories so that they could share them with other people in their community. This led to a weekly class where the stories were taught and practiced so they could share them with others.

The oral storying team completed nineteen stories from the Old and New Testaments. In 2017 after hearing about Render and Oral Bible Translation, we discussed the possibility of doing an Oral Bible Translation with the team. Several of the team members who had been reticent to participate in a written translation were now intrigued by the possibility of being able to participate in the translation. The Central Pame project was approved to be an OBT project through the Seed Company in 2018. The project officially started in 2019 with the OBT trainings provided by the Seed Company. The team has finished translating the book of Jonah, the gospel of Mark and is currently working on translating the book of Genesis.

1.5   Methodology

It is my hypothesis that internalization is a key ingredient in the Oral Bible

Translation process that should result in a more natural translation. The internalization

process as I describe it in this paper is a synthesis of the process taught in the OBT course

at Dallas International University (DIU), the OBT training given by the Seed Company,

the process as taught by our national partner organization, UNTI, and the experiences of

our team as they went through the process of translating Jonah. I propose a methodology

based on this synthesis for the best practices of internalization. I examine these best

practices and demonstrate why internalization, done this way, is effective in the OBT

process and should produce a more natural translation considering educational theory,

adult education, and the preferences of oral learners. I test my hypothesis by looking at

the application of the OBT process to the translation of the book of Jonah, comparing two

translations of the same passage from chapter 1 in the Central Pame translation project.

Before our official Seed Company project began in 2019, we began a practice

translation which would introduce the ideas and concepts of Bible Translation using the

book of Jonah. This was done to remove some of the foreignness of the translation

process in a safe environment. After doing exegesis as a team, we listened to the entire

book of Jonah several times in the language of wider communication, Spanish. Our next

step was to begin the drafting process. We used the Audacity[6] program to record the first

translation attempt. We played the sections a thought at a time and then the team would

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[6] Audacity is a free, open source, cross-platform audio software. https://www.audacityteam.org/

discuss how best to express that thought in Pame. Finally, the team recorded their translation in Pame. If the translator made a mistake, we rerecorded the small section that needed correcting. Once we had the passage drafted, we put the recording onto cell phones. Team members then took the recordings to several different communities to play it for members of the community. The feedback that we got during these community checks allowed us to improve the initial draft. The team completed the book of Jonah, but it never went further than revisions after the community checking stage.

When the official project began and we went into our initial training, the team chose to start a new translation and did not want to use the initial draft as a source for the new translation. When the Seed Company trainers came to begin the training process, the Central Pame team went through the process of OBT with the book of Jonah using the Render program. The benefit that this second translation had was that they had now been exposed to both the OBT process as well as translation in general and had practiced doing it for themselves. They also received the benefit of participating fully in the OBT1 and OBT2[7] trainings. During these trainings they were able to see many examples and explanations of the process of internalization and were able to participate in the internalization process. It was also beneficial to have the trainers as well as the consultant on site to teach and answer questions.

For this paper, I compare the recordings from the initial drafting of Jonah that was completed using Audacity to the final product which was done through the Seed

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[7] OBT1 and OBT2 are the initial Oral Bible Translation training courses that the Seed Company uses when they launch an oral translation project using Render.

Company training using Render. The team and I sat down and listened to the initial version of Jonah, and then we listened to the final translation that had been completed using Render so that we could compare the two translations. I transcribed the first chapter of both translations. I had one of the translators confirm the transcriptions to make sure that they reflected what was on the recordings. I compared the two texts to look for differences in structure such as word order, word choices, and borrowed words, which can be caused by source language interference, as well as the presence of oral features and discourse markers which contribute to the naturalness of the translation. I also discussed these two recordings and transcripts with native speakers of Pame to get their impressions as to which is more natural.

2   Literature Review

Since Oral Bible Translation (OBT) is a burgeoning movement within the larger Bible Translation movement there are not many resources that have been written about the practical application of the Oral Bible Translation process to projects in the field. Before exploring the practical application of internalization, I review the literature that is foundational to understanding the importance of internalization in improving the naturalness of an oral translation. In this section, I look at the qualities of a good Bible translation, focusing in on the quality of naturalness. I continue by discussing meaning-based translation which stresses the importance of naturalness. I then turn my focus to defining internalization and reviewing the literature that has referenced the need for this process. I look at the debate focused on the descriptions of oral cultures as compared to literate cultures because the generalizations that have been made about how oral cultures organize and pass on information have led to the development and implementation of oral strategies in Bible Translation including internalization. This section ends with an overview of the educational preferences of oral learners and adult education.

2.1   Qualities of a Good Bible Translation

Mildred Larson says that there are three questions that any translator should ask about their translation. Is it clear? Is it accurate? Is it natural? These three questions get at what are considered the core qualities of a good translation. Maintaining a focus on each

of these qualities from the beginning will contribute to the overall quality of the translation (1998). Clarity is important because a translation may be accurate in translating the source text but still not communicate the meaning clearly to the intended audience (Doty 2016: 133). It is also crucial to ensure the accuracy of the translation. Typically, errors in accuracy happen when the translator leaves out information that was in the source text, adds information that was not in the source text, or gives wrong information, usually through misunderstanding the meaning of the source text. Third, a good translation needs to be natural. It is possible to have a translation that is both accurate and clear, but it does not sound natural. One of the stated goals of a natural translation is that it does not sound like it was translated (Larson 1998, Barnwell 1986). Iver Larsen adds a fourth quality of acceptability to the discussion. He argues that the translation must be acceptable to the target audience, and each target audience needs to decide what makes an acceptable translation. For example, if the community holds to the belief that the translation must follow the form of a particular source language version to be acceptable, then the translation team may have to give up some naturalness in order to satisfy the desire of the community. If the translation is not acceptable, it does not matter how clear, accurate or natural it is (2001).

2.2   Naturalness

Of the four qualities of a good Bible translation, this paper will focus on the quality of naturalness. While there have been attempts to quantify what it is that makes a translation natural, it always comes back to the fact that it must sound natural to a native

speaker. Margetts and Jemphrey said that it is easier to add missing details to a natural translation than it is to try and add naturalness to a translation that has been modeled after the source language (2019: 5). The importance of naturalness is reflected in the adoption of meaning-based translation as the norm in most Bible translation projects. Despite this significance, translators and translation researchers over the years have faced many challenges in their attempts at achieving a natural translation.

2.2.1   Terminology and Definition

It is important to have a good definition of what naturalness is to have a thorough discussion about it. One of the first challenges encountered is agreeing on the definition of naturalness. Even the Oxford English Dictionary gives a vague definition of naturalness as "the state or quality of being natural" (OED 2020). How then do we form a metric for measuring said naturalness if we cannot find a solid definition? Unfortunately, even the term that is used to refer to this idea of naturalness changes depending on what field of study you are looking at. According to Mollanazar "it is described as 'well-formedness' in linguistics, 'acceptability' in pragmatics and sociolinguistics, and 'naturalness' or 'acceptability' in translation studies" (2001: 1). Fadaee says that "naturalness is both grammatical and lexical" (2011: 200). Additionally, Larson highlights the importance of studying the "communication situation, and cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the Receptor Language and its cultural context" (1998: 3). For the

purposes of this paper, a natural translation is one that is lexically and grammatically correct and follows the stylistic norms of the target language.

Even within the field of Bible Translation studies, researchers have used various terms to talk about the concept of naturalness. Eugene Nida proposes the idea of dynamic equivalence in which he describes the nature of translating as "reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (1969: 12). Beekman and Callow brought us idiomatic translation. "In an idiomatic translation, the translator seeks to convey to the RL[8] readers the meaning of the original by using the natural grammatical and lexical forms of the RL" (1974: 24).

Naturalness is achieved by ensuring that the grammatical structures and vocabulary choices are ones that would be made by a native speaker of the receptor language. Mollanazar says that "the natural way of expression is the way native speakers use their language" (2001: 1). Beekman and Callow said that a non-natural translation does not flow in a normal way. They also said that a lack of naturalness in a translation can result in a lack of accuracy and sometimes even result in a miscommunication of the original message altogether (1974: 44). Barnwell warns that if the translator is not careful, expressions from the source language will carry over into the translation (1986: 24) which decreases the naturalness of the translation.

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[8] Receptor Language

2.2.2   Attempts to Measure Naturalness

In this section, I look at the different methods that are suggested in the literature for measuring and increasing the naturalness of a translation, and I consider some of the issues that arose concerning those methods. A desire to increase the naturalness of translation led to an effort within the Bible Translation literature to attempt to determine a way to measure naturalness. Once a method of measuring naturalness could be established, it could then be applied to the translation process to increase the naturalness of the translations.

The first method that appears in the literature during the early 60's was frequency counts put forth by Joe Grimes in his 1963 article. In 1965, Mildred Larson cautioned against the dangers of relying too much on frequency counts. She suggested that discourse analysis should be employed to better understand the natural features of the receptor language. Gudschinsky suggested that using both frequency counts as well as discourse analysis would contribute to a more useful analysis of naturalness (1967).

2.2.2.1 Frequency Counts

The methodology that Grimes employed in his measurement of naturalness was frequency counting of features. He would analyze the text of a passage of translated scripture for a particular feature, counting how many times the given feature occurred in the translated passage. Then he would analyze a text from a similar genre as the passage that was translated. Once he counted the number of times that the given feature had occurred in the native text, he would compare the two texts to determine if the translated text had a similar number of occurrences as the native text. It was his supposition that to

be natural, the given feature that he was analyzing should occur a similar number of times in the translated text as in the native text. If the occurrence varied beyond a certain tolerable amount, then the translator should attempt to correct the text by adjusting the number of occurrences of that given feature (1963:49) The concept of counting the frequency with which a given feature occurs can be useful in determining consistency of grammar and lexical choices, but as Grimes mentions it is not a guarantee of naturalness.

Bruce Moore applied Grimes' method of statistical analysis to the translation in which he was working in Ecuador. He said that while Grimes' method can be helpful, there are certain limitations to the method that he encountered. The first was that sometimes there needs to be variance between what occurs in the translation and what is deemed natural by the statistical analysis of the native text. He says that when this occurs, the meaning of the content of the scriptural passage should be the determining factor, not the statistical analysis of what is natural (1964: 83). He also says that ease of reading can make a case for deviating from what is statistically natural. The second limitation was a question of style. In his attempt to apply the method to native texts, he found a wide variation even between native texts. Moore's take on Grimes' method of analysis is that it can be helpful, but that there are other factors that need to also be kept in mind as one seeks to attain a natural translation.

Sims and Korhonen also did a frequency count analysis of the occurrence of verbs in the Haddiya translation project of Ethiopia. While the statistical analysis was helpful to them, one of the notable things that they pointed out was "the grammar of the language may permit us to write in a way which is correct grammar, but poor style and poor

communication" (1984: 225). This highlights a limitation of frequency counts in measuring naturalness.

2.2.2.2 Discourse Analysis

As seen in the examples of Moore (1964) and Sims and Kohoren (1984), frequency counts alone are not sufficient for determining the naturalness of a translation. Larson said:

> There is a danger in relying too heavily on frequency as the criterion for deciding on the use of pronouns, nouns, connectives, etc. A careful analysis of their function in the discourse maybe of much more relevance than their frequency of occurrence (1965: 2).

In pointing out the danger of relying too heavily on frequency counts, Larson brings up the next method for measuring naturalness which is discourse analysis. Steve Nicolle says, "Doing discourse analysis is the way in which a translator comes to appreciate what makes a text sound natural in his or her own language, and it also helps to make a translation accurate and clear" (2017: v).

In their preface to *Holistic Discourse Analysis*, Robert Longacre and Shin Ja J. Hwang say the following about their desire to apply discourse analysis to translation, "We believe we must adapt the writing of the original author to the conventions of another language; the translator must skillfully exploit the conventions of the second language to express something similar to the original text" (2012: x). Holistic discourse analysis takes into consideration all aspects of the grammar and how they interact. They explain that "many details of linguistic structure are dependent on the analysis of discourse, so discourse analysis is not a luxury but a necessity" (2012: 13). They further

suggest that discourse analysis contributes to a natural translation by preventing

"misunderstandings at the higher message levels of paragraph and discourse" (2012: 14).

Robert Dooley and Stephen Levinsohn in their textbook *Analyzing Discourse* give

an important reason for why discourse analysis is so important for the task of translation.

> The forms of language that the speaker uses certainly play a part in this, but psychological research shows that the way hearers understand, store, and remember a discourse corresponds only partially with what was actually said. Other things that go into the hearers' MENTAL REPRESENTATION of a discourse are their prior knowledge of the way things happen in the real world and their expectations of what the speaker means to say. Obviously, this prior knowledge and expectation is based heavily on culture-specific experience (Dooley and Levinsohn 2000: 10).

This idea of mental representation, reducing the words that are said or written in

the original into what the hearer believes them to communicate, is similar to what

Newmark calls the 'referential' level of translation (1988: 19), and Lederer calls

'understanding' (2014: 23). Bernard Scott in discussing the advancement of machine

translation describes a similar process where the input text is replaced with "abstract,

semantico-syntactic, symbolic representations known as SAL words". SAL is second-

order abstraction language where they integrate semantics and syntax to attempt to

remove the ambiguity of language (2018: 23). As Dooley and Levinsohn mention, this

involves more than just understanding the dictionary definition of the words in the

original text. Therefore, studying the discourse features of the target language is

considered an important step in the process of translation.

Don Webster talks about limitations to the application of discourse analysis in

translation. He advises that it is not sufficient to do a discourse analysis of the target

language and then apply what has been gleaned from that analysis to all translation

situations. He cautions that it is important to have a good analytical understanding of both the source text and the target language (1981: 35). He hints that this good analytical understanding comes through having many texts from different speakers to get a representative sample from the culture.

2.2.3   Challenges to Naturalness

Geoffrey Hunt suggests that there are four categories of challenges that will negatively affect the naturalness of the translation; lexical, grammatical, stylistic, and semantic (Hunt 1984: 32). These four categories include all aspects of language use, thus demonstrating the challenges of naturalness in a translation.

One of the major stumbling blocks to natural translations according to many experts is source text interference (Newmark 1988, Gutt 2014, Mollanazar 2001, Toury 2012). Toury postulates the following law of interference, "in translation, phenomena pertaining to the make-up of the source text tend to force themselves on the translators and be transferred to the target text" (2012: 310). Mollanazar says "translation scholars believe that interference from the SL[9] is a source of unnaturalness. Interference is a universal phenomenon in translation" (2001: 81). Gutt says that the causes of unnaturalness are "interference from the original language and insufficient mastery of the receptor language" (2014: 122). Interference can spring from all the categories of challenges that Hunt mentioned.

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[9] Source Language

Another issue to consider is the fact that naturalness is not universal. Newmark says "There is no universal naturalness. Naturalness depends on the relationship between the writer and the readership and the topic or situation. What is natural in one situation may be unnatural in another" (1988: 28-29). Mollanazar suggests that naturalness is relative. It should not be thought of as an either-or dichotomy but that there is a continuum of naturalness and that translations should be considered, depending on where they fit on that continuum, more natural or less natural rather than natural or unnatural (2001: 97). He also says that "Naturalness is an evasive, multifaceted concept" (2001: 98). There are many factors that go into making a translation natural. It is difficult to pinpoint exactly what that is in every given context.

2.2.4   Attempts to Improve Naturalness

Even though the challenges to achieving naturalness can seem numerous, many suggestions have been made to improve naturalness including lessening the source language interference and moving towards more oral translation methodologies. Peter Newmark lists six things that the translator should pay special attention to when attempting to make a natural translation: (1) Word order, (2) common structures (which can be made unnatural by "silly one-to-one translation from any language"), (3) cognate words, (4) the appropriateness of gerunds, infinitives, and verb-nouns, (5) old-fashioned usage of words and idioms, (6) other "obvious" areas of interference (use of the articles;

progressive tenses; noun compounding; collocations; the currency of idioms and

metaphors; aspectual features of verbs; infinitives) (1988: 27-28).

2.2.4.1 Grammatical Analysis

Elaine Thomas suggests naturalness can be improved through the intentional

study and analysis of the grammar of the receptor language.

> There is no easy way to achieve naturalness in a translation, even for MTTs[10]. It
> will come through careful polishing of the initial drafts. But the more he is aware
> of the unique grammatical patterns of his own language, the more natural his
> translation will become (1984: 9).

She is saying that this study and analysis of the grammar should be done with the

translators. In their first translation project, they mistakenly thought that since the

translator was a native speaker it would be easy for him to produce a natural translation.

They saw that the influence of the LWC[11] through education negatively influenced their

efforts in translation (1984: 6). She suggests that this study of the receptor language

grammar should be done early in the life of the project before translation begins.

Additionally, she suggests that the translator should develop experience with creative

writing in their mother tongue, review the language structures of their language after the

translation of their first book of the Bible is completed to highlight the grammatical

differences between the source language and target language, and spend time reviewing

the final draft and with earlier drafts to see the types of corrections that were made. She

says that many of the corrections that they saw were for naturalness (1984).

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[10] Mother Tongue Translators
[11] Language of Wider Communication

2.2.4.2 Natural Equivalence

In his description of natural equivalence, Anthony Pym (2010) discusses the fact that the act of translation itself sometimes forces less natural translation decisions. He suggests that when it comes to seeking naturalness, sometimes the best action is to not translate at all but to look for translation solutions in "parallel texts". These are texts that deal with the same topic as the text to be translated but that were authored in the target language, not translated from another language. This parallels the process of internalization which is discussed in greater detail in chapter 4. One of the first steps of internalization is to seek out stories from the target culture that deal with the same topics.

According to David Clark, translators often must employ multiple strategies to find the "closest natural equivalent". He gives examples of two of these strategies. The first is a social equivalence strategy. In this strategy the translator recognizes that there is a disconnect between a "social pattern of life in Bible times" and his own culture (1976: 213). To simply translate that from the source text to the target language may result in an unacceptable reaction in the target culture. He illustrates this with an example of a translator in whose culture it would be rude for Abraham to address his wife without an opening form of address so, the translator uses a socially acceptable equivalent from his own culture. This still captures the idea of the original but will be accepted and understood correctly in the target culture. Second, he discussed cultural equivalence. The example that he gives has to do with the construction of homes in the target culture. Since the target culture does not build with stones or lay foundations, the translator had to find

the best way to express the idea of Ephesians 2:20[12] with this in mind. Last, he cautions

that finding more natural and easier to understand ways to express something in the target

language should never take precedence over accuracy in the meaning in the source text

(1976: 215).

2.2.4.3 Source Language Detachment

Source language interference is a major cause of unnaturalness in translation. One

of the best ways to avoid the influence of source language interference is for the

translator to detach themselves from the source language. This concept of detachment is

seen in the ideas of the "interpretive theory of translation", visualization, and the top-

down approach to translation.

The "interpretive theory of translation" is based on the works of Danica

Seleskovitch and Marianne Lederer. They developed this theory of translation based on

years of practical experience as conference interpreters as well as through theoretical

exploration. It has since been shown to apply to written translation as well. This approach

espouses that there are three stages of translation: comprehension, deverbalization, and

reformulation (Lederer: 2014).

Comprehension is the all-important phase of understanding, which comes through the

translator grasping the sense of what the author wrote and not simply the words. This

understanding is achieved through both knowledge of the language in which the original

message was composed and the encyclopedic knowledge of the context in which it was

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[12] "You, too, are built upon the foundation laid by the apostles and prophets, the cornerstone being Jesus Christ himself." TEV (formerly Today's English Version, now GNT, Good News Translation).

written. The translator interprets the message of the original through their knowledge of

these two factors. To explain the second stage of translation, deverbalization, Lederer

draws on the ephemeral nature of oral speech, in the fact that the words are spoken and

then immediately gone, but the sense (or meaning) of what the original speaker wanted to

say remains with the audience or translator. The hearer of the speech can largely

remember what was said without being able to remember the actual words that were

spoken (Lederer 2014: 12). Once the passage is deverbalized, or freed from the form of

the source text, the translator is able to create a natural rendering in the source language,

as if it were being written as a new creation in the source language but based on the

translator's intimate understanding of the source.

> Deverbalization stems from their intimate understanding of the sense of a passage.
> This sense would surely be distorted if they allowed it to be badly expressed in
> their own language. Therefore, it stands to reason that sense is better formulated
> when it loses its original form and finds another by following the identical
> procedure which led to the initial formulation. There is no other solution.
> (Lederer 2014: 40).

Thus, the third and final stage of translation, reformulation, or re-expression, comes from

the translator expressing what they have understood.

Stahl and Stahl define one of the practices of good storytelling as visualization rather

than memorization. They describe this process as creating mental images from which the

storyteller tells the story, describing the mental images as they unfold the story rather

than memorizing the story. This step of visualization is rolled into the process of

internalization in OBT. It works to allow the translator to build the mental images of the

passage on a conceptual level. When the translator has the conceptual images in their

minds, they are then able to draft the passage free from the structural constraints of the

source language. This only works though if the translator has sufficiently internalized the passage to the point that 1) they understand the passage, and 2) they have created an accurate mental image of the passage.

Lederer, supports this idea of visualization being used in translation. When the translator has the complete mental image of the source passage inside their minds, they are then able to draft the translation of the passage as if it were an original creation in the target language (2014). This gets at the natural translation that Mildred Larson describes when she says that the goal of the translation should be that it sounds like it was originally composed in the receptor language (Larson 1998: 18-19). When the speaker understands what they want to say and then formulates it using the target language, the result is a natural expression in the target language.

According to Culy, the "Top-Down Approach to Translation" (1993) allows the mother tongue translator to tap into their native speaker intuitions in a way that the traditional bottom-up approach does not. It also works from the whole rather than the disparate parts. Culy uses the term internalization to describe his preference for a translator to draft a passage by understanding the passage conceptually before drafting rather than working from a version of the passage in the LWC. He claims that it would be better for the translator to work from an exegesis of the source text. He says that this will keep the national language from influencing the translator in their translation choices. He contends that this likelihood stems from the prior bottom-up approach to translation, where the expatriate linguist worked from a position of not knowing the language. This led to a translation methodology that focused on the individual words, and then worked

up from there to the higher levels of discourse. This methodology was then taught to mother tongue translators because it was the method used by the expatriate translator. Culy, however, says that this methodology is unnecessary for the native speaker, since they have native speaker intuition, upon which they can rely (1993).

The crucial element of the top-down approach is that the translator should understand the passage on a conceptual level prior to drafting the translation. Culy says this is done through the process of internalization. Once the translator has the conceptual images in their heads, they are free to draft the passage using the mental conceptual images that they have gained through the process of internalizing the passage (1993). Culy's assertion that removing direct access to the source texts removes influences of other language structures sounds like what Margetts and Jemphrey said about source language structures sneaking into the translation. They state that "the internalization of the text by the translators favors the production of more natural drafts" (2019: 5). They go on to say that if the translator has a source text that they are looking at, it often leads to a "paralyzing effect" that comes from the grammatical structures of the source language. They describe internalization as having a liberating effect on the translator because they are avoiding this tendency to want to follow the structures of the source language.

Newmark says that it is often necessary to detach yourself mentally from the source text. The reason that he suggests this detachment from the source text is because of interference from the source text (1988: 26).

> For the vast majority of texts, you have to ensure: (a) that your translation makes sense; (b) that it reads naturally, that it is written in ordinary language, the

common grammar, idioms and words that meet that kind of situation. Normally, you can only do this by temporarily disengaging yourself from the SL text, by reading your own translation as though no original existed (1988: 24).

He talks about the need for the target language to be the language of habitual use for the translator. Detachment from the source text allows the translator to think about how a text of this type would occur in the target culture. He encourages the translator to actively think about the text as how it would occur in that context rather than asking is it natural in the target language. He suggests that what is natural in the target language in one context may not be natural in other contexts. Thus, understanding the message of the original text within its original context aids the translator in internalizing that message and then producing that message within the natural corresponding context in the target culture.

2.2.4.4 Oral Strategies

Another way to improve the naturalness of a translation is to utilize oral translation strategies such as working with larger discourse units in a text, working in community, and utilizing internalization. Euan Fry said that the oral method of translation results in a more natural story structure because the translators are working with larger sections of scripture instead of word for word or line by line (1979: 215). According to Hélène Ballarin-Ducasse's 2015 BT conference paper "Developing an Oral Interpretation Translation Method", the quality of the Nawdba translation was greatly improved when they organized their translation workflow as group work instead of individual work. The change resulted in less stress and increased motivation for the translators while improving the quality of the translation (2015: 2). Marghetts and Jemphrey also note that this

community aspect of Oral Bible Translation encourages greater ownership and participation by the local community. This encourages members of the community with less formal educational experience to participate in the translation since they can make contributions without having to be able to write in their language (2019). While there are various factors that contribute to the naturalness of an oral translation, a key ingredient is the step of internalization. Marghetts and Jemphrey said, "through internalisation translators have a fuller and deeper understanding of the text before they begin to translate" (2019: 5).

2.2.5 Final Remarks on Naturalness

The difficulties encountered in attempting to measure and improve naturalness in translation speak to its elusive nature. The effort that has been put into first being able to measure that naturalness, and then the subsequent efforts to improve the naturalness underlies the importance of achieving naturalness in a Bible translation. This emphasis on naturalness should encourage practitioners in the field of Bible Translation studies to continue to explore methods for seeking naturalness. Increased involvement of native speakers of the target language in determining what is natural will go a long way in achieving naturalness in translations.

2.3 Meaning-based Translation

Naturalness is at the core of meaning-based translation. Many of the researchers that have written about meaning-based translation stress that the defining feature is

expressing the intended message in the most natural way possible in the receptor language (Larson 1998, Beekman and Callow 1974). Within the field of Bible Translation, naturalness is held in high regard due to the transformational nature of the text that is being translated. The focus of this type of translation is to ensure that the meaning of the source text is communicated in the translation. The translator seeks to understand the original message and then expresses the meaning in a natural and understandable way in the receptor language. Larson steps away from formal equivalence in the very definition that she gives of translation "to change from one state or form to another" (1998: 3).

According to Sebastian Brock, the argument for meaning-based or idiomatic translation can be traced back to antiquity. He says that both Cicero and Horace believed that the translator should translate the text's meaning into the receptor language rather than doing a word for word literal translation. Additionally, St. Jerome agreed that a sense for sense translation was preferable to a word for word translation (1979). Steve Doty says that "meaning-based translation is one of the current names of an approach to translation first articulated by Martin Luther" (2016: 131).

Nida coined the terms dynamic equivalence and functional equivalence in his discussion of translation theories. These both paved the way to what is now known as idiomatic or meaning-based translation. Much of Nida's emphasis is on getting to a natural translation. Nida and Taber argued for the priority of meaning over form in *The Theory and Practice of Translation*. "The best translation does not sound like a translation" (1969: 12).

The description of an idiomatic translation assumes naturalness in its very definition. Beekman and Callow indicated that all translators would agree that the task that they are undertaking is to communicate the meaning of the original text (1974: 20). They describe it as a translation which uses natural grammatical and lexical forms and say that an idiomatic approach to translation is the best approach to transfer meaning accurately and naturally between two languages (1974: 24-25). In their description of an idiomatic translation, they say that some translators believe that translating into the natural forms of the receptor language best communicates the original meaning (1974: 20).

Mildred Larson further contributed to the push for meaning-based translation in Bible Translation when she described idiomatic translations as using the natural forms of the receptor language to produce a translation that does not sound like a translation. She expressed that one goal of the translation should be that it sounds like it was originally composed in the receptor language (1998: 18-19). In her thesis, Robin Green argues for the use of meaning-based translations when attempting to reach oral cultures (2007: 80). Even though meaning-based translation is the accepted norm of Bible Translation today, there are those who do not agree with the motivation of naturalness in translation. This is best seen in the discussion of domestication (which favors naturalness) vs. foreignization (which does not). Shuttleworth & Cowie define domestication as a "translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for TL readers" (2014: 42-43). Lawrence Venuti describes this domestication as removing most if not all the foreignness of the original text so that the translated text is

received as if it came from target culture (2008). Antoine Berman argues against this

approach to translation instead contending that the audience of the translated text should

be aware of the foreignness of the original text. This would be accomplished by a

translation strategy that seeks to accentuate the foreignness rather than removing it and

therefore reduces the naturalness of the text. For Berman it is better to "receive the

Foreign as Foreign" (2004: 286). His "analytic of translation" is an examination of what

he calls a "system of textual deformation" that occurs in every translation (2004: 286). In

his view, the classical approach to translation favors a clear and fluent translation at the

expense of the original. While there are arguments for including elements of otherness or

foreignness in translations in certain contexts, the consensus in Bible Translation today is

that a strategy of natural, meaning-based translation overall is desirable (Nida 1961, Nida

and Taber 1969, Beekman and Callow 1974, Larson 1998, Smith 2000).

2.4   Internalization

Bible Translation studies writers have been describing the need to properly define

"internalization" for many years. St. Jerome wrote, "I could translate only what I had

understood before" (Beekman and Callow, 1974: 24). Larson says that through the

exegetical process the text needs to be understood completely before any drafting can

occur (1998: 53), while Hill et al. writes, "You cannot translate what you do not

understand. Understanding is the heart of translation" (2011: 132). Levý describes the

three stages of the translator's work as apprehending the source, interpreting the source

and restylizing the source (2011: 31). Seleskovich suggests that, "a translation can only

be natural if the translator succeeds in forgetting entirely about the form of the source text…. 'listening to the sense' or 'deverbalizing' the text so that you are only aware of the sense," (Pym 2010: 19). Lederer, in her interpretive model of translation, describes how one understands the sense of the source text and then "reverbalizes" the sense in the target language (2014: 36).

In their reflection on the OBT initiative that the Seed Company launched, Younghans, Madden and Ross gave the following definition of internalization:

> Internalization is an approach to building capacity to recall and accurately retell a biblical passage. It was birthed in the work of oral Bible storytelling. It involves discussion and memory-building activities informed by contextual elements of the book itself and the discourse units being translated, as well as relevant exegesis and key term/concept exploration. It takes a "just in time" approach to understanding biblical material for the purposes of translation. It requires significant preparation on the part of the TA and TC[13] to facilitate the discussion and activities. It is an ongoing process that builds on itself over time. There are different types of internalization that occur at the book level, the set level, and the passage level with an emphasis on establishing clear and consistent key terms and concepts (Younghans, Madden and Ross 2019: 6).

Harmelink described internalization as the "heart of OBT", a process that develops a "holistic understanding" of the passage that will be translated (2018a: 6). The Stahls describe internalization as a transformative process by which the translator digs deeper into the story to create mental images that allow them to see the story and tell it as if it were their own story (Stahl & Stahl 2019: 11). The Seed Company defines internalization as:

> …a form of exegesis designed to equip the translation teams with a good understanding of what a particular passage meant to the original audience and

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[13] TA is an abbreviation of Translation Advisor. This is a role within the translation project that facilitates the translation project. In other translation contexts, they would be equivalent to a Translation Facilitator or Exegete. TC is an abbreviation for Translation Consultant.

how to communicate that meaning in their current context. Internalization is <u>not</u> rote word-for-word memorization. Instead, the process is intended to help the translators understand a passage so well they can repeat its meaning (1) clearly in their language, (2) in an order that respects the uniqueness of the language but retains all the material content, and (3) as naturally as if they themselves had experienced the biblical text first hand (Seed Company 2019b: 2).

As can be seen through the recentness of these definitions, internalization is an emerging concept in Bible Translation. As more projects begin to adopt this process more literature and research will develop over time and internalization will continue to gain prominence and definition in the realm of Bible Translation.

2.5   The Oral Culture Debate

Orality is a part of the human condition. All cultures are oral, but there are cultures that happen to have strong oral preference tendencies. Authors and researchers in the early twentieth century attempted to make clear distinctions between oral and literate cultures, but more recent research and writings are pointing back to the idea that all cultures are oral – some just happen to be literate as well (Hill 2010).

The early foundation of oral studies comes from Milman Parry (1928) and Albert Lord (1960). Parry's work was translated into English and published by his son Adam Parry (1971). Parry studied the features of oral composition in the Homeric epic. Lord, who was a student of Parry, continued in studying oral composition and performance in epics. Beginning in the 1960s there was a sudden appearance of multiple works on orality: McLuhan (1962), Goody and Watt (1963), Havelock (1963) and Lévi-Strauss (1966). These authors contributed to the idea of a great divide between oral and literate cultures. McLuhan's treatment of the impact of the phonetic alphabet and subsequently

the printing press on human cultures purports that it was this development that led to the advances of modern societies. His writings suggest that cultures progress from non-literate to literate in an evolutionary progression which suggests a primitivity of oral cultures with a progressive advancement found in cultures that are now literate. This type of argumentation led to the idea of the great divide: the oral culture with its primitive characteristics on one side of the discussion and literate culture with its "advanced" characteristics on the opposite side of the discussion. Much debate ensued regarding this divide as will be seen below.

No discussion of oral cultures would be complete without including Walter Ong. In "Literacy and Orality in our Times*",* he makes statements about how writing structures the human brain, including that writing is essential for certain mental operations such as analytical thought (1979: 2). In *Orality and Literacy* (1982) he studied the differences between orality and literacy. He posits that cultures begin as oral cultures and can progress towards literacy. This process can take a very long time, and, in some instances, the culture may never truly shift all the way to literate. He says that the technology of writing has profoundly affected the cultures that have adopted it, to the extent that he argues that it affects the very way that people organize thought. Others, however, including Street (1995) and Finnegan (1988) have suggested that the cognitive development of humans requires a more nuanced explanation than simply the introduction of literacy. Some writings on the subject suggest that it is general education rather than writing that led to these perceived changes in informational organization (Scribner and Cole 1981, Biber 1988).

While Ong does not explicitly state that there is a great divide, much of his writing has been used in support of the divide debate. In *Orality and Literacy*, he outlines nine characteristics of orally based thought and expression. He says that orality is:

1. Additive rather than subordinative. He claims that in an oral culture they are more likely to add new information with a conjunction rather than structuring it in a way that is subordinate to the already known information.

2. Aggregative rather than analytic. He ties this point to the use of formulas by oral cultures to improve the memorability of texts.

3. Redundant or 'copious'. Redundancy is necessary because what is said vanishes as soon as it is uttered.

4. Conservative or traditionalist. He claims that the need to constantly repeat conceptualized knowledge discourages intellectual experimentation and encourages more traditionalist behavior because it is already known.

5. Close to the human lifeworld. He describes oral cultures as having to couch all their knowledge within their experience of the world. By using references to the known world around them, the knowledge is applicable and easier to understand than abstract categories.

6. Agonistically toned. Agonistic means combative or associated with conflict. Ong says that "orality situates knowledge within a context of struggle" (44).

7. Empathetic and participatory rather than objectively distanced. Ong contrasts the oral and written cultures by saying that while an oral culture associates

learning with empathy and participation in the sharing experience, writing creates an objective distance between the author and the audience.

8. Homeostatic. Ong contends that oral cultures tend to live in the present. This allows them to adjust their traditions and histories forgetting what is no longer important.

9. Situational rather than abstract. Ong claims that rather than thinking abstractly, oral cultures think in situational frames.

At the time of Ong's writings, the ongoing great divide debate already had detractors. Those that supported the argument for the great divide often touted the effects of literacy and writing upon human cognitive development (Ong 1982, McLuhan 1962). Scribner and Cole published *The Psychology of Literacy* the year before Ong published *Orality and Literacy*. One of the assertions that they make is that the scholars who were making claims for changes in psychological processes between literate and non-literate groups offered no empirical evidence that supported their claims. They set out to conduct empirical studies among the Vai of Liberia to test for cognitive differences that had previously been attributed to literacy. Their findings were that there is no data to support the idea of literacy causing cognitive differences between literate and oral peoples (Scribner and Cole 1981: 7).

In his article "Bible Translation and Primary Orality*"*, Lourens de Vries looks at primary orality and what it means for Bible Translation. De Vries points out that much of the literature outside the missiological world has moved on from the idea that there are universal distinctions between oral and literate cultures. His evaluation of Ong's

description of oral cultures is motivated by the fact that the world of Bible Translation is still widely influenced by Ong's description (2000).

De Vries, as well as others such as Brian Street, challenges several of Ong's oral characteristics. De Vries analysis of oral texts suggests that languages in New Guinea, like Hebrew which Ong analyses, have complex morphologies that do not truly support the analysis that oral cultures are additive rather than subordinative in their organization of information. He suggests that Ong's claims do not come from an analysis of empirical data but rather are projections of universality that arose from academic debates (2000: 107). Brian Street looks critically at Ong's dichotomy between literacy and orality. He says that Ong's arguments that literacy has fundamentally changed the way literate people think have been used to justify the way that literate societies viewed non-literate cultures, supporting the idea of Western superiority over nonliterate cultures. He focuses his criticism of Ong on three levels: methodological, empirical, and theoretical. Street's treatment of Ong on the empirical level is that Ong does not clearly define what he is considering when he makes his claims about the effects that literacy has on mental progress nor does he use empirical data from primary oral cultures. Regarding the theoretical, Street argues that Ong incorrectly attributes to literacy things that are more likely tied to social contexts in specific cultures such as Ong's description of the detachment that comes with literacy. He also takes issue with Ong's theoretical stance of what literacy does in terms of capturing sound. Street claims that all the things Ong cites as features of literacy can occur in oral settings as well. Overall, it is Street's opinion that Ong's characterizations of oral thought should be left behind and instead researchers

should develop a cross-cultural approach to look at the interaction between literacy and orality (1995).

Ryan Bush brings together the disparate views of the orality discussion. Bush echoes the comments of others (De Vries 2000, Scribner and Cole 1981) by saying that claims of universals have not held up to the data of empirical research. These claims, however, have heavily influenced the original missiological applications of the orality movement. He points out that others have recognized that we can no longer think about universals of orality. He posits that it would be more helpful to carefully consider the individual contexts of each culture to ensure that we address their needs rather than simply trying to apply a universal "oral" approach (2016).

While many academics criticized Ong's characterizations of oral cultures, he enjoyed wide influence in missiological circles and within the field of Bible Translation. During the 1980s, Trevor McIlwain developed the chronological Bible teaching method with New Tribes Mission[14]. During the 1990s, the International Mission Board of the Southern Baptists developed chronological Bible storying under the leadership of Jim Slack and J.O. Terry. In 2005 the Lausanne movement published *Making Disciples of Oral Learners* (Lovejoy 2005). Many of these first efforts into reaching out to oral cultures accepted the universal characteristics that Ong described as truth. It was not until later that they recognized these characterizations were not universals (Lovejoy 2009: 9).

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[14] New Tribes Mission is now Ethnos360

While much of Ong's and earlier scholars' depiction of oral cultures have been left behind, it was important because it began the discussion of this important topic. Madinger says "the classic categorization of oral cultures and orality is now somewhat outdated and constructively criticized, but those early discourses provided a great starting point for the ongoing orality discussion" (2020: 4). Even though scholars now suggest that orality should be considered as more of a continuum than a dichotomy (Tannen 1982, Hill 2010, Reynolds 2020) this conclusion may never have been reached if not for Ong and others beginning the conversation. Not being able to claim universal characteristics of oral or literate cultures limits some of Ong's discussions, but he still makes valid observations about general tendencies of oral cultures, even if they cannot be claimed to be universals.

2.6   Oral Preference Learners

A study of oral cultures leads us to the discussion of oral preference learners and how their learning style impacts Bible Translation and other missional work. In his book *Don't Throw the Book at Them*, Harry Box (2014) discusses how mission agencies should use oral strategies to communicate the gospel message to oral learners since using a literate based approach to reach oral communicators is not likely to be successful. He encourages those working with oral communicators to design their outreach in a way that is more likely to be effective. This revolves around taking into consideration how oral communicators receive and transmit information in their culture. He points out that many Christian ministries from the Western world operate under the premise that all the world

will eventually be literate, and therefore these groups of people will need literacy to respond to the gospel. However, Grant Lovejoy presents a picture of the state of literacy in the world that does not reflect that eventuality. He calls into question the validity of the official literacy rates that are reported. Unfortunately, much of the data coming in about literacy rates is subjective, based on informal surveys and inconsistent definitions of what literacy is rather than empirical data. He cites UNESCO and the National Adult Literacy Survey as saying that direct testing needs to be conducted to get reliable data about actual literacy rates around the world (Lovejoy 2012: 21-22). Box does not denigrate the importance of literacy, but he points out that it is not the most effective means for spreading the gospel (2014).

Jay Moon, a seminary professor working with students who showed a preference for oral learning strategies, writes about his experience attempting to adapt his teaching style to include consideration for these students (Moon 2010, 2012, 2013). In his discussion, he outlines six teaching methods that should be incorporated into the learning environment when working with students who have oral learning preferences. These teaching methods included dialogue, oral art, experience, holism, mnemonics, and participation (2012).

In this section, I discuss several effective learning strategies for oral preference learners. These included learning in community, learning through doing, learning through mnemonics, learning through stories, and understanding the whole. The discussion of these learning strategies informs our understanding of how oral preference learners gain

and process new information which shapes the design of how best to structure learning situations for the oral learners that are working in translation.

2.6.1 Learning in Community

Learning in a community is important for oral preference learners. Ronald D. Bush describes how oral cultures learn by looking at the example of the Motilone Indians of Colombia. He says, "for the Motilone, and oral folk in general, relational, group-oriented, face-to-face activities hold a preeminent place in life. Thus, special times are set aside to foster such interactions" (2015: 136). William C. Goold, writing about integrating theological education and arts in the context of oral learners said, "oral cultured people exist, process, depend upon, and sustain themselves in community. Learning patterns evolve around group orientation and participation" (2014: 92). This underlines the importance of community and group orientation among oral communities. Ellen Errington says, "oral cultures are places of social engagement where growth occurs through interactions" (2016: 3). Others such as Stanley Diamond (quoted in Akinnaso 1992: 69) and Rick Brown (2004: 125) support this idea that oral communicators learn through interacting with other people. This group orientation needs to be incorporated when developing material to teach oral learners.

2.6.2 Learning by Doing

In addition to learning in a community, oral preference learners learn by doing. Bush states that oral cultures learn through doing, mainly in the form of apprenticeship.

(2015: 138). Lovejoy says that oral learners learn by apprenticeship, watching another do a task and then doing it with them (2010: 2). Barbara Rogoff writes about "Learning by Observing and Pitching In" as the learning dynamic for children in indigenous communities throughout the Americas. She says that "community organization incorporates children in the range of ongoing endeavors of their families and communities. Children are treated as regular participants in the community, with expectations and opportunities to contribute according to their interests and skills like everyone else" (2014: 74). This model of integrated learning encourages the children to learn by doing the activity just like anyone else in the community would do. She gives an example of a Guatemalan Mayan community where children learned how to do activities by observing and then doing them because it contributed to the wellbeing of their family and community. During our time of language learning among the Central Pame, we attempted to ask for procedural texts explaining the steps of how to do a given activity. It was a difficult endeavor that never felt natural for them. My wife asked a lady in the community to teach her how to weave a palm basket. The lady responded that she did not know how to tell her how to do it, but that she could show her. When my wife asked how the lady had learned to weave, the lady replied that she had learned by watching her mother weave and then she did it along with her.

Charles Madinger in the fifth discipline of his "Holistic Model of Orality" argues that it is important to "create a participatory learning environment that engages the whole person" (2010: 208). "In an oral culture, learning proceeds more somatically, with the whole body used to support the memorizing process" (Egan 1987: 453). By integrating

the material to be learned into everyday living, the learner reinforces what they have learned. This builds neural pathways that facilitate later memory retrieval. J.O. Terry refers to Hans Rudi Weber in saying it is not sufficient to merely teach oral people using stories, but they should also be given opportunities to participate in the learning activity to better comprehend what they are learning (Terry 2012). John D. Wilson stresses the importance of the participatory nature of learning in an oral culture when he says that an oral learner responds through verbal utterances or body motions that are participatory in nature (1991). Moon describes how experiential "immersion" activities help oral learners to engage with the learning process (2012: 34).

2.6.3   Learning through Mnemonics

Mnemonics are useful for remembering and recalling information in an oral culture that does not have a way to recall things other than verbally. A mnemonic is a learning technique that is used to help remember something. It is often a rhyme or a word that makes the information memorable. Folklorist, Alan Dundes noted that the use of mnemonics to aid memory recall is universal (1961: 140). Egan mentions the poetics of memory which are devices that oral cultures use to make information memorable, such as couching the information in narratives, using "rhyme, rhythm, meter, repetition of formulae, redundancy, the use of visual imagery" and metaphor (Egan 1987: 456). Ronald Bush also notes that mnemonics is a feature of oral cultures and includes redundancy and repetition (2015: 137-138).

In discussing ways that the church should be incorporating oral strategies into discipleship, Moon gives practical examples from his experiences in Ghana to illustrate oral preferences in the culture where he worked. He analyzes a funeral among the Builsa people of Ghana to describe some of the learning preferences of oral learners and how they can be utilized to disciple oral learners. He keys in on redundancy, formulas, and ritual, while also stating that narrative, proverbs, and drama can be used to really communicate well the message to be taught (2010). Jerry Wiles mentions that oral learner-friendly teaching methods have been utilized throughout the history of the church. Creeds, confessions, catechisms as well as architecture have been used in addition to oral arts such as stories, drama, song, and dance, etc. to reach oral learners (2015). John Wilson writes about his experience among the Irian Jaya people of Indonesia. He says that the "storage of oral material takes place within a process of listening, repetition and memorization" (1993: 235).

2.6.4   Learning through Stories

Using narratives to teach new information is an effective strategy for teaching in an oral culture. Rick Brown points out that it is not enough to record the written text. The oral presentation needs to be designed for an oral audience. He praises the effectiveness of Chronological Bible storying. It lays the groundwork for effective communication of the gospel by using narrative stories of the Old Testament before presenting the good news of the New Testament. He further suggests that packaging Bible stories into small

episodes using the stories to address specific issues or questions that face the audience have been effective (Brown 2004).

In Daniel Sheard's *An Orality Primer for Missionaries,* his treatment of Chronological Bible Storying (CBS) explains that this method of teaching works in an oral context by using narratives to teach theological concepts. Additionally, the stories are repeated during teaching so that it satisfies the oral learner's need for repetition. The teacher also calls on the hearer to repeat the story or portions of the story back to them as part of the teaching. The oral audience learns theological truths through the repetition of the selected stories over time. It is more than just the use of oral stories that leads to change. It is the adoption of oral teaching methodology. Stories which are selected for the value to be taught which are repeated over time and incorporate the participatory nature of oral learning all contribute to the effectiveness of CBS in oral cultures (2007: Loc 434 of 1497).

In *Making Disciples of Oral Learners,* Grant Lovejoy points out that there are features that oral learners have in common when it comes to processing information. He says that they prefer information that is "concrete and sequential, and presented in a highly relational context" (2005: 24). Additionally, he says that oral learners learn best using narrative stories. Ronald Bush also talks about the believed power of the spoken word (2015: 141) and how oral tradition is passed on through stories (narrative), songs, etc. (2015: 146-147). These features can be applied to the discussion of how oral preference learners are best able to receive new information and training.

2.6.5   Learning by Understanding the Whole

It is important for oral learners to experience the learning activity as a whole rather than as separate discrete subjects. This allows the oral learner to see how the new information fits within its context and how it will be applied. Jim and Janet Stahl lay out some good insights into how oral preference learners learn in their *Oral Bible Storytelling OBS Handbook*. They highlight the importance of the oral preference learner experiencing the text as a holistic experience (2019). As Eric Belz points out, "Oral learners work best when understanding the whole, then moving to parts, rather than starting with parts and eventually getting the whole" (2017: 27). Moon (2012) describes the importance of explaining how a learning activity fits in to the overall picture of what is being taught. When an oral learner can see how the activity fits into the overall scheme of what they are learning it is more meaningful for them.

2.6.6   Conclusion

To be successful working with oral learners it is necessary to investigate the ways that they traditionally pass on information in their cultures. Employing these techniques allows the oral learners to be successful in comprehending and applying the new information that they are learning by building upon their existing knowledge base and systems of learning. John Wilson said that "if we make use of oral skills, we make it possible for members of oral societies to understand, appreciate and accept the biblical message for themselves" (1993: 235).

2.7   Adult Education

Adult education studies support the idea of the internalization process. Many of the education principles found in the literature are reflected within the process of internalization as will be explored in chapter four. In *Training Through Dialogue,* Jane Vella indicates that adult learners learn best when they are actively engaged in the learning process (1995: 4). She expands this idea in *Taking Learning to Task*, to say that "learners learn when they are actively engaged – cognitively, emotionally and physically with the content" (2000: 5). She also says that educators need to not steal the learning opportunity from the learner; when learners can engage with the material, real learning happens for the adult learner (2002: 16). The engaging of the individual is highlighted by the group dynamics of many internalization activities. This is seen in the group dramatizations of the passage, storyboarding as a group as well as all the discussion and practice telling the passage to each other.

In their 2000 study *How People Learn*, the National Research Council stated that the focus of studies within the field of learning science had undergone a shift in focus in recent decades to learning with understanding. With that shift in mind, they outlined four principles of learning that should be used when designing environments for learning to take place.

- Learning Centered – The focus is on what attitudes, skills, and prior knowledge the student brings to the learning environment.

- Knowledge Centered – The focus is on what is being taught, how it is being taught and what is the overall outcome that is desired, and how the material taught supports that desired outcome.

- Assessment Centered – The focus is on showing the student's progress in relation to what is being taught. Are there gaps that need to be strengthened? The process is less about testing memorization and more about seeing where the student is in the process of learning.

- Community Centered – The focus is on building an environment that promotes learning, both inside and outside of the classroom (NRC 2000).

In *Learning that Lasts*, Christian educator, Roland Walker has boiled down Jane Vella's research on adult education into five principles of learning that can be applied to any setting where the goal is to teach adults (Walker 2019).

- Learner-centered – The teacher designs the learning content with the learner in mind by building on what the learner already knows and considering the learner's preferred learning styles.

- Action with reflection – Combining action and reflection allows the learner to engage with the materials being learned on more than one level. This leads to greater likelihood of learning.

- Solving problems – By using problem solving, the teacher gives the learners a practical application of what they are learning and allows them to use what they have learned to resolve the problem.

- Teamwork – Activities are designed to allow the learners to use the collective knowledge and skills of the entire group. It also allows individuals to feel a sense of safety in numbers.

- Self-direction/Self-discovery – The teacher focuses on allowing the learner to discover things without simply being told. This creates a sense of ownership of the newly acquired knowledge for the learner.

The internalization process exhibits many of the learning principles that are elaborated in Learning that LASTS. If we want successful learning to take place it needs to be focused on the learner, the learning activities need to involve both action (or tasks) and reflection, the learning needs to involve problem solving, the students need to have an opportunity to work in teams, and learners need to have self-discovery in the learning process. All these principles interact in such a way that they reinforce the needs of adult learners to truly learn (Walker 2019). Internalization activities are designed to be multisensory and active, as well as participatory so that they are engaging for the oral learners. Jim and Janet Stahl discuss "discovery by doing" which is a more hands-on approach to learning. Their method of internalization taps into the need of adult learners to be actively engaged with the material and in their learning process. It allows translators to interact with a passage through drama, art, music, etc. in a way that is best suited for them to learn (2019).

3 The Development and Process of Oral Bible Translation

In this chapter, I discuss the development of the Oral Bible Translation process, beginning with Chronological Bible Teaching and ending with the Render program that our project is using today. After giving a brief overview of this history, I describe the process of Oral Bible Storying (OBS) and then Oral Bible Translation (OBT). The methodology used in OBT and Render stems from the OBS methodology with an emphasis on including translation principles.

3.1 History of Oral Bible Storying

In the 1960s-1970s Trevor McIlwain of New Tribes Mission working in the Philippines, developed a teaching program known as Chronological Bible Teaching (CBT). It was designed to lay a theological foundation for evangelism and discipling new believers based on the idea that people needed to have the story of the Bible in chronological order so that they could understand the concepts of the gospel based on their introduction in the Old Testament. This idea was well received, especially among oral cultures. CBT incorporated teaching about themes and theology while using the stories from the Bible in their chronological order. Due to the success that they saw in the application of CBT in the Philippines, New Tribes encouraged their missionaries all over the world to begin using the materials. It was translated into many languages and

incorporated into their work (Skowron 2017: 14). The spark of CBT had far reaching effects.

The IMB developed an outreach program known as Chronological Bible Storying (CBS). They were concerned that the CBT methodology was too literate because in addition to the Bible stories there was an emphasis on expository teaching, which made the process more difficult to reproduce among the oral cultures that it was designed to reach. They sought to keep the teaching model as oral as possible (Lovejoy 2000). In addition, CBS attempted to stay more closely to the Biblical stories rather than adding in a teaching element. J.O. Terry and Jim Slack of the IMB were instrumental in the development of CBS.

In 2003 CRU[15] founded their Oral Bible Storying ministry called StoryRunners[16]. In 2004 the Lausanne Committee for World Evangelism met in Thailand. Those meetings were an important point in the development of oral strategies for reaching oral learners. In 2005 the Seed Company began using Oral Storying as a strategy (Janet Stahl. Personal Communication. 30 June 2020). Seed Company has incorporated storytelling practices, translation principles, exegesis, and storytelling guilds, as well as adult education theory into their development of an Oral Bible Storying methodology. By pulling from multiple fields, they have incorporated a multidisciplinary approach that incorporates best

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[15] Formerly Campus Crusade for Christ
[16] https://www.storyrunners.org/about/

practices from each field to ensure an effective approach in reaching oral communities with the message of the Bible (Stahl and Stahl 2019: 11-13).

3.2   Oral Bible Storying Process

The following is an overview of the Oral Bible Story crafting process proposed by the Seed Company in their *Oral Bible Storying Manual*. This process is typically presented in a workshop setting but could also occur outside of a workshop setting. The process begins with participating in a group devotion around the story from the Bible. This involves listening to the story in the LWC and group discussion. Secondly the participants share local stories from their cultures that are based on the same theme as that of the Bible story. The next step is to create memorable images to help the storytellers to remember the story. They then tell the story in the target language in small groups. It is important to make sure that each participant has an opportunity to participate in this step. Then they return to the larger group to discuss hard and confusing words and key terms. Once this discussion has happened, they retell the stories in the target language in small groups until everyone is satisfied that the story is right. During this step they also have someone read the story from the Bible to make sure that no important details are missing.

At this point the workshop participants go into their communities for the storytellers to test the story with two new audiences that have not heard it before. Part of this step includes getting the audience to retell the story while the team records the retelling. Upon returning to the workshop setting, they listen to the story and the

recordings in small groups to discuss any revisions that need to be made. Once any revisions that need to be done are made, the story is recorded, and then an oral back translation is recorded in the LWC. This back translation then goes to a consultant to be checked. When the team receives comments from the consultant, they discuss them to see if they need to make revisions or respond to the consultant. Any revisions that need to be made are then made, and another recording is made of the final version. Once the consultant approves the story, it is then ready to be used (Stahl and Stahl 2019: 62-64).

3.3   Oral Bible Translation Development

Oral Bible Translation is not a new concept that is just starting to be used. Some translation projects began experimenting with this style of translation over four decades ago. For example, in his 1979 article, "An Oral Approach to Translation", Euan Fry outlines the oral approach to translation that he utilized in Australia. They started by listening to the passage in the LWC, which was English. The team members then discussed the text in the target language to make sure that they fully understood the meaning of the text. Next, one member of the translation team drafted the passage, which was recorded. The whole team checked to make sure that the draft was clear, accurate, and natural. A new draft was recorded with any necessary revisions. The process finished with the team making the passage available for checking and use in the community (1979: 215).

In 2007 Robin Green proposed that a complete oral translation of the Bible was not only possible but preferable for reaching oral communicators. While she did not

outline step by step instructions for how an oral translation should be carried out, she did

set out certain factors that should be kept in mind when designing a translation project for

an oral culture. She suggests that an Oral Bible Translation should be meaning-based, use

an oral style, be media-based, and be genre-based (2007: 80-100).

The OBT trainers from the Seed Company mentioned that the OBT process was

born from the OBS model. Consultant and OBT trainer, Fred Madden said that when they

began developing the ideas of OBT at the Seed Company, they visited many OBS

trainings and projects to observe them because of the similarities between the OBS

methodology and what they saw as the OBT methodology. These similarities included

working with larger discourse units, the need for the translator to understand both the

larger context of these discourse units as well as the passage that they were working with,

and the development of trained facilitators to assist the translators with

exegesis/internalization. He also said that the early guides for OBT internalization were

adapted from the OBS facilitator notes that Jim and Janet Stahl had developed (Fred

Madden. Personal Communication. 26 June 2020).

In the executive summary of the Seed Company's presentation at the BT

conference in 2019, Younghans, Madden and Ross pointed out that OBT has a great deal

in common with written translation (Younghans, Madden and Ross 2019: iii). This is

illustrated by Figure 2. Jeremy Harrison gives an account of the Bible Translation

procedure used by Pioneer Bible Translators and other Bible Translation agencies as

informed by the Basic Principles and Procedures for Bible Translation published by

Bible Translation Process
for Written and Oral BT Products

Seed Company™
Bible Translation. Life Transformation.

develop orthography

Preparatory training[1]

internalization

exegesis

draft (keyboard or record)

DISCOVERY Process– dynamic and integrated process within OBT & OBS

team check

review key terms

community testing

back translation

consultant check

test & review

final edit

final read through/recording[2]

duplication

typesetting

publishing

Target Language
Clear Accurate Natural Acceptable

● Written BT process only
● Both written and oral process
● Oral BT process only
↶ Revision (iterative and intermingled as needed)

1. Examples include Introduction to Translation Principles, Key Terms Workshop, exegetical prep. Typically handled by partners and completed prior to launch of OBT projects as a prerequisite to OBT Trainer-led workshop. Written translation also involves relevant forms of preparty training and education. OBS embeds it in the process rather than requiring it first as a separate step.

2. Currently the process does not allow for a post-production recording in a controlled environment to create an optimal finished product using the orally translated product as a "scratch track" from which to create a more polished rendition. This is a desired/requested improvement.

Last revised: 11/28/18
H. Younghans, OBT Manager

Figure 2 Oral and written BT process

FOBAI[17] (FOBAI 2017). He says that their process follows "five steps prior to publication: drafting, exegetical check, comprehension check, back translation, and consultant check" (Harrison 2015: 57). He mentions that this process also includes any necessary revisions that come up in one of the other steps. In his dissertation study, he applies this procedure to an oral draft of Luke 8:4-15.

3.4   Oral Bible Translation Process in Render

The following is an overview of the current OBT process as it is realized within Render. Render is a workflow management program that was developed in partnership with Faith Comes By Hearing, Seed Company and Pioneer Bible Translators. Render is designed so that the translation team must follow the steps in the preset workflow. This helps to ensure that the team does not skip any of the steps, such as checking the translation. In an ideal situation, a translation project will have a minimum of six translators. These translators are divided into two teams with three translators on each team. This allows for the teams to be able to provide feedback on the translation in the form of peer review. This overview assumes that the team has already received the initial training for OBT and Render and thus does not include that step in the process.

3.4.1   Exegesis, Internalization, and Drafting

The Render process begins with determining the book or section of scripture that will be translated. It is important to keep the larger context of the entire book in mind as

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[17] Forum of Bible Agencies International. https://forum-intl.org/

the team is working through the exegetical process. At this point discussions about key

terms and how they relate to the whole section are a valuable part of the process. As the

team dives deeper into the section to be translated, this larger context can guide the

overall feel of the section. The section of scripture that is going to be translated is then

broken up into chunks called sets that are exegetically important but not so large that they

are unwieldy. The drafting process begins with exegesis and internalization of these

chunks. These steps are discussed in more detail in chapter 4. Once the teams have the

passage internalized, they begin the process of drafting. When the team enters the

drafting stage in Render, they listen to the whole set in the source language, usually the

LWC. If the translation is an adaptation or if there is a translation that has been done in a

related language, the source recordings could be in that language. Currently, Render can

have up to four different source recordings. Each set can be broken into smaller sections

called passages if needed. Once the translators have listened to the complete set, they

then listen to the first passage within the set to be translated. Render requires that the

individual passage be translated before you can move on to the next passage. The

translators can listen to the passage as many times as they wish to ensure that they have

all the details. The team can do additional internalization activities at this point if they

feel they are necessary to fully grasp the meaning and details of the passage. The

translators then record the draft of the passage in Render. Render requires at least two

recordings of each passage. The translators compare the two recordings to select the one

that they feel is the optimal version. When the recording of the passage is completed, the

team must compare the passage to the source recording before they can move on to the

next passage to be translated. They can either rerecord that passage if they feel that is necessary, or they can move on to the next passage. They repeat the process with each of the individual passages in the set. When they have completed drafting all the passages in the set, they must listen to them all together. They are again able to rerecord any passages that they feel need to be changed at this point. Once this review process is complete, they can send it through to the next stage which is peer review.

3.4.2 Peer Review

Once the first draft is complete, the translating team sends the set on to the other team. The other team listens to the passages and then gives feedback to the team that translated it via recorded notes within Render. The team that is checking the set can listen to the passages as many times as they wish in this process. Once the checking team is satisfied that they have identified all suggestions that they need to make, they record their suggestions in Render. Upon synchronization[18], the set is then sent back to the original translation team. If suggestions for corrections or clarifications have been made, then the translating team listens to the suggestions and determines if they will accept any of the suggestions and change the draft or respond to the suggestions but keep the draft as is. This process of peer review goes back and forth as many times as the teams deem necessary to obtain the best possible draft.

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[18] Synchronization is the process by which the Render devices send and receive the project files. This process allows the workflow to move forward and backs up the files to the Render servers. Synchronization can be done using the internet, LAN, or a USB.

3.4.3   Community Checking

Once the team has arrived at an acceptable draft, the team then prepares for

community checking. Render allows the team to record checking questions within the

program. This allows the people doing the community check to play the draft and then

play the questions, recording the responses of the community within Render. Another

option is to record the responses on a phone or other recording device. There are options

in Render that allow for one, two, or three community checks for each set. Also, there are

two types of checking that are allowed in Render. In the retell check, the person

conducting the community check plays the recording multiple times and then asks the

respondent to tell back what they understood and remember of the set. The other check is

to simply respond to the comprehension questions that have been prerecorded within

Render. These questions should be carefully devised with the assistance of the consultant

and/or the facilitator to assure comprehension of the passage because many times in the

community if asked simply what they think of the set, they say it is good. It is rare to get

feedback that is critical of another, especially if they recognize the voice of the translator

as the same person who is conducting the community testing.

Once the community checks have been completed in Render, the team will then

receive the responses of the community. They listen to the retelling and the responses to

the questions and discuss the responses to determine if there are issues that need to be

clarified or adjusted in the draft.

3.4.4 Back Translation

After the team determines if any corrective actions are needed following the community checking phase, they will revise the recording and recheck it with the community until it is agreed upon that the draft is satisfactory. Then the set is sent to back translation. The back translator is ideally a native speaker of the language that was not involved in the translation of the set. The set is played from Render as many times as the back translator needs to feel comfortable giving the back translation into the LWC. Render allows two methods of back translation. Breath pause back translation plays a word or a phrase at a time. The back translator gives a literal rendering of the translated text back into the source language. In retell back translation, the back translator listens to the entire set at a time. Then they retell the set as a whole. With both methods, the back translation is recorded in Render. Depending on the preferences of the consultant, the back-translation recording can be transcribed within Render. This written back translation can then be exported and entered into Paratext. Again, this depends on the preference of the consultant, but it is not a required step.

3.4.5 Consultant Checking and Final Revisions

The consultant reviews the back translation and then makes suggestions for the translation team to take into consideration. These can be sent as recordings through Render. If the consultant prefers to use Paratext, then the comments can also be sent through it. The back and forth between the consultant and the team is a process. Many times, the team will need to revise the translation to address the consultant's suggestions.

The team can rerecord small sections to make corrections. Once the team responds to the consultant's suggestions to the satisfaction of the consultant then the consultant approves the passage.

3.4.6   Audio Mastering and Publication

Faith Comes By Hearing does quality checks to see how good the quality of the recordings is throughout the translation process. Once the book is finished and approved by the consultant, Faith Comes By Hearing cleans up the audio files to ensure that they are of the best quality possible. They also master the audio files. These files can then be used for distribution using various means such as mobile audio devices like the Proclaimers or Megavoices, mobile phones, social media, and other methods that the team has determined in their translation project brief.

4   Internalization

As stated in chapter 1, the focus of this thesis is to demonstrate that internalization is a key step in the Oral Bible Translation process by examining current research in education and comparing two translations done in the Central Pame translation project. After defining internalization in the chapter, I describe the process starting with preparation followed by a description of different activities used in facilitating this process. Finally, I examine some of the reasons why internalization produces a more natural translation by giving examples from the Central Pame project and synthesizing the research in the areas of education-based learning principles and the preference of oral learners.

4.1   Definition

As I mentioned in chapter 2, the Bible Translation studies literature has been hinting at the need for internalization for years, without using that specific term (Beekman and Callow 1974, Larson 1998, Hill, et al. 2011, Levý 2011). As the discussion about Oral Bible Translation as an accepted methodology within the Bible Translation movement has grown, so too has the discussion about internalization. As the methodology of Bible Translation moved away from expatriate translators doing the translation to mother-tongue translators doing the translation, the need for internalization became more evident. Prior to this shift in methodology the expatriate translators were

working from a source language that they understood well into a target language that they knew less well. As the shift occurred, the need to formalize the act of internalization of the source text increased in prominence.

In this thesis, I use the following definition for *internalization:* Internalization is mentally processing a piece of information to the point that a translator owns it, as if it were his or her own experience. To understand something completely requires more than merely comprehending the words that are used. It requires immersion into the passage to be understood. It is as if the translators are ingesting the passage in the language of wider communication and then digesting it in their own mother tongue. If the translator is to tell what happened in the passage as if it were their own experience, they must experience it on a deeper level than merely intellectually. That is why the process of internalization seeks to engage the translator on multiple levels of experience. The actions, emotions, sights and sounds present in the scene of the passage all work to build the vividness of the experience, and ultimately the naturalness of the passage when translated into their words.

4.2   Internalization Preparation

The person who will be leading the internalization process needs to prepare with several things in mind including the needs of the translation team, the passage being translated, and the selection of internalization techniques. The first thing that the facilitator needs to have in mind is the translation team. Not all translation teams are created equal. Building rapport with the team is crucial, and one of the best ways to get to

know the translators is through shared experiences and time spent together. This provides

a good foundation for relationships, while also allowing the facilitator to get to know the

translators' likes and dislikes as well as strengths and weaknesses when it comes to how

best to introduce the new information from the passage. The facilitator can also get to

know more about the translators' preferences and learning styles through interviewing the

translators. This can be done either formally or informally depending on the rapport the

facilitator has with the translators.

In her *Preparing for Internalizing Scripture*[19] guide, Frost includes a section

called "Know the translators" in which she includes questions that help the one preparing

the internalization session to get to know the translators, their previous educational

experiences, and preferred methods of learning. This can include the translator's formal

and informal learning experiences. In addition, section E, "Prepare the internalization

session", provides questions that will encourage the facilitator to apply the information

that was gathered in section B to the design of the internalization session (2020). If the

facilitator follows this guide it will encourage them to take into consideration the

translator and their personal learning preferences in the design of the internalization

process for a particular passage. Since the goal of the facilitator is for the translator to

understand the passage, it would be best to incorporate as many of the insights about the

translator that they can glean from the information gathered, thus, making the session

learner centered.

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[19] See Appendix A.

Second, the facilitator needs to have the passage to be translated in mind as he/she prepares. A thorough exegetical study in preparation for the internalization is crucial. This exegetical study will allow the facilitator to draw out salient points as they work through the internalization with the translators. It will also assist the facilitator in being prepared to discuss difficult or confusing concepts as well as key terms with the translators. As we have seen, it is impossible to translate something well if it is not understood (Hill et al. 2011: 132). This process involves studying and analyzing the text to get at what the original author intended to express. Once the meaning is discovered then the translator can begin to internalize the meaning of the passage so that they will be able to express that meaning in the target language.

Exegesis and internalization are closely linked because every step in the process aids the translator in internalizing the passage. Also, there is considerable overlap between these two steps in the process because of the fluid nature of the translation process. One does not say, "I have finished exegesis, and now I move on to internalization." There will be elements of both steps that will interact throughout the process, such as discussing key terms. This should happen throughout the process, especially as more feedback is received from team members, the community, and the consultant. This interwovenness of exegesis and internalization has led some to call internalization a form of exegesis (Seed Company 2019b: 2). Larson defines exegesis as "the process of discovering the meaning of the source language text which is to be translated" (1998: 53). I suggest that while they are strongly linked, they are separate steps in the process. Exegesis is seeking the meaning of the passage; internalization is

then taking that meaning and understanding it on a deep level to then be able to transmit that message through translation.

Third, the facilitator needs to keep in mind the internalization techniques that will be utilized for the passage. When thinking about working with the team of translators on how best to present new information, there will undoubtedly be a certain amount of trial and error. This is to be expected and encouraged. Some activities will be engaging for the team while other times it will seem as though the activity is not working at all. Every team and translator is different, but every point of contact can deepen the team's understanding of the passage. By trying a variety of activities, we can learn what works and what does not for that team. It also creates an opportunity for humility for the facilitator in front of the translation team by showing that even though something may not have worked, the team can persevere.

All three of these preparation steps, knowing the team, knowing the passage, and selecting the internalization activities are interconnected. The better the facilitator knows the translation team and the passage, the better able he/she will be to select the most appropriate internalization activities for the team for the given passage. Internalization is an ongoing process that begins with first hearing the passage and continues up until the passage has been approved by the consultant because each step in the translation process works to deepen and reinforce the translator's understanding of the passage.

4.3 Internalization Techniques

Even though there is no universally defined internalization process, several organizations have developed their own recommendations for how to do internalization. There are some general tendencies that these recommendations have in common. The steps and activities of the internalization process as described in this paper are drawn from the Seed Company Oral Bible Translation (OBT) training, the Oral Translation class[20] at Dallas International University (DIU), training provided by UNTI (Unión Nacional de Traductores Indígenas), and the experience of the Central Pame project.

Just as translation is a process, internalization is also a process with multiple steps, and it is important to consider the different roles that are involved in the internalization process. Typically, there will be a facilitator, sometimes called a translation advisor (TA), who is responsible for facilitating the internalization process. In some projects, this facilitator is an expatriate, but it can also be one of the translators who learns the role. It is extremely helpful for the facilitator to be fluent in the target language. In many projects the facilitator will also serve as the exegetical advisor or exegete. The exegetical advisor is versed in how to use commentaries and exegetical aids to facilitate the discussion of what the passage meant to the original audience and the meaning of the text in today's context. The exegetical facilitator should be fluent in the language of wider communication to have access to the commentaries and exegetical resources.

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[20] AL 5308 Oral Translation

The translators are also an essential part of the process as they will be the ones internalizing the passage and then translating it from the source language to the target language. For the Oral Translation course at DIU, Katie Hoogerheide Frost prepared a basic internalization guide that helps the facilitator understand the steps in introducing and carrying out the internalization of a passage with the translators. In this guide, she divides internalization activities into three stages - exposure, experience, and salience. In addition, there are enrichment activities that can be added to these stages (2018)[21].

4.3.1 Exposure

The purpose of the activities within the exposure stage is to introduce the translator to the passage. This is done simply by listening to the passage. The translator is not actively engaged at this stage; they are just listening as the facilitator either does an oral telling of the passage from memory or plays an audio version of the passage in the LWC. This is acquainting the participants with the passage and should happen multiple times to expose the translator to the passage. Another technique in this internalization stage that both the Stahls and Kelly mention is the idea of holding a group devotional focused on the passage (Stahl and Stahl 2019, Kelly 2018). This time of devotion as a group allows for the translators to get to know the passage and the themes that are addressed in it. This has the double benefit of helping them to understand the passage as well as to make application to their own lives.

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[21] See Appendix B

4.3.2 Experience

The purpose of the activities in the experience stage is to create engagement with the passage for the translator. The facilitator encourages the translators to experience the passage which involves more than just listening. One activity is a guided imagination exercise to create vivid mental pictures. For example, the facilitator may say, "This time when you listen to the story, close your eyes, and imagine that you are Jonah. What sounds do you imagine hearing when you listen to this passage? What about smells?" This encourages the translators to engage their imagination as well as their senses. This stage could include any activities that help the translators to process what is happening in the passage, and creativity is encouraged. The more engaged that the translator is with the passage, the better they will be able to describe the passage in their own words when they get to the drafting portion of the process. This will result in more vivid memories of the passage for the translator.

Other activities included in the experience stage are those that cater to the visually engaged learner such as storyboarding, sketches and using symbols. Storyboarding is an activity that is easy to do and is effective in the internalization process. By drawing the actions of the story, the translation team is not only visualizing the action of the passage in their minds, but they are also making sure that they correctly understand what is happening and not leaving out details. Misunderstandings can often be spotted quickly when they are illustrated artistically. The facilitator can have every member of the team draw individual storyboards on their own pieces of paper, the team members can take turns drawing on a large flipchart, or one drawer can draw for the group while the other

translators give feedback to the artist about what should be included in the pictures. This exercise can be very simple, using sticks to draw in the dirt on the ground or more involved using colored markers or pencils if the resources are available. The drawings do not have to be detailed nor particularly artistic. It is important that the translators engage with the passage, and that the pictures that are drawn help them to know and remember what is happening in the passage.

Sketching a scene can also be an impactful way to internalize. In this method the person drawing the picture attempts to capture the story in one scene rather than in a series of drawings like a storyboard. This method would be more likely to utilize symbols in the drawings as well.

Some people respond well to physical or kinesthetic cues during this experience stage which might involve motions and dramatization. These cues are more relevant in passages that involve action or movements. A very effective technique used in internalization is that of dramatization or acting. This technique is especially beneficial because it gets the translators on their feet and active. It is good for drawing people into the action of the story of the passage. The Central Pame team typically has lots of smiles and laughing during the dramas done in internalization. It is important that the dramatization be done more than once. Usually, the first pass involves some shyness and perhaps awkwardness about "acting" in front of others. The participants' performance improves with multiple performances. There have been many times during the drafting session when we referred to the drama with smiles and laughter to remember something that was lacking in the draft. "What was David doing in the play? Oh yeah." This creates

an enjoyable work environment. I constantly remind the team that just because the work we are doing in Bible Translation is difficult, it does not mean that it cannot also be enjoyable.

While some of the techniques discussed will require that materials be arranged in advance, such as supplies for drawing or props for acting, other techniques can utilize whatever is present when the session occurs. In one such technique, the person leading this session will look and find objects that are already present in the room where they are working. Any random object will do such as empty water bottles or pens. This technique can also be utilized with pre-selected items. One way to use this technique is to choose an object to represent a character in the passage. For example, a water bottle could represent Jonah, a pair of scissors represents the whale, and a shoe represents the boat upon which Jonah was traveling. This technique can be helpful if the translators are hesitant to draw in front of others or if there are cultural taboos associated with representing people through images. It is easy to implement and lowers the affective filter of the participants in the session.

This is a small sample of the activities that can be used in the experience stage of internalization. Any activities that allow the translator to build an experiential memory related to the content of the passage helps to deepen their understanding and contributes to their personal memories. When they then create a draft for the translation, they can relate these experiences in a natural way drawing from their own memories rather than thinking of foreign words.

4.3.3 Salience

The third stage is salience in which there is a transition from learning about the passage to preparing to draft the passage. Since this stage is working at a deeper level, it involves the interactions taking place in the mother tongue. Many of the activities in the first and second stages occur in the LWC, but this third is firmly entrenched in the mother tongue.

The purpose of this stage of activities is for the translator to dive deeper into the passage. The facilitator looks to draw out what is important in the passage, including the emotions and themes that stand out. In one salience activity, the translation team lists out all the characters in a selected passage. Each team member chooses a character and imagines him/herself as that character while listening to the passage. The facilitator instructs the translators to think about what emotions they imagine they would feel as they are listening to the passage. This exercise can be repeated with all the different important characters in the passage. It might become tedious to do this exercise with every single character that appears in the passage, but it is beneficial to do it with the main ones. Another activity that can be used is to discuss the passage as a group to determine what kind of reaction the intended audience may have to the passage. This can unearth cultural considerations of how the passage needs to be handled. The team can discuss the emotional element that they experienced in the previous activity. This is also a good place to begin discussing key terms in the passage.

4.3.4   Internalization Enrichment

There are some techniques that can be added to the other stages of internalization in a supplemental manner. These techniques will enhance the effectiveness of the other techniques by using more than one level of engagement with the passage. They are most effective when combined with one of the previously mentioned techniques, rather than employed alone. These enrichment techniques can include sound cues and vocal performance considerations as well as postures. Sound cues such as clapping hands or stomping feet can be used to indicate a change in the setting. For example, when Jonah is thrown into the water by the sailors the person telling the passage can clap their hands to indicate the change of scenery from the ship to the water.

Another enhancement technique is using the correct intonation to indicate the emotional content of the passage. This is an example of vocal performance considerations. It would not be helpful to express Jonah descending into the depths of despair in chapter two using a bright and cheery intonation. Likewise, if the passage is expressing exultation and celebration, a sad intonation should not be used. When the proper intonation is combined with the technique of dramatization then the resulting "performance" will be even more impactful. Vocal performance is not only an important consideration for the final product of the translation but can also be an important part of internalization because what is done in the internalization process will often find its way into the final recorded translation.

Postures can also be used to enrich other internalization techniques. Postures can include facial expressions, hand movements as well as use of the whole body. This was

illustrated in the Oral Translation course, AL 5308 Spring 2018 at DIU, when the

instructor positioned herself in a reverent manner while internalizing a passage from the

Psalms. She illustrated how the psalmist was in an attitude of reverence by having her

face downcast or with exultation when she had her face upturned as if looking to God

while reciting the passage.

4.4   Why Does Internalization Work?

In the previous sections of this chapter, I defined internalization and looked at

examples of internalization activities. In this section I delve into the question, why does

internalization work? I look at three areas of research that answer this question: learner-

centered learning, community-oriented learning and learning by doing. I draw upon the

experiences of the Central Pame team as they worked through the Oral Bible Translation

process with the book of Jonah as well as examine the research in the areas of general

and adult education and oral preference learners to understand why the internalization

process contributes to a more natural translation.

4.4.1   Learner-centered Learning

Learner-centered learning is at the core of internalization. All the activities are

focused on the learner being an active participant. There are no lectures or teacher-

centered activities in the internalization process. Since the goal of internalization is that

the translator understands the passage deeply, it is key to keep the translator in mind in all

stages of developing the internalization plan. As facilitators prepare for the internalization

process of the passage, as discussed in section 4.2, they should take the time to get to

know the translator's preferred methods of learning. This can be accomplished by

building relationships over time, getting to know the translator as an individual and as a

member of the group, as well as through cultural observation. In the Seed Company

training, the trainers took the time to get the know the Pame translators despite their

language barrier. At the beginning of the training, they had a time for introductions and

asked the translators to lead the morning devotions. These activities gave the trainers and

facilitators the opportunity to gain insight as to how the translators were feeling about the

Oral Bible Translation process and training. One member of the team even shared about

dreams he had about sharing the translated Scriptures with a nearby community.

As mentioned in 4.2, having a good understanding of the translation team

members and the passage helps the facilitator decide which internalization activities to

use. This preparation is also recommended in *Learning that Lasts* by Roland Walker

(2019). The first principle of learner centeredness as described in *Learning that Lasts*,

means that the teachers have the learner in mind as they design the content. It builds on

what the learner already knows. It also incorporates the learner's learning preferences.

This means that each learning experience is customized to the learner. It is not just a

prepared lesson plan that is reused without adaptation to the current audience. *Learning*

that Lasts incorporates a resource and needs analysis element into the design of any

learning environment (Walker 2019). This consists of taking the time to investigate the

prior knowledge and experience of each of the participants prior to developing the

teaching material. While this information does not dictate what will be taught, it does allow the instructor to make informed, intelligent decisions when designing the course.

In addition to the learner-centered preparation, the facilitator also wants to cultivate a learner-centered learning environment. This environment considers the progress of the student to ensure that the instruction is adapting to the students as relevant feedback is received (NRC 2000: 23). The idea behind learner-centeredness is moving the focus from the teacher to the learners. In the internalization process, the facilitator is constantly seeking feedback from the translators. One way that the facilitator can receive this feedback is through observation. Due to the visual nature of some of the activities such as storyboarding and drama, it is apparent if the translators are missing details from the passage. This helps clarify for the facilitator whether the internalization activities are helping the translators develop a deeper understanding of the passage, ensuring that they are not missing details or adding details that should not be present. The internalization activities can be repeated multiple times to aid in the translators' understanding of the passage.

The facilitator can also directly ask for feedback about the process and activities. There were several times during the training where the Pame team gave specific feedback during informal conversations at mealtime rather than during the instruction time. At the end of the second training with the Seed Company trainers, the team gathered to discuss their impressions of the training with the team facilitators. They were asked about what their expectations were for the training and comparing that with the experience of having completed the training. Many of the team members expressed that they were surprised at

how practical and applicable the training was. They expected it to be mainly theoretical. They felt better prepared for the task of Oral Bible Translation after having completed the training.

4.4.2   Community Oriented

Internalization satisfies the oral learner's need for group interaction. Oral cultures are inherently community oriented. This is true because for oral communication to occur, there must be at least two people present. Internalization taps into this community orientation by developing a sense of community in the project. One way this community can be achieved is by investing time in the relationships between the facilitator and the members of the translation team. In many oral cultures spending time over coffee or meals before jumping into the "work" of translating is important.

Another way that community is achieved through internalization is through the team formation at the beginning of the project. When forming the translation team, it is recommended that the translation team be divided into at least two smaller teams of three translators. That is the ideal situation, not a prerequisite for participation. Additionally, the activities used for internalization accentuate group participation. When the Central Pame team participated in the Seed Company training, one of the facilitators introduced an activity in which they held a ball and told the first section of the story in the passage. Then they passed the ball to the next participant. That person then told the next portion of the story and then passed the ball on to another participant. This continued until the entire story of the passage had been told. It allowed the group to correct any mistakes as well as

help to fill in any missing details. The group dynamic of this activity resulted in the participants not feeling like they had to have all the details themselves but could fall back on the collective knowledge of the group.

Teamwork resonates with oral preferences learners who most often prefer to learn in community. This is one of the many reasons why the group dynamic used in internalization is important. We saw this throughout the training that Seed Company did with our team. As one person reached the limit of what they could remember, another member of the team would then step in and fill in the missing parts of the story. This went back and forth so that by the end most of the participants had given at least a portion of the passage. Internalization is not a test of how much of the passage the individual can remember. It is processing the passage to the point that they know and understand it on a deep level. Doing this in a group setting allows the individuals of the group to have a more complete understanding of the whole passage. In *Learning that Lasts*, Roland Walker lists teamwork as one of the principles of education that fosters learning in adults (2019: 16). Teamwork allows the group of learners to use their collective knowledge, skills, and resources to accomplish the goals of the learning activity. In many cases it also allows the individual learners to feel a sense of safety because they do not have to know and understand everything on their own to succeed in the learning exercise.

When working through the internalization process, the whole team is encouraged to be together for the internalization sessions. Even though the two teams will work on translating different passages, both teams can be present for the internalization. This allows the whole team to be able to participate in the discussion of the passage. It also

better prepares the team for being able to give good feedback during the peer review step of the process, since they already have a sense of what was going on in the passage that the other team translated, rather than just listening to a passage that they have never heard before. This process of dialoguing as a team leads to many fruitful discussions that blossom into opportunities for the team members to learn about the passage and deepen their understanding of it. The teaching method of dialogue taps into oral preference learners' group orientation preference. Before taking any action, the group engages in in-depth conversation to discuss the subject and make sure that they have come to a group consensus before acting. Jay Moon indicates that because of this group orientation, oral learners learn best when they are dialoguing with others (2012: 33), and Jane Vella states that the field of adult education also supports that learning happens best in dialogue (2002). Bearing this in mind, facilitators should seek opportunities to foster dialogue in the learning environment. This will lead to a greater engagement for the oral learner with the material that is being learned.

The literature on adult education and education principles make a strong argument for the inclusion of this community orientation in learning environments. The National Research Council stated that a learning environment should be community centered. This community centeredness incorporates both community within the learning environment and outside the learning environment. A teacher can encourage this community centeredness within the classroom by creating an environment in which the learners feel safe within the group. This will encourage them to be willing to discuss and share in a way that may not be present in a traditional school setting (2000: 25).

A community-orientated learning environment also creates a safe place for learning to occur. First, safety is built into a learning environment through trust. To build trust, the learner must see that the teacher is looking out for the well-being of the learner. One of the ways that this environment of safety is achieved in the internalization process is through group work. By encouraging the translators to work in groups, the fear of being called out for giving a wrong response is greatly reduced. There are many times where an individual that is shy will share their answer in the group but would be less likely to do so if they were questioned individually. A sense of safety can also be achieved through the participatory aspect of the internalization process. Giving everyone an opportunity to participate through speaking, listening and actively engaging in the learning event contributes to the learners feeling safe. According to Vella "adults have shown that they are not only willing but also ready and eager to learn when they feel safe in the learning environment" (2002: 71). When we first began dramatizations with the Pame team, everyone was very hesitant to participate. I learned that I needed to be willing to jump into the activity as the facilitator and trust that they would follow. Once everyone was assigned a role, they began to relax and trust the activity. For the first chapter of Jonah, we went through the drama three different times to make sure that everyone was comfortable with the activity, and it improved each time. It is also crucial that the learners not feel rushed. Internalization takes as long as is needed. Allowing the translators to take as much time as they need to internalize the passage is much more important than pressuring the team to feel like they must move faster to make progress.

Another internalization activity that fosters community orientation is one of the initial steps of internalization and includes looking for similar stories from the culture of the translators. The stories do not have to be identical but may involve similar themes as those involved in the passage of scripture. This, however, is an activity that the translators must do together. They use their collective cultural wisdom to find a related story. This was an especially valuable exercise for our team because it allowed the participants to see value in the stories from their own culture. It also gave them an opportunity to discover genres within their own cultural stories. This can increase the likelihood that the translation will be acceptable in the community if they pay attention to how the stories from their own culture typically address the given themes. This exercise gives the translators an opportunity to engage with the themes of the passage, and display that they have a right understanding of the themes that are found in the passage. The fact that this is done in groups encourages the safe environment that leads to a willingness to share and a greater sense of community.

4.4.3   Learning through Doing

Participation is another important factor in the effectiveness of internalization. It gives an opportunity for the oral learner to apply what they are learning. Rather than teaching a lot of abstract theory, the trainers from Seed Company introduced the new concepts with immediate application in the passage with which the team was working in Jonah. Although the team arrived with notebooks and pens thinking that they would be taking notes about what the teachers presented, they quickly learned that this training

would be more participatory. This participatory approach led to the team having a deeper and more engaged understanding of what they were learning. One way that the Pame translators experienced learning by doing was during the internalization of Jonah chapter 2. The facilitator had the team members stand up, and he assigned each of them a role. One member represented God and the other members were all Jonah. Every time that the passage referred to separation or distance from God, he had the "Jonahs" take a step away from the teammate representing God. The facilitator wanted the team to associate the separation from God that Jonah felt with physical distance, thus linking it with something concrete rather than an abstract concept. This activity reflects Vella's principle of learning through doing which states that "learners learn when they are actively engaged – cognitively, emotionally, and physically – with the content" (2000: 3–4).

The concept of learning through doing is seen in multiple education principles found in the published research. Box discusses this participatory learning style when he mentions learning through apprenticeship or doing. He says, "people in oral cultures do not 'study' in the same way as people in literate cultures. Learning often takes place through apprenticeship" (2014: 8). The learner spends time with someone that is experienced with the skill that they wish to learn. The learner watches the experienced person do the activity, then they attempt to do the activity with corrective feedback. This is learning through doing. Lave and Wenger (1991) argue that learning via apprenticeship is not as simplistic as merely observing and then imitating the behavior that they have observed. The crucial element of learning is the apprentice's participation in the activities as well as the community of people that are doing the activity that they are learning. In

the internalization process, the facilitator models the internalization activity for the translators then they use the activity to learn the passage with the facilitator giving feedback much like in the apprenticeship model.

Vella's learning principle of solving problems supports the idea of learning through doing. Presenting information to learners and then giving them a learning task allows them to apply what they are learning within a practical context. Vella encourages teachers to use learning tasks to present information to the learners and then give them an opportunity to do something with it (2002). The principle of self-discovery/self-direction (Walker 2019) is related to the principle of problem solving, but it focuses more on the process of the learner discovering the information for themselves through the process rather than just receiving the information in a presentation. This is an important factor in learning because the struggle of grappling with the problem helps the learner to learn. It also creates a sense of ownership and power within the learner. Additionally, self-discovery allows the learner to engage in the learning in a way that is more impactful than simply being told the information.

The sense of accomplishment that the learner feels when they discover the answer for themselves is invaluable. This was played out in the Pame training during one of the first storyboard activities. The translators started drawing out the scenes from the first chapter of Jonah and retelling the story in Spanish. Through the visual representations of the pictures and the repetition of the activity, the translators began to switch from telling the story in Spanish to telling it in Pame. This was an example of self-discovery as they

began understanding the story at a deeper level. No one instructed them to make this language shift.

The engaging nature of the internalization activities works to encourage the translator to learn. When an adult learner engages with the material they are learning, they are much more likely to experience meaningful learning of that material (Vella 2002: 16 and Vella 2000: 3). Belz states that "oral learners who discover the truth, own the truth. Those who 'own' the truth can apply the truth…" (2017: 8–9). By using dialogue and directed discovery questions, the oral learner can discover the content rather than simply receiving the information in a lecture from the teacher. This sense of discovery also reinforces the learning in a way that rote memorization of facts simply cannot. This learning by discovery is also incorporated into the internalization process through the intentional application of discovery questions by the facilitator.

Oral learners tend to learn in connection with real life experiences that are tied to the real world, and these experiences can occur in the internalization process as well. At the 2018 Oral Bible Translation conference in Richmond, VA, Bryan Harmelink shared about one translation team experiencing the process of making wine so that the team would understand Jesus' teaching in Luke 5:36-39 regarding putting new wine into old wineskins (Harmelink 2018b). This is a clear example of providing an immersive real-world experience for the purpose of increasing understanding. There are many object lessons like this that could be inserted into internalization, depending upon the needs of the passage that is being handled. Moon says that these real-life learning experiences usually engage oral learners in a way that fosters more discussion and learning. As the

student has their own experiences related to the topic being learned, they will have personal hooks on which they can hang the information. This allows the student to build on their experience and seek out explanations for questions from said experience rather than simply learning in a disconnected manner (2012: 33–34).

4.4.4 Conclusion

The principles of learning seen in the above discussion; learner-centered learning, community-centered learning, and learning by doing are inextricably interwoven into the process of internalization. The internalization process may not have been built on these specific educational principles, but they are reflected in the process. The research in education principles that I have outlined shows that satisfying these educational needs is important in creating a successful learning environment. It also supports that internalization is indeed meeting these educational needs of adult oral preference learners. The examples given from the Central Pame project demonstrate that this internalization process encourages a successful learning experience which increases the translators' understanding of the passage which can in turn lead to a more natural translation.

5   Comparison of Pame Translations

5.1   Introduction

To compare the naturalness of these two Pame texts, I use two methods. In the first method, I transcribe both oral translations and compare them side by side to look for differences in source language interference and oral features.[22] For the second method of comparison, I interview native speakers of the language regarding their impressions of the naturalness of the two translations. For this comparison and the examples given, I refer to the translation that was done in Audacity as the first translation and the translation done in Render as the second translation. The first translation was done using a traditional verse-by-verse approach where the team listened to one thought at a time and then translated it, while the second translation involved working with the whole text as a discourse unit. I count the occurrences of language interference and orality features in each translation and analyze the differences between the two to determine if the differences which occur correlate with naturalness. While this is similar to Grimes' method in that it focuses on and quantifies the appearance of certain features, it differs in that I am not relating either translation to a large corpus of texts either oral or written (1963).

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[22] See Appendix C

In Table 1 I demonstrate the differences between the two drafts which fell into six different categories. Word choice (with a subcategory of Double Verbs), Word borrowing, and Word order are grouped under the broad category of Source Language Interference while Additive conjunctions and Relative pronouns fall under Oral features.

Category	First Translation	Second Translation
Source language interference		
Word choice	2	-
Double verbs	5	11
Word borrowing	8	2
Word order	5	-
Oral features		
Additive conjunction	5	9
Relative pronoun	7	13

Table 1 Count of differences

When we are looking at source language interference, we see higher numbers in the first translation except for double verbs which will be explained below. When looking at the presence of oral features, there are more in the second translation.

5.2   Source Language Interference

As stated in chapter 2, source language interference is the most common cause of unnaturalness in a translation (Newmark 1988, Toury 2012). Three common forms of source language interference are word choice, word borrowing (both lexical interference) and word order (grammatical interference), and all these are evident in the Pame translation comparison.

5.2.1 Word Choice

Word choice as source language interference occurs when words are chosen in the target language and used in the translation because of the wording in the source language text. This produces a literal translation which does not express the intended meaning of the text. For example, in Table 2 there are two examples of changes in word choice that reveal an improvement in the level of naturalness between the first translation and the second. The table contains the text in the first translation followed by the text of the Spanish source language (PDT – Palabra de Dios para Todos which was used as a source text for both translations) for comparison and the text of the second translation.

Example	Verse	First Translation	Spanish (PDT)[23]	Second Translation
1	6	*Y napu xiki'* 'And that person with a position'	*Entonces el capitán* 'Then the captain'	*Y napu chiki'de napu ngul'us ta'ats* 'And that person in charge of that boat'
2	6	*ne gyus de jiuk* 'the god of you'	*tu dios* 'your god'	*ne Gyus se jiuk kiki'iuts* 'the God which you follow'

Table 2 Word choice

In example 1 the first translation of verse 6 (Table 2), the word used for the captain of the ship means a person with respect or in a position of authority. This follows closely with the Spanish use of the captain *el capitán* while the choice for the second translation says that person in charge of that boat rather than just a generic person in a

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[23] PDT is the Palabra de Dios para Todos translation in Spanish.

position of authority. This second translation demonstrates a deeper understanding of the Spanish word. This is further seen in example 2 (Table 2). The first translation says, 'the god of you' similar to the Spanish '*tu dios*' while in the second translation they choose to use a different phrase that does not mirror the Spanish, instead it says, 'the god which you follow' which is the more natural way to say it in Pame.

Another issue with word choice occurs with the frequency of double verbs which is a commonly used grammatical feature that I have observed in Pame. The use of a double-verb construction, especially involving the verbs 'to go' and 'to say', is seen in the second translation more frequently than in the first translation. An example in English would be, "he replied saying" and "he went fleeing." The first translation more frequently follows the Spanish structure. Examples of this double verb appear in the second translation in examples 3 and 4 (Table 3).

Example	Verse	First Translation	Spanish (PDT)	Second Translation
3	1	*nda kunju Gyus ndusep:* 'One day God said:'	*Un día el SEÑOR le dijo:* 'One day the LORD said to him:'	*Nda kunju Gyus <u>ndu'ujau ndusep</u>:* 'One day God <u>spoke he said to him</u>:'
4	3	*Y Jonás ndumang mananjiats Gyus kuma nimia Tarsis* 'And Jonah wanted to escape God he went towards Tarshish'	*Pero Jonás quiso escapar del SEÑOR y se fue hacia Tarsis* 'But Jonah wanted to escape from the LORD, and he went towards Tarshish'	*Kujui Jonás <u>kuma ndujuatch</u> Gyus nimia Tarsis* 'Then Jonah <u>he went he fled</u> God he went towards Tarshish'

Table 3 Double verbs 'to go'

Example 5 in Table 4 shows two sets of double verbs in the second translation. The first translation follows the Spanish structure of 'he approached him' and 'he said to him'. The second translation says, 'he went down, he went' and then 'he spoke, he said to him'.

Example	Verse	First Translation	Spanish (PDT)	Second Translation
5	6	*Y napu xiki' ndunu y ndusep:*	*Entonces el capitán se le acercó y le dijo:*	*Y napu chiki' de napu ngul'us ta'ats <u>kupu' kuma ndu'uajau y ndusep</u>:*
		'And that person with a position approached and said to him:'	'Then the captain approached him and said to him:'	'And that person in charge of that boat <u>went down he went, he spoke, and he said to him</u>:'

Table 4 Double verbs 'to say'

Two of the five instances where two verbs are seen next to each other in the first translation occur where there are also two verbs present in Spanish. These are not double verbs in the sense of what we have seen in the second translation but are instances of two verbs that happen to be next to each other. This is seen in example 6 (Table 5). The first translation follows the structure of the Spanish nearly word for word. In the second translation of this same example there are two verbs in this same position, but they are not the verbs that are present in the first translation which demonstrates the influence of the source language on word choice in the translation. I asked one of the translators about the double-verb construction that is present in the second translation. She said that both verbs mean 'you go' but that if one of them were lacking in the verse it would not sound natural.

Example	Verse	First Translation	Spanish (PDT)	Second Translation
6	2	*Tanjas nimia re kupu kutue kum'us Ninive*	*Anda, ve a la gran ciudad de Nínive*	<u>*Kimiat nibiat*</u> *Ninive, rapu kundai kum'us*
		'Get up, go to that land big city Nineveh'	'Get up, go to the big city of Nineveh'	'<u>Go, go to</u> Nineveh, that big city'

Table 5 Double verbs of command

5.2.2   Word Borrowing

Another aspect of source language interference is word borrowing from the source language into the target language. Sometimes this occurs because of a lack of words in one language to express a concept. Other times it occurs as younger generations use the borrowed word and then subsequently lose the original word that was previously used in their language. Additionally, some words get adopted into the language but are adapted to fit the phonological rules of the second language. While this does occur in Pame, there are also instances of Spanish words simply creeping into the translation. For example, the Spanish word *de* 'from, of' occurs eight times in the first translation, but occurs only twice in the second translation. There are contexts where *de* has been incorporated into the everyday use of Pame, but the translators pointed out the instances indicated in these examples as being borrowings from Spanish.

Example	Verse	First Translation	Spanish (PDT)	Second Translation
7	5a	*Ligyajam puik **de** rapu kamut ngul'ajau* 'Truly afraid **of** those workers'	*Los marineros estaban muy asustados,* 'The sailors were very afraid,'	*Kujui rapu kam'ut ngul'ajau likyajam ndupuik* 'Then those workers truly were afraid'

Table 6 Word borrowing 'de'

This usage of *de* can be seen in example 2 (Table 2). The first translation uses the *de* to show possession, which is an influence from Spanish. They used the construction of ***de** jiuk* to express 'your'. However, the second translation uses a relative pronoun to say, 'the god which you follow'.

5.2.3   Word Order

Word order is an important feature of the grammar of a language. Pame and Spanish both have the same basic word order of SVO according to the World Atlas of Language Structures Online (WALS 2019). Even when two languages share the same basic word order, there can be a certain amount of variation within that structure that is allowable in each language. This is seen in the comparison of these two translations. There are numerous examples of the first translation following the Spanish source text very closely, sometimes even matching word for word, while the second translation tends to vary its order from that of the Spanish source text. Some of that variance in order reflects style and logic within the Pame language and culture. In example 8 from verse 6 (Table 7), the translation team told me that logically they needed to have the ship's captain wake Jonah up before asking him questions, so they changed the sequence of the actions in this verse, while in the first translation they followed the Spanish order very

closely, matching the Spanish text nearly word for word. In examples 9 and 10 (Table 7)

the structure of the first translation follows very closely with the structure of the Spanish

source text. However, the second translation follows Pame structure. Example 9 (Table 7)

is a repetition of example 4 (Table 3) that was mentioned previously. Notice how the first

translation follows the Spanish structure very closely while the second translation uses

the common double verb construction of Pame.

Example	Verse	First Translation	Spanish (PDT)	Second Translation
8	6	*¿Kanen tutsjau kupu yit ki'ijil? ¡Tanjas y gyaut ne gyus de jiuk!* 'What are you doing just sleeping? Get up and talk to your god'	*¿Qué estás haciendo ahí dormilón? ¡Levántate y ruega a tu dios!* 'What are you doing sleepyhead? Get up and beg to your god!'	*¡Tanjas! ¿Kinjiu gyiet ki'ijil? Gyajaut ne Gyus se jiuk kiki'iuts* 'Get up! Why are you just sleeping? Speak to the god which you follow.'
9	3	*Y Jonás ndumang mananjiats Gyus kuma nimia Tarsis* 'And Jonah wanted to escape God he went towards Tarshish'	*Pero Jonás quiso escapar del Señor y se fue hacia Tarsis* 'But Jonah wanted to escape from the LORD, and he went towards Tarshish'	*Kujui Jonás kuma ndujuatch Gyus nimia Tarsis* 'Then Jonah he went he fled God he went to Tarshish'
10	11	*par ke kunji lajut re kute* 'for that stay calm the water'	*para calmar el mar* 'to calm the sea'	*para ke rendei kunji lajuts'* 'so that the waters stay calm'

Table 7 Word order

5.3   Oral Features

Researchers have attempted to discover features of orality that contrast an oral composition with that of a literate composition (Duff 1973, Kilham 1987). In an oral composition there is information that is communicated prosodically by things like intonation, voice quality, gestures, and change in tempo among other things. This information must be communicated in other ways when the medium used is writing. This necessitates a difference in style between oral compositions and written compositions (Kilham 1987). These types of oral features are more difficult to quantify since they are related to concepts such as voice quality, posture and things that may not be fully appreciable outside of a live performance. There are other oral features that are more concrete and therefore able to be quantified when observing a transcription of an oral performance such as repetition, which is generally used more in oral than written communication (Bartsch 1997), and the use of formulas to aid in recall. These oral features are tendencies rather than universals of oral literature. Even though both translations of Jonah are oral translations, the process of internalization done with the second translation encouraged the appearance of more oral features because there was less interference of the source language. Two oral features stood out in the comparison of these texts in Pame, the additive nature of oral communication and the relative pronoun '*se*'.

5.3.1 Additive Oral Features

The additive nature of oral communication is seen in the use of conjunctions such as 'and' or 'then'. This is mentioned as a characteristic of stories in oral cultures (Ong 1982). This is seen in the Jonah texts in the use of the word *kujui* 'then' (Table 8). In Pame it is often used to keep the flow of the story going. This word occurs nine times in the second translation, but only occurs five times in the first translation.

Example	Verse	First Translation	Spanish (PDT)	Second Translation
11	3	*Y Jonás ndumang mananjiats Gyus kuma nimia Tarsis,* 'And Jonah wanted to flee God he went he went to Tarshish'	*Pero Jonás quiso escapar del SEÑOR y se fue hacia Tarsis.* 'But Jonah wanted to escape from the LORD, and he went towards Tarshish.'	*Kujui Jonás kuma ndujuatch Gyus nimia Tarsis,* 'Then Jonah went he fled God he went to Tarshish'
12	4	*Gyus ndubai nda ngutue nimiau* 'God sent one big wind'	*Pero el SEÑOR arrojó al mar un fuerte viento* 'But the LORD threw onto the sea a strong wind'	*Kujui Gyus ndubai nda maljus nimiau* 'Then God sent one dangerous wind'

Table 8 Oral feature additive conjunction

5.3.2 Relative Pronoun/Undetermined Marker

When I first looked at the transcriptions of the translations, I saw the word *se*. This looks like a word in Spanish that is a pronoun. It is often used to indicate a reciprocal action or middle voice (reflexive verb). However, upon closer examination one sees that in Pame that is not the usage of *se*. It is most often used as a relative pronoun

and is glossed as 'which', 'that', or 'when'. It occurs in the second translation nearly twice as often as it does in the first translation. Of the seven occurrences in the first translation, three of those occurrences are identical in the second translation. I note that every instance where this occurs in the second translation but not in the first translation, there is also no relative pronoun in the Spanish. This is indicative that the first translation adhered more closely to the structure of Spanish, but the second translation followed a more natural Pame flow (Table 9). I asked several native speakers about this *se*. Mostly they respond that they do not know what it means, but that it must be present for the phrase to sound natural. When I examined the "Pedagogical Grammar of Central Pame" (Gibson 1950) for instances of *se* sometimes it is unglossed and sometimes it is glossed as this relative pronoun, 'which', 'that', or 'when'.

Example	Verse	First Translation	Spanish (PDT)	Second Translation
13	2	*re stichup'* 'the sins'	*de su maldad* 'of their evil'	*pur **se** re stich'jup* 'for **which** the sins'
14	6	*gyajut ne gyus de jiuk* '(you) speak to your god'	*ruega a tu dios* 'beg to your god'	*Gyajaut ne Gyus **se** jiuk kiki'iuts* '(you) speak to the God **which** you follow'
15	14	*nji lee ni kanen lumjung* 'this person does not owe'	*a un inocente* 'to an innocent'	*nda lee **se** nin kanen lutsjau* 'a person **who** did not do anything'

Table 9 Oral feature relative pronoun

5.4   Native Speaker Interviews

One of the hallmarks of a natural translation is that it sounds natural to a native speaker of the target language. As such, for the purpose of determining the naturalness of a translation, we must defer to the native speaker's intuition, even though this is subjective and not easily measurable. In the second method that I employed in comparing the naturalness of the two translations, I interviewed a group of three native speakers of Pame with the goal of comparing the naturalness of the two translations.

During this interview we began by listening to each of the translations twice without comment. Then we discussed the two translations. All three of the native speakers agreed that the second translation sounded more natural to them. I asked them to give examples of why they thought that the second translation sounded more natural. We then listened to the recordings again so that they could point out specific examples.

Their observations fell into four categories; word choice, word order, use of Spanish words, and naturalness. They indicated that the first translation was a much more literal translation from Spanish. Rather than using the natural terms that occur in Pame to express a given idea, the first translation translated the Spanish literally. An example of this is found in example 6 (Table 5 above) the first translation follows the structure of the Spanish text very closely while the second translation does not.

The second category that they mentioned was word order. The native speakers indicated that sometimes the first translation followed the Spanish word order instead of the Pame word order. This can be seen in the examples shown in Table 8 (above).

The third category was the use of Spanish words being more prevalent in the first translation than the second translation. Upon further review of the two transcriptions, it was noted that the usage of Spanish words such as *y, ke (que), en, par, pur* and *per* were statistically similar between the two translations. These types of words have been adopted into everyday usage in Pame. The noticeable exception is the use of the word *de* that was noted above see Table 6.

Lastly, they pointed out naturalness. They said that the first translation sounded like it was translated, but that the second translation sounded like it was a story being told in Pame. This gets at the native speaker's intuition. The second translation sounds more natural to their native ear.

5.5   Summary of Findings

Through the side-by-side comparison of the first and second translations, several differences have been noted as can be seen in Table 1. The first translation exhibits more signs of source language interference than the second translation. This interference can be seen in the borrowing of words and structures from the LWC, Spanish. The second translation, in contrast, incorporates more examples of oral features and natural Pame grammatical features such as double verbs than does the first translation. These differences as well as interviews with native speakers of Pame confirm that the second translation is a more natural translation than the first one.

6   Conclusion

In this thesis I have proposed that internalization is a key ingredient in achieving naturalness in an oral translation because it leads to a greater understanding of the source text. This hypothesis has proven to be true as seen by the results in chapter 5. The translation that was done using Render and the internalization process showed more frequent use of double verbs, less borrowing from Spanish, more natural choices of Pame words and less adherence to word order from Spanish. Additionally, oral features such as the prominent use of additive conjunctions to keep the story flowing and the use of a relative pronoun throughout the Pame text, as well as the native speaker's assessments that the second translation sounded more natural all confirmed that the translation that was done using the internalization process was a more natural translation.

In this thesis, I use experiences from the Central Pame project to demonstrate how research which indicates effective general and adult education practices is reflected in the internalization process. The correlation of internalization techniques with best practices in general and adult education helps explain why the internalization process is key to achieving a natural translation. My research also shows how internalization supports the needs of oral preference learners who are found within the oral cultures in which these translations are being done. Working in community, hands on learning, and learner centeredness are some of the qualities that are also found in the internalization process. Of course, all this research is only theoretical until it is put into practice. As mentioned

above, I look at two oral translations done in the Central Pame project of Mexico and compare the impact of the internalization process on these two translations. This was done through lexical and grammatical comparisons, comparison of oral features, and native speaker interviews. This comparison showed several indicators that internalization has a positive impact on the naturalness of a text.

6.1   Other Contributing Factors

While I have posited that internalization is a key ingredient in achieving naturalness in an oral translation it is certain that other factors also contribute to this perceived naturalness advantage seen in the second translation. As I spoke with the translation team about their perceptions of naturalness related to these different versions of Jonah, we discussed some of the contributing factors to the naturalness of the second translation that was done with the benefit of the full internalization process. They indicated that a contributing factor to the improved naturalness was the fact that they had listened to more versions of the passage in the LWC (Spanish), also, the fact that the translation had been through more of the translation process, i.e., back translation and consultant review. They also felt that they were more confident with the process of translation when they got to the second attempt than they had with their first attempt because they had received the OBT1 and OBT2 training in addition to the initial experience that they had gained with the first translation. Also, they had the benefit of several months of thinking about and trying out key terms with the community between

the time of the first draft and the second one. I agree that each of these contributed to the overall improvement of the final version that was done.

There was an unexpected limitation with the native speaker interviews that I conducted for this thesis. I was only able to interview three native speakers regarding their perceptions of the naturalness of these translations. Those three native speakers were involved in the translation project. While this is not ideal, circumstances outside of my control limited access to the community while writing this thesis. I would have preferred interviewing more native speakers who had not been involved in the translation and perhaps from different communities to get a broader sense of the naturalness of the translation.

6.2   Areas for Further Study

6.2.1   Conduct More Controlled Research on the Impact of Internalization

As stated previously, my comparison was done between two oral translations completed by the Central Pame team. However, it would be useful to do a similar comparison but with more control over the variables. For example, two translation teams doing oral translations could translate the same passage, but one team would go through the internalization process before drafting and the other would go directly from exegesis to drafting. The drafts would then be compared for naturalness. This could be done with multiple field projects to collect more data on the impact of internalization on naturalness.

Additionally, more research could be done comparing written translations that did not go through the process of internalization with oral translations whose translators did go through the internalization step. A recent MA thesis compared a written and oral version of Jonah chapter 1 in the Altai language of Siberia. In this study, a previously written translation of Jonah which was recorded was compared to an oral translation done with the Seed Company OBT training. Native speakers were then asked which translation they preferred and why. Of those interviewed, 64% said they preferred the oral translation because it was "easier to understand" (Cleaver 2020). Again, more research needs to be done to determine the qualities that lead to an "easier" understanding of the passages.

6.2.2 Develop a Comprehensive Standardized Scale for Determining Naturalness

Attempts have been made at quantifying naturalness in a translation, but ultimately it is not an easy task to boil naturalness down to something that is measurable. As the discussion of orality has been seen to be best considered as a continuum, it would be beneficial to develop a scale of naturalness when attempting to evaluate naturalness in translation (more natural vs. less natural instead of natural vs. unnatural). More research needs to be done on how the suggested naturalness measurements (word count, discourse analysis, oral features, and native speaker intuition) could be combined to develop a more standardized scale of naturalness.

6.2.3 Apply Oral Methodology, Specifically Internalization, to Written Translations

The increased naturalness that internalization brings to a translation project is not exclusive to an oral translation. The improved understanding that the translators gain from the internalization process can also be applied to a written translation project. It would be helpful to see internalization incorporated into written translations and then do further studies to see how internalization impacts written translations as well as oral translations.

APPENDIX A

Basic Internalization Plan

Basic Internalization Plan[1]

Preparation
For more on preparation, see example questions in "Preparation Guide Exegesis and Internalization" (available as separate document).

1. Do background work/exegesis (situating the passage in the larger story framework; thinking through setting, sequence, characters; looking at the original context and linguistic conventions; identifying potential translation issues and key words; other related studies). Organize your findings in such a way that you can reference relevant information as necessary.
2. Prepare the text by thought/small discourse units (whether by audio, or a text from which you'll read); consider how you can integrate key information from Step 1.
3. Before or at the beginning of the very first internalization session:
   a. develop a common understanding of the intended audience, translation *skopos*, intended production/delivery form, etc.; helps if translators have specific people in mind!
   b. explore how the translators learn, create, and transmit information most comfortably. *For this topic, just make a start—you will learn much more by diving into the material, and your team will develop a working groove over time.*
4. Consider what kinds of internalization approaches might work best for your translators with the specific passage to be translated. You can also use this preparation stage to familiarize yourself with a range of possible activities so you're more easily able to flex when working with the team.

Internalization
1. If applicable, review what has been translated up to this point. What leads up to this passage?
2. **ROUND 1—EXPOSURE: Read (or play with audio) the passage in the source language(s).**
   a. This first presentation simply exposes the translators to the new material.
   b. *You will want to decide how much you present at this point. Presenting the whole story gives a better sense of where the translation is headed. Presenting only the section of the day keeps new information at a minimum, thereby potentially reducing the distraction of extra material. Consider scheduling a separate time to hear the story arc before delving into smaller sections.*
3. **ROUND 2—EXPERIENCE: Present the passage again, this time encouraging the translators to imagine what they are hearing. For this stage they might prefer to use mental pictures, movements, emotions, colors, or some other processing technique.**
   a. The second round of presentation, which may include several iterations, allows the translators to start engaging their *imaginations* regarding this material.
   b. As the translators get to know their own working style, they will know what techniques work best for each of them personally. If they're struggling initially, encourage them to try different approaches until they find something that works.
4. **ROUND 3—SALIENCE: Start tackling the passage—present again if Rounds 1 and 2 haven't allowed the translators to hear it at least 3 times by now.**
   a. Find a starting point—somewhere the translators can relate:
      i. Ask the translators where they felt the strongest emotion in the story, or what caught their attention (perhaps because it held meaning for them personally, or

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they really liked the way something was said, or they were surprised by something, or they really didn't like/understand something).
   ii. OR: Ask the translators what part they think will be most meaningful to their intended audience.
   iii. *Take the time to talk through emotions, connections, or anything else that comes up that helps the translators relate to the material*.
   b. Reasons to dive in where their attention was first drawn:
      i. Crafting those sentences first may increase their emotional investment overall.
      ii. If the sentences come in the middle or near the end of the passage, solidifying these sentences will give them a mental "goal," familiar ground towards which they can head as they fill in the earlier parts of the passage.
   c. Craft the sentences as the "focus point":
      i. Start employing specific internalization techniques as work best for your translators. Include discussion of emotions/tone to be communicated (through speech rhythm, intonation, timbre, and other vocal features).
      ii. Even while crafting this "focus/starting point," help the translators keep the structure of the whole passage in mind. For example, consider always presenting the sentences in the context of the sequence leading up to this point.
5. Continue crafting, gradually filling in the sequence/story line around the focus point. Balance exegesis with the internalization techniques that will serve the translators and final product best.
6. As the translators become more comfortable with the telling, refine the passage vocally, linguistically, etc. Take breaks and revisit after ~20 minutes, 2 hours, and 24 hours. Encourage the translators to think of others with whom they can share the story between working sessions.

Considerations
1. Adapt the above basic plan to your specific team and context.
2. Plans are always provisional! be ready to respond to what's happening in the moment by changing your initial plan at a moment's notice; *this flexibility gets easier with time/experience*.
3. Consider noting key words and other decisions throughout the crafting process (as appropriate to the context—use pen/paper, computer, occasional recordings, or a constantly running recording to document the whole process for future reference).
4. No matter how many techniques you know and how well/often you carry out this process, internalization *takes time and is hard work for all involved!*
   a. Create a safe space for your translators:
      i. to make mistakes
      ii. to push the boundaries of translation too far or not enough at times
      iii. to take the time they need to do a good job
   b. Take care of your translators (as culturally and socially appropriate):
      i. mental/physical breaks
      ii. provide food/water to keep brains fueled
   c. Take care of yourself:
      i. you're attending to many details and will work best when mentally/physically fresh
      ii. give yourself the time to prepare ahead of time and to go back to look up anything that came up during the session
      iii. extend yourself grace as you learn the art + science of supporting translators through this process

APPENDIX B

Preparing for Internalizing Scripture

YOUR NAME:

LANGUAGE/PROJECT:

MOTHER-TONGUE SPEAKERS:

SCRIPTURE PASSAGE:

DATE:

Preparing for Internalizing Scripture

Work through this guide for basic preparation in facilitating internalization.[1]

Sections A & B set the groundwork the first time:

> Section A. Know the translation parameters (skopos)

> Section B. Know the translators

Repeat Sections C, D, and E for additional passages:

> Section C. Know the text

> Section D. Prepare the text

> Section E. Prepare the internalization session

Section A. Know the translation parameters (*skopos*)[2]

1. Intended audience (age, cultural background, urban/rural, faith community, any other distinctive demographic information)?

2. Intended functions for this translation? (If there are already other translations in this language, what sets this new translation apart?)

3. Expected final format, product form, and/or distribution methods?

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[1] Compiled by Katie Hoogerheide.

[2] The questions in this section were inspired in large part by Wilt, Timothy & Ernst Wendland. 2008. *Scripture frames and framing: A workbook for Bible translators*. Stellenbosch: African Sun Media. Page 179.

4. With which other translations, if any, is this version likely to be compared? To what standards will this translation be expected to conform (text order, contextualization of key terms, etc.)?

Section B. Know the translators

Your goal is to support the translators with their preferred learning styles—here are a few questions to get you started. Change the wording according to your cultural context and adapt these ideas to reflect local question-asking conventions. Make some brief notes based on responses. If you are working with multiple people, note their individual preferences!

1. When you were a student, how did you learn/memorize information most effectively?

2. When you were a little child, what were some of your favorite ways to play?

3. What are your hobbies now? (OR: What kinds of things do you create now? Or would you like to create if you had more time?)

4. When you have to remember something really important (like you have to remember to tell someone something), what tricks do you use to remind yourself?

5. What is one of your favorite stories? How did you first experience it?

6. Think of one of your favorite stories that you could tell me right now. How did you learn it? (Prompts, if necessary: By experiencing it? Hearing it multiple times? Reading it? Writing it yourself?)

7. If I were going to share a brand new story with you right now, how would you want to experience it? (Prompts, if necessary: Read it? Hear it? See pictures? See it acted out? Combination?)

Section C. Know the text

1. Situating the passage in its context. Using your knowledge of the Bible, and consulting the text in whatever version(s) you like, write a few thoughts on the following questions:
   a. What is the **setting** of this passage? Where is it set geographically? Is there any cultural information, like traditions, that would be helpful in understanding this passage? Helpful religious/political background information?

   b. Who are the main **characters**? List them below and note for each: What do we learn about them from this passage, and/or from other passages in Scripture? What are their roles or responsibilities in this passage? What might have been their intentions and emotions?

c. **Who** wrote the words in this passage? Who was the audience? What was the author's purpose in writing? What kind of communication/genre is this passage (poetry, proverb, historical narrative, parable, etc.)?

d. How does this passage fit in the immediate story of which it is part?

e. How does this passage and its immediate story fit in this book of the Bible—how does it advance the main message of the book?

f. How does this passage and its immediate story advance the main message of the testament within which it is found?

g. How does this passage and its immediate story advance the main message of the whole Bible?

h. What is/are the **main point(s)** of the passage? (If you know something about discourse, what is the peak? What parts are emphasized in the original language?)

i. Is there any ambiguity in the text? Are any words or grammatical structures used with a secondary meaning (or function) rather than their primary meaning?

j. Discuss any implicit information that the original audience would have understood that your current audience may miss. Is there any situational meaning that needs to be made clear?

k. Is there any figurative language in the passage? What form does it take (a rhetorical question? A metaphor/simile? Etc.)? What meaning should be understood from this figurative language?

l. What is the emotive force of the text? How is it conveyed? Does it change over the course of the passage? Do different sections or quotes convey different emotions?

2. Find and read at least 1 commentary on this passage.
    a. Some options for finding commentaries:
        i. Online collections:
            1. http://biblehub.com/commentaries/ [scroll down once you're on the page]
            2. https://www.studylight.org/commentaries/
        ii. DIU Library: Start browsing at Call #220+ or use the library catalog.
        iii. Translator's Workplace (also in Logos)

      b. Some top choices for commentaries that include some translation comments:

         i.   Translator's Notes (in Translator's Workplace)
        ii.   Translator Handbooks from the United Bible Society
     iii.   Keil and Delitzsch Biblical Commentary on the Old Testament (also available through http://biblehub.com)
     iv.   Word Biblical Commentary (starting at Call #222 in the DIU Library)

      c. Which commentary(ies) did you choose? _____

      d. Use what you've learned from the commentary(ies) to add at least 2 new thought to your notes above on "situating the passage in its context." *Make your new comments in a different color or font type.*

3. [Optional] If you have some training in Greek or Hebrew, look at the passage in the original language. For example, http://biblehub.com/ provides links to each word in the text—just select "Hebrew" or "Greek" from the menu in the light-colored bar.

4. Based on your commentary reading, study of the original passage, and/or general knowledge, identify 3-5 potentially difficult words/concepts in this passage and considerations that may help you guide others through thinking about them.

Word/Concept	Considerations/Possible translation options

Section D. Prepare the text

1. Consider possible divisions—what are possible places that the passage could be divided? What discourse cues or other words lead you to make those decisions?

2. Sequences/lists—what kinds of ordered elements appear in the text? Might any of them need to be reordered? (Why?)

3. Create a working layout of your text that:
      a. reflects the divisions (add extra white space or lines between) and sequences you've identified above
      b. shows the thought units and relationship among thought units

  c. includes relevant information you gleaned from the questions in <u>Section C. Know the text</u>, such as:
    i. information to work through potentially difficult key terms/concepts
    ii. implicit information that may need to be made explicit
    iii. emotions that need to be conveyed in performance
    iv. places that should be emphasized/highlighted in performance
  d. provides notes/reminders for leading internalization (after you work through <u>Section E. Prepare the internalization session</u>).
  e. *Experiment with different layouts until you find one that works for you. For some examples of text layouts that others have found helpful, see the appendix for examples.*

4. Note: If you want to be able to consult the original languages, or other languages, during the internalization session, be sure to have those printed or otherwise available via the web, Paratext, books, etc.

Section E. Prepare the internalization session

*So far you've collected some basic information on the mother-tongue translators (*Section B. Know the translators*) and on the Scripture passage (*Section C. Know the text; <u>Section D. Prepare the text</u>*). Now, match the two.*

1. Which kind of cues (visual, physical/kinesthetic, sounds, etc.) do you think might be best to explore first with your mother-tongue translator(s)? Why? *If you are working with more than person, consider what might work better for each.*

2. Which kind of cues do you think might work well for this text? Why? Remember to look for approximately one cue per **thought unit**.

3. Weighing the needs of your translator(s) with the structure of the text, what approach might you like to try first? Do you need multiple activities to meet the needs of multiple translators? (*After you've worked with them for some time, evaluate if/when your translators might benefit from trying something new.*)

4. What kind of materials, if any, will you need for the internalization activity(ies) you're considering? If applicable, collect/organize those materials for your session.

5. What kinds of notes/reminders should you incorporate into the text layout you prepared in <u>Section D. Prepare the text</u> to help you guide others through the internalization activity(ies) you're considering? Add these to your text layout. Be sure to include reminders of any materials you will need to bring with you to the session, if applicable.

APPENDIX C

Central Pame Translation Transcriptions

Jonah 1:1-16 (AUDACITY)

¹ Meju nda le en Israel, ngunjiu Jonas, ngurui Amitai. Nda kunju gyus ndusep:

There lived a man in Israel, named Jonah, son of Amitai. One day God said to him:

²Tanjas nimia re kupu kutue (ngutue) kum'us Ninive, xiip ke munuljung rajuik. Re stichup' kuju'al peuk se ka latsuju.

Get up! Go to that big city, Nineveh. Tell them that I will destroy them. The sins have arrived to where I sit.

³ Y Jonás ndumang mananjiats Gyus kuma nimia Tarsis. Kuju'al Jope ndupuje nda kul'us ta'ats ke ma Tarsis. Ndujueng ne ninije'e ku'juau ne kul'us ta'ats kun re kadat leet ke mat rapu kum'us kubaut nimia ndujach Gyus.

And Jonah wanted to flee God, he went he went towards Tarshish. He arrived at Joppa. He found a boat going to Tarshish. He paid the passage; he went up that boat with those people that went to that city he went far he went he fled God.

⁴ Gyus ndubai nda ngutue nimiau rapu kingyiep kute. Limii nda ngupai likiyajam maljus ne kul'us ta'ats maljus manaju'u nanju'a kuna'sa'au.

God sent a big wind that inside water. There was a black cloud really dangerous the boat dangerous strong could break up be ruined.

⁵ Ligyajam puik de rapu kamut ngul'ajau de napu kul'us ta'ats. Kanda lu'a'jau de napu gyus si jui lu kuju'ep. Nduljeunk re rikiemp kingyiep kute par ke lajaiñ niñ'iejets napu kul'us ta'ats. Napu kusap Jonás kupu' nimia kara kingyiep de napu kul'us ta'ats nigia ku'ejil.

Really afraid these workers of that boat. Each one spoke to the God of him he believes. They threw things into water so that it became light that boat. That moment Jonah went down he went inside that boat and went to sleep.

⁶ Y napu xiki' ndunu y ndusep ¿kanen tutsjau kupu yit ki'ijil? ¡Tanjas y gyajut ne gyus de jiuk! Miak ne gyus de jiuk lamajaung y lake'in.

And that respected person went near and said to him: What are you doing there just sleeping? Get up and talk to the God of you! Maybe the God of you sees us and saves us.

⁷ Kujui re leet kamut ngul'ajau tilyajaul le'eje. Lutsjau ne ndanu y lanun ku'ua ne lumei ngutajap ni maljus ke kaung tu'ujil. Kupu ndu'ten ndutsjau y ndunju ke Jonás ne lumei ngutajap.

Then the people workers talked to each other. They made a sign, and they see who is the one has blame this danger on us has fallen. They did it and they saw that Jonah had the blame.

⁸ Kujui rajuik ndutsep xii. Ku'uat ne lumei ngutajap y ku'en nji maljus. ¿Y kinjiu pu kun nji nava? ¿Y de peuk ki'i? ¿peuk kimius? ¿Y ndeuk re tanjeu'?

Then they said to him: Tell, who has the blame and has come this danger and why you go? And what do you do? And where are you from? And which is your family?

⁹ Kauk es hebreo. Y latiun Gyus se xiki'i. Gyus de kutau kunju ke ndutsjau rendei y re kimbiep kupu.

I am Hebrew. And I fear God which is the Lord. God of heaven that made the waters and the earth.

¹⁰ Y kujui rapu leet kamut ngul'ajau likyajam ndupuik y ndul'ajam. Kader re jiuk nichjau pur se rajuik yal'u ke kuas vajach Gyus.

And then these people workers really were afraid, and they asked him: What did you do? Because they already knew that he was fleeing God.

¹¹ Pur ke jui kupu ndu'ui nasep. Napu maljus ngupai kuas likiajam manaja. Ndul'ajam Jonás kader tumei nutsjam kun jiuk par ke kunji lajut re kute.

Because he had done it he told them. That dangerous black cloud was really strong. They asked Jonah: what I have to do with you so the water will calm down?

¹² Mia'aung e gyial re kingyiep kute y nji maljus ngupai kune'je malama'i. Kauk lanu'u ke na'a maljus ngupai kuju'a'a pur kauk na'tajap.

Pick me up and throw me into the water and this dangerous black cloud slowly stop that this dangerous black cloud arrived because of my guilt.

¹³ Re kamut ngul'ajau kuma ndupjup ndutsjau ma'kue'et kun mi'ia re manajap. Vanjai ra'uat ke malanjuaul en nangau kute per nip pep ndutuju pur se ne kute mas vakejen y ke'e kun rajuik.

The workers went they began they tried to return with all the strength they trusted that they arrive on the edge water, but they could not because the water more stood up and returned with them.

¹⁴ Kujui kunji tutein ndul'ajau Gyus no ninyuan matul' pur manaleje manup nji lee. Nau kajuna vejen' se kikiaun nji lee ni kanen lumjung pur se jiuk pu xikiuk y tutsjau lu ke jiuk ki'i'i kuas.

Then here they said to God do not kill us for taking the life of this man. Do not blame us if we kill this man, he owes nothing because you are Lord and you do what you think is correct.

¹⁵ Y kujup Jonás ndumja'au ndul'ai re kingyiep kute y rapu kute kun'eje kujuts.

And then Jonah they grabbed him and threw him into water and that water stopped and stood still.

¹⁶ Y tsu ndubajau ran'a nduts'au nda mandai ngats'ep pur ma Gyus y kujup ndut'uem nda xil'i y kujui ndul'eje lem manapap jui se Gyus

And they saw power he did a big respect for God and then gave him a sacrifice and then they said always to serve him who is God.

Jonah 1:1-16 (RENDER)
[1] *Meju nda lee en Israel ngunjiu' Jonás, ngurui Amitai. Nda kunju Gyus ndu'ujau ndusep:*
'There lived a man in Israel named Jonah, son of Amitay. One day God spoke to him he said to him:'
[2] *Kimiat nibiat Ninive, rapu kundai kum'us, y xip ke kauk munuljun pur se re stich'jup ya kujual asta kauk katau.*
'Go, go to Nineveh, that big city, and tell them that I will destroy them because their sins have arrived as far as my face.'
[3] *Kujui Jonás kuma ndujuatch Gyus nimia Tarsis, kujual Jope. Ndukujuein nda ngul'us ta'ats kema Tarsis, Ndujueu ne ningye'je' kuju'au y kuma kon rapu let kuba'au nimia vajatch' Gyus.*
'Then Jonah went he fled from God he went towards Tarshish, he arrived at Joppa. He found a boat that was going towards Tarshish and he paid his passage and went up and he went with these people and he went far and fleeing God.'
[4] *Kujui Gyus ndubai nda maljus nimiau likyajam manajau ngupai' ke napu ngul'us ta'ats kuas gyiet manasajin.*
'Then God sent a great wind of truly very strong black clouds that the boat (car that floats) that was going to break.'
[5] *Kujui rapu kam'ut ngul'ajau likyajam ndupuik y kuma ndulajau kanda ne gyus se rajuik va'kejep. Y kuma nduljeu rapu rik'i nimia kingyiep kute pur se l'je' mabun'ejets napu ngul'us ta'ats. Y Jonás niji nimia kujuai ya kimbiup kuma ka'ejil.*
Then those that give work really were scared and they began to speak each one to the god which they believe, and they began to throw the things and it went out into the water and because they said that it was stay light the car that was floating (boat), and Jonah went down and went in below he went to sleep.
[6] *Y napu chiki' de napu ngul'us ta'ats kupu' kuma ndu'uajau y ndusep: ¡Tanjas! ¿Kinjiu gyiet ki'ijil'? Gyajaut ne Gyus se jiuk kiki'iuts miak jui lan'ejen y nip matun'.*

And that person in charge of that boat went down he went; he spoke to him and he said: Get up! Why are you sleeping? And speak to the God which you follow, maybe he will like us, and we will not die.

7 Kujui rapu kam'ut ngul'ajau tilyajau ndul'uje'. Matutsjaun ne ndanu y tunun kuat ne lumei ngutajap ke nji maljus ku'ue kun kaung y ndutsjau y ndunju ke es Jonás nebujup.

Then those that give work were speaking to each other they said let us make a sign and we will see who is the one who is to blame that this danger came with us and it did, and they saw that it was Jonah who was to blame.

8 Kujui ndul'ujei chu´xi´in: ¿Kuat ne lumei ngutajap ke nji maljus ku'uei kun kaung? ¿Kanen ne tasau'? ¿Peuk pu kim'ius? ¿Kanen ne ngunjiu' re kum'us y re kupu' se nan'akikijin?

Then they said: And now tell us: Who is to blame that this danger that has come with us? What do you do for a living? Where are you from? What is the name of the city and the land from which you come?

9 Y Jonás ndu'ueje: Kauk es hebreo y latiun' ne Gyus de kutau kunju' ken ndutsjau rendei y re kimbiep kupu'.

And Jonah said: I am Hebrew, and I fear the God of heaven who made the waters and the above the land (earth).

10 Kuansei ndul'u rapu re kam'ut ngul'ajau likyiajam ndupuik y ndulajam: ¿Kanen ne nichjau? Pur se rajuik ya lem l'u ke jui es vajatch' Gyus.

When they heard, those that give work truly were afraid and they asked him: What did you do? Even though they already knew that he was fleeing from God.

11 Y rapu ndei gyiet va'kajen kujui rajuik ndulajam: ¿Kanen ne kimiang ke lutsam kun jiuk para ke rendei kunji lajuts'?

And these waters raised up then they asked him: What do you want us to do with you so that the waters calm down?

12 Jonás ndu'uje': Mi'aung y gyal en kutei y rendei kuniji malajuts' pur se kauk lan'u'u ke kauk pu tumei natajap ke nji maljus jiung kiniu'u.

Jonah said: Grab me and throw me into the water and the waters will calm down because I know that I am to blame that this danger came to you.

[13] Per ndutsjau maku'et namat kupu' ku'u rapu kam'ut ngul'ajau, ndutsjau kum mi'ia manajap per nip ndutu'u, pur se rapu kutei likyiajam burua lichjau mas ningyu'an.

But they tried to return to dry land those who give work they did with all their strength, but they could not because the waters truly were turning each time stronger.

[14] Kujui ndul'ajau Gyus y ndusep: Jiuk se xik'iuk no nichjaun ke kauk matun' pur se munulejem man'up nji lee, y main' no navejen pur se munu'tum nda lee se nin kanen lutsjau pur se jiuk pu xik'iuk y tutsjau lo ke jiuk ki'iji kujui.

Then they spoke to him to God and they said to him: You are the Lord, do not make that we die for taking the life of this man and also do not blame us for killing this man who has done nothing. Because you are the Lord, and you do what to you seems correct.

[15] Y kujui ndumja'au Jonás y ndul'ai ngye kutei y re kutei kun'ia kujuts.

And then they grabbed him, Jonah and they threw him into the water and the waters they stood still

[16] Kuansei ndunju rapu likyiajam nduljiu Gyus ndutsjau re xik'ijin y lem ndutsei.

When they saw this truly, they were afraid of God and they made a sacrifice, and they gave it and they always respected him.

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Field Experience

2012 – present   Linguist/Translator – SIL Mexico

2014 – present   Fieldwork among the Central Pame, San Luis Potosi, Mexico

2019 – present   Master Facilitator Trauma Healing Classic Program

2020 – present   Training Facilitator Trauma Healing Oral Story Based Program

Presentations and Publications

2017   The Visual Storyteller. Paper presented at BT Conference.

2018   The Visual Storyteller. GIALens, Vol 12. No. 2.

2019   Internalization: A Key Ingredient in Achieving Naturalness in an Oral Translation. Paper presented at BT Conference.