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**Porovnání kvality tlumočení s kvalitou veřejné prezentace studentů oboru Angličtina se zaměřením na komunitní tlumočení a překlad**

**Comparison of the interpreting quality and public presentation quality of the students of the English for Community Interpreting and Translating course**

(bakalářská práce)

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*V Olomouci dne 17. května 2012.*

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## List of Abbreviations

ATP – English for Community Interpreting and Translating

KAA – Department of English and American Studies

FF – Philosophical Faculty

UPOL – Palacký University in Olomouc

BA – Bachelor

SAD – Social Anxiety Disorder

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## 1. Introduction

I am currently a student of the third year of *English for Community Interpreting and Translating* program (ATP) at the department of English and American Studies (KAA), Philosophical Faculty (FF) at Palacký University (UPOL). As such, I have already passed all theoretical and practical interpreting seminars allocated for BA students. Having done so, I believe I can honestly say that ATP students are well versed in theoretical knowledge of both interpreting and public presentation – by which I shall mean basics of public speaking and nonverbal communication skills.

On this fact I base this thesis' assumption: facing a real life interpreting situation, students are armed with sufficient theoretical knowledge of both public presentation and interpreting techniques. They mostly know how to interpret in terms of formulation of ideas and in terms of public speaking and presentation. As part of school lectures of interpreting theory, they have been instructed both in consecutive and simultaneous interpreting procedures (though BA program is aimed at community interpreting in the first place) and – mainly – theoretical background. They have been given materials and instructed on theory of the key interpreting areas. Most of the information concerned the techniques of interpreting itself, ranging from memory training and techniques, note-taking, restructuring and condensing the message.

Those vital parts have also been trained and worked on throughout the six practical seminars and two practical training courses, of which one comprised of the simulated mock conference, video recordings of which are crucial part of this thesis. All this led to considerable improvement in actual quality of both consecutive and simultaneous interpreting.

Without further specialized training however, the student interpreters will probably work in the consecutive mode more often, rather than hidden in a booth, meaning that they are most likely going to interpret in clear sight of those they interpret for and they interpret between. Thus, they will often find themselves in situations, in which not only what they say will matter, but the way they present themselves as speakers will be judged as well.

Of course, only the combination of theoretical knowledge and practice in terms of interpreting itself will allow them to deliver a quality rendition of the original speech and provide professional service as interpreters.

However, from my own experience from observing my colleagues, I realized that there had been discrepancies in the way students approached the actual interpreting and public presentation. Whereas the first was thoroughly discussed from theoretical point of view and paid much attention in terms of practice, the latter was rather peripheral, with theoretical background being explained and feedback given but with very little practice aimed at improvement and trial of public presentation skills.

This served as an inspiration for the choice of my topic area. My thesis concerns training and application of public presentation in consecutive interpreting and its place in the curriculum of the ATP program.

I will conduct an experiment using a video recording of second year ATP students interpreting on a mock conference, which is a part of the students' practical training course in the second year and which also served as a stimulus and inspiration for my topic.

My thesis is also intended to serve as a feedback from a third year student of the ATP program, as I personally feel that public speaking could be considered something of a general weakness of many of the students of the ATP program. I do not claim this to be universally right for everyone, as many might have done their own research and exercise in the area or might have been involved in activities leading to improvement in public speaking qualities, such as being involved in acting or any other performance. Such experience would not only be a great boost to presentation skills, it would without a doubt be a great way of learning how to tackle stress and exercise more control over one's nerves.

I will work with video recordings of six test persons (including myself) that I will examine in terms of two areas: 1) interpreting and 2) public presentation<sup>1</sup>.

### ***1.1. Research Method and Hypothesis***

The methodology for assessing both areas will be described at the beginning of the practical section of the thesis. My goal is to define, with help from my supervisor, a simple base for assessing the quality of interpreting, so that I have a tool to allow me to judge whether a particular interpreting was or was not sufficient. My aim is not to conduct a lengthy, detailed research but to be able to tell whether the interpreter succeeded in conveying

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<sup>1</sup> I will use the term public presentation as an umbrella term for public speaking – the actual speech delivery in front of a group of people, and for nonverbal communication – the theory and use of nonverbal communication

most of the important information as the speaker originally intended. His/her success (or failure) will then be compared and contrasted with the assessment of his/her public presentation quality. It is important to say that for majority of the students, the mock conference was the first public interpreting event in their lives; therefore I expect their performances to be influenced by nervousness and stress at least to some degree; I intend to find out about their subjective evaluation of those influences through a questionnaire research.

My hypothesis is that all six test persons will show decent quality in their spoken interpreting, only occasionally affected by nervousness, but will perform rather poorly considering the public presentation. I expect to see a certain contrast between the interpretation quality and the quality of their public presentation. That is, with their undeniable theoretical knowledge in both areas, I expect that they will be able to put the theory into practice effectively in case of interpreting but that they will find it hard to perform equally well in terms of their public presentation.

My thesis will be divided into two main parts. First one shall outlay the basic theory of public presentation. Second part will be practical, involving analyses of the video recordings in regard to interpreting quality, feedback from the audience (consisting of fellow ATP students) regarding the public presentation skills of the test interpreters and finally results of the questionnaire research responded to by the test interpreters themselves.

## ***1.2. Research Procedure***

Through the experiment, I believe to be able to arrive at a conclusion as to the quality of the interpreting itself, without concentrating on specific details, analyzing mistakes, etc. I am interested in the overall intelligibility of the interpreting – amount of the core message parts transferred to the audience. <sup>2</sup>

I will proceed with my work as follows. First I will choose six, approximately 9 minute long video recordings for the experiment. Then I will transcribe the videos into a two column table.

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<sup>2</sup> Disclaimer: The method of interpreting quality assessment was designed by PhDr. Prágerová and me specifically for the needs of this particular research. This method is experimental and I do not claim it to be perfectly precise. On contrary, I believe it is fairly simple and provides the very basic interpreting quality assessment, which allows for quick judgment of an interpreter's performance in terms of content and core information transfer from the point of view of an audience member, without a need for lengthy, complex analysis.

Then the quality of the interpreting has to be evaluated. As suggested by my supervisor, PhDr. Prágerová, I will analyze the original and find the most important pieces of information – core messages. Once found, they will be compared to the translation, giving me a chance to assess how precisely or adequately the interpreter translated the message. I will not analyze mistakes in detail, concentrating rather on their number and actual incidence within the important sections of the utterances, thus judging the translation as a whole on comparison between the amount of right and wrong translations and their ratio. Individual pieces of information shall be highlighted with a color, accordingly to accuracy of their translation. Green will stand for a correct translation, yellow will denote translation with minor mistakes but still intelligible and red will highlight a heavily flawed translation or a mistake, such as a different number, omission of important information, antonymous translation etc., which simply means that the audience is not even remotely receiving information as intended and given by the speaker.

I will have my analysis of the interpreting re-checked by 2 professional interpreters.

Then I will collect forms with the feedback from the audience concerning the interpreter's public presentation. I will process the information and categorize it according to the theory as set in the theoretical part of the thesis. I will put all the information into tables divided into these sections: Posturics/Posture, Facial Expressions/Mimics, Gestures, Kinesics/Body Movement, Vocal Presentation and Features, Nervousness, Extra. The table will be divided into two

I will also support my research with an auto-evaluation questionnaire in which participants of the experiment (the test interpreters) will answer a set of questions.

Finally I will compare and contrast the results of both. As mentioned before, I expect to see a certain discrepancy in the outcome. I will assess how close the actual outcome of my work is to my original predictions as to the discrepancy between the quality of interpreting and public presentation. Lastly, I will comment on the idea of public presentation being taught and practiced as part of school seminars.

In the annex, video recordings, transcriptions of the interpreting and assessment forms of the respondents from the audience will be added.

Quotes and paraphrases by Czech authors will be translated by me.

## 2. Theoretical Part

### 2.1. *Nonverbal Communication*

#### 2.1.1. What is Nonverbal Communication?

Nonverbal communication is a form of communication in which information is not transmitted through the content of an utterance but rather through nonverbal means that we have at our disposal. Mehrabian says that: “In its narrow and more accurate sense, ‘nonverbal behavior’ refers to actions as distinct from speech. It thus includes facial expressions, hand and arm gestures, postures, positions, and various movements of the body or the legs and feet [...]”<sup>3</sup> He, however, also points to the fact that in broader sense, as the term is usually used, it often denotes certain aspects of the speech as well.<sup>4</sup> For the needs of this paper and to make the practical section of the thesis clearer, I will perceive all vocal presentation and features (rate, melody, articulation, etc.), excluding the actual content of the speech, to be part of nonverbal communication.

We may divide the concept of nonverbal communication into several subdivisions that concern individual areas of nonverbal communication, as defined by Lepilová:

Facial expressions – communication through facial expressions, smile and laughter.

Kinesics – communication through movement and gestures.

Proxemics – communication through distance and intimacy.

Haptics – studies communication through a touch.

Study of posture (posturics) – studies the communication through body posture.

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<sup>3</sup> Albert Mehrabian, *Nonverbal Communication* (USA: Aldine Transactions, A Division of Transactions Publishers, 2009), 1. Available online at: [http://www.google.cz/books?hl=cs&lr=&id=Xt-YALu9CGwC&oi=fnd&pg=PR7&dq=nonverbal+communication+definition&ots=5xJdLc8eot&sig=NusPmfYjGWf5ibFnTS1EqhC53uw&redir\\_esc=y#v=onepage&q=nonverbal%20communication%20definition&f=false](http://www.google.cz/books?hl=cs&lr=&id=Xt-YALu9CGwC&oi=fnd&pg=PR7&dq=nonverbal+communication+definition&ots=5xJdLc8eot&sig=NusPmfYjGWf5ibFnTS1EqhC53uw&redir_esc=y#v=onepage&q=nonverbal%20communication%20definition&f=false)

<sup>4</sup> *Ibid.*, 1.

Paralanguage – communication through the speech melody, culture-bound nonverbal manifestations and their communicational and meta-communicational features.<sup>5</sup> Apart from speech melody, features of the voice, such as timber, height, etc., play an important role in communication as well. Same applies for the pace of the speech.

### **2.1.2. How is nonverbal communication important to an interpreter**

In the introduction I express a belief that through this thesis I will prove that ATP students have often problems achieving decent and effective public presentation. Under this umbrella term, I understand two areas: 1) nonverbal communication and 2) public speaking, as explained in the introduction. Under the term public speaking, I see not only the activity of speaking in front of public, but also the ability to do it well – to be able to speak well in terms of the spoken language and basic nonverbal features of the speech; and also to be able to deal with stress that is so very connected with public speaking. I believe that any interpreter (novice or expert) will agree on importance of this issue. It seems to me, however, that the importance of nonverbal communication beyond the vocal expression is somewhat underestimated in the world of interpreters.

The task of an interpreter is to provide communication between two or more parties, between which there is a linguistic barrier. Obviously, any interpreter's goal then is to explain the information he/she conveys – in any of the languages involved – as clearly as possible. Jones says that interpreters work is: “[...] one of continuous explanation and explication.”<sup>6</sup>

That is why I see the nonverbal communication as vital. In his book, Allan Pease refers to Albert Mehrabian who found that the total impact of a message is: “about 7 per cent verbal (words only) and 38 per cent vocal (including tone of voice, inflection and other sounds) and 55 per cent non-verbal.”<sup>7</sup> Neither Mehrabian – who conducted the study, nor Pease – whose book deals with nonverbal communication, is interpreter. In spite of that, I believe that basic content of any form of communication is the actual transfer of ideas, thoughts and messages between people; be it communication that takes place between two people having a casual conversation or between speaker, interpreter and audience.

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<sup>5</sup> Květuše Lepilová, *Řečová komunikace verbální a neverbální Pro tlumočníky a průvodce ve sféře podnikání a cestovního ruchu* (Ostrava: Ostravská Univerzita, 1998), 50.

<sup>6</sup> Roderick Jones, *Conference interpreting explained* (Manchester: St. Jerome Publishing, 2002), 4.

<sup>7</sup> Allan Pease, *Body Language – How to read others' thoughts by their gestures*, PDF Version, (London: Sheldon Press, 1988), 9.

Thus, throughout the thesis, I will often refer to interpreter as interpreter/speaker or speaker/interpreter because it is my intention to view interpreter as a speaker. We need to realize that during consecutive interpreting, the interpreter stands in front of the audience that will only understand him/her and will very probably not understand the original speaker at all. That is why I believe that interpreter should perceive himself/herself as a speaker or a public speaker, in order to be able to fully convey the message. To be a good speaker, while facing an audience, means to make full use of all means of communication the interpreter/speaker has at his/her disposal.

Drawing on my own experience from my studies, I came to believe that most of the students evaluate quality of interpreting – including consecutive – only in terms of the verbal messages they convey, not using the immense potential that lies in good use of public presentation skills.

### **2.1.3. How to use nonverbal communication in interpreting**

How is knowledge of nonverbal communication useful to an interpreter? There are two ways one may look at the issue:

First, an interpreter might use good knowledge of nonverbal communication in order to encode even the deep, implicit meaning of the message he/she hears by not only paying attention to the content of the speech but by analyzing the nonverbal features of it – melody, volume, intonation, phrasing and other features of the voice, and in case he/she has a clear view of the speaker, then also by analyzing his/her body language (gestures, posture, facial expressions) – and thus uncovering and understanding the meaning better, being able to more confidently explicate the message if a need arises.

Second, in case the interpreter interprets in clear sight of the customer and any other party involved, he/she may also express himself/herself more effectively and create a better, more professional image. Not only may the interpreter achieve better understanding within the target audience by speaking more clearly, more loudly, using the right gestures to help explain the message and stir and keep attention of the audience, the interpreter might also purposefully create an intended image of a professional and a confident service provider even if he/she still lacks that confidence in reality.

#### 2.1.4. How to apply these implications?

In my point of view, there are several basic areas that interpreter should be well versed in – both theoretically and in terms of actual conscious use. There exist of course a variety of views as to the characteristic and division of nonverbal communication. Inspired by the works of Lepilová<sup>8</sup> and Špačková<sup>9</sup>, I will use, for the purpose of this work, the following division:

##### 2.1.4.1. Posturics/Posture

There is a very high probability that during the course of the consecutive interpreting session, interpreter will be required to remain standing. The very fact entails the need for a self-control and constant awareness of one's posture, as the audience that does not understand the language of the original will pay equal amount of attention (if not more) to the interpreter, as they pay to the speaker. Therefore it is the interpreter's posture that will first come under scrutiny of the audience and that might help to stir the attention (in positive way of course – to help to get the message through by capturing the audience's attention). Špačková says: "If the speaker wants to convince his audience, he must emanate sufficient level of tension from his body, otherwise he might easily be overlooked by the audience."<sup>10</sup> According to her, that is why in the relation between a speaker and an audience member, it is the speaker's body that is always in much more tension.<sup>11</sup> It is obvious that during consecutive interpreting, the interpreter, to certain degree, has to take over the role of the speaker. It seems it would be even more important for the interpreter to master the skills of nonverbal communication because it is the interpreter who speaks the language of the target audience and will thus be able to offer the audience better service if he/she manages to grasp and command their attention.

Lepilová says that the posture of a person gives out a lot of information about him/her and that even when relaxed, communicator's body (especially chest, shoulders and head) still send out this information.<sup>12</sup> It is therefore vital that interpreter not only knows how to control his posture but he/she also enters the work-mode as soon as he/she is visible to the audience.

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<sup>8</sup> Lepilová, *Řečová komunikace verbální a neverbální*

<sup>9</sup> Špačková, *Rétorika pro tlumočnický*

<sup>10</sup> Alena Špačková, *Rétorika pro tlumočnický* (Praha: Česká komora tlumočnicků znakového jazyka o. s., 2008), 62.

<sup>11</sup> *Ibid.*, 62.

<sup>12</sup> Lepilová, *Řečová komunikace verbální a neverbální*, 62.

In terms of the actual posture, Špačková talks of what she refers to as active forthcoming posture – straight posture, with raised head and feet firmly anchored to the ground. The center of gravity of the speaker (in our case an interpreter) is to be shifted forward so that the weight rests on the front third of our soles. Either upper or lower half of the body is turned to the side a bit, so that the stance is not rigid and stiff but rather relaxed and natural. That way one of the legs is in the front which makes the speaker/interpreter look more active, natural. Stance is more stable and in case there is need to walk, the beginning of the motion does not require a shift in weight. Also, the elbows should be slightly bent, as pointed lines give the audience a more dynamic impression.<sup>13</sup>

#### **2.1.4.2. Facial expressions/Mimics**

Face is of course an extremely important part of one's body when it comes to nonverbal communication. It reflects one's emotions and mental state and, as Lepilová says, greatly intensifies (positively or negatively) the verbal communication.<sup>14</sup> It is generally believed that it is through face that a lie can be uncovered when uttered; it is the face that gives out true emotions. Lepilová believes that face not only can supplement the verbal communication but can also substitute it.<sup>15</sup>

##### **2.1.4.2.1. Smile**

Smile, if used right, is a great way of showing confidence and comfort, showing that the speaker/ interpreter knows what he/she is talking about and having no doubt about the correctness and quality of his/hers speech. It is also a great manifestation of friendliness and positive approach to the audience. Lepilová perceives smile and laughter as positive display of mimics.<sup>16</sup> It is quite obvious though that a smile may only be used in certain way, as a sign of confidence, as a signal of friendliness, etc. One must bear in mind that smiling while speaking/interpreting about a horrific accident, a crime or generally any other serious topic might turn a positive signal into an inadequate gesture. Lepilová points out that an inappropriate smile might make a bad impression and also notes how close a smile is to a

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<sup>13</sup> Špačková, *Rétorika pro tlumočníky*, 62.

<sup>14</sup> Lepilová, *Řečová komunikace verbální a neverbální*, 68.

<sup>15</sup> *Ibid.*, 69.

<sup>16</sup> *Ibid.*, 55.

smirk, how easily it may become ironic. She even refers to grimace as something that might be considered a rude facial expression.<sup>17</sup>

Speaker/interpreter should, in my opinion, not perceive smile as a gesture, something that is simply put on. Smile should be trained just as any part of nonverbal communication, just as any feature of public presentation, as smile that is not honest is easily spotted. Špačková talks about the activation of cheek muscles as a typical feature of an honest smile. She also mentions wrinkles around eyes to typically accompany a sincere smile.<sup>18</sup>

#### **2.1.4.2.2. Communication with eyes**

As Špačková says: “Even during a monologue performance we lead a conversation with our audience.”<sup>19</sup> It is crucial that we learn how to maintain eye contact. Eye contact with the audience is vital in setting up a feeling of personal connection; it is a sign of honesty and openness. It also greatly enhances the impression of professionalism. Insufficient eye contact, on contrary, leads to depersonalization and loss of interest from the audience. As Lucas says: “The quickest way to establish a communicative bond with your listeners is to look them in the eye, personally and pleasantly.”<sup>20</sup>

If not to create a bond, speaker/interpreter should use eye contact as a means of obtaining vital information from his/her audience – as Špačková points out, eye contact also leads to realization of feedback.<sup>21</sup> Through eye communication, the speaker/interpreter might receive signals from the audience concerning the speech/interpretation – is the message easily understood, is it clear? Do I speak too fast? Lucas also point to this and believes that eyes will help in answering those questions.<sup>22</sup>

Eye contact of course should not be extreme. Interpreter’s look should not rest on a single person for too long. It is not a stare but rather a glance that travels through the audience and meets everyone. Lucas believes that speaker should try to establish contact with the whole audience.<sup>23</sup> In case keeping eye contact is difficult, as for some speakers it is, Špačková

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<sup>17</sup> Lepilová, *Řečová komunikace verbální a neverbální*, 55.

<sup>18</sup> Špačková, *Rétorika pro tlumočníky*, 64 – 65.

<sup>19</sup> *Ibid.*, 65.

<sup>20</sup> Stephen E. Lucas, *The Art of Public Speaking. Third Edition* (New York: McGraw-Hill Publishing Company, 1989), 245.

<sup>21</sup> Špačková, *Rétorika pro tlumočníky*, 65.

<sup>22</sup> Lucas, *The Art of Public Speaking*, 246.

<sup>23</sup> *Ibid.*, 246.

suggests glancing at the audience at the beginning and at the end of a thought. She also believes that with every new thought uttered, speaker should move his/her glance at another listener, moving through the whole audience.<sup>24</sup>

Communication through eyes is of course not only a matter of eye contact. When we think of eyes, we tend to think of eyeballs only, but as Lucas says: “The eyeball itself expresses no emotion. Yet by manipulating the eyeball and the areas of the face around it – especially the upper eyelids and the eyebrow – we are able to convey an intricate array of nonverbal messages. So revealing are these messages that we think of the eyes as ‘the windows of the soul.’ We look to them to help gauge the truthfulness, intelligence, attitudes, and feelings of a speaker.”<sup>25</sup> It is therefore crucial that speaker/interpreter pays attention to his/her use of eyes, as through eyebrow manipulation, eyelid movement, extent to which eyes are open, etc. may signal emotions and feelings ranging from happiness, nervousness, sarcasm, up to apathy, contempt or aggression.

#### 2.1.4.3. Gestures

We mostly connect the notion of gestures with arms. Gestures may however involve the whole body of the speaker. Lepilová refers to gestures of the upper body as positive and to gestures of lower body as negative.<sup>26</sup> In this work, we will consider gestures as mainly those of upper body and arms.

As Lucas says: “Few aspects of delivery seem to cause students more anguish than deciding what to do with their hands.”<sup>27</sup> He notes that even people who normally gesture a lot find it difficult to do so when speaking to audience.<sup>28</sup> Gestures can effectively work to enhance the message but should not be extreme, as that might turn the attention of the audience away from the actual message.

Špačková talks about the so called open gestures – showing palm and wrists. She believes that they are sign of loyalty, as they mean the speaker/interpreter is exposing himself/herself

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<sup>24</sup> Špačková, *Rétorika pro tlumočníky*, 65.

<sup>25</sup> Lucas, *The Art of Public Speaking*, 245.

<sup>26</sup> Lepilová, *Řečová komunikace verbální a neverbální*, 65.

<sup>27</sup> Lucas, *The Art of Public Speaking*, 244.

<sup>28</sup> *Ibid.*, 244.

to the audience. Hands behind back, on contrary, are a sign of the speaker/interpreter trying to hide something from the audience.<sup>29</sup>

It might seem that there is no need for interpreters to master and use gestures effectively simply because of the notepad and the pen that they hold while interpreting consecutively. I disagree with such point of view because even though the reason interpreters have a pen and a notepad is to take notes, the notes are only taken during the actual speech of the speaker. Once he/she is finished with the segment, the interpreter takes over in order to provide the rendition in the target language. There, I believe, is the point at which the interpreter enters into the role of the speaker and has the opportunity to make full use of his nonverbal communication skills, including gestures.

One could disagree, pointing to the fact that there is important information in the notepad that the interpreter wrote down and he/she needs to see. Obviously that is true but at the same time the interpreter does not need to write anything down while speaking, which means he/she can easily use the hand that holds the pen to gesture. On top of that, interpreter should not rely solely on the notes he/she takes. Interpreter should rely mainly on his/hers memory and knowledge of the material or field that is the subject of the speech, thus leading to much less need to look at the notes throughout the performance. Jones himself says: “[...] it is impossible for an interpreter to rely solely on good notes [...]”<sup>30</sup> Relying too much on the notes might not only lead to mistakes in actual interpreting in case the interpreter cannot recall the connection between the pieces of information that he/she wrote down, it will also dramatically impede interpreter’s ability to use – apart from gestures – eye contact.

Using no gestures would seem unnatural but employing too many of them would eventually become annoying for the audience. I believe that Lucas gives a simple but effective advice on this topic: “Whatever gestures you make should not draw attention to themselves and distract from your message. They should appear natural and spontaneous, help to clarify or reinforce your ideas, and be suited to the audience and occasion.”<sup>31</sup>

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<sup>29</sup> Špačková, *Rétorika pro tlumočníky*, 67.

<sup>30</sup> Jones, *Conference interpreting explained*, 29.

<sup>31</sup> Lucas, *The Art of Public Speaking*, 245.

#### 2.1.4.4. Kinesics

Kinesics is a study of body movements as a form of communication. Lepilová says: “Body continuously emits certain signals and its moves are an unconscious, spontaneous speech, unless they are restricted by a social standard and convention.”<sup>32</sup> She also says that it is even harder to control one’s body movements than to control one’s facial expressions.<sup>33</sup>

Kinesics usually contain gestures as a subdivision, for the purpose of this work however, I will use the categories as two, separate ones. Into the kinesics category I will put major movements of the whole body – walking, weight shifting, etc.

Being quite hard to learn and master, they are still crucial for anyone who seeks to speak in front of an audience. Even if one feels that body movement is not an issue, it is always worth making sure by getting feedback and taking criticism seriously after having spoken in front of a group of friends or colleagues and teachers or making a video recording of oneself. A speaker/interpreter must be aware of the fact that nervousness might cause a change in his/her movement once he/she is actually on the stage. Lucas claims that quirks, such as excessive walking, stiffness, constant moves, shifting weight, etc. are usually caused by nervousness. He, however, also adds that with concentration, such quirks should disappear once the speaker becomes comfortable with his/her audience.<sup>34</sup>

Speaker/interpreter must bear in mind that communication does not start once he/she starts speaking, communication starts at the moment he/she is in any way perceived by the audience – be it by the smell of perfume, sound of his/her steps or be the sound of breathing. Same of course applies to kinesics. Speaker/interpreter starts the communication once he/she is seen, not once the speech begins. Lucas says: “As important as how you act during the speech is what you do just before you begin and after you finish.”<sup>35</sup> He believes that a speaker should try to appear calm, poised and confident. Also, the speaker should not rush into the speech. Both at the beginning and at the end, it is important to establish and maintain eye contact for several seconds.<sup>36</sup> Speaker/interpreter should always remain calm, keep his/her behavior controlled but natural and never yield to stress.

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<sup>32</sup> Lepilová, *Řečová komunikace verbální a neverbální*, 63.

<sup>33</sup> *Ibid.*, 63.

<sup>34</sup> Lucas, *The Art of Public Speaking*, 244.

<sup>35</sup> *Ibid.*, 244.

<sup>36</sup> *Ibid.*, 244.

### **2.1.4.5. Voice**

I personally believe that voice is very often not given enough credit as a part of nonverbal communication, while in fact it is yet another great tool to use in order to stir attention.

Voice, just like any other feature of nonverbal communication, is greatly connected with the mental state of the speaker. Lepilová says: “Physical and mental state influence voice as a tool of persuasion, voice itself has an informative value.”<sup>37</sup> This again leads to the connection between the mental state of a speaker/interpreter and his/hers nonverbal communication skills.

#### **2.1.4.5.1. Voice should be trained**

Vocal cords need to be trained and exercised just like any other muscle in the body in order for them to be able to deal with the strain of a profession like interpreting. Voice, just like any other human ability, needs to be trained, if the owner wants to have more control over it.

On March 16<sup>th</sup> 2012, I took part in a seminar called Do not be afraid to speak (Nebojte se promluvit). It was organized by the Department of Journalism of the Palacký University and led by a professional actor – Alfréd Strejček. According to him, voice should be exercised even if one has a job, of which speaking is an important part and one thus leads to the person spending a lot of time speaking throughout the day; speaking alone cannot be considered exercise. Training needs to be conscious and regular.<sup>38</sup>

Many perceive voice as being the product of vocal cords exclusively but a fact of a matter is that breathing is also crucial for efficient voice production that will not lead to vocal cords getting tired or even damaged. Majtner says that the right breath is what he refers to as rib-diaphragm breath, the diaphragm function being prevalent.<sup>39</sup> Right breathing is also crucial in handling stress and learning how to control one's nerves. Majtner also points out the importance of warming up by breathing first.<sup>40</sup>

#### **2.1.4.5.2. Voice should be cared for**

Speakers/Interpreters live off their voices, sometimes using them for hours a day with only short breaks. Few however know how to care for their voices. Before speaking, speaker

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<sup>37</sup> Lepilová, *Řečová komunikace verbální a neverbální*, 52.

<sup>38</sup> Alfréd Strejček, seminar *Nebojte se promluvit*, 16<sup>th</sup> March 2012.

<sup>39</sup> Jaroslav Majtner, *Hlasová výchova* (Olomouc: Univerzita Palackého v Olomouci, Pedagogická Fakulta, 2006), 40.

<sup>40</sup> *Ibid.*, 40.

should always warm-up his/her speaking apparatus, ranging from mouth to the vocal cords. Correct breathing is also crucial throughout the whole speech. Allowing enough time for the vocal cords to recuperate should be part of one's approach as well.

If, however, one's vocal cords get strained anyway, there are a variety of techniques and herbs that may be successfully used to treat the problem and alleviate the discomfort. In case of a serious damage though, one might even have to see a doctor.<sup>41</sup>

#### **2.1.4.5.3. Rate/Pitch/Volume**

Having a well trained and healthy voice alone will not make much of a difference. It is the way we work with it that matters and makes the actual difference to the speech delivery.

Rate is the speed that we speak at. There is probably no universal rule as to whether to speak faster or slower. Lucas believes that two obvious mistakes to avoid are speaking too fast or too slow.<sup>42</sup> But other than that, he says: "The best rate of speech depends on several things – the vocal attributes of the speaker, the mood he or she is trying to create, the composition of the audience, and the nature of the occasion."<sup>43</sup>

Interpreters must keep in mind that their rate should not follow the speaker's rate universally. Not only might the interpreter make a better culture-based decision, choosing the pace better accordingly to the customs of the culture he /she knows better than the speaker (providing the interpreter is interpreting into his mother tongue) but in case the speaker is inexperienced and speaks either too fast or too slow, following with a translation in the same pace would be unprofessional.

Pitch, as defined by Lucas, is "the highness or lowness of the speaker's voice."<sup>44</sup> Changes in the pitch are regularly used throughout a speech to distinguish meaning – such as a sign of sarcasm, surprise, asking a question and others. Such changes occur naturally and are, I believe, desirable, as they make the communication clearer and more easily understandable. As Lepilová says: "Change in the pitch of the voice stimulates communication [...]"<sup>45</sup> In spite

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<sup>41</sup> For more information on the topic of voice, I would suggest Majtner's *Hlasová výchova*. It mainly is written for singers, but I believe it to be full of interesting information that anyone who uses voice as a communication medium will find useful.

<sup>42</sup> Lucas, *The Art of Public Speaking*, 237.

<sup>43</sup> *Ibid.*, 237.

<sup>44</sup> *Ibid.*, 237.

<sup>45</sup> Lepilová, *Řečová komunikace verbální a neverbální*, 53.

of its natural occurrence, I believe that professional speakers should be able to use it consciously and perhaps with more emphasis should the need arise.

Volume varies greatly from person to person. If the speaker speaks into a microphone, there is no need to worry about being or not being heard. If however he/she has to speak without the technical equipment, it is important to speak loudly enough to be heard but at the same time not scream, as that might cause the speaker to appear vulgar, not to mention the strain put on the vocal cords. Apart from being heard, it is crucial to bear in mind the importance of creativity – working with the volume of the voice, such as the speaker works with the pitch rate. Such techniques lead to speaker/interpreter being more interesting to the audience.

#### **2.1.5. Not interpreters only**

Even if one is not an interpreter, I personally believe that mastering at least basic skill and knowledge in nonverbal communication is crucial in any profession that involves interpersonal communication – even if only limited. As Lepilová says: “For experienced businesspeople, actors, teachers, managers, speakers or interpreters, communication without words is of high importance – it informs about what may be expected from the partner [...]”<sup>46</sup> For such individuals, nonverbal communication is a source of priceless information as well as a medium of their own communication.

### **3. Public Speaking**

As I say in the Introduction, I divide the term Public Presentation into two areas: Nonverbal Communication, which was already discussed, and Public Speaking. Nonverbal Communication in my view deals with the nonverbal communication means that a speaker may use anywhere – both when speaking in front of an audience or in a one-to-one dialogue. Under the term Public Speaking though, I refer to the actual speaking in public, in front of audience of whatever size.

Within the topic of public speaking itself, there are many subfields that could be examined. I will briefly discuss two crucial areas that everyone who speaks publicly has encountered and had had to deal with at a certain point of their career:

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<sup>46</sup> Lepilová, *Řečová komunikace verbální a neverbální*, 51.

### ***3.1. Stress management***

Stress is a natural occurrence that comes with public speaking. In some people, it might work as a positive stimulant; in some, however, it might prove paralyzing in terms of their ability to perform. In their article, Barrios-Choplin, McCraty and Cryer say: “We know that some level of stress is required to make appropriate responses to environmental stimuli, and even higher levels are sometimes useful for short bursts of increased performance.”<sup>47</sup> Thus, the question is not so much how to rid oneself of the stress but how to deal with it and perhaps even make use of it. As Lucas says: “The ones who succeed have learned to use their nervousness to their advantage.”<sup>48</sup>

Just as any other thing that may cause stress or nervousness, public speaking is, to certain extent, a matter of habit. The more times it is done, the easier it becomes.

With regard to my research project, I believe that the experience of having to stand in front of the whole class and interpret was very stressful but also was a great opportunity to deal with the stress while still being among a friendly audience. I see there a parallel in the way this exposure to the audience becomes a natural building block of stress management for the interpreters, and exposure treatment used in treating phobias. In their article on the topic of Social Anxiety Disorder (SAD) treatment, Hindo and González-Prendes say: „Exposure treatment has been found effective in reducing the level of public speaking and social anxiety in a few sessions and maintaining treatment gains overtime.”<sup>49</sup> While SAD is a mental disorder that is without a doubt far more serious than regular nervousness in a novice interpreter – the article refers also to other treatment techniques, including pharma-therapy – still the idea of a one-session exposure treatment became quite intriguing to me, as if it is effective enough to help someone who suffers from social phobia, it might be very effective in helping students improve their ability to manage stress and nervousness.

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<sup>47</sup> Bob Barrios-Choplin, Rollin McCraty and Bruce Cryer, “An Inner Quality Approach to Reducing Stress and Improving Physical and Emotional Wellbeing at Work,” *Stress Medicine*, 13(1997): 193, DOI: 10.1002/(SICI)1099-1700(199707)13:3<193::AID-SMI744>3.0.CO;2-I

<sup>48</sup> Lucas, *The Art of Public Speaking*, 10.

<sup>49</sup> Cindy S. Hindo and A. Antonio González-Prendes, “One-Session Exposure Treatment for Social Anxiety With Specific Fear of Public Speaking,” *Research on Social Work Practice* 21(2011): 529, DOI: 10.1177/1049731510393984

### ***3.2. Practicing Delivery***

An interpreter, of course, will hardly have a chance to practice delivery of a speech he/she will be to interpret beforehand. Even if he/she has the copy sent in advance, there is very little chance that the speech will remain unchanged and that the interpreter will interpret exactly the same material he/she had been provided with.

But as the interpreter prepares for an assignment, he/she will very probably find enough parallel texts to provide him/her with enough material to practice on.

As to the basics of delivery practice, Lucas outlines five basic points, which I believe, despite being meant specifically for speakers as such, can be adopted by interpreters as well. In summary, they include:

- going through the preparation outline aloud
- preparing the speaking outline
- going through the speech aloud using only the speaking outline
- practicing the speech in front of a mirror and recording it
- rehearsing under conditions that are as close to those of the actual speech as possible<sup>50</sup>

Any interpreter, I believe, should be able to adapt those rules according to his/her needs and practice delivering speeches regularly, in order to gain more skill and confidence and be able to provide a better rendition of the original.

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<sup>50</sup> Lucas, *The Art of Public Speaking*, 246-247.

## **4. Practical Part**

### ***4.1. Methodology and Procedure***

Aim of the practical section is to provide me with enough evidence to support (or disprove) my hypothesis. My aim is to show, via comparing and contrasting the quality of two areas of consecutive interpreting – the interpreting itself and interpreter’s public presentation, that there is a certain level of discrepancy between the two and that practical training in the area of public presentation would be desirable in order to achieve improvement, as I expect the area to somewhat lack behind the interpreting itself.

As interpreter’s public presentation is the main area of interest to me, I will, throughout the practical section, try to perceive and evaluate the ‘test interpreters’ from the point of view of the audience, both in terms of public presentation and interpreting. Because of the nature of the experiment, the data received may be considered as very subjective and are open to a discussion.

#### **4.1.1. Public Presentation Quality Assessment**

In order to assess the quality of the test interpreters’ public presentation, I created a form that I distributed among the student volunteers who became members of test audience. Their task was to evaluate (via written evaluation) interpreters’ public presentation as defined in the form, concentrating on the basic areas of public presentation. The form itself was not divided into sections according to these areas but rather into positives and negatives sections, as I did not want the audience to follow specific categories, but rather to instinctively criticize and/or praise those features of the test interpreters’ public presentation that they naturally felt were important.

Once the forms were collected, I summarized the output materials into a new table according to the categories described in the theoretical section, in order to have an overview of the individual interpreters’ public presentation quality as seen by the audience.

In every table, I used colors to highlight the categories, for which the interpreters were praised and criticized most, or which were interesting in some way (e.g. conflicting evaluation, when surprisingly the very same features were assessed both as negative and as positive.)

Below every table I wrote a short summary in which I: 1) briefly comment upon the strengths and weaknesses of the given test interpreter, 2) make suggestions as to the possible improvement in terms of public presentation and 3) comment upon the discrepancy between the subjective quality of the interpreter's interpreting and subjective quality of his/her public presentation as perceived by the audience.

#### **4.1.2. Interpreting Quality Assessment<sup>51</sup>**

As stated above, I wanted to perceive the interpreters' performances from the point of view of the audience. The question therefore was: *what is the most important feature of the interpreting for the audience – a group of people who do not understand the original speaker but do want to learn what he/she says and are therefore completely reliant on the interpreter to provide a precise rendition?* Kurz presents a survey in which the respondents were asked to assess the importance of eight different criteria of simultaneous interpreting – native accent, pleasant voice, fluency of delivery, logical cohesion, sense consistency, completeness of interpretation, correct grammar usage and use of correct terminology. According to the survey, sense of consistency, logical cohesion and use of correct terminology were, on average, considered to be most important.<sup>52</sup> Thus, it would seem logical to consider the information fidelity – the amount and accuracy of the information transferred from the original message into the interpreter's rendition to be the most important feature of the interpreting for the audience. I also wanted to express the amount of correctly transferred information as a percentage of the maximum possible amount of information that could have been transferred, in order to be able to judge the sufficiency or insufficiency of a given interpreter's performance. To allow me to do that, I also needed to set a specific level that would denote the limit between sufficient and insufficient amount of transferred information. Gile talks about practitioners opposing the idea of quantification in the interpreting and translation research but says: "[...] it may be appropriate to stress that quantification in the behavioral sciences is not tantamount to attempting to equate a behavior with a set of equations or figures. The idea is to find indicators that can be 'measured', if only

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<sup>51</sup> Disclaimer: Within the section I try to assess and evaluate the quality of interpreting from the point of view of the audience. Method that was used was created by PhDr. Prágerová and me; it is experimental and untried, created specifically for the needs of this thesis. Further possible use in the field would have to be evaluated and studied, the method itself being further developed in order to provide more accurate data.

<sup>52</sup> Ingrid Kurz, "Conference Interpretation, Expectations of Different User Groups," in Franz Pöchhacker and Miriam Shlesinger, *The interpreting studies reader* (Abingdon: Routledge, 2002), 317.

approximately, and yield data that will contribute to a better knowledge of the phenomenon.”<sup>53</sup>

My goal was for the evaluation method to be time effective and simple. I did not want to analyze mistakes and reason about what caused them. Rather, I wanted to concentrate on their number and actual incidence within the important sections of the utterances or the propositions, thus judging the translation as a whole – on comparison of the amount of un/successfully transferred propositions and their ratio.

As to the boundary limit between sufficient and insufficient amount of transferred information that I decided to set, I drew inspiration from the State of Florida and the state level tests that it offers to sign language interpreters – Quality Assurance Test<sup>54</sup> and Florida Educational Interpreter Evaluation<sup>55</sup> – both of which award the first level certificate – which means that the interpreter has basic level skills – for expressing 60% of the material that is presented as part of the evaluation. That is why the boundary limit I decided to set is 60% of the information transferred.

I will approach the experiment through the method of the so called descriptive statistics that, as defined at *socialresearchmethods.net*, are basically “used to describe the basic features of the data in a study. They provide simple summaries about the sample and the measures.”<sup>56</sup> Gile writes about descriptive statistics, calling it easier than and at least as valid to use as inferential statistics, which he says are often challenging even for the experienced researchers.<sup>57</sup>

Concerning the interpreting analysis, I first chose a message, an utterance that I considered important. In this case I believe that the understanding is commonsensical.

After I deconstructed the message into propositions, I assessed the quality of the transfer. According to the precision of the transfer, I highlighted the translation with a color – green for correct translation, yellow for sufficient (with minor mistakes but still intelligible) and red –

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<sup>53</sup> Daniel Gile, “Methodological Aspects of Interpretation and Translation Research,” in Sylvie Lambert and Barbara Moser-Mercer, *Bridging the Gap, Empirical Research in Simultaneous Interpretation* (Amsterdam/Philadelphia: John Benjamins Publishing Company, 1994), 46.

<sup>54</sup> <http://www.aslinfo.com/qa.html>

<sup>55</sup> <http://www.aslinfo.com/eie.html>

<sup>56</sup> <http://www.socialresearchmethods.net/kb/statdesc.php>

<sup>57</sup> Gile, “Methodological Aspects of Interpretation and Translation Research,” 53.

an incorrect translation. In order to be able to quantify the quality of the translation and express it in percentage, I awarded every color an amount of points.

Green – one point (equivalent to 100%)

Red – zero points

Yellow – 0,6 points (equivalent to 60% – this is equivalent to the boundary limit that defines the limit between successful and unsuccessful transfer. Yellow is defined as sufficient, with minor mistakes but still intelligible. By assigning it 0,6 point coefficient I count out the possibility of the quality of the transfer being somewhere between 60% – 100% but as much as it would do the interpreters more justice to be more accurate, it would also lead to the need of deeper analysis. That is why I decided to simplify the method by assigning the yellow color the lowest (but still sufficient) possible coefficient.

Once the whole speech is analyzed, number of maximum possible points is counted and compared to the actual number of points achieved. Via the rule of three, correctness level expressed as percentage of the achievable maximum is achieved.

#### ***4.2. Experimental Situation***

The mock conference took place in the university's recording studio, in the school year 2010/2011, towards the end of winter semester. The session was designed to simulate a real life interpreting situation; students received parallel texts and had only basic information about the actual topic or area. Students all knew about the assignment in advance and were provided with the same materials.

All who participated were students of ATP and as much as they come from different backgrounds, in this case, they all shared same interest – to show decent performance, pass the subject, etc. They had similar contextual knowledge, since they were all interpreting part at the same venue – the mock conference. The conference was unifying in terms of their shared knowledge.

### **4.3. Lenka**

#### **4.3.1. The Interpretation Quality Assessment<sup>58</sup>**

Out of 40 possible points, Lenka received 17, 6. She interpreted 5 segments correctly, 21 sufficiently but also interpreted 14 segments with major flaws. Percentually, she only achieved 44% correctness level.

Maximum points...40 points

Achieved...17, 6 points

14 x red...0 points

21 x yellow...21x0, 6=12, 6 points

5 x green...5 points

Correctness level...44%

We may consider this interpretation to be rather unsuccessful, as 44% correct translation does not give enough information as to be considered sufficient. As already said, the score might have been caused or influenced by several things. I believe stress to have played a major role in Lenka's case. Being stressed/anxious is also mentioned in the questionnaire, even saying she was afraid of inability to interpret well.

Whatever the reason was, I believe the quality was too low for the interpreting to be considered sufficient.

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<sup>58</sup> All transcriptions, including the analysis, are available in the Annex.

**4.3.2. Nonverbal Communication Assessment by Audience Members 1-7 in  
Categories**

<b>Category</b>	<b>Positives</b>	<b>Negatives</b>
<b>Posturics /Posture</b>	-good and steady posture - appropriate posture -steady posture	-weird stance
<b>Facial Expression /Mimics</b>	-tries to maintain the eye-contact -attempts eye contact. -eye contact (but not enough) -smiles	-her eye-contact attempts are appreciated but it seems to be mainly towards the end of the sentences -she keeps her eyes on her notes too much -poor eye contact -no eye contact -not much eye contact with audience
<b>Gestures</b>	-no extra gestures	-uses gestures with her pen only when she is not sure or corrects herself -constantly writing notes, changing them, fiddling with the pen
<b>Kinesics /Body Movement</b>	-not exaggerated body movement	

<b>Vocal Presentation and Features</b>	<ul style="list-style-type: none"> <li>-very fluent and pleasant to listen to</li> <li>-nice tone</li> <li>- calm voice</li> <li>-more or less natural intonation.</li> <li>-good volume</li> <li>-nice tone of the voice</li> </ul>	<ul style="list-style-type: none"> <li>-intonation could be better, tends to sound a bit monotonous</li> <li>-could be speaking more loudly</li> <li>-too quiet voice and she keeps looking into the paper when talking</li> <li>-sometimes her voice is a bit too quiet, especially towards the endings of the sentences</li> <li>-speaking in a low voice</li> <li>-hesitation sounds</li> <li>-speaks very quietly and shyly</li> </ul>
<b>Nervousness</b>	<ul style="list-style-type: none"> <li>-no visible nervosity</li> <li>-appears very balanced and calm</li> <li>-very calm – calm voice</li> <li>-confident, natural</li> </ul>	<ul style="list-style-type: none"> <li>-seems insecure, uncertain about the things she says</li> <li>-displays of nervousness</li> </ul>
<b>Extra</b>	<ul style="list-style-type: none"> <li>- looks optimistic</li> <li>-takes time to formulate the sentences and almost doesn't seem to panic</li> <li>-nice to look at – clothes, posture</li> <li>-appropriate clothing</li> <li>-generally pleasant appearance</li> </ul>	<ul style="list-style-type: none"> <li>-seems like she is taking notes during the actual interpretation which is a little distracting</li> </ul>

Lenka has been described by the audience members in a very conflicting way. While some praised specific features of her performance, others criticized them. Here we clearly see how diverse and different the views of nonverbal communication and presentation can be – what might seem too little to some may easily be described as exaggerated by others.

In the Nervousness section, Lenka was described as balanced and calm, confident and natural, while to some, she seemed insecure and uncertain, displaying nervousness. I personally believe that the stress – that Lenka admits to in the questionnaire – was quite obvious. At the same time, it seems to be well dealt with, controlled throughout the duration of the interpretation.

It seems to me though that via the melody of her speech, she gives out the feeling of stress and insecurity very obviously. Her voice, on the other hand, is very pleasant. Audience members described it as nice and calm, calling her pleasant to listen to. At the same time, the volume of her voice was seen as too low, her speech being too quiet – a view I agree with.

Surprisingly enough, one of the members of the audience praised the volume of her voice. Also, her speaking is described as shyly and monotonous, her intonation being mentioned as both a negative and a positive trait.

A weakness that the audience mostly agreed upon was the lack of eye contact. Even though it was also among the positive qualities, it was still called as Lenka's attempts at eye contact and as being insufficient in amount.

I would personally suggest Lenka concentrates on improving the volume of her voice and making her speech more dynamic – working with melody more. Also she should try and improve her stress management. Otherwise – even from simply looking at the table – her nonverbal communication is decent and adequate.

In Lenka's case we see discrepancy between the quality of her interpreting (which I see as insufficient on that occasion) and her presentation, which, in spite of major criticism in certain areas, was also praised in several crucial aspects and which, apart from low volume and lack of eye contact, did not suffer from major flaws that would dramatically affect the communication process between speaker, interpreter and audience.

### 4.3.3. Questionnaire – Mock Conference (Lenka)

1) Describe how you felt during the mock conference on this scale:

- 1. Stressed
- 2. Anxious
- 3. Neutral/indifferent
- 4. Relaxed
- 5. Positively excited

Why? Provide detailed description if you want to.

*I felt stressed/anxious. Even though I had prepared for it, I was afraid I wouldn't be able to provide an appropriate interpretation because I wouldn't understand. Also it was very hot in the room and I didn't feel well.*

2) Has the experience (interpreting in front of your colleagues during the mock conference) affected your ability to deal with stress in subsequent interpretation jobs? (e. g. KSP, TIFO, etc.) Use this scale:

- 1. To major extent
- 2. Quite a lot
- 3. To certain level
- 4. Not much
- 5. Not at all

3) As an interpreter, do you think of yourself as a speaker? Yes/No

Yes

4) During interpreting, do you concentrate on the quality of your nonverbal communication and public presentation? Why?

*I try to, but the more I'm stressed the less I can positively affect my presentation. I think that nonverbal communication and a presentation in general create a considerable part of an interpreter's job.*

5) How do you perceive the job of an interpreter in general, in terms of nonverbal communication and public speaking?

*An interpreter should adjust themselves to a particular interpreting event in terms of their behaviour, expressing themselves, looking confident while speaking...*

- 6) If you were to grade – on the scale from 1 (the best) to 5 (the worst) – your nonverbal communication and the way you presented yourself during the mock conference, what grade would you give yourself? Why?

*3-4, the stress influenced me a lot*

- 7) If you were to grade – on the scale from 1 (the best) to 5 (the worst) – your nonverbal communication and the way you present yourself now, what grade would you give yourself? Why?

*It depends on a particular interpreting, but probably 2.*

- 8) Should, in your opinion, nonverbal communication, public presentation, rhetoric, etc. be taught and trained as part of school seminars? Why?

*Definitely. I'm sure it would help a lot to a better coping with stress during interpreting and therefore the interpreters could focus more on how they speak and act.*

## ***4.4.Martin***

### **4.4.1. The Interpretation Quality Assessment**

Out of possible 32 points, Martin achieved 17, 6. He made 8 major mistakes, interpreted 16 segments sufficiently and 8 correctly. Percentually, he reached the correctness level of 55%.

Maximum points...32 points

Achieved... **17, 6** points

8 x red... 0 points

16 x yellow...x0, 6= 9, 6 points

8 x green... 8 points

Correctness level...**55%**

Martin's interpreting is very close to the boundary limit. Perhaps if his performance had been evaluated via another method or by someone else, he might have achieved a higher score. In the questionnaire, Martin claims to have been relaxed, it is thus quite possible that many of the mistakes could be attributed to the inexperience, as the recording of the video was made during the second year's winter semester of the ATP course. Inexperience could probably be called a major influence in case of all the test persons of the recording. Still 55% is, according to my criteria, insufficient.

**4.4.2. Nonverbal Communication Assessment by Audience Members 1-7 in  
Categories**

<b>Category</b>	<b>Positives</b>	<b>Negatives</b>
<b>Posturics /Posture</b>	-good posture -confident, not too relaxed posture -steady Posture	-not stable posture
<b>Facial Expression /Mimics</b>	-eye contact -eye contact, doesn't keep his eyes in the notes all the time -eye contact -eye Contact -lots of eye contact	-looks nowhere -almost no facial expressions
<b>Gestures</b>	-attempts to use hand gestures to help him express himself -adequate gestures -gestures	-too many gestures, mostly when repeating himself -gestures by hands
<b>Kinesics /Body Movement</b>		

<b>Vocal Presentation and Features</b>	<ul style="list-style-type: none"> <li>-good intonation</li> <li>-strong voice</li> <li>-very little hesitation sounds</li> <li>-non-monotonous speech, appropriate intonation</li> <li>-pleasant voice</li> <li>-pleasant melody and manner of speech</li> <li>-good volume and tone</li> <li>-uses his voice melody to indicate ends of sentences, changes of speakers and so on</li> </ul>	<ul style="list-style-type: none"> <li>-smacks his lips very often</li> <li>-not fluent speech, stops often</li> <li>-lip-smacking, clearing throat, coughing</li> <li>-sometimes “lazy” articulation</li> <li>-smacking his lips</li> <li>-mumbling, not enouncing some words</li> <li>-talking too fast at some points</li> <li>-smacking his lips</li> <li>-hesitation sounds, articulation</li> <li>-tongue clicking</li> <li>-filler words, hesitant sounds</li> <li>-clicking his tongue</li> <li>-speech seems too casual, even informal</li> </ul>
<b>Nervousness</b>	<ul style="list-style-type: none"> <li>-almost no nervosity</li> <li>-seems relaxed</li> <li>-seems confident</li> <li>-seems self-confident</li> </ul>	
<b>Extra</b>	<ul style="list-style-type: none"> <li>-OK clothes</li> <li>-doesn't look into papers too often</li> <li>-natural</li> <li>-not looking into his notation</li> </ul>	<ul style="list-style-type: none"> <li>-informal clothing</li> </ul>

Martin is a great example of discrepancy between the quality of interpreting and the quality of public presentation. While his interpretation in my opinion was not sufficient (though his score was only slightly lower than the boundary limit of 60%), Martin’s public presentation was praised greatly.

He is referred to as confident, relaxed. He is said to show almost no nervousness. Unlike other test interpreters in my thesis, Martin manages to keep his eye contact very naturally throughout the whole session.

Quite conflicting are views of his gesture use – called adequate on the one hand, seen as too many on the other.

The section with most comments is the Vocal Presentation and Features section – that is both positive and negative comments. While his vocal presentation is definitely his strength (volume, timber, melody, as well as intonation), it was also criticized for lip smacking, unclear pronunciation, hesitation sounds and even for his manner of speech being too casual.

I would personally say that lip smacking, at least during the making of this particular recording, is Martin's biggest problem, one that should be worked on (perhaps together with hesitation sounds). Otherwise, he perhaps seems a little too casual sometimes but on the other hand shows no sign of nervousness at all. Also, I would suggest paying attention to clearer enunciation in order to ensure better understanding.

#### 4.4.3. Questionnaire – Mock Conference (Martin)

1) Describe how you felt during the mock conference on this scale

- 1. Stressed
- 2. Anxious
- 3. Neutral/indifferent
- 4. Relaxed
- 5. Positively excited

Why? Provide detailed description if you want to.

2) Has the experience (interpreting in front of your colleagues during the mock conference) affected your ability to deal with stress in subsequent interpretation jobs? (e. g. KSP, TIFO, etc.) Use this scale:

- 1. To major extent
- 2. Quite a lot
- 3. To certain level
- 4. Not much
- 5. Not at all

3) As an interpreter, do you think of yourself as a speaker? Yes/No

*No*

4) During interpreting, do you concentrate on the quality of your nonverbal communication and public presentation? Why?

*It depends on what form of interpreting it is, where it takes place and for whom it is done.*

5) How do you perceive the job of an interpreter in general, in terms of nonverbal communication and public speaking?

*Interpreter's job is to enable the communication. Other things come second. As for the public speaking, you have to be able to speak in front of a crowd, that is your job.*

6) If you were to grade – on the scale from 1 (the best) to 5 (the worst) – your nonverbal communication and the way you presented yourself during the mock conference, what grade would you give yourself? Why?

*2. I enjoyed the interpreting and in my opinion there were not many unwanted nonverbal gestures that would disturb the listener.*

7) If you were to grade – on the scale from 1 (the best) to 5 (the worst) – your nonverbal communication and the way you present yourself now, what grade would you give yourself? Why?

*2. I still sometimes do gestures that are unwanted but I do not think that it affect the outcome in any major way.*

8) Should, in your opinion, nonverbal communication, public presentation, rhetoric, etc. be taught and trained as part of school seminars? Why?

*Yes because if one is not trained what he can/cannot do than one just stick with what one is used to do when speaking and that (depending on a person) might o just awfully wrong.*

## ***4.5. Helena***

### **4.5.1. The Interpretation Quality Assessment**

Helena achieved 16 points out of possible 34. Having interpreted 10 segments correctly, 10 sufficiently and 14 incorrectly, she achieved the correctness level of 47,06 %.

Maximum points... 34 points

Achieved... **16** points

14 x red... 0 points

10 x yellow...x0,6= 6 points

10 x green... 10 points

Correctness level...**47,06 %**

There can hardly be any doubt as to the influence of stress on Helena's performance, as the stress management is obviously her weakness – as least it was at the time this recording was made. Unfortunately it had great impact on the quality of her interpreting – she only achieved the correctness level of about 47%, which is insufficient according to the set boundary limit.

**4.5.2. Nonverbal Communication Assessment by Audience Members 1-7 in  
Categories**

<b>Category</b>	<b>Positives</b>	<b>Negatives</b>
<b>Posturics /Posture</b>	-Good posture	-not stable posture, seems like nervousness
<b>Facial Expression /Mimics</b>	-I appreciate her effort to maintain eye-contact -mimics, it makes her look credible -eye contact -Eye contact! -Eye contact with speaker and audience -Eye contact	-licking her lips a lot, which strengthens the impression of nervousness -Not smiling at all
<b>Gestures</b>	-Gestures	-Touches her head/starts to laugh/fidgets when she is unsure (it lowers her credibility greatly which I think is a shame because she is very nice to listen to, articulates clearly, speaks confidently, etc.) -Touching her hair -Self evaluating by nodding her head -Unnecessary movements with hands -Nervous movements (touching her head)
<b>Kinesics /Body Movement</b>		

<b>Vocal Presentation and Features</b>	<ul style="list-style-type: none"> <li>-good intonation, does not sound boring</li> <li>-good tone</li> <li>-lively voice</li> <li>-Nice, clear articulation, speaks loudly and clearly</li> <li>-In many parts she speaks clearly and fluently, closes sentences with appropriate intonation, emphasizes = non-monotonous speech</li> <li>-Intonation</li> <li>-Good English pronunciation</li> <li>-Good volume and tone of voice</li> <li>-Clear voice with good phrasing</li> <li>-Working with the voice melody</li> </ul>	<ul style="list-style-type: none"> <li>-frequent hesitation sounds</li> <li>-sounds nervous a great deal of time</li> <li>-when she is sure about what she is saying, the speed of the speech goes up, and then when she is not sure, she stops</li> <li>-hesitation sounds</li> <li>-Hesitation sounds, lip-smacking</li> <li>-Hesitation sounds</li> <li>-Smacking her lips</li> <li>-Monotonous</li> <li>-Sounds desperate, seems unhappy, lacks confidence</li> <li>-Speaking very quickly</li> <li>-Influenced by the English pronunciation</li> <li>-Sounds of laughing, disappointment</li> <li>-Clicking by tongue</li> <li>-Hesitation sounds</li> <li>-Hesitative sounds</li> <li>-Weepy voice</li> <li>-Laughter</li> <li>-Occasional stammering</li> </ul>
<b>Nervousness</b>		<ul style="list-style-type: none"> <li>-Nervous</li> <li>-Unable to control her emotions</li> <li>-Visible insecurity</li> </ul>

<p><b>Extra</b></p>	<ul style="list-style-type: none"> <li>-nice and pleasant appearance, good clothes</li> <li>-decent clothes, but at the same time it is not tasteless, it corresponds to her personality</li> <li>-looks optimistic</li> <li>-Clothing</li> <li>-Smart clothes in neutral colours</li> </ul>	<ul style="list-style-type: none"> <li>-her overall body language shows a high level of nervousity and sometimes I tend to not to believe her</li> <li>-seeks support in the paper</li> <li>-frequent corrections</li> <li>-Insecure- gestures (touching her head, smiling guiltily), manner of speaking, fiddling with the notepad (rustling with the paper, disturbing to look at as well)</li> <li>-The whole impression is of a very untrustworthy and insecure interpreting</li> <li>-“distracted”</li> <li>-Very short haircut (she could be considered “too punk” to be taken seriously)</li> </ul>
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In Helena’s case, we see an obvious parallel between her interpreting and her public presentation. I believe that mistakes that plagued her interpreting as well as presentation are caused by her immense nervousness and inability to cope with stress.

Looking at the table we see that among the most often criticized were her gestures – I believe that they easily gave out lack of confidence and insecurity.

Her vocal presentation was both praised and criticized. Her phrasing, intonation, tone, volume, pronunciation, all that was praised, while on the other hand, her performance was criticized for hesitation sounds, lip smacking and certain instability of the rate she spoke at. Her speech was also described as monotonous and sounding desperate.

In the Nervousness section, we see that there is not a single positive comment – audience perceived Helena as nervous, unable to control her emotions and visibly insecure. In the Extra section, the impression she made was even referred to as untrustworthy.

At the same time, however, Helena managed to keep decent and natural eye contact throughout the session, something that many inexperienced speakers/interpreters find unbearable. Apart from that, she was also praised for her clothing and appearance.

If I was to make a suggestion as to what to concentrate on in order to improve her presentation, I would have to say that before anything else, Helena should improve her stress management and work on her ability to deal with pressure that comes with the territory in the job of an interpreter. Once she achieves that, she should tame her gestures a little and concentrate on eradicating hesitation sounds from her speech.

### 4.5.3. Questionnaire – Mock Conference (Helena)

1) Describe how you felt during the mock conference on this scale:

- 1. Stressed
- 2. Anxious
- 3. Neutral/indifferent
- 4. Relaxed
- 5. Positively excited

Why? Provide detailed description if you want to.

*It was the very first time when I had to interpret in front of the whole class while being filmed on the camera. I found it extremely hard to cope with the nervousness.*

2) Has the experience (interpreting in front of your colleagues during the mock conference) affected your ability to deal with stress in subsequent interpretation jobs? (e. g. KSP, TIFO, etc.) Use this scale

- 1. To major extent
- 2. Quite a lot
- 3. To certain level
- 4. Not much
- 5. Not at all

3) As an interpreter, do you think of yourself as a speaker? Yes/No

*No*

4) During interpreting, do you concentrate on the quality of your nonverbal communication and public presentation? Why?

*I try to but sometimes it is hard to deal with so many jobs during the interpreting. By this I mean concentrate on the note taking, actively listening and then reformulate the utterance and stay free of the English syntax and customize the utterance to Czech syntax.*

5) How do you perceive the job of an interpreter in general, in terms of nonverbal communication and public speaking?

*The interpreter should keep an eye contact with the audience to show he is aware of them. He should be also a good speaker so it is easy to follow his speech with the full comprehension of the speech.*

- 6) If you were to grade – on the scale from 1 (the best) to 5 (the worst) – your nonverbal communication and the way you presented yourself during the mock conference, what grade would you give yourself? Why?

*4. I am aware of the not keeping the eye contact with the audience during the mock conference. And I did not looked relaxed, my voice and hands were shaking so it was not a pleasant speech for the audience.*

- 7) If you were to grade – on the scale from 1 (the best) to 5 (the worst) – your nonverbal communication and the way you present yourself now, what grade would you give yourself? Why?

*3. I must admit that due to the more experience with the interpreting job I underwent in the real job my presentation skills and nonverbal communication got slightly better. I think it is like with every job – the more you try, the better you get.*

- 8) Should, in your opinion, nonverbal communication, public presentation, rhetoric, etc. be taught and trained as part of school seminars? Why?

*Yes. I certainly agree that rhetoric and nonverbal communication is important to be taught for the students of interpreting. Many of us are not great speakers while under the stress or when we have to talk to in front of many people. I can clearly see that during the lessons when we have to present our presentation. I think it would give us more basic knowledge we could continue to build on.*

## 4.6. Aleš

### 4.6.1. The Interpretation Quality Assessment

Aleš received 38, 2 points out of possible 55. He made ten serious mistakes, interpreted 17 segments sufficiently and 28 correctly. Altogether, he achieved correctness level of 69, 45%.

Maximum points... 55 points

Achieved... **38, 2** points

10 x red... 0 points

17 x yellow... x0, 6= 10,2 points

28 x green... 28 points

Correctness level... **69, 45%**

Aleš's interpretation was the second most successful in the group of the test students. He reached nearly 70% quality level. He conveyed most of the crucial information, of which large portion was without a mistake – out of 55 important chunks of information, he interpreted 28 correctly, 17 sufficiently and only made 10 mistakes. As Aleš states in the questionnaire, he felt anxious during the interpreting and we should take into account that nervousness could have affected (and probably did) his interpreting. In spite of that, in terms of the 60% boundary limit, his interpretation is good and conveys the content of the original speech successfully, providing the audience with the information intended by the original speaker.

**4.6.2. Nonverbal Communication Assessment by Audience Members 1-7 in  
Categories**

	<b>Positives</b>	<b>Negatives</b>
<b>Posturics</b> <b>/Posture</b>	<ul style="list-style-type: none"> <li>-good, neutral posture</li> <li>-I like his general posture and occasional attempts to use gesticulation – not a completely stiff posture</li> <li>-stable posture and stance</li> <li>-relaxed stance</li> </ul>	<ul style="list-style-type: none"> <li>-sometimes too petrified posture, no mimics</li> </ul>
<b>Facial Expression</b> <b>/Mimics</b>	<ul style="list-style-type: none"> <li>-tries to maintain eye contact but never manages to</li> <li>-eye contact</li> <li>-not looking into his notation all the time</li> <li>-attempts to make eye contact</li> </ul>	<ul style="list-style-type: none"> <li>-poker face (only micro facial expressions)</li> <li>-minimum of eye contact</li> <li>-no eye contact with the audience, trying not to read notes but staring into the floor which is not much better</li> <li>-no facial expressions</li> <li>-no eye contact</li> <li>-no eye contact with audience</li> </ul>
<b>Gestures</b>	<ul style="list-style-type: none"> <li>-does not clutch his notes nervously</li> <li>-gestures appropriate</li> </ul>	<ul style="list-style-type: none"> <li>-shaky hands – gives away him being nervous</li> </ul>
<b>Kinesics</b> <b>/Body Movement</b>		

<b>Vocal Presentation and Features</b>	<ul style="list-style-type: none"> <li>-nice voice tone</li> <li>-speaks quite fluently</li> <li>-very pleasant voice to listen to!</li> <li>-speaking into the microphone</li> </ul>	<ul style="list-style-type: none"> <li>-quite monotonous intonation</li> <li>-bad articulation from time to time</li> <li>-constant moaning and sighing</li> <li>-at the beginning – frequent slips of the tongue</li> <li>-says ‘eh’ a lot!</li> <li>-monotonous voice, too little intonation</li> <li>-hesitation sounds</li> <li>-hesitation sounds</li> <li>-sometimes a little hard to understand - articulation</li> <li>-very monotonous speech</li> <li>-monotonous, flat manner of speech</li> <li>-disturbing hesitation sounds</li> <li>-difficult to tell what is the question, what is the answer</li> <li>-poor articulation</li> <li>-hesitation sounds</li> <li>-articulation –sometimes difficult to understand</li> <li>-intonation</li> <li>-hesitation sounds</li> <li>-low volume of voice</li> <li>-not clear speaking (mumbling)</li> <li>-hesitation sounds</li> <li>“robotic” delivery of the interpretation (he’s not working well with the melody of his voice)</li> <li>-occasional stammering</li> </ul>
<b>Nervousness</b>	<ul style="list-style-type: none"> <li>-calm</li> <li>-confident</li> </ul>	

<b>Extra</b>	<ul style="list-style-type: none"> <li>-clothing (shirt + shoes) – ok</li> <li>-good memory</li> <li>-formal clothing</li> </ul>	<ul style="list-style-type: none"> <li>-jeans are not appropriate piece of clothing</li> <li>-very stiff</li> <li>-scary appearance</li> <li>-it's hard to tell who's he interpreting now</li> </ul>
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On the nonverbal level of Aleš's communication, we see several major issues. In spite of his interpretation being good, as a speaker, his speech suffers from several bad habits and negative traits.

As obvious from the table, among the most criticized features of his presentation are his facial expressions and mimics generally. The lack of eye contact is among the most mentioned points but we also see his facial expressions being described as "poker face".

But what Aleš was criticized mostly for, was his vocal presentation. Being described as flat, monotonous, mumbling or even "robotic", it seems to be Aleš's weakest point in public presentation. Also, the audience members were very critical of his hesitation sounds – described as disturbing and appearing very often in the Negatives column. In my personal view, his hesitation sounds in the recording not only appear very often but are also very loud and distinct. Together with the flat, monotonous manner of speech, the hesitation sounds seem to be Aleš's biggest issue and a major area to improve in order to improve the quality of his presentation skills. He should also pay attention to occasional sloppiness in his pronunciation in order to ensure good understanding.

Speech delivery being his weakness, interestingly enough, his voice as such was praised as pleasant, an opinion that I have to agree with. Also, another great strength he possesses is the ability to speak loudly enough to be well heard.

Among the positives was also the fact that he looked calm and confident and had a steady posture, which is described as relaxed – that is yet another point of interest, as in the questionnaire, Aleš states that he was anxious during the session.

I believe that the combination of pleasant voice, good quality interpreting and ability to look confident gives Aleš a professional image, while his general stiffness, lack of mimics and monotonous voice might make him a bit boring and hard to follow. In the questionnaire, Aleš himself gave his performance a 4, saying he used little to none nonverbal communication. As much as his public presentation were perhaps not as bad as it might have been, it definitely did not match the good quality of his interpreting.

### 4.6.3. Questionnaire – Mock Conference (Aleš)

1) Describe how you felt during the mock conference on this scale:

- 1. Stressed
- 2. Anxious
- 3. Neutral/indifferent
- 4. Relaxed
- 5. Positively excited

Why? Provide detailed description if you want to.

*I felt uncertain of my own skills and worried that my performance would be inadequate.*

2) Has the experience (interpreting in front of your colleagues during the mock conference) affected your ability to deal with stress in subsequent interpretation jobs? (e. g. KSP, TIFO, etc.) Use this scale

- 1. To major extent
- 2. Quite a lot
- 3. To certain level
- 4. Not much
- 5. Not at all

3) As an interpreter, do you think of yourself as a speaker? Yes/No

*Yes.*

4) During interpreting, do you concentrate on the quality of your nonverbal communication and public presentation? Why?

*Partially. Nonverbal communication can help convey meaning, but it is supplementary to verbal communication. It cannot convey meaning on its own, it requires that the interpreter has understood the meaning and is able to put it into words in the target language. I therefore do keep my nonverbal communication on my mind, but only as a secondary concern. My primary concern is understanding the meaning of what is said and communicating it verbally.*

5) How do you perceive the job of an interpreter in general, in terms of nonverbal communication and public speaking?

*The interpreter's job is to facilitate communication between speakers of different languages. Nonverbal communication is an important part of communication in general, therefore it is an important part of an interpreter's skill set.*

- 6) If you were to grade – on the scale from 1 (the best) to 5 (the worst) – your nonverbal communication and the way you presented yourself during the mock conference, what grade would you give yourself? Why?

*4. Little to no nonverbal communication.*

- 7) If you were to grade – on the scale from 1 (the best) to 5 (the worst) – your nonverbal communication and the way you present yourself now, what grade would you give yourself? Why?

*4. I have made some effort to improve in this area, but cannot devote enough time to it to really make a difference. Also, trying to learn nonverbal communication on one's own with no instruction is not very effective.*

- 8) Should, in your opinion, nonverbal communication, public presentation, rhetoric, etc. be taught and trained as part of school seminars? Why?

*Yes. These skills are an important part of one's ability to communicate with others, which is especially essential for interpreters, whose job it is to facilitate communication.*

## **4.7. Alena**

### **4.7.1. The Interpretation Quality Assessment**

Alena scored 43, 2 points out of maximum 57. She only made 7 serious mistakes, interpreted 17 segments sufficiently and 33 segments correctly. Her correctness level is 75, 79%.

Maximum points...57 points

Achieved... **43,2** points

7 x red... 0 points

17 x yellow... 10, 2 points

33 x green... 33 points

Correctness level... **75, 79%**

Alena achieved the highest score in the group, reaching up to nearly 76% correctness level. There were only occasional mistakes in her rendition and in spite of occasional awkwardness of her syntactic constructions she managed to convey the original message in a comprehensible manner.

**4.7.2. Nonverbal Communication Assessment by Audience Members 1-7 in  
Categories**

Category	Positives	Negatives
<b>Posturics</b> <b>/Posture</b>	<ul style="list-style-type: none"> <li>-posture</li> <li>-good posture - not dancing, no gestures</li> <li>-good posture</li> </ul>	
<b>Facial Expression</b> <b>/Mimics</b>	<ul style="list-style-type: none"> <li>-smile at the beginning</li> </ul>	<ul style="list-style-type: none"> <li>-no eye contact or contact with the audience at all!!!</li> <li>-too little eye contact</li> <li>-no eye contact with the public, looking at her notes only</li> <li>-minimal eye contact with the audience</li> <li>-smirking- implies uncertainty, not a trustworthy interpreter</li> <li>-no eye contact with the audience</li> <li>-she is smiling when she doesn't know what to say</li> <li>-facial expressions of laughing at what she said</li> <li>-no eye contact with audience or speakers</li> <li>-no eye contact</li> <li>-has a very insecure smile after ending her speeches</li> </ul>
<b>Gestures</b>		<ul style="list-style-type: none"> <li>-paper clenching</li> <li>-rustling with the notepad near the microphone</li> <li>-holds on to her papers extremely tightly (as if for support)</li> <li>-microphone too low – we can here the papers rustling rather than Alena speaking</li> </ul>

<b>Kinesics</b> <b>/Body</b> <b>Movement</b>	-firm stance, no unnecessary movements	
<b>Vocal</b> <b>Presentation</b> <b>and Features</b>	-pleasant voice tone -minimum of hesitation sounds -fluent performance -nice articulation -speaks slowly – the speech is understandable	-frequent hesitation in her voice -not very good intonation – is a bit monotonous with a lack of stress on the right places which gets a bit tiresome after a while -too quiet voice at the beginning -intonation (fall only at the end of the utterance, not in each sentence) – only at the beginning -a little monotonous speech -quiet, less confident sounding voice, gives impression of feeling uncomfortable -insecure manner of speech -weak voice, talking in a low voice -she’s speaking very quietly -low volume -uncertain voice -speaks very quietly and doesn’t use the melody of her voice well
<b>Nervousness</b>	-after the 2nd minute she is calm, better intonation	-very nervous – clutches her notes and makes an unpleasant noise with it -very nervous from the beginning
<b>Extra</b>	-pleasant, neutral clothing -very pleasant overall impression -looks decent -good choice of clothes -good, formal clothing -a nice, formal outfit	-does not act as a speaker

Alena is a great example of discrepancy between the quality of her interpreting and her presentation. In spite of having the highest score of 75, 79% correctness level, her presentation was heavily criticized in several areas.

Among the biggest issues was the lack of eye contact in the Mimics section. In the very same section we also see her smile being mentioned and referred to as insecure. One of the members of the audience actually called it a smirk and expressed his/her believe that Alena is not a trustworthy interpreter. There is not a single positive feature mentioned in the section.

Neither is there a positive feature mentioned in the Gestures section. Alena's way of clutching the notepad proved to be quite unpopular. In my point of view, it made her look very tense and insecure.

Another area at which the criticism was aimed was Alena's vocal presentation. In spite of her voice, articulation, rate and lack of hesitation sounds being all named among the positives of her vocal presentation, her intonation and volume were criticized often, her speech referred to as monotonous, insecure. Surprisingly enough – despite the lack of hesitation sounds – one of the audience members points to hesitation as such being present in Alena's voice. It is worth noting, in face of the discrepancy between the quality of Alena's interpreting and her presentation skills, that according to the questionnaire, Alena does not even think of herself as a speaker. She, however, clearly acknowledges the need of a seminar that would deal with the area, as well as she does acknowledge the importance of nonverbal communication as part of the audience's perception of an interpreter.

In spite of many critical views, it must be said that certain features of her presentation were praised as well – apart from already mentioned features of her vocal presentation, stable posture, formal clothing and decency of her looks were highlighted as positive as well.

In my opinion, Alena should mainly increase the volume of her voice, improve her eye contact and try and be less tense during her interpreting.

### 4.7.3. Questionnaire – Mock Conference (Alena)

1) Describe how you felt during the mock conference on this scale:

- 1. Stressed
- 2. Anxious
- 3. Neutral/indifferent
- 4. Relaxed
- 5. Positively excited

Why? Provide detailed description if you want to.

2) Has the experience (interpreting in front of your colleagues during the mock conference) affected your ability to deal with stress in subsequent interpretation jobs? (e. g. KSP, TIFO, etc.) Use this scale

- 1. To major extent
- 2. Quite a lot
- 3. To certain level
- 4. Not much
- 5. Not at all

3) As an interpreter, do you think of yourself as a speaker? Yes/No

No

4) During interpreting, do you concentrate on the quality of your nonverbal communication and public presentation? Why?

*It depends what I interpret. Topic I'm confident with, I do concentrate on other things, e.g. nonverbal communication. If I need to concentrate on topic, I have no time to concentrate on nonverbal communication.*

5) How do you perceive the job of an interpreter in general, in terms of nonverbal communication and public speaking?

*Every communication is not just words but also nonverbal communication. As an interpreter, in order to make better "impact" on audience, nonverbal communication plays a big part on how the message is understood.*

6) If you were to grade – on the scale from 1 (the best) to 5 (the worst) – your nonverbal communication and the way you presented yourself during the mock conference, what grade would you give yourself? Why?

*4. I did not concentrate on nonverbal communication*

- 7) If you were to grade – on the scale from 1 (the best) to 5 (the worst) – your nonverbal communication and the way you present yourself now, what grade would you give yourself? Why?

*2. I'm better used to speaking in front of the people so I can concentrate on nonverbal communication. I'm more aware of it.*

- 8) Should, in your opinion, nonverbal communication, public presentation, rhetoric, etc. be taught and trained as part of school seminars? Why?

*Yes – I think it is very important how we are perceived by audience.*

## ***4.8.Adam***

### **4.8.1. The Interpretation Quality Assessment**

Out of possible 54 points, I achieved 35, 2. I made 8 major mistakes, interpreted 27 segment sufficiently and 19 correctly. Percentually expressed, I reached 65, 18% correctness level.

Maximum points... 54 points

Achieved... **35, 2** points

8 x red... 0 points

27 x yellow...x0, 6= 16, 2 points

19 x green... 19 points

Correctness level...**65, 18%**

I reached the level of approximately 65%, which puts the quality of my interpreting slightly above the boundary limit. Thus, as much as my performance is in no way exceptional, it is in this case of sufficient quality.

**4.8.2. Nonverbal Communication Assessment by Audience Members 1-7 in  
Categories**

Category	Positives	Negatives
Posturics /Posture	-very pleasant (friendly) posture -very leisure stance - doesn't seem nervous	-his posture is maybe too relaxed? -inappropriate posture -starts his speech with changing his posture (that's not really a negative, it's just worth noticing)
Facial Expression /Mimics	-smiling -eye contact with audience -smiles	-until a certain point (cca 01:10) does not maintain an eye contact at all -grimaces when he says sth. he is not sure about -too little eye contact at the beginning -basically no eye contact with the public -poor eye contact with the audience, simply reading the notes -making faces at the audience -no eye contact with the audience -frowns as he is not sure or can't read his notes? -funny faces at audience -evaluating himself after segment by expression on his face -makes faces (raised eyebrow, etc)

<p>Gestures</p>	<ul style="list-style-type: none"> <li>-appropriate gestures</li> <li>-hand gestures, as the original speaker would do when explaining something</li> <li>-adequate gestures</li> <li>-welcoming hand gestures</li> <li>-eye contact with the audience, gestures (makes the speech more lively and interesting)</li> </ul>	<ul style="list-style-type: none"> <li>-touches his nose and mouth frequently (could be interpreted as a sign of lie)</li> <li>-scratching his nose</li> <li>-touching his face</li> <li>-often touches his face, esp. the nose</li> <li>-crossing off things (quite disturbing)</li> <li>-crosses out very strongly some note</li> <li>-touching nose</li> </ul>
<p>Kinesics /Body Movement</p>	<ul style="list-style-type: none"> <li>-does not move from one foot to another</li> </ul>	<ul style="list-style-type: none"> <li>-moving too much, from side to side</li> <li>-“dancing”, making small steps</li> <li>-sharp moves while talking, not steady</li> <li>-not steady stance</li> </ul>

<p>Vocal Presentation and Features</p>	<ul style="list-style-type: none"> <li>-pleasant and appropriate intonation and tone of voice – very nice to listen to</li> <li>-puts stress on the right moments of the speech</li> <li>-volume appropriate</li> <li>-calm voice</li> <li>-appropriately used intonation</li> <li>-self-confident speech/tone of voice</li> <li>-fluent speech</li> <li>-melody</li> <li>-pleasant voice and manner of speaking</li> <li>-minimal hesitation sounds</li> <li>-good intonation</li> <li>-nice voice; good to listen to</li> <li>-nice tone of voice</li> <li>-good volume</li> <li>-fluent speech</li> <li>-almost without hesitation sounds</li> <li>-doesn't mumble</li> <li>-nice use of phrasing and voice melody to keep the audience interested</li> </ul>	<ul style="list-style-type: none"> <li>-sounds of hesitation (unpleasant when more times in one sentence)</li> <li>-lip smacking</li> <li>-sometimes not articulating well enough</li> <li>-hesitation sounds</li> <li>-clicking of the tongue</li> <li>-use of hesitation sounds</li> </ul>
<p>Nervousness</p>	<ul style="list-style-type: none"> <li>-does not act nervously – presents himself confidently</li> <li>-seems relaxed, not nervous – according to his posture – maybe even too much relaxed</li> <li>-confident</li> </ul>	

Extra	<ul style="list-style-type: none"> <li>-natural performance</li> <li>-overall looks – neutral, pleasant clothes</li> <li>-formal, not over-coloured clothing</li> </ul>	<ul style="list-style-type: none"> <li>-overall expression – does not express himself very distinctively – overall non-verbal communication is very mild, though natural</li> <li>-should not wear jeans!</li> <li>-the scarf</li> <li>-accessories - earrings could be regarded as unprofessional (by some)</li> </ul>
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In my case, we again see the kind of discrepancy that we saw with other test interpreters in the group – in spite of having reached the boundary limit, my presentation was severely criticized in several areas of my nonverbal communication and presentation skills.

It seems that my most critical areas are my facial expressions and gestures – sections in which my performance was criticized the most.

In the Mimics section, the biggest issues were the eye contact (which was only very limited) and mainly faces that I made throughout the session (be it frowning, smiling or raising eyebrow). Looking at my own nonverbal communication and public presentation on the recording, I have to say that I see my mimics as extremely annoying and exaggerated.

Concerning my gestures, mentioned in the negative column was my constant touching my face, mainly nose. According to one of the members of the audience, it could even be interpreted as a sign of a lie. Another negative gesture was the way a crossed out the notes that I had already interpreted. On the other hand, the gestures used as a part of the communication were referred to as appropriate, adequate and welcoming.

My vocal expression – excluding the hesitation sounds, lip smacking and occasionally not articulating well – was on the other hand mostly praised. Among the mentioned positives were: intonation, tone, volume, melody and phrasing. Also my speech was described as fluent and self-confident.

I was also described as confident and relaxed but also with my posture being inappropriate, moving too much and sharply and using accessories that might be seen as unprofessional (my earrings).

I should mainly try and work on my facial expressions, making them more adequate and decent. Apart from that, I clearly need to improve my eye contact, stabilize my posture and get rid of gestures that give out my nervousness – e.g. touching face.

In spite of being called confident by the audience, I was very nervous, as I state in the questionnaire, thus I am aware of the fact that I need to improve my stress management, probably just as majority of the students do.

### 4.8.3. Questionnaire – Mock Conference (Adam)

1) Describe how you felt during the mock conference on this scale:

- 1. Stressed
- 2. Anxious
- 3. Neutral/indifferent
- 4. Relaxed
- 5. Positively excited

Why? Provide detailed description if you want to.

*I wanted to do my very best and felt the pressure stemming from the fact that I interpreted in front of my colleagues – not only I had very little experience at interpreting but it was the first time I interpreted in front of a group of people.*

2) Has the experience (interpreting in front of your colleagues during the mock conference) affected your ability to deal with stress in subsequent interpretation jobs? (e. g. KSP, TIFO, etc.) Use this scale

- 1. To major extent
- 2. Quite a lot
- 3. To certain level
- 4. Not much
- 5. Not at all

3) As an interpreter, do you think of yourself as a speaker? Yes/No

Yes

4) During interpreting, do you concentrate on the quality of your nonverbal communication and public presentation? Why?

*I try to. I believe that when interpreting for audience that do not understand the original speaker, I have to take over his role to some extent in order to communicate the message right and no communication is complete without the speaker's presentation – the words alone are insufficient.*

5) How do you perceive the job of an interpreter in general, in terms of nonverbal communication and public speaking?

*Interpreter and speaker are equal, except for the fact that the message is the speaker's – speaker is the creator of it, while the interpreter works with someone else's ideas. Other than that, interpreter should become a speaker that naturally communicates the message.*

- 6) If you were to grade – on the scale from 1 (the best) to 5 (the worst) – your nonverbal communication and the way you presented yourself during the mock conference, what grade would you give yourself? Why?

*3. Too many mistakes in the way I presented myself.*

- 7) If you were to grade – on the scale from 1 (the best) to 5 (the worst) – your nonverbal communication and the way you present yourself now, what grade would you give yourself? Why?

*2. I believe that there has been improvement. There is still so much more to learn.*

- 8) Should, in your opinion, nonverbal communication, public presentation, rhetoric, etc. be taught and trained as part of school seminars? Why?

*Without a doubt. Simply because just knowing theory of something is not enough and interpreter should be skilled in those areas.*

## 5. Conclusion

In my thesis, I intended to prove that among the ATP students, there was a certain level of discrepancy between the quality of their interpreting and the quality of their public presentation. I expected their public presentation to lack behind their interpretation. I wanted to support (or disprove) my hypothesis through analysis of a video recording of the mock conference that the students participated in as part of practical seminar.

I begin my paper by a description of basic theory of public presentation. I deliberate on the most important areas of nonverbal communication and public speaking in terms of interpreters' needs and consider the implications for the practical application.

In the practical section, I describe the methodology for assessing the quality of both interpreting and public presentation and describe the possible issues connected with the methods that I use.

Finally, I present the evaluation of the test interpreters' performance both in terms of their interpreting and in terms of their public presentation. My suggestions and views on possible improvement of individual interpreters are included.

The method of evaluating the interpreting proved to be quite tricky. As much as it provided me with a simple, yet effective tool for evaluating the quality of interpreting in terms of information fidelity, its function was only that of approximation, as with the simplified coefficients that I opted for, there was no real chance of achieving exact values as to the amount and ration between successful and unsuccessful translations.

Also the choice of segments – propositions is debatable, as any individual could subjectively see the core proposition differently and thus approach the process differently.

I believe that the method is time effective and simple enough to be used in cases such as mine – when interpreting evaluation in terms of information fidelity is needed, lengthy in-depth analysis would be too time consuming and there is need for quantification in terms of the values received. At the same time, there should be extensive research carried out before the method that I used could be used reliably by other students or practitioners.

Concerning the evaluation of the public presentation, it seems to me that verbal evaluation is the best possible solution because it provides enough detail without being narrative and/or excessively complicated.

My original prediction, as to the discrepancy between the quality of the interpreters' interpreting and the quality of their public presentation, has not proved to be entirely correct. As much as I did not expect the discrepancy to be in any way extreme, I did not expect to see such mixed results in the audience evaluations of the test interpreters either. None of the test interpreters were universally panned or praised only; there were always a significant number of both positive and negative features mentioned by the audience. In spite of a general description and evaluation being possible, I originally expected the audience feedback to provide me with more one-sided data that would allow me to evaluate the interpreters' public presentation in terms of either good quality or bad quality only. That, however, did not happen because every student's evaluation had both positive and negative features and also because of the mentioned inaccuracy caused by the simplified choice of coefficients within the method of interpreting evaluation. Because of that I was not always able to contrast the qualities of both effectively. Especially in cases such as Martin's – there were major weaknesses found in his presentation as well as major strengths. Correctness level of his interpreting reached up to 55%; with the method using only 0,6 coefficient for the sufficient translation, perhaps he might have scored higher.

On the other hand, thanks to the audience evaluation and auto-evaluation through the questionnaires, I believe to have shown quite clearly that the nonverbal communication is certainly an area that deserves attention and work. From the data received from the questionnaire research, it also seems that students would welcome a chance to have lessons to help them with this particular area. As the questionnaires were only distributed to the test interpreters though, we cannot see the outcome as representative of the ATP students in general.

## 6. Annexes

### 6.1. Interpreting Transcriptions

#### 6.1.1. Lenka

##### The Interpretation Transcription

Original	Tlumočení
<p><u>Speaker:</u> Ok. The <u>last and final county is Kauai and the island of Kauai</u><sup>1</sup> and that's the westernmost county of the islands. It's also the <u>least populated and the most heavily reliant on tourism and agriculture</u><sup>2</sup>. And interesting... the agriculture on Kauai... it being logistically that the westernmost of the islands, you have a <u>lot of the genetically modified food companies that have a base on that island</u>.<sup>3</sup></p>	<p><u>Mluvčí:</u> Takže posledním krajem nebo okresem havajským je Kauai nebo Kauaiský ostrov<sup>1</sup>. Je to vlastně nejzápadnější část, je to také nejméně obydlená část a je to kraj, který jakoby nejvíce spoléhá na... na ten turismus a na to zemědělství<sup>2</sup>. Co je zajímavé, tak co se týče toho zemědělství, je tam vlastně největší počet společností, které vyrábějí geneticky modifikované potraviny<sup>3</sup>.</p>
<p><u>Speaker:</u> And lot of <u>this activity is on the, what's known as the windward side of the island on the westernmost side of the island</u><sup>4</sup> and <u>if you drive up there</u><sup>5</sup> which I highly suggest you do, <u>you'll see a bunch of corn and a bunch of soya and other crops that are... that are basically fenced off with barbed wire</u><sup>6</sup> and it's <u>where they do all of their testing</u><sup>7</sup>. The wind blows and there is nothing... <u>nowhere for the pollen to blow to, except for out to sea</u>.<sup>8</sup></p>	<p><u>Mluvčí:</u> Takže... vlastně většina téhle výroby, zemědělské se právě odehrává na západě<sup>4</sup> a <u>pokud sem zajedete třeba autem</u><sup>5</sup>, tak uvidíte mnoho polí s kukuřicí nebo se sójou a dalších plodin<sup>6</sup>. A <u>zde také provádějí to testování</u><sup>7</sup>, protože vlastně <u>ty chemické nějaké zplodiny, které odcházejí potom z těch polí, tak mohou jít jenom na moře, takže třeba nikoho neohrozí</u>.<sup>8</sup></p>

<p><u>Interviewer:</u> Excuse me but when you said it's wired up... um... it's fenced so <u>how can you actually enter, is there a possibility to enter?</u><sup>9</sup></p> <p><u>Speaker:</u> No... no...</p> <p><u>Interviewer:</u> <u>You were allowed to go there because you were appraising such a property?</u><sup>10</sup></p> <p><u>Speaker:</u> You can... no, <u>I haven't appraised any of these particular properties</u><sup>11</sup>, they're almost highly militarized. <u>There is this military base right there and you can drive by on the road</u><sup>12</sup> and see where all this testing is going from the road<sup>13</sup> and <u>that the crops themselves are not accessible.</u><sup>14</sup></p>	<p><u>Tazatel:</u> Takže, jak jste se tam vlastně vy dostal? Je to normálně přístupné, tahle část<sup>9</sup>? <u>Body 10 a 11 jsou vynechány</u><sup>10, 11</sup></p> <p><u>Mluvčí:</u> Vlastně není, je tam i vojenská základna, takže je to vlastně nějak ohraničené, není tam jako běžnému občanu možný přístup, takže vy vlastně můžete tyhle pole vidět jenom z cesty, když třeba jedete okolo.<sup>12, 14</sup> <u>Bod 13 je vysvětlen částečně.</u><sup>13</sup></p>
<p><u>Speaker:</u> So these <u>companies, Syngenta, Monsanto, they also have a large presence on Oahu, where they grow corn and the seed for the corn</u><sup>15</sup>, which is then <u>distributed to India and other places, not to Europe</u><sup>16</sup>. And it's a big business. And <u>I have appraised thousands of acres for a sale to them</u><sup>17</sup>, for corn seed production. So you can see it's <u>highly different from what I was doing in Los Angeles</u><sup>18</sup>.</p>	<p><u>Mluvčí:</u> Takže tyhle společnosti tedy vlastně pěstují... pěstují kukuřici<sup>15</sup> a ty kukuřičná semínka se hodně i vlastně posílají do Indie, ne do Evropy<sup>16</sup>. <u>Já jsem vlastně těmto společností prodal hodně akrů půdy</u><sup>17</sup>, aby ji mohli využít právě pro pěstování té... té kukuřice. <u>A hodně jsem těžil ze svých zkušeností v Los Angeles</u><sup>18</sup>.</p>
<p><u>Speaker:</u> And the <u>United States military also has a huge presence in the state</u><sup>19</sup>. It's mainly <u>centered around Pearl Harbor</u><sup>20</sup> but they own probably... I would say <u>forty percent of the landmass of the state</u><sup>21</sup> for various purposes. Lot of it is just surplus land, it's not used. And a <u>lot of it, because if the current financial crisis... they're looking to transition</u><sup>22</sup>... these federally owned lands that were previously used for military purposes to civilian use, meaning <u>for the public use</u><sup>23</sup>.</p>	<p><u>Mluvčí:</u> Takže je zde vlastně přítomno hodně té vojenské půdy, hodně půdy vlastní právě vojsko<sup>19</sup>, <u>[Bod 20 je vynechán]</u><sup>20</sup> je to až čtyřicet procent státu<sup>21</sup> a hodně z této půdy není ani používáno a díky krizi oni vlastně doufají, že prodají nebo že jakoby zpřístupní<sup>22</sup> hodně prostoru <u>pro veřejné užití</u><sup>23</sup>, pro běžné užití, běžnému člověku.</p>

<p><u>Interviewer: How about the island of Nihau? Do you know anything about that?</u><sup>24</sup> Have you ever been there?</p> <p><u>Speaker: That's part of the county of Kauai</u><sup>25</sup> and it's a <u>privately owned island actually</u><sup>26</sup>. There's a <u>family by the name of Robinson that's owned the island since the 1850s</u><sup>27</sup> and it's called "the forbidden island". You can go there and snorkel but <u>without permission from the family you cannot step foot on the island</u><sup>28</sup>.</p>	<p><u>Tazatel: Takže, co byste mi mohli říct o Nihau?</u><sup>24</sup></p> <p><u>Mluvčí: Takže Nihau je částí ostrova Kauai</u><sup>25</sup>, je to vlastně soukromá část<sup>26</sup>, která patří rodině Robinsonů. Tak tomu bylo už od roku 1950<sup>27</sup> a vlastně říká tomuto... této části se říká zakázaná část. Vlastně vy tam můžete třeba jít šnorchlovat, ale bez povolení právě té rodiny tam jako nemůžete dělat vůbec nic<sup>28</sup>.</p>
<p><u>Speaker: And because a family... an anglo family by the name of Robinson owns this island</u><sup>29</sup>, it could be highly disputed as to whether or not they really own it, how they acquired it<sup>30</sup> and the <u>native Hawaiian population could have some hard feelings about their ownership</u><sup>31</sup>. And so what they've done is they've taken the entire island the entire property and reserved it for <u>native Hawaiian use</u><sup>32</sup>. And so you have <u>people there living in grass huts</u><sup>33</sup>, living with just a loin cloth or grass skirt around their waist <u>living a natural native Hawaiian life</u><sup>34</sup> like they did a hundred and fifty, two hundred years ago.</p>	<p><u>Mluvčí: Bod 29 sice není přesně řečen, je však poměrně dobře jasný z předchozí části.</u><sup>29</sup> Takže takhle rodina je trnem v oku pro některé vlastně původní Havajce, protože se vlastně může docela diskutovat o tom, jak oni vlastně ten... ten prostor získali<sup>30</sup>. Takže oni jsou tím vcelku jakoby rozrušeni<sup>31</sup> a chtěli by spíše vlastně zachovat to místo pro... pro právě pro ty původní obyvatele, protože hodně lidí třeba žije v nějakých chýších z trávy a v oblečení vyrobeném tak nějak po domácku, stejně jako to dělávali kdysi dávno.<sup>32, 33, 34</sup></p>

Speaker: And so the native Hawaiian people actually have a very strong political presence on the island because historically they've been completely abused<sup>35</sup> and all of their lands have been stripped away over time<sup>36</sup> by a lot of the original plantation owners<sup>37</sup>. Dole pineapple, Castle and Cook, which dates back to explorer James Cook. You also have Alexander and Baldwin and a company called Maui land and pineapple... I don't recall the original origin but these are the main land owners in Hawaii<sup>38</sup> and along with United States military they control about eighty percent of all land in the entire state<sup>39</sup>.

\*Ok. There are a group of landowners, five approximately, that date back to the plantation era and along with the United States military, they control about eighty percent of... eighty-five percent, I think, of all land in Hawaii<sup>40</sup>. The names aren't important.

Mluvčí: Takže ti původní obyvatelé mají také jakoby silní politické názory a jsou tam velmi jako politicky přítomni, protože když se podíváme do historie, byli hodně jakoby využíváni<sup>35</sup> a jejich půda jim byla odebrána<sup>36</sup>.

Could you please repeat it for me? The last section, about the owners.

**Body 37, 38, 39 jsou vynechány<sup>37, 38, 39</sup>**

\*Takže vlastně Havaj vlastní nějakých pět vlastníků půdy a spolu s vojskem takhle vlastně vlastní osmdesát pět procent veškeré půdy<sup>40</sup>. Jména nejsou až tak důležitá.

## 6.1.2. Martin

### The Interpretation Transcription

Original	Tlumočení
<p><u>Speaker</u>: So there... there are no public beaches in Hawaii... <u>no private beaches in Hawaii</u><sup>1</sup>, meaning that <u>public always has access to the beach</u><sup>2</sup>. You don't necessarily have to provide access through your ocean front property, but you could end up with someone right in front of your house... swimming or surfing.</p>	<p><u>Mluvčí</u>: Takže Havaj nejsou vlastně <u>žádné privátní pláže</u><sup>1</sup> a... ale <u>všichni mají k těmto plážím vždycky nějaký přístup</u><sup>2</sup>, jo. Vy sice můžete tuto pláž vlastnit, ale může se vám stát, že někdo tam začne bez problémů plavat a vy s tím neuděláte prakticky vůbec nic.</p>
<p><u>Speaker</u>: The water rights are also held in common by the state<sup>3</sup>, so you're not allowed to drill a private well on your property for water without the state's permission<sup>4</sup>.</p>	<p><u>Mluvčí</u>: <u>Zákony ohledně vody jsou taky pečlivě sledovány</u><sup>3</sup>. Vy nemáte právo <u>vykopat si vlastní studnu na vaší vlastní půdě bez jak... bez svolení státu</u><sup>4</sup>.</p>
<p><u>Speaker</u>: But interestingly enough, some developers – and I was involved in a case where a Russian group had purchased 7000 acres on the big island and recorded a covenant and a restriction that ran with the property forever<sup>5</sup>.</p>	<p><u>Mluvčí</u>: Ovšem je zajímavé, že někteří developeři doporučují – <u>já vím o ruské společnosti, která si pořídila 7000 akrů půdy a prodlužuje si nějaké to své vlastnické právo až do nekonečna</u><sup>5</sup>.</p>
<p><u>Speaker</u>: And <u>that restriction reserved the right to drill or to impede the land to them</u><sup>6</sup>. You'd have to get permission from them. <u>Even if they sold you the property, you would have to get permission from them</u><sup>7</sup>. Even if you got permission from the state to access the ground water you would have to pay the Russians to access that water.</p>	<p><u>Mluvčí</u>: Co se tady děje je, že i kdybyste si od nich koupil tady tuto půdu a dostal jste povolení od státu kopat nějakou studnu nebo něco, tak ještě musíte navíc dostat povolení od rusů a jim zaplatit za další povolení. <u>Body 6 a 7 jsou částečně, ale ne zcela přesně vysvětleny v tlumočnickově výpovědi</u><sup>6,7</sup>.</p>
<p><u>Interviewer</u>: Well from a technical stand point <u>how does that impact the land value?</u><sup>8</sup>  <u>Speaker</u>: Well if you're purchasing 7000 acres, let's say, for <u>residential development and much of this land was in residential area</u><sup>9</sup> where you could <u>build homes</u><sup>10</sup>.</p>	<p><u>Tazatel</u>: Takže <u>jak tady tohle vlastně ale ovlivňuje nás jako investory?</u><sup>8</sup>  <u>Mluvčí</u>: Prakticky tak, že vy si kupujete půdu <u>[Bod 9 není ani explicitně vyřčen, ani dostatečně vysvětlen jako součást dalšího bodu]</u><sup>9</sup>, na které <u>chcete rozvinout... postavit domy</u><sup>10</sup> a takové.</p>

<p><u>Speaker: How are you going to build homes and sell them<sup>11</sup> to people? Or you can build homes and sell them but the residents are going to have to pay a lot of money to access the water or you're going to have to pay a lot of money to access that water<sup>12</sup>. So it becomes a feasibility issue. It impacts profitability<sup>13</sup>.</u></p>	<p><u>Mluvčí: Vy opravdu můžete postavit nějaké domy na této půdě, ale jak tam chcete dostat vodu? Nebo vy si postavíte dům, prodáte ho<sup>11</sup>, ale jak tam obyvatelé dostají domu. Vy musíte platit opravdu velké finanční prostředky na to, abyste tam tu vodu vůbec mohli mít<sup>12</sup>. Bod 13 je vynechán.<sup>13</sup></u></p>
<p><u>Speaker: And Hawaii is part of United States<sup>14</sup> so... so the law there is very trusted it's very defined and such covenants and restrictions that run with the property are very very well defined<sup>15</sup>... and challenge in a court of law in that instance... this... this covenant was actually overturned as being illegal by the state supreme court<sup>16</sup>.</u></p>	<p><u>Mluvčí: Havaj jako část spojených států<sup>14</sup> má velice dobře definované tedy tyto zákony a je opravdu obtížné se přes ně dostat.<sup>15</sup> Bod 16 je vynechán.<sup>16</sup></u></p>
<p><u>Speaker: And the courts have been involved in many land use issues that have been challenged. Recently there was a native Hawaiian rights organization claiming<sup>17</sup> that, and this dates back to the nineteen fifties, claiming that Hawaii is still a sovereign nation and that it was illegally annexed by the United States<sup>18</sup>.</u></p>	<p><u>Mluvčí: Soud se zabýval hodně soudními procesy, tedy s půdou a podobně, například jedno z nedávných procesů bylo, když nějaká společnost domorodců z Havaje nebo přirozených obyvatel<sup>17</sup> se říkala, že tedy Havaj je stále svůj... nebo že Havaj tvoří samostatný stát a že byl nelegálně připojen ke Spojeným Státům<sup>18</sup>.</u></p>
<p><u>Speaker: And their argument is that the United Nations country or a territory is supposed to be given three options<sup>19</sup>, when annexed, for the population to vote. One being to maintain their sovereignty, one being to remain a territory or protectorate and another, for annexation, to become part of the country<sup>20</sup>.</u></p>	<p><u>Mluvčí: Říkají, že podle Spojených národů nějaké teritorium musí, nebo teritoriu musí být dány tři možnosti<sup>19</sup>, kde občané toho teritoria si zvolí jednu z nich. První je, že zůstanou nezávislí, druhá je, že se stanou nějaké teritorium a třetí, že opravdu budou připojeni k tomu státu<sup>20</sup>.</u></p>
<p><u>Speaker: And in nineteen fifty-nine the residents of Hawaii voted but they were only give a choice between remaining a territory<sup>21</sup>, similar to Guam or Porto Rico I believe, or becoming a state<sup>22</sup>. They were not given the option of being sovereign and independent<sup>23</sup>.</u></p>	<p><u>Mluvčí: V roce 1959 občané Havaje byli... občanům Havaje byla dána volba, ale měli pouze dvě možnosti a to buď stát se teritorium<sup>21</sup>, něco jako Porto Rico, myslím, anebo stát se právoplatným státem<sup>22</sup>. Bod 23 je vynechán.<sup>23</sup></u></p>

<p><u>Speaker:</u> And of course the people assumed that they would choose the better of the two and that there were <u>more benefits of being part of the United States</u><sup>24</sup> so that they <u>voted to become the 50<sup>th</sup> state</u><sup>25</sup>.</p>	<p><u>Mluvčí:</u> A lidé si opravdu mysleli, že je lepší stát se státem nebo součástí spojených států<sup>24</sup> a proto si zvolili, že se stanou padesátým státem<sup>25</sup>.</p>
<p><u>Speaker:</u> But there is a company, this group, they formed what's called the <u>Title Company that records deeds in the land registrar</u><sup>26</sup> and they <u>read record title that is still held by the Hawaiian monarchy</u><sup>27</sup> and that <u>all transfer of the property is basically a tenancy or a lease</u><sup>28</sup>.</p>	<p><u>Mluvčí:</u> Ale tady tahle společnost si stále stojí za svým. <u>Bod 26 je vynechán</u><sup>26</sup>. <u>Jsou...</u> nebo stále používají nějaký název Havajského království a snaží se dokázat<sup>27</sup>, že všechny machinace tedy s tou půdou jsou stále jenom jako kdyby nájem nebo výpůjčka<sup>28</sup>.</p>
<p><u>Speaker:</u> So they were <u>directly challenging the ownership and continuity of ownership of this land</u><sup>29</sup> by means of instruments within the framework of the institution. That is the United States legal system.</p>	<p><u>Mluvčí:</u> A stále se snaží nějak napadat tedy tohle vlastnictví půdy<sup>29</sup> díky tomu, že to vlastně právní systém spojených států umožňuje.</p>
<p><u>Speaker:</u> And people got very very upset and jailed one of the people for some <u>random charge and made</u><sup>30</sup> a very... just <u>stop this</u><sup>31</sup>... stop this immediately, because it <u>challenged their power, it challenged their wealth, it challenged the title of ownership of every single property in Hawaii</u><sup>32</sup>.</p>	<p><u>Mluvčí:</u> <u>Toto lidé nebo lidi pobouřilo, někteří z nich byli dokonce zavřeni</u><sup>30</sup>, <u>[Bod 31 je vynechán]</u><sup>31</sup> jelikož tady to vedlo k tomu, že všechny nebo všichni vlastníci půdy byli osočováni, že to není jejich půda<sup>32</sup>.</p>

### 6.1.3. Helena

#### The Interpretation Transcription

Original	Tlumočení
<p><u>Speaker: So you have five major land owners<sup>1</sup>. You have Castle and Cook, Alexander and Baldwin, the Maui Land and Pineapple Company, which no longer grows pineapples, Dole, which only grows a very small amount of pineapple compared to what they've historically done, and united states military<sup>2</sup>. And they control the majority of land in Hawaii, much of it at the expense of the native Hawaiians<sup>3</sup>.</u></p> <p><u>Interviewer: So that let's say the 20% is left, like left over for the Hawaiian people<sup>4</sup>.</u></p> <p><u>Speaker: No. The 20% is owned... are owned by people like you and me. Private property owners<sup>5</sup>.</u></p> <p><u>Interviewer: Ok so there is no like a state owned land what-so-ever<sup>6</sup>.</u></p> <p><u>Speaker: There is state owned land<sup>7</sup>. It's a very small percentage<sup>8</sup>. Most of it is controlled by these modern corporations, basically<sup>9</sup>. And Bishop Estate, I left off that one. That's a major one.</u></p>	<p><u>Mluvčí: Takže jak jsem zmínil, máme zde pět hlavních firem<sup>1</sup>, jména jsou Castle and Cook, Alex Baldwin a společnost zabývající se pěstováním ananasů. Respektive už toho ananasu nepěstují tolik jako dříve. V dnešní době už je to velmi malé množství. Poslední... poslední společností, která je vlastníkem nějaké půdy je vojenský... vojenský... je mili... vojenský... vojenská organizace<sup>2</sup>, která kontroluje většinu půdy na Havaji<sup>3</sup>.</u></p> <p><u>Tazatel: Takže říkáte, že je zde jenom 20% půdy volné?<sup>4</sup></u></p> <p><u>Mluvčí: Ne ne ne, tak to není. Těch 20% půdy je... vlastněn... vlastní lidé v osobním vlastnictví...<sup>5</sup></u></p> <p><u>Tazatel: Je zde ještě nějaká státní půda?<sup>6</sup></u></p> <p><u>Mluvčí: Ano<sup>7</sup>, [Bod 8 je vynechán]<sup>8</sup> zbytek z té státní půdy je vlastněna velkými společnostmi, jako je například Bishop Estate<sup>9</sup>.</u></p>
<p><u>Speaker: And now to give you an example of how highly sensitive the public relation situation is with the native Hawaiian people<sup>10</sup> and the... just the native population in general whether it be Chinese, Filipino, Japanese. You have Bishop Estate founded by John Bishop who married into the Hawaiian monarchy in 1860s I believe<sup>11</sup>. And ultimately the organization was taken over by a bunch of very wealthy white old money<sup>12</sup>, so to say... so to speak, from the east coast of the United States. Which is very bad public relations for Hawaii<sup>13</sup>.</u></p>	<p><u>Mluvčí: Tak abych vám jenom zmínil, jak opravdu napjaté jsou vztahy mezi... mezi lidmi žijící na Havaji a těmito firmami<sup>10</sup>. Tak například vezmeme si firmu Bishop Estate, kterou založil pan Bishop, který se asi roku 1860 přičlenil do velmi zámožné havajské rodiny a tuto společnost založil<sup>11</sup>. A tato půda je... tuto půdu především vlastní velmi zámožní bohatí lidé ze východního pobřeží spojených států amerických,<sup>12</sup> [Bod 13 je vynechán].<sup>13</sup></u></p>

<p><u>Speaker: And so they ended up having to change their name to what is now called Kamehameha Schools<sup>14</sup>. It's the exact same organization, run by the exact same people<sup>15</sup> but they've changed the name and their directive for their new focus is not for profit<sup>16</sup> but for... to operate for the benefit of the native Hawaiian school children<sup>17</sup>, hence the name Kamehameha Schools.</u></p>	<p><u>Mluvčí: Tato společnost se v poslední době změnila, změnila své jméno na tzv. společnost Kamehameha Schools<sup>14</sup>, ale stále ji vedou ti samí lidé<sup>15</sup>. Jenom se změnili... jenom se měnili cíle této společnosti. Už se nesnaží vydělávat peníze pro sebe<sup>16</sup>, ale snaží se poskytnout dětem školních věků dobré podmínky<sup>17</sup>.</u></p>
<p><u>Interviewer: So you want to say that it's just some type of scam?<sup>18</sup></u></p> <p><u>Speaker: It's not a scam it's just a very well organized and very well thought out frontal face<sup>19</sup> that they put on the company and everyone is highly reimbursed<sup>20</sup>, they basically are one the largest, most controlling property owners in the state<sup>21</sup> operating for the benefit of native Hawaiians but the native Hawaiians really don't benefit very much.<sup>22</sup></u></p> <p><u>Interviewer: They just took the name after the king of Kamehameha<sup>23</sup>...</u></p> <p><u>Speaker: Yeah, well they operate a lot of industrial office retail property of which the profits go to operating these schools or building these schools for these native Hawaiian children<sup>24</sup>. But... really... yeah... it's just a front... yeah<sup>25</sup>.</u></p> <p><u>*It's just um... it's operating for the benefit of very select few people under the guise that it's operating for the benefit of the native Hawaiian children<sup>26</sup>... that's all.</u></p>	<p><u>Tazatel: Takže říkáte, že to je jenom taková zástěrka, tato organizace?<sup>18</sup></u></p> <p><u>Tlumočník: Sorry, could you just repeat the part with... like the... it's organized... well it was after the scam. I didn't quite catch the part.</u></p> <p><u>*</u></p> <p><u>Body 19 – 25 jsou vynechány.<sup>19, 20, 21, 22, 23, 24, 25</sup></u></p> <p><u>Mluvčí: Dobrá, takže ve zkratce, tato organizace je především... slouží pro... benefity školních dětí...<sup>26</sup></u></p>
<p><u>Speaker: And... if you wanna speak to the population in the state, you have a very small percentage of the population being native Hawaiian<sup>27</sup>. The majority of people are of Chinese or Filipino descent<sup>28</sup>, they immigrated to Hawaii in the early 20<sup>th</sup> century.</u></p>	<p><u>Mluvčí: Bod 27 vynechán.<sup>27</sup> Takže většina... většina populace na Havajských ostrovech pochází z Číny nebo z Filipín<sup>28</sup> a přicestovali sem přibližně počátkem dvacátého století.</u></p>

<p><u>Speaker:</u> There's a very high Samoan population and also people from Guam. <u>Native Hawaiians maybe amount to five to ten percent of the population.</u><sup>29</sup> <u>Many people claim that they're native Hawaiian to get special privileges or rights through Kamehameha schools and these other foundations set up for their benefit</u><sup>30</sup>... but most people aren't.</p>	<p><u>Mluvčí:</u> Dále někteří obyvatelé pocházejí ze Samoi a dalších států a dá se říci, že <u>původních domorodých Havajčanů je zde pouze pět až deset procent</u><sup>29</sup>. Někteří z nich tvrdí, že jsou domorodí Havajčané, ale to jen z toho důvodu, aby mohli získávat určité privilegia, například pro své děti atd.<sup>30</sup></p>
<p><u>Speaker:</u> <u>There's also a high Japanese population concentrated in the resort area of Waikiki, in Honolulu</u><sup>31</sup>. <u>And this population caters to Japanese tourism</u><sup>32</sup>. <u>Japanese is a very commonly spoken language</u><sup>33</sup>. You'll often meet someone on the street who doesn't speak English but speaks only Japanese. Many of the store fronts are only in Japanese. It's almost...</p> <p><u>Interviewer:</u> <u>I heard that if you go in a coffee shop you can either ask for a coffee in English or in Japanese and the person who's working in the coffee shop will speak both</u><sup>34</sup>.</p> <p><u>Speaker:</u> That's right.</p>	<p><u>Mluvčí:</u> <u>Na havajských ostrovech také naleznete velkou část populace, která přichází z Japonska. Jsou především... především osídlují pláž Waikiki v oblasti Honolulu</u><sup>31</sup>. <u>Podporují především japonský japonský turismus turismus</u><sup>32</sup>, takže <u>japonština je docela běžný jazyk</u><sup>33</sup>. Domluvíte se s japonštinou téměř všude. Některé obchody jsou například napsány... některé obchody... v některých obchodech se například mluví japonsky.</p> <p><u>Tazatel:</u> <u>Já jsem dokonce slyšela, že pokud jdete do kavárny, můžete si kávu objednat jak v japonštině, tak v angličtině, takže je to naprosto běžné</u><sup>34</sup>.</p>

#### 6.1.4. Aleš

#### The Interpretation Transcription

Original	Tlumočení
<p><u>Speaker: So... market conditions<sup>1</sup>, supply and demand, just basic fundamentals, is what drives feasibility of development<sup>2</sup>. And...</u></p> <p><u>Interviewer: Which right now is not feasible<sup>3</sup>.</u></p> <p><u>Speaker: Nothing is feasible right now<sup>4</sup>... in some instances, you can't even give the land away<sup>5</sup>...</u></p> <p><u>Interviewer: What do you mean<sup>6</sup> by that?</u></p> <p><u>Speaker: Land is often seen as a liability<sup>7</sup>. Especially a land with debt on it<sup>8</sup>, because there are carrying costs involved.</u></p>	<p><u>Mluvčí: Udržitelnost anebo proveditelnost takové výstavby tedy udávají podmínky<sup>2</sup>... momentální podmínky na trhu<sup>1</sup>.</u></p> <p><u>Tazatel: A ty jsou tedy v tuto chvíli jaké<sup>3</sup>?</u></p> <p><u>Mluvčí: Momentálně prakticky žádné<sup>4</sup>. Bod 5 je vynechán<sup>5</sup></u></p> <p><u>Tazatel: Co tím myslíte?<sup>6</sup></u></p> <p><u>Mluvčí: Tím myslím to, že pozemky jsou často vnímány spíše jako zátěž<sup>7</sup>, než jako možnost výdělku, protože často se na ně váží také dluhy<sup>8</sup>, které je třeba splácet.</u></p>
<p><u>Interviewer: If I understand it correctly, the lands were purchased and they're still under the loan to the bank<sup>9</sup> and right now the value of the property is lower than what is owned to the bank<sup>10</sup> on the property.</u></p> <p><u>Speaker: In my opinion it's exactly what the bank lent<sup>11</sup>, you're right there<sup>12</sup>. But it's... it's way above what... what typical market would warrant<sup>13</sup>. Typically a lender would lend thirty percent of the value on such a speculative development<sup>14</sup>.</u></p>	<p><u>Tazatel: Pokud tomu tedy rozumím správně, tyto pozemky byly zakoupeny na dluh<sup>9</sup>, tím pádem je jejich hodnota nižší<sup>10</sup>. Bod 11 je vynechán<sup>11</sup></u></p> <p><u>Mluvčí: Ano, přesně tak<sup>12</sup>. Pozemky na tomto trhu jsou momentálně silně nadhodnocené<sup>13</sup>. Za normálních podmínek by jejich hodnota byla zhruba třicetiprocentní<sup>14</sup>.</u></p>
<p><u>Speaker: So you would be purchasing this from a pension fund in Montreal, Canada<sup>15</sup> and they originally thought and they told me that the property is worth ninety million dollars<sup>16</sup>. And I told them it's worth thirty, in my opinion<sup>17</sup>. But, I mean, what do I know? I don't know anything but it's a very difficult situation<sup>18</sup>.</u></p>	<p><u>Mluvčí: Pokud tedy vykupujete pozemek od nějakého penzijního fondu v Montrealu<sup>15</sup> a řeknou vám, že jeho hodnota je devadesát milionů<sup>16</sup>, tak já musím říct, že jeho hodnota je spíše k těm třiceti<sup>17</sup>. Jedná se o velmi složitou situaci<sup>18</sup>.</u></p>
<p><u>Speaker: And now, part of the collateral<sup>19</sup> here of the twenty million that's been drawn on the thirty million is Mahukona<sup>20</sup>, which is five hundred acres<sup>21</sup> and an additional six thousand five hundred acres<sup>22</sup> of what is mostly a designated forest preserve<sup>23</sup>.</u></p>	<p><u>Mluvčí: Součástí zástavy<sup>19</sup> na těchto dvacet milionů, které si tedy tato společnost půjčila je oblast Mahukona<sup>20</sup> [Bod 21 je vynechán]<sup>21</sup> a dalších 650000 akrů<sup>22</sup> chráněného lesního porostu<sup>23</sup>.</u></p>

<p><u>Interviewer: That would be the preservation they agreed on building on those... on this acreage, plus preserve the rain forest<sup>24</sup>.</u></p> <p><u>Speaker: They have to preserve it, it's designated forest preserve<sup>25</sup>. It's at the very top of the mountain<sup>26</sup> and the state will not allow any development in that area<sup>27</sup> because it would affect the water quality<sup>28</sup>... that flows down to the neighboring communities and to the ranch lands<sup>29</sup>.</u></p>	<p><u>Tazatel: Takže tyto pozemky je nutno zachovat<sup>24</sup>?</u></p> <p><u>Mluvčí: Ano byly<sup>25</sup>... vláda nedovolí na nich podnikat jakoukoliv výstavbu<sup>27</sup>. Tyto pozemky leží na vrcholu hory<sup>26</sup> a jakákoliv výstavba by narušila kvalitu vody<sup>28</sup>, která odtamtud proudí do obydlených oblastí a do oblastí zemědělsky využívaných<sup>29</sup>.</u></p>
<p><u>Speaker: And the original plan was to have residents at Mahukona have access to this native pristine forest<sup>30</sup>. It's their own private forest for their own adventure in tropical paradise<sup>31</sup>, for them and their family. To go hanggliding or... or ATVing, fishing, all kinds of things.</u></p>	<p><u>Mluvčí: Původní plán tedy byl, že by obyvatelé Mahukony měli k tomuto... k této chráněné oblasti přístup se svými rodina<sup>30</sup>. Mohli by tam chodit provozovat... provozovat různé koníčky<sup>31</sup> jako například rybaření nebo jízdu na terénních vozidlech a podobně.</u></p>
<p><u>Interviewer: Can you then summarize<sup>32</sup>, just a sum up of all the possible problems that you would run into if you would invest in Mahukona?<sup>33</sup> You mentioned the water<sup>34</sup>, you mentioned the rights of the native people<sup>35</sup>... can you just summarize maybe for us all the possible problems that we would run into.</u></p> <p><u>Speaker: I would recommend you don't place any value on the five hundred acres in Mahukona<sup>36</sup>, meaning that you essentially have five hundred acres of oceanfront property that is completely worthless<sup>37</sup>, it's a liability to you.</u></p>	<p><u>Tazatel: Mohl byste tedy prosím shrnout<sup>32</sup> všechny problémy, na které bychom mohli při uskutečnění takovéto investice narazit?<sup>33</sup> Zmínil jste problémy s vodou<sup>34</sup> a s právy místních obyvatel<sup>35</sup>...</u></p> <p><u>Mluvčí: Mým doporučením by bylo považovat toto... tento pozemek za naprosto bezcenný<sup>36</sup>. Jedná se v podstatě o pět set akrů pozemku na pobřeží, který nemá žádnou hodnotu<sup>37</sup>.</u></p>

<p><u>Speaker: Even if you were a private individual<sup>38</sup> and you wanted to build a grass hut<sup>39</sup> and have a fire and access to property by canoe, you would not be allowed to do it.<sup>40</sup></u></p> <p><u>Interviewer: Once it's got...</u></p> <p><u>Speaker: You cannot build anything on the property.</u></p> <p><u>Interviewer: Once it's going to get purchased by the state<sup>41</sup>...</u></p> <p><u>Speaker: No, even now.</u></p> <p><u>Interviewer: Even now...</u></p> <p><u>Speaker: Even now. Yeah, you'd run into opposition by the local people<sup>42</sup>.</u></p> <p><u>Interviewer: Ok.</u></p>	<p><u>Mluvčí: I pokud jste soukromá osoba<sup>38</sup> a plánujete si na tomto pozemku například postavit nějakou slaměnou chýši<sup>39</sup> a dopravovat se na tento pozemek na kánoi, tak to stejně udělat nemůžete, protože vám nebude povoleno toto uskutečnit<sup>40</sup>.</u></p> <p><u>Tazatel: Tím myslíte až stát tento pozemek vykoupí?<sup>41</sup></u></p> <p><u>Mluvčí: Ne, tím myslím i teď. Místní obyvatelé by proti tomu protestovali a nedostali byste povolení<sup>42</sup>.</u></p>
<p><u>Speaker: It's a very difficult situation<sup>43</sup>. So I would not place any value on Mahukona<sup>44</sup>. Most of your value is going to be in the forest preserve and the adjacent agricultural lands<sup>45</sup>. That's also included<sup>46</sup>.</u></p> <p><u>Interviewer: For what use would... like, what would you recommend to use the agricultural land for<sup>47</sup>?</u></p> <p><u>Speaker: Right now... and it's interesting you asked... right now the only real feasible uses in the market are reverting back to what originally was done<sup>48</sup>, which is the sugar cane<sup>49</sup>.</u></p>	<p><u>Mluvčí: Jedná se o velmi složitou situaci<sup>43</sup>. Mahukona nemá prakticky žádnou hodnotu<sup>44</sup>, pokud tuto investici provedete, většina hodnoty by ležela v zalesněné oblasti a v přílehlých zemědělských oblastech<sup>45</sup>.</u></p> <p><u>Bod 46 poměrně jasně vyplývá z již uvedených informací.<sup>46</sup></u></p> <p><u>Tazatel: Jak se tyto zemědělské oblasti využívají<sup>47</sup>?</u></p> <p><u>Mluvčí: Jedná se o velmi zajímavou situaci, v podstatě se zemědělské praktiky vrací k... k původním... k původním způsobům<sup>48</sup>, pěstuje se cukrová třtina<sup>49</sup>.</u></p>
<p><u>Speaker: And hardwood forests<sup>50</sup> that don't require a lot of water... and other native agricultural uses<sup>51</sup>. It's very similar to what I see here in Czech Republic<sup>52</sup>, driving through the countryside. I see designated forest that are money producing<sup>53</sup>, I see agricultural lands that are income producing<sup>54</sup> and they're in designated areas and highly... highly regulated by the state.<sup>55</sup></u></p>	<p><u>Dále na těchto pozemcích rostou lesy s tvrdými dřevinami<sup>50</sup>, Bod 51 je vynechán<sup>51</sup> které se... které se těží a jedná se o situaci velmi podobnou České Republice<sup>52</sup>. V České Republice existují určená místa, na kterých rostou lesy, ze kterých se těží dřevo a plynou z nich zisky<sup>53</sup> a existují zde určená, vytyčená, zemědělská... zemědělské oblasti, ze kterých také plynou zisky.<sup>54</sup> Bod 55 je vynechán.<sup>55</sup></u></p>

### 6.1.5. Alena

#### The Interpretation Transcription

Original	Tlumočení
<p><u>Interviewer</u>: I would like to now know a little bit more about the deal itself<sup>1</sup>. <u>About Mahukona</u><sup>2</sup>. If you can <u>describe where it is situated and some basic details regarding the deal</u><sup>3</sup>.</p> <p><u>Speaker</u>: Ok, it's located on a big island, which is <u>Hawaii</u><sup>4</sup> – that's the name of the island – which is the <u>largest of the Hawaiian island chain</u><sup>5</sup>. It's actually larger than all other islands combined.</p>	<p><u>Tazatel</u>: Takže teď bych se chtěla zeptat na více detailů, co se týká projektu Mahukona<sup>1, 2</sup>.</p> <p><i>Bod 3 je vynechán</i><sup>3</sup>.</p> <p><u>Mluvčí</u>: Ano, tak Mahukona je vlastně na velkém ostrově, který se jmenuje Havaj<sup>4</sup>. Je to největší z těch havajských ostrovů<sup>5</sup>.</p>
<p><u>Speaker</u>: And our subject property in particular is located on the northern tip of the big island<sup>6</sup>. And the big island is so large that it has five different climate regions<sup>7</sup>. It ranges from a very erode and dry region in the south<sup>8</sup>, where the state has classified it as an extreme drought area.</p>	<p><u>Mluvčí</u>: Takže, my jsme na severním konci ostrova<sup>6</sup> a ostrov je vlastně tak velký, že má pět různých podnebných pásem<sup>7</sup>. Na... úplně na jihu je ten... velice sucho a je to ten nejsušší podnebný pás na ostrově<sup>8</sup>.</p>
<p><u>Speaker</u>: To a very rainy and semi-subtropical region<sup>9</sup> on what is known as the windward side of the island, which is the east side of the island<sup>10</sup>, where it rains probably forty to fifty percent of the time<sup>11</sup>.</p>	<p><u>Mluvčí</u>: Až po východní část<sup>10</sup>, kde nejvíce prší<sup>9</sup>. Prší tam vlastně čtyřicet až padesát... v padesáti... v čtyřiceti až padesáti procentech<sup>11</sup>.</p>
<p><u>Speaker</u>: And northern part of the island, where our subject is located<sup>12</sup>, is very lush and tropical paradise<sup>13</sup>. It is a very desirable area<sup>14</sup>. But it's also extremely far away and isolated, distance-wise from the urban centers<sup>15</sup>. One is named Hilo<sup>16</sup> on the eastern side and one is Cona<sup>17</sup> on the western side. The northern part of the island is probably two hours by car<sup>18</sup>.</p>	<p><u>Mluvčí</u>: Takže na severu, kde jsme<sup>12</sup>, se tomu říká tropický ráj<sup>13</sup>, <i>Bod 14 je vynechán</i><sup>14</sup> ale je to velice izolovaná oblast<sup>15</sup>. Od nejvýchodnějšího města, které se jmenuje Hilo<sup>16</sup>, a nejvíce západního města, Cony<sup>17</sup>, je to dvě hodiny autem<sup>18</sup>.</p>

<p><u>Speaker: Primary industrial land use in that area<sup>19</sup> relates to cattle ranching, historically<sup>20</sup>. The largest cattle ranch in United States is located on the big island<sup>21</sup> and it comprises something like 150000 acres<sup>22</sup>. It's larger than even those in Montana or some of the states in the interior of the country<sup>23</sup>.</u></p>	<p><u>Mluvčí: Takže největším průmyslem<sup>19</sup> je chování dobytka na rančích<sup>20</sup>, největší ranč je na ostrově Havaj<sup>21</sup> a je veliký 150 akrů<sup>22</sup>, dokonce větší, než některé ranče v Montaně nebo ve státech.<sup>23</sup></u></p>
<p><u>Speaker: And because it's so beautiful<sup>24</sup>, there's also big push into preservation<sup>25</sup> by the local land owners<sup>26</sup>. Many of them own small amounts of acreage<sup>27</sup> and they don't want to see resort property<sup>28</sup>, they don't want to see a lot of tourism<sup>29</sup>. They want things to remain the way they were<sup>30</sup>.</u></p>	<p><u>Mluvčí: A protože je to taková krásná oblast<sup>24</sup>, mnoho místních vlastníků půdy<sup>26</sup>, tady jsou jenom malí vlastníci<sup>27</sup>, by chtěli, aby byla oblast chráněna<sup>25</sup>, [Bod 28 je jasný i bez explicitního vyjádření]<sup>28</sup> nechtějí, aby tam bylo turismu<sup>29</sup>, aby to prostě zůstalo tak, jak to je<sup>30</sup>.</u></p>
<p><u>Speaker: And now Mahukona in particular is located in an area that the local residents feel very strongly about protecting<sup>31</sup>. It has a long history of native Hawaiian land use<sup>32</sup>. There have been many archeological discoveries there in the form of bones and tribal tools<sup>33</sup>... different artifacts.</u></p>	<p><u>Mluvčí: Zvláště co se týká Mahukony, chtějí místní lidé, aby byla chráněna<sup>31</sup>, protože má velice dlouhou historii<sup>32</sup>, je tam hodně archeologických míst, kde se nachází třeba kosti nebo kmenové předměty<sup>33</sup>, používané místními kmeny.</u></p>
<p><u>Speaker: And such circumstances, those... those relating to the archeological sites, aren't unique to that area in particular<sup>34</sup>, this occurs throughout the entire state<sup>35</sup>. And there are laws that are protecting these areas from development<sup>36</sup> or from spoil and for instance<sup>37</sup> there was a couple hundred million dollars<sup>38</sup> invested in a property in urban Honolulu<sup>39</sup>.</u></p>	<p><u>Mluvčí: Takže samozřejmě tyhle okolnosti vedou k tomu, že z archeologického hlediska je to výjimečná oblast<sup>34</sup>, [Bod 35 je vynechán]<sup>35</sup> že je samozřejmě chráněná různými zákony proti výstavbě<sup>36</sup>. Bod 37 je vynechán.<sup>37</sup> Dokonce bylo investováno dva miliony dolarů<sup>38</sup> na investování v hlavním městě Honolulu<sup>39</sup>.</u></p>
<p><u>Speaker: The developer intended to build a fifty story residential tower in the middle of the city<sup>40</sup> and because it was so tall, they had to build the foundation very very deep<sup>41</sup>. And upon excavation they found dog bones and human remains<sup>42</sup> and the development was stopped<sup>43</sup>.</u></p> <p><u>Interviewer: Dog bones...</u></p> <p><u>Speaker: Dog bones... as an issue, yes.</u></p> <p><u>Interviewer: Ok...</u></p>	<p><u>Mluvčí: Investor chtěl vybudovat padesátipatrový obytný dům<sup>40</sup> a protože byl tak vysoký, tak museli udělat základy velice hluboko<sup>41</sup>, ale našli se nějaké kosti psů a pozůstatky lidí<sup>42</sup> a proto musel být tenhle ten projekt zastaven<sup>43</sup>.</u></p>

<p><u>Speaker:</u> Now wherever these sites are located, <u>wherever these archaeological... archaeological significant sites are located</u><sup>44</sup>, you basically have to develop <u>around them</u><sup>45</sup> with required setbacks. So if <u>these areas are located in the middle of your intended development site</u><sup>46</sup>, it basically is <u>prohibited</u><sup>47</sup>.</p>	<p><u>Mluvčí:</u> Kdekoliv se nacházejí tato archeologická místa<sup>44</sup>, nemůžete na nich stavět, musíte stavět kolem<sup>45</sup>, a pokud se toto místo nachází uprostřed vašeho plánovaného projektu<sup>46</sup>, tak tam nemůžete stavět, je to zakázáno<sup>47</sup>.</p>
<p><u>Speaker:</u> Often times these developers, they develop around the sites<sup>48</sup>, with the required setbacks and often times, <u>when you're building residential property</u><sup>49</sup>, you might have thirty or forty homes, even a hundred homes<sup>50</sup> and the homes are situated around these archeological significant sites<sup>51</sup>. Sometimes <u>the site could be in your backyard</u><sup>52</sup>, where you live.</p>	<p><u>Mluvčí:</u> Investoři tohle... tyhleto zákony poslouchají a stavějí kolem<sup>48</sup>. Takže pokud máte obytné domy<sup>49</sup>, takových třicet až čtyřicet nebo i sto obytných domů<sup>50</sup>, jsou vystavěny kolem těchto archeologických míst<sup>51</sup>, takže se vám může stát, že můžete mít takové místo na zahradě<sup>52</sup>.</p>
<p><u>Interviewer:</u> So what would physically happen if something like that would be on <u>my own property in my backyard</u><sup>53</sup>.  <u>Speaker:</u> Well, if... you would know upon... before you were to buy your home<sup>54</sup> but if it was found to be a ritual site<sup>55</sup>, where native Hawaiians had historically gone to practice rituals<sup>56</sup>, then <u>the families of whoever claims use on that site has permanent access to that site twenty-four hours a day, seven days a week</u><sup>57</sup>.</p>	<p><u>Tazatel:</u> Takže co se vlastně stane, pokud já si koupím dům a budu mít na zahradě takové archeologické místo<sup>53</sup>?  <u>Mluvčí:</u> Pokud se vám stane... budete to vědět dříve, než si samozřejmě ten dům koupíte<sup>54</sup>, ale může se stát, že je to místo, které používali domorodci ke svým rituálům<sup>55, 56</sup> a v takovém případě rodina, která patří k těmto domorodcům má přístup na váš pozemek dvacet čtyři hodin denně, sedm dní v týdnu<sup>57</sup>.</p>

### 6.1.6. Adam

#### The Interpretation Transcription

Original	Tlumočení
<p><u>Speaker</u>: So <u>I don't know how internally your team is looking at value in this property<sup>1</sup> but I would not place any value on potential development<sup>2</sup>. The <u>only market that currently exists is for acquisition by the public<sup>3</sup> for... by some public... private institution<sup>4</sup> for environmental and preservation purposes<sup>5</sup>.</u></u></p>	<p><u>Mluvčí</u>: Já nevím, <b>jestli váš tým hledá přímo nějakou hodnotu<sup>1</sup> v těchto...v těchto nemovitostech... nemovitostech, ale já bych o žádné skutečné hodnotě nemluvil<sup>2</sup>.</b> V podstatě <b>jediné, o co se v dnešní době na trhu jedná<sup>3</sup> je [Bod 4 je vynechán]<sup>4</sup> odkup pozemků za účelem jejich ochrany<sup>5</sup>.</b></p>
<p><u>Interviewer</u>: I have a question here. <u>From appraiser stand point<sup>6</sup>, how much would the price differ<sup>7</sup> from the previously... from the price that the developer pitched for the resort to... in comparison to one for the natural preserve<sup>8</sup>.</u> <u>Speaker</u>: I understand. <u>When the Montreal lender originally lent the \$30mil. on the property<sup>9</sup>, I believe that was at the loan to value ratio of approximately 70%<sup>10</sup>, meaning that the property was valued at \$90mil<sup>11</sup>.</u></p>	<p><u>Tazatel</u>: Mě by zajímalo, jaksi... <b>z úhlu pohledu ocenění této nemovitostí... nemovitostí<sup>6</sup>, jaký je asi rozdíl<sup>7</sup> pokud je nemovitost určena k výstavbě a nebo je určena k odkoupení za účelem ochrany přírodních památek<sup>8</sup>.</b> <u>Mluvčí</u>: No například bych vám uvedl společnost Montreal... nebo montrealský penzijní fond, který investoval 30mil.<sup>9</sup> a <b>ohodnocení mělo být asi 70%<sup>10</sup>, čili odhadovaná cena byla asi 90 mil<sup>11</sup>.</b></p>
<p><u>Speaker</u>: And <u>I would say the property<sup>12</sup>, based on my own internal evaluation is worth \$30mil.<sup>13</sup>, which is 100% of the collateral that they originally pledged<sup>14</sup>. Now <u>most of that value<sup>15</sup>, because there is no development potential at the Mahukona site<sup>16</sup>, lies in the forest reserve located adjacent to the property<sup>17</sup>. Which we haven't talked about but I'm sure you're aware of.</u></u></p>	<p><b>Body 12, 13 a 14 jsou nevyjádřeny.</b><sup>12, 13, 14</sup> <u>Mluvčí</u>: <b>Většina ceny z těchto třiceti milionů<sup>15</sup> [Bod 16 je nevyjádřen]<sup>16</sup> je v podstatě v rezervách dřeva<sup>17</sup>, o kterých jsem ještě nemluvil, ale dostaneme se k nim.</b></p>
<p><u>Interviewer</u>: <u>Can you maybe talk a little bit more about the forest reservation then<sup>18</sup>?</u> <u>Speaker</u>: <u>Most of this land is located at very high altitudes<sup>19</sup> and is classified for preservation purposes by the county and state<sup>20</sup> as watershed area, meaning that no development would ever be allowed in that area<sup>21</sup> because of the potential pollution to water downstream<sup>22</sup>.</u></p>	<p><u>Tazatel</u>: <b>Mohl byste nám něco říct o těchto zalesněných oblastech<sup>18</sup>?</b> <u>Mluvčí</u>: <b>Tyto oblasti se nachází většinou ve značných výškách<sup>19</sup> a jsou určeny k zachování jaksi z hlediska ochrany životního prostředí<sup>20</sup>. Je v podstatě nulová možnost jakékoliv budoucí výstavby v těchto oblastech<sup>21</sup>. [Bod 22 nevyjádřen].<sup>22</sup></b></p>

<p><u>Speaker: And the developer had originally pitched, or marketed, these speculative residential homes<sup>23</sup>, that had never been built, to individuals looking to have a private adventure paradise in this natural forest area<sup>24</sup>, where they could go and explore with their families a tropical oasis without any other tourists around.</u></p>	<p><u>Mluvčí: Investor původně nabízel tyto oblasti, za původní spekulativní cenu<sup>23</sup>, soukromým majitelům jako v podstatě takové soukromé... soukromý ráj<sup>24</sup>.</u></p>
<p><u>Speaker: But that never materialized<sup>25</sup> and again we're back to the fact that the state or some public private entity would be the most likely buyer for this<sup>26</sup>. This is well for preservation purposes.</u></p>	<p><u>Mluvčí: Toto se nicméně nikdy nestalo<sup>25</sup> a opět pracujeme s tím, že pravděpodobným kupcem této oblasti bude opět stát<sup>26</sup>.</u></p>
<p><u>Speaker: And this is consistent with the trends that are going on statewide<sup>27</sup> even in highly populated areas, like in Honolulu and in Waikiki<sup>28</sup>. You have speculative development at basically a standstill, it's not happening<sup>29</sup>. And the only real development or property that is being sold for the development purposes are affordable housing apartment buildings<sup>30</sup>.</u></p>	<p><u>Mluvčí: Toto se děje v podstatě po celém státě<sup>27</sup> a to včetně Honolulu nebo Waikiki<sup>28</sup>, ale v dnešní době je jakýkoliv spekulativní prodej v podstatě zastaven<sup>29</sup> a jediné... jediná oblast, ve které se dá investovat je výstavba levných bytových prostor<sup>30</sup>.</u></p>
<p><u>Speaker: And these affordable housing apartment buildings are something like the panelák<sup>31</sup> that you have here but that are operated by the state<sup>32</sup> and the state subsidizes the rent<sup>33</sup> that the residents pay.</u>  <u>Interviewer: It would not be, I guess, possible on our site, something similar to what you were talking<sup>34</sup>...</u>  <u>Speaker: No, no, not at all<sup>35</sup>.</u></p>	<p><u>Mluvčí: Tyto bytové jednotky by se u nás daly nazvat v podstatě něco jako takovým panelákem<sup>31</sup>, s tím rozdílem, že je vlastní stát<sup>32</sup> a je v nich regulované nájemné<sup>33</sup>.</u>  <u>Tazatel: To by se u nás asi nestalo<sup>34</sup>.</u>  <u>Mluvčí: No to určitě ne<sup>35</sup>.</u></p>
<p><u>Speaker: So currently you have a... what used to be a very capitalistic market... very capitalistic driven market<sup>36</sup> and now the state is the only player<sup>37</sup> because many private developers don't see any profit in the current market<sup>38</sup>.</u></p>	<p><u>Mluvčí: V podstatě se díváme na trh, který byl v dřívějších dobách značně kapitalistický<sup>36</sup> a dnes je jediným hráčem na těchto trzích stát<sup>37</sup>. Developeři se tudíž na trh na Havaji dívají jako na velice nepřínosný, kde není žádná možnost výdělku<sup>38</sup>.</u></p>

<p><u>Speaker: So for you to come from Czech Republic and invest as a private investor<sup>39</sup>... basically... in a Hawaiian market<sup>40</sup>, when even local American investors will not do so<sup>41</sup>, for speculative development... I think it would... it would... it's not in your best interest... at all<sup>42</sup>.</u></p> <p><u>Interviewer: Would you recommend than any other properties that would be more feasible for our party?<sup>43</sup></u></p> <p><u>Speaker: I think that in downtown Waikiki<sup>44</sup> you could purchase land with maybe a five to ten year hold<sup>45</sup>, upon which time development would be feasible<sup>46</sup> for... for high density residential development<sup>47</sup>.</u></p>	<p><u>Mluvčí: Takže pokud se na to dívám z pohledu českého investora, přijít na Havaj a snažit se investovat<sup>39, 40</sup> a nakupovat je v podstatě nesmysl<sup>42</sup>, když se to nedaří ani Američanům<sup>41</sup>.</u></p> <p><u>Tazatel: Mohl byste tedy doporučit nějaký... nějakou další nemovitost, nějaký další způsob investice<sup>43</sup>?</u></p> <p><u>Mluvčí: No, mohl bych zmínit například Waikiki<sup>44</sup>, kde v případě, že nakoupíte půdu, je zde možnost nějaké výstavby<sup>46</sup> či nějaké aktivity během dejme tomu pěti až deseti let<sup>45</sup>. Ale jednalo by se nejspíš o výstavbu bytových prostor... značné hustotě<sup>47</sup>.</u></p>
<p><u>Speaker: I recommend Waikiki because it's an already existing urban area<sup>48</sup>. It has very pro-development atmosphere<sup>49</sup>. You have the majority of the sites developed as high residential condos or apartments<sup>50</sup>. And mainly, this is catering to the Japanese<sup>51</sup>. And the Japanese and other Asian tourism is going to be a huge driver in the future<sup>52</sup>. The yen is currently at its all time high which is attracting Japanese tourism like I've never seen before<sup>53</sup>. Although I haven't been there in a year and a half. And there are an increasingly more Chinese tourists and South Korean<sup>54</sup> tourists in the market.</u></p>	<p><u>Mluvčí: Waikiki vám doporučuji proto, že se jedná o oblast, která značně podporuje vývoj a výstavbu<sup>48, 49</sup>, i když v mnoha případech se jedná především o luxusní apartmány a o luxusní výstavbu<sup>50</sup>. Často se jedná o japonské investory a japonské turisty<sup>51</sup>. Japonský turismus je v podstatě hnací silou ekonomie Waikiki<sup>52</sup>. Je to také proto, že jen je nejsilnější za posledních několik let<sup>53</sup>. Často vidíme také turisty z Číny a z Jižní Koreji.<sup>54</sup></u></p>

## 6.2. Audience Assessment

### 6.2.1. Lenka

#### General Nonverbal Communication Assessment by Audience Members 1-7

	<b>Positives</b>	<b>Negatives</b>
<b>1.</b>	<ul style="list-style-type: none"> <li>-very fluent and pleasant to listen to</li> <li>-tries to maintain the eye-contact</li> <li>-nice tone</li> <li>-good and steady posture</li> <li>-no visible nervousity</li> </ul>	<ul style="list-style-type: none"> <li>-intonation could be better, tends to sound a bit monotonous</li> <li>-could be speaking more loudly</li> </ul>
<b>2.</b>	<ul style="list-style-type: none"> <li>- appropriate posture</li> <li>- calm voice</li> <li>- looks optimistic</li> </ul>	<ul style="list-style-type: none"> <li>-too quiet voice and she keeps looking into the paper when talking</li> <li>-uses gestures with her pen only when she is not sure or corrects herself</li> </ul>
<b>3.</b>	<ul style="list-style-type: none"> <li>-appears very balanced and calm</li> <li>-takes time to formulate the sentences and almost doesn't seem to panic.</li> <li>-more or less natural intonation.</li> <li>-attempts eye contact.</li> </ul>	<ul style="list-style-type: none"> <li>-her eye-contact attempts are appreciated but it seems to be mainly towards the end of the sentences</li> <li>-she keeps her eyes on her notes too much</li> <li>-sometimes her voice is a bit too quiet, especially towards the endings of the sentences</li> <li>-seems like she is taking notes during the actual interpretation which is a little distracting</li> </ul>
<b>4.</b>		<ul style="list-style-type: none"> <li>-speaking in a low voice</li> <li>-seems insecure, uncertain about the things she says</li> <li>-constantly writing notes, changing them, fiddling with the pen</li> <li>-poor eye contact</li> </ul>
<b>5.</b>	<ul style="list-style-type: none"> <li>-very calm – calm voice</li> <li>-confident, natural</li> <li>-nice to look at – clothes, posture</li> <li>-no extra gestures</li> </ul>	<ul style="list-style-type: none"> <li>-no eye contact</li> </ul>
<b>6.</b>	<ul style="list-style-type: none"> <li>-good volume</li> <li>-steady posture</li> <li>-appropriate clothing</li> <li>-not exaggerated body movement</li> <li>-nice tone of the voice</li> </ul>	<ul style="list-style-type: none"> <li>-hesitation sounds</li> <li>-not much eye contact with audience</li> </ul>
<b>7.</b>	<ul style="list-style-type: none"> <li>-eye contact (but not enough)</li> <li>-smiles</li> <li>-generally pleasant appearance</li> </ul>	<ul style="list-style-type: none"> <li>-speaks very quietly and shyly</li> <li>-displays of nervousness</li> <li>-weird stance</li> </ul>

### 6.2.2. Martin

#### General Nonverbal Communication Assessment by Audience Members 1-7

	<b>Positives</b>	<b>Negatives</b>
<b>1.</b>	<ul style="list-style-type: none"> <li>-good posture</li> <li>-almost no nervousity</li> <li>-OK clothes</li> <li>-good intonation</li> <li>-doesn't look into papers too often</li> </ul>	<ul style="list-style-type: none"> <li>-smacks his lips very often</li> <li>-looks nowhere</li> <li>-almost no facial expressions</li> </ul>
<b>2.</b>	<ul style="list-style-type: none"> <li>-strong voice</li> <li>-eye contact</li> <li>-seems relaxed</li> </ul>	<ul style="list-style-type: none"> <li>-too many gestures, mostly when repeating himself</li> <li>-not fluent speech, stops often</li> <li>-not stable posture</li> </ul>
<b>3.</b>	<ul style="list-style-type: none"> <li>-eye contact, doesn't keep his eyes in the notes all the time</li> <li>-confident, not too relaxed posture</li> <li>-attempts to use hand gestures to help him express himself</li> <li>-very little hesitation sounds</li> <li>-non-monotonous speech, appropriate intonation</li> </ul>	<ul style="list-style-type: none"> <li>-lip-smacking, clearing throat, coughing</li> <li>-sometimes "lazy" articulation</li> </ul>
<b>4.</b>	<ul style="list-style-type: none"> <li>-pleasant voice</li> <li>-pleasant melody and manner of speech</li> <li>-eye contact</li> <li>-seems confident</li> </ul>	<ul style="list-style-type: none"> <li>-smacking his lips</li> <li>-mumbling, not enouncing some words</li> <li>-talking too fast at some points</li> </ul>
<b>5.</b>	<ul style="list-style-type: none"> <li>-natural</li> <li>-adequate gestures</li> </ul>	<ul style="list-style-type: none"> <li>-smacking his lips</li> <li>-hesitation sounds</li> <li>articulation</li> </ul>
<b>6.</b>	<ul style="list-style-type: none"> <li>-not looking into his notation</li> <li>-good volume and tone</li> <li>-eye Contact</li> <li>-steady Posture</li> </ul>	<ul style="list-style-type: none"> <li>-tongue clicking</li> <li>-gestures by Hands</li> <li>-informal clothing</li> </ul>
<b>7.</b>	<ul style="list-style-type: none"> <li>-seems self-confident</li> <li>-gestures</li> <li>-lots of eye contact</li> <li>-uses his voice melody to indicate ends of sentences, changes of speakers and so on</li> </ul>	<ul style="list-style-type: none"> <li>-filler words, hesitant sounds</li> <li>-clicking his tongue</li> <li>-speech seems too casual, even informal</li> </ul>

### 6.2.3. Helena

#### General Nonverbal Communication Assessment by Audience Members 1-7

	Positives	Negatives
1.	<ul style="list-style-type: none"> <li>-I appreciate her effort to maintain eye-contact</li> <li>-good intonation, does not sound boring</li> <li>-good tone</li> <li>-nice and pleasant appearance, good clothes</li> </ul>	<ul style="list-style-type: none"> <li>-frequent hesitation sounds</li> <li>-sounds nervous a great deal of time</li> <li>-frequent corrections</li> <li>-seeks support in the paper</li> <li>-licking her lips a lot ☺ which strenghtens the impression of nervousness</li> <li>-her overall body language shows a high level of nervousity and sometimes I tend to not to believe her</li> </ul>
2.	<ul style="list-style-type: none"> <li>-decent clothes, but at the same time it is not tasteless, it corresponds to her personality</li> <li>-lively voice</li> <li>-mimics, it makes her look credible</li> <li>-eye contact</li> <li>-looks optimistic</li> </ul>	<ul style="list-style-type: none"> <li>-not stable posture, seems like nervousness</li> <li>-when she is sure about what she is saying, the speed of the speech goes up, and then when she is not sure, she stops</li> <li>-hesitation sounds</li> </ul>
3.	<ul style="list-style-type: none"> <li>-Eye contact!</li> <li>-Nice, clear articulation, speaks loudly and clearly</li> <li>-In many parts she speaks clearly and fluently, closes sentences with appropriate intonation, emphasizes = non-monotonous speech</li> </ul>	<ul style="list-style-type: none"> <li>-Touches her head/starts to laugh/fidgets when she is unsure (it lowers her credibility greatly which I think is a shame because she is very nice to listen to, articulates clearly, speaks confidently, etc.)</li> <li>-Hesitation sounds, lip-smacking</li> </ul>
4.		<ul style="list-style-type: none"> <li>-Hesitation sounds</li> <li>-Smacking her lips</li> <li>-Insecure- gestures (touching her head, smiling guiltily), manner of speaking, fiddling with the notepad (rustling with the paper, disturbing to look at as well)</li> <li>-Not smiling at all</li> <li>-Monotonous</li> <li>-Sounds desperate, seems unhappy, lacks confidence</li> <li>-The whole impression is of a very untrustworthy and insecure interpreting</li> </ul>

5.	<ul style="list-style-type: none"> <li>-Intonation</li> <li>-Good English pronunciation</li> </ul>	<ul style="list-style-type: none"> <li>-Nervous</li> <li>-“distracted”</li> <li>-Speaking very quickly</li> <li>-Touching her hair</li> <li>-Influenced by the English pronunciation</li> <li>-Unable to control her emotions</li> </ul>
6.	<ul style="list-style-type: none"> <li>-Good volume and tone of voice</li> <li>-Good posture</li> <li>-Clothing</li> <li>-Eye contact with speaker and audience</li> </ul>	<ul style="list-style-type: none"> <li>-Hesitation sounds</li> <li>-Self evaluating by nodding her head</li> <li>-Unnecessary movements with hands</li> <li>-Sounds of laughing, disappointment</li> <li>-Clicking by tongue</li> </ul>
7.	<ul style="list-style-type: none"> <li>-Eye contact</li> <li>-Working with the voice melody</li> <li>-Smart clothes in neutral colours</li> <li>-Gestures</li> <li>-Clear voice with good phrasing</li> </ul>	<ul style="list-style-type: none"> <li>-Nervous movements (touching her head)</li> <li>-Hesitative sounds</li> <li>-Weepy voice</li> <li>-Laughter</li> <li>-Occasional stammering</li> <li>-Very short haircut (she could be considered “too punk” to be taken seriously)</li> <li>-Visible insecurity</li> </ul>

### 6.2.4. Aleš

#### General Nonverbal Communication Assessment by Audience Members 1-7

	Positives	Negatives
1.	<ul style="list-style-type: none"> <li>-tries to maintain eye contact but never manages to</li> <li>-good, neutral posture</li> <li>-nice voice tone</li> <li>-clothing (shirt + shoes) – ok</li> <li>-does not clutch his notes nervously</li> <li>-speaks quite fluently</li> </ul>	<ul style="list-style-type: none"> <li>-constant moaning and sighing</li> <li>-at the beginning – frequent slips of the tongue</li> <li>-says ‘eh’ a lot!</li> <li>-jeans are not appropriate piece of clothing</li> <li>-poker face (only micro facial expressions)</li> <li>-quite monotonous intonation</li> <li>-bad articulation from time to time</li> </ul>
2.	<ul style="list-style-type: none"> <li>-gestures appropriate</li> <li>-eye contact</li> </ul>	<ul style="list-style-type: none"> <li>-sometimes too petrified posture, no mimics</li> <li>-monotonous voice, too little intonation</li> <li>-hesitation sounds</li> </ul>
3.	<ul style="list-style-type: none"> <li>-very pleasant voice to listen to!</li> <li>-i like his general posture and occasional attempts to use gesticulation</li> <li>– not a completely stiff posture</li> </ul>	<ul style="list-style-type: none"> <li>-hesitation sounds</li> <li>-sometimes a little hard to understand - articulation</li> <li>-minimum of eye contact</li> <li>-very monotonous speech</li> </ul>
4.		<ul style="list-style-type: none"> <li>-monotonous, flat manner of speech</li> <li>-disturbing hesitation sounds</li> <li>-difficult to tell what is the question, what is the answer</li> <li>-no eye contact with the audience, trying not to read notes but staring into the floor which is not much better</li> <li>-poor articulation</li> <li>-no facial expressions</li> <li>-very stiff</li> </ul>
5.	<ul style="list-style-type: none"> <li>-calm</li> <li>-confident</li> <li>-good memory</li> </ul>	<ul style="list-style-type: none"> <li>-hesitation sounds</li> <li>-no eye contact</li> <li>-articulation –sometimes difficult to understand</li> <li>intonation</li> </ul>
6.	<ul style="list-style-type: none"> <li>-not looking into his notation all the time</li> <li>-stable posture and stance</li> <li>-formal clothing</li> </ul>	<ul style="list-style-type: none"> <li>-hesitation sounds</li> <li>-low volume of voice</li> <li>-not clear speaking (mumbling)</li> <li>-no eye contact with audience</li> </ul>

7.	-attempts to make eye contact -relaxed stance -speaking into the microphone	-hesitation sounds “robotic” delivery of the interpretation (he’s not working well with the melody of his voice) -scary appearance -shaky hands – gives away him being nervous -it’s hard to tell who’s he interpreting now -occasional stammering
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### 6.2.5. Alena

#### General Nonverbal Communication Assessment by Audience Members 1-7

	Positives	Negatives
1.	<ul style="list-style-type: none"> <li>-pleasant, neutral clothing</li> <li>-very pleasant overall impression</li> <li>-pleasant voice tone</li> </ul>	<ul style="list-style-type: none"> <li>-very nervous – clutches her notes and makes an unpleasant noise with it</li> <li>-frequent hesitation in her voice</li> <li>-no eye contact or contact with the audience at all!!!</li> <li>-does not act as a speaker</li> <li>-not very good intonation – is a bit monotonous with a lack of stress on the right places which gets a bit tiresome after a while</li> </ul>
2.	<ul style="list-style-type: none"> <li>-looks decent</li> <li>-smile at the beginning</li> <li>-posture</li> </ul>	<ul style="list-style-type: none"> <li>-too quiet voice at the beginning</li> <li>-intonation (fall only at the end of the utterance, not in each sentence) – only at the beginning</li> <li>-to little eye contact</li> </ul>
3.	<ul style="list-style-type: none"> <li>-minimum of hesitation sounds</li> <li>-fluent performance</li> <li>-nice articulation</li> </ul>	<ul style="list-style-type: none"> <li>-quiet, less confident sounding voice, gives impression of feeling uncomfortable</li> <li>-no eye contact with the public, looking at her notes only</li> <li>-paper clenching</li> <li>-a little monotonous speech</li> </ul>
4.		<ul style="list-style-type: none"> <li>-weak voice, talking in a low voice</li> <li>-rustling with the notepad near the microphone</li> <li>-insecure manner of speech</li> <li>-minimal eye contact with the audience</li> <li>-smirking- implies uncertainty, not a trustworthy interpreter</li> </ul>
5.	<ul style="list-style-type: none"> <li>-after the 2<sup>nd</sup> minute she is calm, better intonation</li> <li>-good choice of clothes</li> <li>-good posture - not dancing, no gestures</li> </ul>	<ul style="list-style-type: none"> <li>-no eye contact with the audience</li> <li>-very nervous from the beginning</li> <li>-she's speaking very quietly</li> <li>-she is smiling when she doesn't know what to say</li> </ul>
6.	<ul style="list-style-type: none"> <li>-good posture</li> <li>-firm stance, no unnecessary movements</li> <li>-good, formal clothing</li> </ul>	<ul style="list-style-type: none"> <li>-low volume</li> <li>-uncertain voice</li> <li>-facial expressions of laughing at what she said</li> <li>-no eye contact with audience or speakers</li> </ul>

7.	-a nice, formal outfit -speaks slowly – the speech is understandable	-speaks very quietly and doesn't use the melody of her voice well -holds on to her papers extremely tightly (as if for support) -no eye contact -microphone too low – we can here the papers rustling rather than Alena speaking -has a very insecure smile after ending her speeches
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### 6.2.6. Adam

#### General Nonverbal Communication Assessment by Audience Members 1-7

	Positives	Negatives
1.	<ul style="list-style-type: none"> <li>-does not act nervously – presents himself confidently</li> <li>-does not move from one foot to another</li> <li>-very pleasant (friendly) posture</li> <li>-pleasant and appropriate intonation and tone of voice – very nice to listen to</li> <li>-natural performance</li> <li>-outs stress on the right moments of the speech</li> <li>-overall looks – neutral, pleasant clothes</li> </ul>	<ul style="list-style-type: none"> <li>-touches his nose and mouth frequently (could be interpreted as a sign of lie)</li> <li>-until a certain point (cca 01:10) does not maintain an eye contact at all</li> <li>-overall expression – does not express himself very distinctively – overall non-verbal communication is very mild, though natural</li> <li>-should not wear jeans!</li> </ul>
2.	<ul style="list-style-type: none"> <li>-appropriate gestures</li> <li>-seems relaxed, not nervous – according to his posture – maybe even too much relaxed</li> <li>-volume appropriate</li> <li>-calm voice</li> </ul>	<ul style="list-style-type: none"> <li>-scratching his nose</li> <li>-sounds of hesitation (unpleasant when more times in one sentence)</li> <li>-grimaces when he says sth. he is not sure about</li> <li>-too little eye contact at the beginning</li> </ul>
3.	<ul style="list-style-type: none"> <li>-appropriately used intonation</li> <li>-self-confident speech/tone of voice</li> <li>-fluent speech</li> </ul>	<ul style="list-style-type: none"> <li>-basically no eye contact with the public</li> <li>-lip smacking</li> <li>-his posture is maybe too relaxed?</li> </ul>
4.	<ul style="list-style-type: none"> <li>-hand gestures, as the original speaker would do when explaining something</li> <li>-smiling</li> <li>-melody</li> <li>-pleasant voice and manner of speaking</li> <li>-minimal hesitation sounds</li> </ul>	<ul style="list-style-type: none"> <li>-poor eye contact with the audience, simply reading the notes</li> <li>-moving too much, from side to side</li> <li>-touching his face</li> <li>-sometimes not articulating well enough</li> <li>-crossing off things (quite disturbing)</li> <li>-making faces at the audience</li> </ul>
5.	<ul style="list-style-type: none"> <li>-good intonation</li> <li>-nice voice; good to listen to</li> <li>-confident</li> <li>-adequate gestures</li> </ul>	<ul style="list-style-type: none"> <li>-no eye contact with the audience</li> <li>-hesitation sounds</li> <li>-often touches his face, esp. the nose</li> <li>-frowns as he is not sure or can't read his notes?</li> <li>-funny faces at audience</li> <li>-“dancing”, making small steps</li> <li>-crosses out very strongly some note</li> <li>-the scarf</li> </ul>

<p><b>6.</b></p>	<ul style="list-style-type: none"> <li>-nice tone of voice</li> <li>-good volume</li> <li>-eye contact with audience</li> <li>-welcoming hand gestures</li> <li>-formal, not over-coloured clothing</li> </ul>	<ul style="list-style-type: none"> <li>-touching nose</li> <li>-evaluating himself after segment by expression on his face</li> <li>-clicking of the tongue</li> <li>-sharp moves while talking, not steady</li> <li>-use of hesitation sounds</li> <li>-not steady stance</li> <li>-inappropriate posture</li> </ul>
<p><b>7.</b></p>	<ul style="list-style-type: none"> <li>-fluent speech</li> <li>-almost without hesitation sounds</li> <li>-eye contact with the audience, gestures (makes the speech more lively and interesting)</li> <li>-very leisure stance - doesn't seem nervous</li> <li>-smiles</li> <li>-doesn't mumble</li> <li>-nice use of phrasing and voice melody to keep the audience interested</li> </ul>	<ul style="list-style-type: none"> <li>-makes faces (raised eyebrow, etc)</li> <li>-starts his speech with changing his posture (that's not really a negative, it's just worth noticing)</li> <li>-accessories - earrings could be regarded as unprofessional (by some)</li> </ul>

## 7. Summary

Tato bakalářská práce se zabývá užitím nonverbální komunikace a schopností kvalitní veřejné prezentace v oblasti konsekutivního tlumočení. Jejím cílem je dokázat, že studenti oboru ATP při konsekutivním tlumočení před skupinou lidí naráží v této oblasti na problémy a že kvalita jejich tlumočení je vyšší než kvalita jejich projevu jako takového. Součástí práce je experiment, na kterém se snažím své myšlenky obhájit.

Stěžejní myšlenka práce je vnímání tlumočnicka jako řečníka. Osobně se domnívám, že tlumočnick je na stejné úrovni jako řečník a že jejich práce je v podstatě velice podobná – s tím rozdílem, že tlumočnick nekomunikuje své vlastní myšlenky, ale myšlenky původního řečníka.

K napsání práce mě inspirovaly tři hlavní skutečnosti: 1) můj zájem o média a televizi, 2) videonahrávky z mock konference pořázené na konci zimního semestru, na kterých jsem měl možnost vidět, jakým způsobem jsme se já a moji kolegové prezentovali a 3) podle mého názoru nedostatečné zastoupení této oblasti ve výukovém plánu oboru ATP. Navíc se domnívám, že schopnost kvalitní prezentace a užití nonverbální komunikace jsou všeobecně podceňovány, a to nejen mezi tlumočnický, ale i mezi profesionály v mnoha dalších oblastech.

V úvodu představuji práci jako celek, vysvětluji, kdo jsem, co studuji a proč jsem si vybral právě tuto oblast. Určuji hypotézu, téma a oblast výzkumu. Dále popisuji průběh práce a vymezuji základní pojmy, včetně základních prvků praktického experimentu a jeho průběhu. Praktického experimentu se účastní dvě skupiny – skupina tlumočnicků, kteří mi dali souhlas k tomu, abych do bakalářské práce psal právě o nich, a skupina diváků – kolegů studentů, kteří skrze formulář hodnotili veřejnou prezentaci a nonverbální komunikaci skupiny tlumočnicků.

Teoretická část mé práce je zaměřena na základní oblasti nonverbální komunikace. Nejprve vysvětluji, co nonverbální komunikace je: komunikace na nonverbální úrovni – bez použití slov jako nositelů informace. Dále se zabývám jejím významem pro tlumočnicka v rámci konsekutivního tlumočení. Můj názor je, že tlumočnick může skrze dobrou znalost nonverbální komunikace nejen zlepšit svoji schopnost se vyjádřit a komunikovat s lidmi – lépe a hlasitěji mluvit, umět udržet pozornost lidí skrze kvalitní postoj, dobrá gesta atd., ale

také se může zlepšit jako tlumočník. Pokud zná tlumočník dobře řeč těla, je schopen ji následně lépe číst a rozpoznat i ty nejjemnější nuance ve vyjadřování řečníka.

Dále stručně popisují základní oblasti nonverbální komunikace: posturologie, kinezika, gestikulace, mimika a nonverbální hlasové projevy.

V praktické části začínám detailním popisem experimentu, jehož náplní je ohodnotit a následně srovnat subjektivní kvalitu tlumočení a prezentace tlumočnicků z pohledu diváka. Následně rozebírám výkony jednotlivých tlumočnicků a zamýšlím se nad vztahem mezi kvalitou (eventuálně nedostatečnou kvalitou) tlumočení a kvalitou (eventuálně nedostatečnou kvalitou) jejich prezentace. Na závěr se zabývám výsledky experimentu a zamýšlím se nad klady a zápory metody, kterou jsem zvolil pro ohodnocení tlumočení.

Jedná se o experimentální metodu vytvořenou na základě konzultací s mou vedoucí práce, PhDr. Prágerovou. Základem metody je snaha dívat se na problematiku hodnocení tlumočení z úhlu pohledu diváka, přičemž já se domnívám, že nejvyšší hodnotu pro diváka, který je odkázán na tlumočnickův překlad, je porozumění a kvalitní přenesení co největšího množství informací z původní promluvy, do tlumočnickovy verze.

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Anotace

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Nazev česky: Porovnání kvality tlumočení s kvalitou veřejné prezentace studentů oboru Angličtina se zaměřením na komunitní tlumočení a překlad

Nazev anglicky: Comparison of the interpreting quality and public presentation quality of the students of the English for Community Interpreting and Translating course

Vedoucí práce: PhDr. Veronika Prágerová

Počet stran (úvod – závěr): 60

Počet stran (celkově): 102

Počet znaků (úvod – závěr): 99 192

Počet znaků (celkově): 164 716

Počet titulů použité literatury: 14

Klíčová slova v ČJ: veřejné prezentace, mluvení na veřejnosti, nonverbální komunikace, hodnocení kvality tlumočení, hodnocení kvality veřejné prezentace, auto-hodnocení

Klíčová slova v AJ: public presentation, public speaking, nonverbal communication, interpreting quality assessment, public presentation quality assessment, auto-evaluation

Anotace v ČJ:

Tato práce se zabývá místem veřejné prezentace jako schopnosti v repertoáru tlumočnicka v rámci konsekutivního tlumočení. Veřejná prezentace je v rámci bakalářské práce rozdělena na dvě základní oblasti – nonverbální komunikace a mluvení na veřejnosti. Cílem práce je zkrze experiment a dotazník dokázat, že schopnost veřejné prezentace je nedílnou součástí tlumočnickových schopností.

Anotace v AJ:

This thesis deals with the place of public presentation as a skill, as part of the interpreter's repertoire within consecutive interpreting. Public presentation is, within the framework of this thesis, divided into two main areas – nonverbal communication and public speaking. The aim of the work is to prove, via an experiment and a questionnaire research, that the public presentation ability is an inseparable part of the interpreter's abilities.