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Comparative Stylistics
of French and English

A methodology for translation

Jean-Paul Vinay
Jean Darbelnet

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Comparative Stylistics of French and English

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Comparative Stylistics of French and English. A methodology for translation
by Jean-Paul Vinay and Jean Darbelnet

Comparative Stylistics of French and English

A methodology for translation

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Envoi

Seul survivant de notre fraternelle équipe, c'est à moi que revient l'honneur de souhaiter bon vent et heureux atterrissage à cette traduction, fruit du travail d'orfèvre de mon collègue, J. C. Sager. Grâce à lui et à ses disciples, puisse la stylistique du français et de l'anglais connaître un nouveau printemps dans ce siècle qui vient, où l'échange des idées reposera pour une grande part sur le travail des traducteurs.

Jean-Paul Vinay
Victoria, C.B., 30 septembre 1995
en la fête de Saint-Jérôme

Editors' Note

The translation into English of a French text book some 40 years after its first publication is a rare event in the field of linguistics; a precedent that springs to mind, toutes choses égales d'ailleurs, is the translation of Saussure's *Cours de Linguistique*, which was published 44 years after its first French edition, and as a result remained terra incognita for students in the English-speaking world. The regular reprints of the *Stylistique comparée du français et de l'anglais* in 1966, 1972, 1973, 1977 (2nd ed.) 1984, and 1987 (3rd ed.) both in France and Canada prove its continued and unique position as a link between the disciplines of comparative stylistics, grammar and translation. At a time when textbooks have an increasingly shorter lifespan, the lasting use of the 'Vinay & Darbelnet', a household word to many teachers of French-English translation, requires an explanation which will also serve to justify the present translation and new edition.

With the publication of *Stylistique Comparée du français et de l'anglais* in 1958 — simultaneously by Didier in Paris and Beauchemin in Montreal — the authors broke new ground in comparative studies and at the same time rendered an invaluable service to translation studies and teaching. By providing the daily practice of translation teaching with a theoretical framework which combines grammar with pragmatics and stylistics, they laid the foundation for the emancipation of translator training courses and their recognition as full university degrees with a substantial formal academic content.

Besides being a mine of French-English correspondences, equivalences and translation examples, which have been extended and revised in this edition, the book pursues several interesting strands of development which this new edition highlights by a re-structured content and a few additions.

The enlarged first chapter now has two major sections, the first laying the theoretical foundation for the comparative stylistic discussions of the subsequent chapters, the second, presenting the methods of translation which provide the points of view of analysis for the other chapters which in turn fully examine and exemplify these seven approaches.

Chapters 2-4 progress from contrastive discussions of the individual items of the lexicon to syntactic structures and the full message. Simultaneously these chapters demonstrate the application of different methods of translation in growing complexity from literal translation to adaptation.

While, as the title suggests, the book is essentially concerned with contrasting the stylistic features of English and French, its continued popularity is in large measure due to its clear presentation and generous exemplification of a succession of methods of translation. Over the years, the 'Vinay & Darbelnet' has come to be seen by many people — the authors stress this in various references in the text — as a *METHODOLOGY OF TRANSLATION*, a dimension which is now reflected in the subtitle and the consistently contrastive presentation of the examples.

There is yet another aspect which makes a translation and new edition interesting. At a time when linguistic fashion changes every decade, it is fascinating to observe that, despite some changes in terminology, the authors' classification and systematic presentation of translation methods has withstood the test of time. Because of their continued topicality, the original concepts and terminology have been fully preserved and only in a few cases, where it appeared useful, have comments been provided in the glossary.

When this book was written comparative stylistics was a new subject and courses which concentrated on teaching translation skills were relatively rare and new. The available literature in the field of applied translation studies and stylistics was far from abundant as can be seen in the references the authors were able to cite in support of their ideas and arguments.

Since this time the literature on practical aspects of translation has grown apace, especially in the last decade, and the literature concerned with particular aspects of language usage has changed many of the older perceptions of language behaviour. In order to account for this evolution the editors have decided to attach to each chapter a list of books in English and French for further reading. Full details of these books are given in the bibliography where the reader will find the whole range of texts which can be said to constitute the background to, and the continued concern with, the approach to translation presented by the authors, thus giving a rich panorama of the literature on applied stylistics and French-English translation studies written during this century.

The task of re-editing this book could not have been undertaken without the active participation of Emeritus Professor Jean-Paul Vinay, whose

constant encouragement and close reading of the manuscript proved invaluable and will ensure the continued attraction of this book. His assurances and our own reading of the late Jean Darbelnet's writings have convinced us that the original co-author would also have welcomed this new edition.

J.C. Sager & M.-J. Hamel
Manchester, January 1995

Translator's acknowledgements

I am much indebted to Emeritus Professor Jean-Paul Vinay for the interest he has taken in this enterprise and the many important indications he has given me to make this translation suitable for the English reader of today. I also remember with gratitude the various conversations with the late Jean Darbelnet who first encouraged me to look more closely at this book.

Two of my former students Jane Armitage and Nicky Clough have provided pre-translations for several sections. Their enthusiasm has ensured that this project went speedily ahead and I am grateful for their assistance.

I should like to thank Dr Liam Murray for his advice on the glossary and the detailed checking of sections of the manuscript. Any remaining errors are mine.

J.C.Sager
Manchester, December 1994

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Abbreviations, symbols and conventions

ABBREVIATIONS

SL	Source Language (see glossary)
TL	Target Language (see glossary)
TU	Translation Unit (see glossary)
OR	alternative translation
(UK)	British English usage
(US)	American English usage (including Canadian)
(C.E.)	exclusive Canadian English usage
(C.F.)	Canadian French usage

SYMBOLS used in the examples

:	introduces a correspondence or the translation of an example
*	grammatically or otherwise unacceptable
#	stylistically inappropriate
/	alternative word or phrase
→ ←	movement of a calque or borrowing
[square brackets]	explanations of usage, style, meaning, etc.
(round brackets)	possible expansion of text; sources of texts; to indicate special uses for words

CONVENTIONS

Quotation marks: In the running text the following special conventions have been adopted.

Beside their normal use for highlighting individual words, single quotes ('...') are used for the citation of isolated lexical items, i.e. occurrences of '*langue*'. Double quotes ("...") are used for the citation of examples of text, i.e. occurrences of '*parole*'.

Italics: Beside their normal use for titles etc., italics are used for French words and sentences occurring in running text. Italics are also used in a few English language examples to indicate emphasis and for the stage directions in text 3 of the appendix.

Full stops: In examples full stops indicate that the example is a complete sentence, i.e. a unit belonging to '*parole*'.

Bold: In running text bold print indicates the first occurrence of a term defined in the glossary. Occasionally bold characters are used to highlight a contrast in examples.

Sources of examples: The sources of examples are indicated (in brackets, after the examples) only to the extent that this knowledge is considered useful for the purpose of adequate translation. We therefore indicate the origins of texts from certain literary figures, from journalism (where the country and date of publication can be relevant) and from specialised sources such as institutions.

Preface to the first edition

The story begins on the New York - Montreal highway. After Manhattan's mass of hemmed-in roads, it is suddenly calm; the sober arrangement of a long double ribbon amid the green surroundings to which it owes its name of Parkway. Here, we find no blatant posters, or flashy bill boards dazzling us and blurring the view, insidiously fixing slogans in our minds. The car moves at its own constant rhythm, and our thoughts can wander freely in nature.

But not completely. Here and there along the road are signs, which we read absent-mindedly at first, just to check we are going the right way, then less so, as we cannot deny our professional orientation: we are two linguists on the road to Montreal and '*Linguistique oblige*'! The signs become more numerous, and at the same time we realise something: it is not the countryside we are passing through that tells us that we are in the United States, an English-speaking country, but stylistics. For, while all these signs are very clear in meaning, they would be written quite differently in French.

Having made this observation, which is hardly original, it was vital to verify our hypothesis straight away: Whilst the driver dictates, his companion jots down on the back of an envelope the main texts which a kindly highway authority offers for our guidance:

KEEP TO THE RIGHT — NO PASSING — SLOW MEN AT WORK —
STOP WHEN SCHOOL BUS STOPS — STAY IN SINGLE FILE — SLIP-
PERY WHEN WET — TRUCKS ENTERING ON THE LEFT — CATTLE
CROSSING — DUAL HIGHWAY ENDS.

At first reading we are struck by the almost paternal and gently authoritative nature of these highway notices. We are advised to stay in the same lane, told to stop if the school bus stops, to slow down because some of our fellow human beings are working, and to note finally that the dual highway, divided by a small strip of greenery, will end in a few turns of the wheels. To the French, all this has no official ring. It is rather as if we had just had a

courteous silent conversation with the New York State Transport authorities, on little cards slipped to us secretly by each new clump of red maples and spruce. What a kind council that has the thoughtfulness to inform us, at the start of a highway exit full of promises: THIS SIGN LEGALLY CLOSES THE ROAD !

However, let us display our typical French sense of contradiction on this charming road and review the situation. Are we not offered here a remarkable lesson in stylistics, gathered in passing along the road? Do we not find in these texts, both familiar in content and for us disconcerting in style, a vivid illustration of the English use of concrete verbs attached to specific concepts, and expressing actions which unfold before our very eyes, seemingly having no meaning beyond the particular present moment?

True; but let us pursue this further: would we really have noted the concrete, punctual nature of these road signs if we had been born on the banks of the Hudson, instead of arriving with some of the traditional French soil on our shoes? Hardly. We react to SLOW MEN AT WORK — (there was actually no-one in sight; were we really right in supposing the need for a comma after SLOW?) — because we feel this to be a mode of expression which is fundamentally foreign to our own.

Now, this strange impression does not arise from the words, the letters, nor even from the sounds which make up these official texts; it is more to do with the choice of terms, the flow of the syntax, perhaps simply the occurrence of one tense when we expected another. We can therefore suggest that any puzzlement we feel is the result of the different mental processes which guide the formulation of similar French signs. Indeed, we should remember that English and French structures are not so very dissimilar; because of the common roots uniting the two languages, and their long coexistence in England itself, English words do not really surprise French speakers. ‘Road’ is our ‘route’; ‘superhighway’ our ‘*autoroute*’, ‘trucks’ are ‘*camions*’. An anglicist will note the use of ‘trucks’(US) rather than ‘lorries’(UK), but that is another story. Furthermore, the surprise cannot be of a technical nature, as the *Autoroute de l’ouest* (in France) and Hudson Parkway (N.Y.) are so similar that it is difficult to tell them apart and the road signs and signals are comparable in every respect, required as they are by equally comparable needs; at Versailles and White Plains alike, the road passes through built-up areas where children have to go to school. The reason the American authorities had for writing SLOW CHILDREN should therefore not have surprised

us, as it will never have surprised an English speaker, especially a monolingual one. But it immediately attracts our attention, because our semiological processes would have urged us to say “*Attention aux enfants*”, or, even better, to use a road sign representing two children walking side by side, which is the same thing expressed in a totally different way.

But we are once again on our way: and we shall soon be at the Canadian border, where the language of our forefathers is music to our ears. A short stop at customs, and we set off again. The Canadian highway is built on the same principle as the one we have just left, except that the road signs are now bilingual. After SLOW, painted in enormous white letters on the ground, taking up the whole width of the road, comes *LENTEMENT* [slowly]. What a cumbersome adverb! It really is a pity that French does not use *LENT* as an adverb.... But, is *LENTEMENT* really the equivalent of SLOW? We were beginning to have serious doubts, as always happens when handling two languages one after the other, as soon as SLIPPERY WHEN WET reappeared at a bend in the road, followed this time by a French sign *GLISSANT SI HUMIDE*. Let us stop here on this ‘soft shoulder’, which fortunately has not yet found an inappropriate French equivalent, and think about this ‘*si*’, more slippery by itself than a mile of black ice. Of course, a monolingual French speaker would never have formed this phrase spontaneously, nor would he have taken up the whole road with an adverb ending in ‘-MENT’. Here we are touching on a sensitive spot, a sort of turning point between two languages; instead of *LENTEMENT*, it should have been *RALENTIR*, of course! — and as to our “*glissant si humide*”, all that was needed, to respect the nature of French was...

What, exactly, should have been said? To be honest, the phrase did not come to us spontaneously. Quite evidently, we found ourselves faced with another type of stylistic problem, no longer based on just one language, but on two at the same time. The answer to our problem therefore supposes a contrastive study, leading to a comparative stylistics. The translator of these road signs had only translated them. But, being so obsessed with adjectival and conditional phrases, we hesitated before proposing a correction. Indeed, in order to compare, there should be two things, and we only had one, the English text, the concrete character of which totally dominated us. To compare, we would have needed an equivalent French text (we shall also have to define ‘equivalent’) which is not produced under the influence of a foreign semiological process, a text spontaneously generated from a monolingual

mind, in response to a fully comparable situation.

Our hesitation was fully justified; we were moving along an unaccustomed path, halfway between two languages whose specific characteristics we knew in principle; and nevertheless, we hesitated before carrying out the changeover of an utterance from one language to another. Our doubts rested on two points: (i) the choice of a French text owing nothing to the English one but still describing the same situation, and (ii) the reasons leading us to choose one translation rather than another.

Hence the conclusion, which is already emerging: the passage from a language A to a language B to describe the same situation X, an operation which we normally call translation, belongs to a specific discipline, comparative in nature, whose aim it is to explain the processes involved and to assist in their realisation by emphasizing the important rules applicable to the language pair involved. We are thus bringing translation back to a specific case, to a practical application of comparative stylistics.

We can already envisage what this discipline must look like: it is obviously vast, since it relies primarily on the knowledge of two linguistic structures: two lexicons, two morphologies; but also, and perhaps above all, because it relies on two particular viewpoints of life which inform these languages or which result from them: two cultures, two literatures, two histories, and two geographies, in short — to take a term we used a little rashly earlier on, two different natures.

So, it is a vast, but nevertheless structured task, depending on constants already drawn up separately by linguists for each language which now confront each other during the process of translation. Translation would therefore not only be an art, a result of inspiration which would allow the recognition of true equivalents. Beyond the artistic perception of equivalence, which Saint Jerome and later Valéry Larbaud so eloquently evoke, there would be a set of rules which govern the miracle of a perfect translation. Thus, we can begin to see the real nature of comparative stylistics.

An immediate remark is essential. Just as Bally rightly points out that stylistics can only be conceived synchronically, similarly comparative stylistics must not mix historic periods, but operate on two states of contemporary language — which explains why each generation has always felt the need to rewrite translations made in preceding eras. It is not certain beforehand that the laws — if there are any — which will emanate from the confrontation of twentieth century English and French, will be the same as those which would

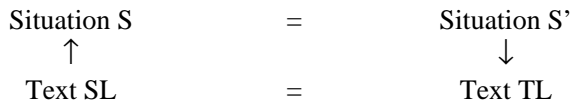
emerge from bringing together the language of Chaucer and present-day French.

A second remark can be made: translation cannot be dissociated from comparative stylistics, since every comparison must be based on equivalent data. But recognising these equivalences is one of the main problems of translation. The procedures of the translator and of the comparative stylistician are closely linked, if in opposite senses. Comparative stylistics begins with translation to formulate its rules; translators use rules of comparative stylistics to carry out translations. This is the reason why, when confronted with the need to translate *SLIPPERY WHEN WET*, we decided to write, not a simple letter to the translator, but a whole manual possessing — like a Janus head, the double character of being a study of comparative stylistics and a guide to translation.

* * *

However, we do not intend the content of this book to be a set of instructions, which, when suitably applied, will infallibly lead to masterpieces of translations. In the same way as matters of style can never be entirely explained by functional or psychological analysis, certain translations are more the product of artistic creation than the strict application of methods proposed by linguists. And this is very fortunate, as art is a choice, which depends on a certain measure of freedom.

There are, however, numerous cases when the passage from language A to language B is so restricted that there is only one possible solution. This is how profound divergences arise between linguistic “natures” fighting over our poor road sign (which we have not forgotten), standing there, shivering, at the side of the road. And in these particular cases, we should try to draw out the profound motivation which prompted the author of text A to transpose it in the language of text B. In other words, we should forget about the signs and find identical situations first. For, from these situations, a new group of signs must be created, which will by definition be the ideal equivalent, the unique equivalent, of the former. This could be shown as follows:



(The equivalence of the texts depends on the equivalence of the situations).

And the story ends in France, as it had to, on the Autoroute de l'ouest. We

have travelled 5,000 kilometres, or 3,000 miles, to verify our hypothesis and again find the situation in its pure state, as it were. The journey was definitely worth it! So we leave Le Havre, Rouen, and the meanders of the Seine to follow this dual carriageway, the sober arrangement of a long double ribbon amid the green surroundings. Here we find no blatant posters or flashy bill boards dazzling us: the car moves as its own constant rhythm. And here, before our delighted eyes, the desired translations pass us by :

PRIORITÉ A DROITE — DÉFENSE DE DOUBLER — RALENTIR
TRAVAUX — RALENTIR ÉCOLE — DÉFENSE DE DOUBLER —
CHAUSSÉE GLISSANTE SUR 3 KILOMÈTRES — SORTIE DE CAMI-
ONS — PASSAGE DE TROUPEAUX — FIN DE LA DOUBLE PISTE

And we are already at the St-Cloud tunnel, here is the Seine and the Bois de Boulogne; Paris, at last!

Jean-Paul Vinay & Jean Darbelnet
Montréal-Brunswick-Paris, July 1954

Introduction

1.1 Motivation

Even translators all too often claim that translation is an art. This assertion, though partly true, tends nevertheless to place an arbitrary limitation on the nature of our object of investigation. Translation is, in fact, an exact discipline, with its own methods and particular problems, and it is in this perspective that we want to study it in this book. We believe that it would be a great disservice to translation were we summarily to range it among the arts — perhaps as the eighth art. If we did that, we would deny translation one of its intrinsic properties, namely its place within the framework of linguistics; and we would further deprive it of such methodologies as are currently available in phonology and morphology, which precursors, such as Charles Bally, had already applied in the field of stylistics over fifty years ago. We must not forget that linguistics is undoubtedly the most exact of human sciences, as Trager & Smith imply when they say:

It is probably true that in linguistics, because of the extremely formal and handable nature of the data, the greatest progress in organisation on the proper levels has been made. (Trager & Smith 1951:81)

The attribution of translation to the arts is founded on the fact that it is possible to compare several translations of the same original, rejecting some as poor and praising others for their fidelity and natural flow. For a given text there would therefore not be a single translation, but a choice; translators weighing several alternatives before proposing their solutions. And if there is a stage of selection, it is the result of an artistic process, art involving essentially a free choice.

But it is also possible to tackle the problem from the other end and say that, if there is no single translation of a given passage, this lack of uniformity among translations is not the result of an inherent characteristic of the discipline,

but rather of an incomplete exploration of the circumstances of translation. We are probably justified to assume that, with a better understanding of the rules governing the transfer from one language to another, we would arrive at an ever-increasing number of unique solutions. If we had a quantitative criterion for measuring the depth of exploration of a text, we might even be able to give percentages for the cases which still escape full identity.

Instead of commenting on difficulties, by readily speaking of ‘treason’ and in this way pushing translation out of the field of the human sciences, we prefer to follow the principle of a systematic exploration of both the text to be translated and its proposed translation. Once this is done, we should be able to prove that the use of translation skills at a professional level is properly an art, related to the art of writing, which governs the production of the original text. In other words, translation becomes an art once its basic skills have been mastered. The experience of correcting translation papers for competitive examinations should convince anyone that, in general, success comes with methodical approaches and methods are learnt from practitioners with experience in an often thankless profession who know that being bilingual is not enough to embark on this career.

The methods proposed in this book cannot only be applied to professional translation; they are equally valid in other uses of translation. These are essentially of three types: translation used in education, in professional practice, both well-known areas, to which we add here the use of translation in linguistic research.

Translation in education can serve both for language acquisition, where it is variously frowned upon or praised, and for confirmation of knowledge acquisition. Translation into the foreign language, also called prose composition or *thème*, allows checking whether learners have assimilated the words and expressions of the foreign language and translation out of the foreign language, also called *version*, can show that learners are capable of grasping and expressing the sense and the nuances of a foreign text.

Outside education, translation is used for making known what has been said or written in a foreign language. Consequently translators themselves do not translate in order to understand, but to make others understand. They have understood the text before translating it.

Translation can be given a third role. A thoughtful comparison of two languages allows a more effective identification of the characteristics and the behaviour of each. In this respect it is not the sense of an expression that

matters but the way a language chooses to present it. To what extent, for example, does language reveal the situation underlying the utterance? A simple sentence like “He went north to Berlin”, taken from a novel, defies literal translation into French. While we may regret this, it is more useful to realise, upon reflection, that French does not feel the need to add the directional indication represented by “north”. Intuitive in concrete situations, French allows the reader a greater freedom to reconstitute the contextual environment. Given his point of departure, Vienna or Munich for example, the traveller in question cannot help but going north. The same happens with “up in your room” which is simply translated by “*dans votre chambre*” and can be considered a matter of gains and losses of information (4.2.2).

This is not the only problem which can be resolved by the admission that there are gains and losses. The comparison of French and English in the last example has permitted us to isolate characteristic features of French, and by contrast also features of English, which would remain hidden to the linguist working with a single language. We observe therefore that, besides leading to understanding and aiding understanding, translation can be an object of research into the mechanisms of one language in relation to another. Thus translation allows us to clarify certain linguistic phenomena which otherwise would remain undiscovered. In this sense translation is an auxiliary discipline to linguistics.

We hope that translation focused in this way will also confirm the usefulness of translation in education and in the formation of professional translators. But to the extent that it has a place in language teaching it is necessary to delimit its role with respect to the study of grammar and vocabulary. Since translation is essentially a comparative discipline, it follows that its objects of study, namely the two languages involved, must be assumed to be known. In schools one cannot expect a very profound knowledge of a foreign language, but it is now recognised that exercises in translation from and into the foreign language are only useful if they occur in areas previously explored by other methods.

Professional translators must know all the nuances of the foreign language and have a full command of all the resources of their first language. They must be utterly familiar with the grammar and the vocabulary. This book is intended for people who have a sound knowledge of both contemporary French and English. Its purpose is not to explain details of grammar or vocabulary but to examine how the constituent parts of a system function

when they render ideas expressed in the other language. On the basis of this detailed examination of language a theory of translation can be developed which is based both on linguistic structures and the psychology of language users. We find confirmation of this view in the observations made by J. Bélanger in his review of *Les ressources stylistiques du français contemporain*:

Lorsqu'ils traduisent (the anglicists) font plus ou moins consciemment de la stylistique comparée du français et de l'anglais. Les registres d'expression des deux langues coïncident exactement sur peu de points, en dépit des apparences. (Bélanger 1950:348)

This book is therefore supplementary to grammar and the lexicon from which it draws its substance. It should also permit a synthesis of concepts which often remain scattered. It offers professional translators valuable support for the classification of already existing and new knowledge.

In order to achieve this goal we must:

- a. attempt to follow the way our mind works consciously or subconsciously when it moves from one language to another and record its progress. While there are always occasions in which shortcuts are preferable, it is equally true that a carefully traced network of paths assists the journey of the mind from one language to the other.
- b. study the mechanisms of translation on the basis of clear and searching examples in order to derive working methods of translation and beyond these methods discover the mental, social and cultural attitudes which inform them.

It must, however, also be pointed out that it is not the intention of this book to provide a list of recipes whose application automatically leads to a mechanism for translation. With experience translators can develop automatic reflexes which make it unnecessary to consider the detailed meaning of a text. Such skills are, however, only developed with regular professional practice. Nor are we referring here to computational linguistics which is concerned with automatic translation, a topic we shall discuss further (**1.4.1.4; 4.2.2**). Nevertheless the interest in the automation of the translation process is not unimportant and cannot be ignored by translators. We have sometimes found ourselves faced with a difficult text after a long and tiring day. In such cases a 'mechanical' application of translation procedures would permit us to obtain

a first draft, which would then only need re-reading to correct the inevitable rigidity of such a method.

As observed above, we do not believe in unique solutions. But we are convinced that a confrontation of the two stylistic systems of French and English permits us to sketch rough guidelines and sometimes to draw up quite precise ones. This contrastive analysis and the translation methods identified here are not simply clever inventions. It is a matter of leading translators to identify the difficulties which they encounter, to classify them into ad hoc categories, and to find systematic solutions to translation problems beside others for which a solution has already been proposed. We are thinking, for example, of the translation of *'école maternelle'* by *'Motherly School'*, which could have been avoided if account had been taken of the fact that in English 'motherly' is a purely affective word, whereas 'maternelle' can be both intellectual and affective. We hope to show that the contrast between intellectual and affective meaning permits us to pinpoint the differences between many faux amis.

Since books are written in one language — the original of this book was written in French — the authors naturally used English as a starting point for many comparison and examples. But the comparison of the two languages proceeds in both directions and the stylistic observations as well as the methods of translation are as valid for English as for French native speakers. This fact justifies and motivates the English edition which sees itself neither as a 'thème' nor a 'version' but as an independent parallel text. For this reason the expressions 'source language (SL)' and 'target language (TL)' are both applied to English and to French respectively and exemplification is given in both translation directions, so that French and English speakers will find this book equally useful. Where examples are divided into columns, the left hand column always gives the source language and the right hand column the target language translation (cf. the note on SL and TL in the glossary).

This first chapter has three objectives. It presents the main concepts on which our observations are based. Secondly it lists and explains the methods of translation identified for the purpose of this comparative analysis. Finally we round up this study by showing how translators can prepare themselves for their job by obtaining the information which relates to the situation and which is relevant to the interpretation and understanding of the source text.

The comparative study of English and French is covered in three major chapters which correspond to the three aspects of the written language: the

lexicon, the syntactic **structure** and the **message**. The appendix contains excerpts from texts and their translation together with an interpretation of the choices made with reference to the methods explained in Chapter One and illustrated in the rest of the book.

1.2 Basic concepts

Before identifying the processes which permit the movement from one language to another, it is useful to propose and define the concepts that we shall be using throughout the book.

1.2.1 *The linguistic sign*

An utterance consists of **signs**. Signs originate from the vocabulary and are modified by the grammar, the intonation, etc. Together they give the utterance a global meaning, here called **message**, which is the reason for the utterance. Beside the signs we must distinguish the mode of expression. Signs are intentionally used by speakers; the mode, by contrast, is the involuntary disclosure of the speakers' social status, their characters and their mood of the moment. Attentive readers or listeners will note the mode at the same time as they process the signs. In the same way as a good textual analysis will identify the mode as well as the signs, a translation must consider both. The study of mode is supported by the background information translators need for handling texts which do not form part of their daily routine.

The utterance corresponds to one or several situations. The **situation** is the reality evoked by the words. It is well-known that it is dangerous to translate without paying attention to the context. Going even further, we would say that the context does not acquire its full meaning until we reconstruct in our minds the situation it describes. This is mainly a matter of **metalinguistic information** (4.8 ff.).

'Sign' is a complex concept. According to F. de Saussure's definition the sign is the inseparable union of a concept and its written or spoken linguistic form. The conceptual part of the sign is its **signified** (*signifié*) and the linguistic part is its **signifier** (*signifiant*). When, in a given context, a word has an exact counterpart in another language, there is practically only one signified for two signifiers. For example: 'knife' and '*couteau*' in the context of:

'*couteau de table* : table knife'. But the signified of two signifiers, though normally considered interchangeable, may not coincide completely. This is the case with 'bread' and '*pain*'. English bread has neither the same appearance nor the same importance as food as French bread.

Translators must take careful note of the purely formal aspects of signs; for example the difference between 'booksellers' and 'bookseller's', 'it please' and 'it pleases', '*j'en doute*' and '*je m'en doute*'; but we restate here that such previous knowledge is taken for granted in this book. Since we assume translators to have a thorough command of the signifiers of the languages they work with, they are principally concerned with the conceptual aspect of signs, which orient them, as we have shown, towards a given situation. The linguistic sign is therefore a double-sided psychic entity, which can be represented, as in Saussure's *Course in General Linguistics* (1960), by Figure 1.1. The two vertical arrows with inverse directions express the interaction of the two halves of the sign in the continuum of language and thought which constitutes the message and which can only be subdivided into sections by a difficult and arbitrary analysis.

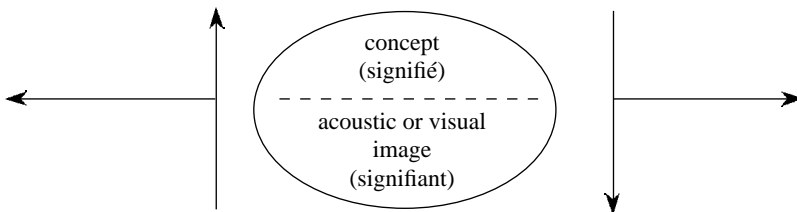


Figure 1.1. The dual nature of the linguistic sign

The work of translators is concerned with this interaction: from signifier to signified in the process of comprehension of the message; and from signified to signifier in the target language in the process of translation. This interaction does not only operate vertically — inside the sign as one might say — but also from sign to sign, horizontally, in the development of the message, in such a way that the totality of the message is larger than the simple sum of its constituent signs. For this reason we have added horizontal arrows to F. de Saussure's vertical ones, because as translators we are primarily concerned with the message, and it is only for practical and pedagogical reasons that we study signs independently of messages.

context. Its **sense** is what contrasts one sign with another in language and not in an utterance. The example used by Saussure is ‘*mouton*’. This sign has the same signifier as ‘sheep’ in the context of the first example:

Le berger garde ses moutons.	:	The shepherd guards his sheep.
Le chef a préparé un gigot de mouton.	:	The cook prepared a mutton stew.

In the second example the French word does not have the same sense because it designates the meat of this animal. A third sense, not identified by Saussure, refers to the wool as trimming for clothes (in English ‘*mouton*’).

1.2.3 *Langue and parole*

This opposition is also of Saussurian origin. **Langue** refers to the words and expressions generally available to speakers, quite independent of the use they make of them. Once we actually speak or write, these words belong to **parole**. This difference is important because most items of langue undergo a slight transformation when they are used in parole. The langue, in its turn, evolves according to its usage in parole. The parole precedes langue and the realisations of parole pass into the realm of langue. Langue corresponds to our traditional notions of the grammar and the lexicon; parole lives in the written or spoken stylistic manifestations which characterise every utterance. Messages belong entirely to parole. The writer of a message uses the resources of langue in order to say something personal and unpredictable which is then an act of parole. One recognises immediately that numerous translation difficulties result from parole rather than langue. A further distinction is founded in the fact that sense belongs to langue and meaning to parole.

1.2.4 *Servitude and option*

To the extent that language is something we acquire, it is a complex of **servitudes** to which we have to submit; e.g. the gender of nouns, the conjugation of verbs, the agreement between words are unalterable facts of the linguistic system. Within these limits it is possible to choose from among existing resources, a freedom given us by parole. For example, it is a fact of the French language that there is a form called ‘*l'imparfait du subjonctif*’. It is no longer in general use, and since it is no longer obligatory it has become an **option**. Today this form is considered obsolete.

Translators must therefore distinguish between the servitudes imposed upon writers and the options they have freely chosen. For the three levels on which we shall carry out our analysis, the lexicon, the syntactic structure and the message, the distinction between servitude and option is important. In the analysis of the SL translators must pay particular attention to the options. In the TL they must take account of the servitudes which limit their freedom of action and must also be able to choose from among the available options to express the nuances of the message.

1.2.5 *Overtranslation*

Mistaking a servitude for an option can lead to **overtranslation**. If, for example, we translate ‘*aller chercher*’ by ‘to go and look for’ instead of ‘to fetch’, we act as if ‘*aller chercher*’ were an accidental combination of two independent words, whereas it is a fixed expression and as such a servitude. French simply has to use two words for expressing what English can do with one. There is an example of overtranslation in the following passage from a book about the French Resistance movement to the German occupation of France during the Second World War in which the author relies too heavily on information translated inadequately from French.

The striking miners were given food by the occupation authorities, but they were not won over. It went so far that the families of the strikers were compelled to go to the City Hall to look for the soup which their men had refused. (H.L Brooks, *Prisoners of Hope*, New York, 1942)

“To go to look for” is a case of overtranslation. It should have read: “to get the soup” or “for the soup” or even better “for the food”.

Overtranslation consists principally of seeing two units when there is only one (1.3).

1.2.6 *Language and stylistics*

We have already observed that translators are more concerned with questions of options than with servitudes. We could also say that grammar is the domain of servitudes whereas options belong to the domain of stylistics, or at least to a certain type of stylistics, namely that which Bally has treated in his *Traité de stylistique française* (1951). In fact, from our point of view and that of Bally himself (1952; see also: Malblanc 1963), it is possible to consider two types of

stylistics. One seeks to isolate the means of expression of a given language by contrasting the affective with the intellectual elements. This is **internal stylistics**. The other seeks to identify the expressive means of two languages by contrasting them. We call this external comparative stylistics or **comparative stylistics**. For example, the predominance of pronominal verbs in French does not strike us unless we contrast English with French. Through such comparisons we can, for example, also note the preference of English for the passive voice. By contrast, the study of pejorative words can be made within a single language without reference to any other. Though translators are mainly concerned with external stylistics, they must not ignore the fact of internal stylistics. Bally, who worked primarily on the latter, nevertheless understood the importance of the former. It lies at the root of his *Linguistique générale et linguistique française* (1944), and A. Malblanc has applied it in his study of the comparative stylistics of French and German (1944 & 1963).

To return to the distinction between servitude and options, we can state that internal stylistics, which predominantly studies expression forms, is dominated by options, whereas external stylistics is concerned with both servitudes and options. Many characteristic features of a language are servitudes. For example, **supplementation** of French prepositions (3.3.3) stems from a servitude of French which limits the autonomy of prepositions.

1.2.7 Levels of language

If at all possible, translators must preserve the tone of the text they translate. In order to do this, they must separate the elements which constitute the tone with respect to a whole range of stylistic characteristics which we call the levels of language.

It is easy to distinguish the different tones of such broad categories of language as written language, spoken language, technical language etc.; it is more difficult to establish a structure of tonality. While tone is not entirely a matter of the level of language used, it derives many stylistic effects from the level. The level can be identified independently of the message inasmuch as it is expressed by concrete signs: special words, a particular syntax, word order, etc.. During text analysis it could be annotated in the margins of a text, similar to the way the key and the time of a piece of music are marked.

We adopt here Saussure's terminology in Bally's (1951) interpretation, but with two new distinctions: that between (i) accepted usage and vernacular, and (ii) aesthetic and functional, hence utilitarian concerns.

The system of tonality is one of oppositions. A certain term is administrative in tone because, by an association of memory, we can oppose it to a general language term indicating the same thing, for example: ‘deceased/dead’; it presupposes an option and consequently the existence of stylistic variants.

Beside the opposition among words regarding their effect, another one can be established concerning ‘common’ words which, being deprived of tonality, constitute what we call the common language. As its name indicates, this form of language is present in all the horizontal and vertical categories presented in the table below. The difference between accepted usage and the vernacular may vary according to the periods and the circumstances, but it is undeniable that even in our present period of linguistic relaxation, a French educated speaker is unlikely to say “*Je vous cause*”. This expression gives the text a certain tone which a translation into English must try to replicate, if only by compensation; for example, by using ‘me’ instead of ‘I’, or “It don’t matter”. The fact that “*Je m’en rappelle*” has become less clear in its tonal attribution bears witness to the fluctuation in these demarcation lines, but does not deny their existence.

Our second distinction recognizes aesthetic in contrast to utilitarian concerns. Starting from familiar language which represents the lower limit of what is accepted usage, expression can be progressively refined to reach by stages the levels of written, literary, and poetic language. In reverse order one moves to ordinary language and argot. In parallel to this vertical axis there is a horizontal axis which at the level of the written language encompasses the different **functional specialisations**, i.e. the language of a special subject. The specialisations respond to practical necessities and not an aesthetic intention: this is the main difference between these two axes.

	Aesthetic tonality		functional specialisation			
	accepted usage	common language	poetic language	Admin.	Legal	Science
	literary language					
		written language				
vernacular		ordinary language	jargons			
		argot				

Figure 1.2. Levels of language

We locate jargons, i.e. languages which are both familiar and specialized, e.g. the languages of certain trades and certain French *Grandes Écoles*, beside ordinary language and argots. We retain Bally's (1951) observation that jargons differ from argot to the extent that they are comprehensible only to the members of that speech community.

If for example we have to translate the message : "Hello, John! How are you today?" we have to know at which level to place it. Only then will we know how to translate such exclamation as "*Bonjour!*", "*Tiens!*", "*Bonjour, Jean!*", "*Salut!*", etc., and only then can we decide whether we have to preserve the name or whether we can omit it, opt for a polite form of address which fits the chosen level, etc. It is the lack of understanding of levels which is the principal cause of error among foreigners, for example, when addressing someone in the familiar form or using courtesy forms to a social superior which are suitable for an inferior.

In the analysis carried out in this book, we proceed synchronically, citing as far as possible forms and corresponding texts originating from the same period of the language, without, however, expressing any normative judgements. Translators seldom have the opportunity to make such judgements, but must rather proceed with great prudence when the text they work on exhibits weaknesses of style. Can they or must they be omitted in translation? Our position is that of a preference for a generally accepted norm which may risk remaining a little behind the current evolution of the language. We prefer to attribute the extreme cases of '*français avancé*' or of 'progressive English' to the domain of specialists, and technical writers, and observe a norm which we shall not discuss further.

1.3 Units - planes

Now that the relevant linguistic concepts have been identified and defined, it seems appropriate to focus on the work of translators, examining the units they work with, the different planes of language at which these units operate, and finally, the methods which allow the **transfer** from one language to another.

1.3.1 *Translation units*

For any science, one of the essential and often the most controversial preliminary step is defining the units with which to operate. This is equally true of translation, where until recently attention was concentrated on words, as if these segments of the utterance were so obvious that they did not require definition. But we only have to glance through the pages of the main linguistic journals over the last twenty years to see that nothing is less clearly defined than the concept ‘word’; some linguists, notably Delacroix, have gone so far as describing the word as a “*nébuleuse intellectuelle*”, or even refused to consider it as having any concrete existence at all.

It is obvious that, despite its apparent convenience, the word on its own is unsuitable for consideration as the basis for a unit of translation. It is unlikely, however, that this concept can be abandoned altogether: after all, in written language utterances are divided into words by blank spaces and dictionaries are compiled on the principle of such units as words. But even in written language, the limits of a word are not always very clear. There is first of all the capricious use of the hyphen: the French write ‘*face à face*’, but ‘*vis-à-vis*’, ‘*bon sens*’, but ‘*non-sens*’ and ‘*contresens*’, ‘*portefeuille*’, but ‘*portemonnaie*’, ‘*tout à fait*’, but ‘*sur-le-champ*’. These irregularities are just as common in English, with the added complication that there is variance in the use of the hyphen between British English and American English, which uses hyphens more sparingly. The following sentence would seem ludicrous to a British reader without a hyphen, yet its absence is perfectly normal to an American.

His face turned an ugly	:	Son visage prit une vilaine
brick(-)red.		couleur rouge brique.

Observing spoken language utterances, we note that, at least in French, the beginnings and endings of words merge into one another. The units we distinguish aurally are not words but syllables and phonetic groups which may be longer or shorter than words and whose boundaries do not always coincide with the boundaries of words. French in particular has very few phonological features which allow a clear distinction of one word from another. We are therefore faced with the problem of defining units, something de Saussure spent a lot of time researching:

Language then has the strange, striking characteristic of not having entities that are perceptible at the outset and yet of not permitting us to doubt that they exist and that their functioning constitutes it. (Saussure (transl. Wade Bakin) 1960:149)

What makes us hesitate about adopting the word as a unit is that the double structure of the sign then no longer seems clear to us, and the signifier takes on a more important role than the signified. Translators, let us remind ourselves, start from the meaning and carry out all translation procedures within the semantic field. They therefore need a unit which is not exclusively defined by formal criteria, since their work involves form only at the beginning and the end of their task. In this light, the unit that has to be identified is a unit of thought, taking into account that translators do not translate words, but ideas and feelings.

For the purpose of this book we shall consider the following terms to be equivalent: **unit of thought**, **lexicological unit**, and **unit of translation**. For us, these terms convey the same concept, but with emphasis on different points of view. The units of translation we postulate here are lexicological units within which lexical elements are grouped together to form a single element of thought. It would be more correct to say: the unit of translation is the predominant element of thought within such a segment of the utterance. There may be superposition of ideas within the same unit. For example, “to loom” conveys both the idea of a ghost hanging in mid-air and, at the same time, that of imminence or threat, but, whether seen as a single lexical item in a dictionary or from the point of view of the morpho-syntactic structure in which the word might occur, the two ideas cannot be separated. They are superimposed. It is what Bally refers to as an accumulation of meanings. In such cases the translation may be able to retain only one signified, preferably that which in the context has priority. This is the reason why it is almost impossible to fully translate poetry.

We could define the unit of translation as the smallest segment of the utterance whose signs are linked in such a way that they should not be translated individually. With such a definition we clearly touch upon what separates the stylistic analysis proposed in the following chapters from structural analysis. Given that translators have to be concerned more with semantics than structure, it is obviously preferable to have a unit whose definition originates in a distinction of meaning rather than in syntactic functions.

According to the particular role they play in the message, several types of units of translation can be recognised:

- a. **Functional units**, i.e. units whose elements have the same syntactic function, e.g.:
- | | |
|-------------------|-----------------------|
| Il habite | : He lives |
| Saint-Sauveur, | at Saint-Sauveur, |
| à deux pas, | a short distance away |
| en meublé, | in furnished rooms |
| chez ses parents. | with his parents |
- b. **Semantic units**, i.e. units of meaning, e.g.:
- | | |
|---------------|---------------------------------|
| sur-le-champ | : immediately (cf. on the spot) |
| le grand film | : the main feature |
| avoir lieu | : to happen (cf. to take place) |
| prendre place | : to sit (or: to stand) |
- c. **Dialectic units**, i.e. expressing a reasoning, e.g.:
- | | |
|----------------------|------------------------------|
| en effet | : really |
| puisque, aussi, bien | : since, however, also, well |
- d. **Prosodic units**, i.e. units whose elements have the same intonation:
- | | |
|--------------------|----------------------------|
| You don't say! | : Ça alors! |
| You're telling me! | : Vous ne m'apprenez rien! |
| You bet! | : Je vous crois! |

The last three categories constitute units of translation. Unless they are very short, functional units may contain more than a single unit of thought.

If we now look at the relationship between units of translation and words within a text, three different cases can arise:

a. **Simple units**

These units correspond to a single word. It is obviously the simplest case and listed here in first place because it is widely used and also because it enables us to give a better definition of the remaining two. In the following sentences there are as many units as there are words and each word can be replaced individually without changing the sentence structure.

Il gagne cinq mille dollars.	: He earns five thousand dollars.
Elle reçoit trois cents francs.	: She receives three hundred francs.

b. Diluted units

These units extend over several words which together form a lexicological unit, because the whole group of words expresses a single idea. We take our examples from both languages:

simple soldat	: private
tout de suite	: immediately
au fur et à mesure que	: as
poser sa candidature à	: to apply for
in so far as	: dans la mesure où
to report progress	: tenir (quelqu'un) au courant
nooks and crannies	: des recoins

c. Fractional units

These units consist of only a fraction of a word, which means that the speaker is therefore still aware of the constituent elements of the word, e.g.:

<i>Two units</i>	<i>One unit</i>
relever quelqu'un qui est tombé	: relever une erreur [spot, point out]
recréation	: récréation
brunette [in French one can say "petite brune"]	: brunette [in English it is one unit because one can say one "a tall brunette"]
re-cover [recouvrir]	: recover [recouvrer]

In English wordstress can reveal the difference between single and multiple units, e.g. 'black 'bird vs. 'black-bird.

The identification of units of translation also depends upon another classification in which the degree of cohesion between the elements is taken into account. Unfortunately, this involves a variable criterion and the categories we shall try to establish are, above all, fixed points between which we may expect to find intermediary cases which are more difficult to classify.

a. Unified groups, in contrast to one-word units, refer to highly coherent units of two or more words such as idioms. The unity of meaning is very clear and is often marked by a syntactic characteristic such as the omission of an article before a noun. In general, even the least experienced translators can detect this kind of unit without any difficulty.

à bout portant	: point-blank
mettre à pied	: to dismiss

avoir le pas sur	: to take precedence over
avoir lieu	: to take place
s'en prendre à	: to blame
faire fausse route	: to go astray
l'échapper belle	: to have a narrow escape

b. **Affinity groups** are units whose elements are more difficult to detect and in which the cohesion between the words is less evident. We identify five separate types:

i. Phrases of Intensity

focused around a noun:

un hiver rigoureux	: a severe winter
un bombardement intense	: severe shelling
un refus catégorique	: a flat denial
une connaissance approfondie	: a thorough knowledge
d'une importance capitale	: of paramount importance
une majorité écrasante	: an overwhelming majority
une souveraineté pleine et entière	: a full and undiminished sovereignty
une pluie diluvienne	: a downpour

focused around an adjective, a past participle, or a verb:

grièvement blessé	: seriously injured
sourd comme un pot	: stone deaf
diamétralement opposés	: poles apart
formellement interdit	: strictly prohibited
entièrement revu et corrigé	: completely revised
battre à plate couture	: to beat hollow
s'ennuyer à mourir	: to be bored to death
savoir pertinemment	: to know for a fact
réfléchir mûrement	: to give careful consideration
s'amuser royalement	: to enjoy oneself immensely

Such groupings exist in both languages, but they can only rarely be translated literally. For example, English has its own special tendency to reinforce an adjective, e.g.:

Drink your coffee while it is nice and hot.	: Buvez votre café bien chaud.
He was good and mad.	: Il était furieux.

a great big truck : un énorme camion

The reinforcement of 'big' by 'great' is reminiscent of children's language.
 Certain English adjectives are intensified by another adjective, e.g.:

stone deaf : sourd comme un pot
 stark mad : complètement fou
 stark naked : nu comme un ver
 dead tired : éreinté
 dripping wet : ruisselant

ii. Verbal phrases

In these cases a verb followed by a noun (e.g. *faire une promenade*) corresponds, in principle, to a simple verb (e.g. *se promener*) of the same family as the noun:

faire une promenade : to take a walk
 prendre note : to take note
 remettre sa démission : to tender one's resignation
 induire en tentation : to lead into temptation
 apporter un changement : to make a change
 mettre un terme à : to put an end to
 pousser un soupir : to heave a sigh
 pousser un cri : to utter a cry
 porter un jugement sur : to pass judgement on

The simple verb without its associated complement may be quite rare, e.g. the case of 'heave', or not occur at all. Groups formed by a noun and verb with a single meaning within the sentence should also be considered as units of thought. The verb does not necessarily have a literal correspondent.

subir un échec : to suffer a setback
 remporter un succès : to score a success
 franchir une distance : to cover a distance
 faire un somme : to take a nap
 faire des vers : to write poetry
 dresser une liste : to draw up a list
 percevoir un droit : to charge a fee
 établir un certificat : to make out a certificate
 suivre un cours : to take a course
 passer un examen : to take an exam

Many simple English verbs correspond to French verbal phrases (see **3.3.1.1**), e.g.:

passer au crible	: to sift
mettre en danger	: to endanger
fermer à clef	: to lock
faire bon accueil à	: to welcome
interjeter appel	: to appeal
faire écho à	: to echo
donner de la bande [navire]	: to list (naut.)
mettre en italique	: to italicize
faire une génuflexion	: to genuflect

iii. Many French **adjectival** and **adverbial phrases** (**3.3.1.2, 3.3.1.3, 3.4.3.3**) form units in the same way, as their English counterparts do in the form of single words, e.g.:

sans condition	: unconditionally
d'un air de reproche	: reproachfully
d'un oeil (air) critique	: critically
à plusieurs (maintes) reprises	: repeatedly
à juste titre	: deservedly

iv. Many units consist of a noun and an adjective, but without the intensification noted above. The adjective is often an everyday word which acquires a more technical meaning, e.g.:

les grands magasins	: department stores
sa bonne volonté	: his willingness
un haut fourneau	: a blast furnace
du fer blanc	: tin
un petit pain	: a roll
une petite voiture	: a wheel-chair
un simple soldat (milit.)	: a private
la vitesse acquise (phys.)	: the momentum
une longue-vue (opt.)	: a telescope

v. Beyond these easily defined units, translators are faced with a maze of phrases in which they have to try and identify the lexicological units. Dictionaries give numerous examples of these, but there are no complete lists, and all for good reason. The following examples have been selected at random to illustrate the variety of these units.

un immeuble de rapport	: block of flats [for rent]
le régime des pluies	: the rainfall
mettre en chantier	: to lay down
mettre au point	: to overhaul, perfect, clarify
gagner du temps	: to save time
chercher à gagner du temps	: to stall, to play for time

The translation of a word usually depends upon its context. A unit of translation provides a limited context; it forms a syntactic unit where one element determines the translation of the other. For example, in '*régime des pluies*', '*régime*' corresponds to 'fall'. On the other hand, the context is created by the usage, and it is unlikely that these words should recur in the same order with a different meaning association. At the same time, the unit of translation is anchored in the system of the language, for it is also a memory association (2.4.1).

The distinction we have made between unified groups and affinity groups does not exclude their combination within complex units. For example, in an affinity group '*bonne*' and '*volonté*' give '*bonne volonté* : good will'. But good will is useless unless it manifests itself. There is therefore affinity of meaning between the affinity group '*bonne volonté*' and the verb phrase '*faire preuve de*'. This gives us '*faire preuve de bonne volonté*' which, in the appropriate context can be simply translated as 'to be co-operative'. The same applies to the idiom '*à huis clos*' which forms an affinity group when connected with '*délibérer*' or '*siéger*', e.g.:

délibérer/siéger à huis clos	: to hear a case in camera
------------------------------	----------------------------

1.3.2 *The three planes of external stylistics*

The three-way division of the subject matter of translation has been mentioned in several previous sections. It seems appropriate to discuss these planes in greater depth.

1.3.2.1 *The lexicon*

The first plane is occupied by the signs considered in their own right, i.e. disregarding the messages in which they normally appear. The repertoire of signs, or the **lexicon**, is examined by substituting units of translation within the syntactic framework of a comparable structure. It is not our purpose to

explain the contents of the SL and the TL lexicon separately, each lexicon having its own structure (see: Martinet 1960). Our aim is to draw out certain lexical categories from their juxtaposition, in order to define the units of translation more sharply. The parallels between SL and TL are sometimes striking and we can usefully exploit them. At other times, the two languages clearly differ and translators must analyse their differences if they want to understand and bridge them. We are here naturally more interested in the differences than in the similarities. The more two languages are alike in structure and civilisation, the greater the risk of confusing the meanings of their respective lexicons, as we see, for example, in the problem caused by *faux amis* (2.2.2 ff.). But even words not burdened with coincidental and misleading resemblances present semantic differences which translator must be wary of. For example, the American usage of ‘street’ can convey the idea of the French ‘*chaussée*’, as well as that of ‘*rue*’, e.g.:

Do not walk in the street.	: Ne marchez pas sur la chaussée.
Ne marchez pas sur la chaussée.	: Do not walk on the roadway.[UK]
Do not walk on the street.	: Ne marchez pas dans la rue.

Within certain syntactic structures units of translation can be interchanged, giving paradigmatic sequences in vertical order such as:

We could hear a noise	: On entendait un bruit
– a bang	– une détonation
– a thud	– un bruit sourd
– a hiss, etc.	– un sifflement, etc.

The semantic components of a word can also be arranged on a vertical axis. For example:

casquette	: connotation of headwear
	: connotation of a social class
	[during a certain historical period]
	: connotation of occupation
	[manual work, hunting, etc.]

1.3.2.2 *Syntactic structures*

Units of translation can also be arranged on a horizontal plane, i.e. in the sequence of the syntactic structure of the utterance, so as to emphasise the

idea of an ordered entity. At each stage of the flow of the utterance, the meaning of a unit of translation is dependent on particular **markers**, on variations in form (morphology) and on a certain order (syntax). At this stage we will not detain ourselves with morphological comparisons, however interesting that may be, because the formal behaviour of signifiers (for example, the fact that English adjectives are invariable), will not teach us anything as far as translation is concerned. We shall concentrate our analysis on meaning, addressing ourselves to the dichotomy of lexis and syntax which for J. Perrot, is the most important concern of linguistics:

....car l'usage de la langue comme moyen de communication implique la connexion de deux fonctions: il y a communication d'énoncés... relatifs à des notions. (Perrot 1953:21)

1.3.2.3 *The message*

The third plane, that of the **message**, is the encompassing framework into which the utterance fits. Each message is an individual entity. It arises from parole and only when it comes to choosing a particular linguistic system does it depend upon the structure of a language with its limits and servitudes. At the plane of the message speakers determine the point of view, expressed by the **tone**, the choice of register, the layout of paragraphs and the choice of connectors which punctuate their development. Metalinguistic information completely surrounds the message, since a message is the individual reflection of a situation, an extralinguistic phenomenon. In our study of a text, we therefore encounter certain factors which can be explained neither by considerations of a lexical nor a syntactic nature because they originate from a higher level of reality, which is less accessible, yet essential, and which some linguisticians refer to as "context", without ever completely defining it. This is exactly what G. Galichet wanted to convey in his very dense and profound book, *Physiologie de la langue française*, which has provided us with numerous suggestions and from which we have taken the following typical extract:

Dans la phrase, les mots se déterminent les uns les autres; une sélection s'opère ainsi entre leurs diverses significations possibles. Et l'acceptation ainsi sélectionnée se module de certaines nuances que les mots se communiquent, déteignant ainsi... les uns sur les autres, nuances qu'imprime souvent aussi l'ensemble de la phrase. Ces nuances peuvent modifier considérablement la signification lexicale du mot. C'est dire qu'en fin de compte un mot n'a pas de sens en soi: il n'a de sens que dans et par un contexte. (Galichet 1958:40)

The planes upon which the three main aspects of this book are based are summarized graphically in Figure 1.3

Planes:	I	II	III
METALINGUISTIC INFORMATION	units of thought (monemes)	phrases and molecules	tone, links emphasis 'context'
BORDERS OF — — — — — STYLISTICS	LEXICON	STRUCTURE	MESSAGE
MICROLINGUISTICS	units of translation vocabulary	morphology and syntax grammar	sentences paragraphs composition

Figure 1.3. The three planes of the utterance

1.4 A methodology for translation

1.4.1 *Methods of translation*

After establishing the theoretical principles of comparative stylistics, it is time to describe the methods translators use.

In the process of translating, translators establish relationships between specific manifestations of two linguistic systems, one which has already been expressed and is therefore given, and the other which is still potential and adaptable. Translators are thus faced with a fixed starting point, and as they read the message, they form in their minds an impression of the target they want to reach. The initial steps they take can be characterised as follows:

- to identify the units of translation;
- to examine the SL text; this consists of evaluating the descriptive, affective, and intellectual content of the units of translation;
- to reconstitute the situation which gave rise to the message;
- to weigh up and evaluate the stylistic effects, etc.

But translators cannot leave it at that; all these reflections upon the SL text as a whole and its units must lead to a target language message. Going through these processes in their mind translators search for a solution. In some cases the discovery of the appropriate TL unit or sentence is very sudden, almost like a flash, so that it appears as if reading the SL text had automatically revealed the TL message. In such a case translators still have to go over the text to ensure that none of the elements from the SL have been omitted before the process is finished.

But it is precisely this process which we have yet to describe in detail. At first the different methods or procedures seem to be countless, but they can be condensed to just seven, each one corresponding to a higher degree of complexity. In practice, they may be used either on their own or combined with one or more of the others.

1.4.1.1 *Direct and oblique translation*

Generally speaking, translators can choose from two methods of translating, namely direct, or literal translation and **oblique** translation. In some translation tasks it may be possible to transpose the source language message element by element into the target language, because it is based on either (i) parallel categories, in which case we can speak of structural parallelism, or (ii) on parallel concepts, which are the result of metalinguistic parallelisms. But translators may also notice gaps, or '**lacunae**' (2.2.1.5), in the TL which must be filled by corresponding elements (4.3.7ff.), so that the overall impression is the same for the two messages.

It may, however, also happen that, because of structural or metalinguistic differences, certain stylistic effects cannot be transposed into the TL without upsetting the syntactic order, or even the lexis. In this case it is understood that more complex methods have to be used which at first may look unusual but which nevertheless can permit translators a strict control over the reliability of their work: these procedures are called oblique translation methods. In the listing which follows, the first three procedures are direct and the others are oblique.

1.4.1.2 *Procedure 1: Borrowing*

To overcome a lacuna, usually a metalinguistic one (e.g. a new technical process, an unknown concept), borrowing is the simplest of all translation methods. It would not even merit discussion in this context if translators did

not occasionally need to use it in order to create a stylistic effect. For instance, in order to introduce the flavour of the SL culture into a translation, foreign terms may be used, e.g. such Russian words as ‘roubles’, ‘datchas’ and ‘aparatchik’, ‘dollars’ and ‘party’ from American English, Mexican Spanish food names ‘tequila’ and ‘tortillas’, and so on. In a story with a typical English setting, an expression such as ‘the coroner spoke’ is probably better translated into French by borrowing the English term ‘coroner’, rather than trying to find a more or less satisfying equivalent title from amongst the French magistrature, e.g.: “*Le coroner prit la parole*”.

Some well-established, mainly older borrowings are so widely used that they are no longer considered as such and have become a part of the respective TL lexicon. Some examples of French borrowings from other languages are ‘alcool’, ‘redingote’, ‘paquebot’, ‘acajou’, etc. In English such words as ‘menu’, ‘carburettor’, ‘hangar’, ‘chic’ and expressions like ‘déjà vu’, ‘enfant terrible’ and ‘rendez-vous’ are no longer considered to be borrowings. Translators are particularly interested in the newer borrowings, even personal ones. It must be remembered that many borrowings enter a language through translation, just like semantic borrowings or faux amis, whose pitfalls translators must carefully avoid (2.2.2 ff.).

The decision to borrow a SL word or expression for introducing an element of local colour is a matter of style and consequently of the message.

1.4.1.3 Procedure 2: Calque

A calque is a special kind of borrowing whereby a language borrows an expression from another, but then translates literally each of its elements. The result is either

- i. a lexical calque, as in the first example, below, i.e. a calque which respects the syntactic structure of the TL, whilst introducing a new mode of expression; or
- ii. a structural calque, as in the second example, below, which introduces a new construction into the language, e.g.:

English-French calque

Compliments of the Season!	: Compliments de la saison!
Science-fiction	: Science-fiction

As with borrowings, there are many fixed calques which, after a period of time, become an integral part of the language. These too, like borrowings,

may have undergone a semantic change, turning them into faux amis. Translators are more interested in new calques which can serve to fill a lacuna, without having to use an actual borrowing (cf. ‘*économiquement faible*’, a French calque taken from the German language). In such cases it may be preferable to create a new lexical form using Greek or Latin roots or use conversion (cf. “*l’hypostase*”; Bally, 1944:257 ff.). This would avoid awkward calques, such as:

<i>French calque</i>	<i>English source</i>
thérapie occupationnelle	: occupational therapy
Banque pour le Commerce et le Développement	: Bank for Commerce and Development
les quatre Grands	: the four great powers
le Premier Français	: The French Premier
Le mariage est une association à cinquante-cinquante.	: Matrimony is a fifty-fifty association.
<i>(Les Nouvelles Littéraires, October 1955)</i>	
l’homme dans la rue <i>(Revue des Deux Mondes,</i> May 1955)	: the man in the street [instead of ‘l’homme de la rue’ or ‘le Français moyen’]
compagnon de route <i>(Le Monde, March 1956)</i>	: fellow-traveller
La plupart des grandes décisions sur le Proche-Orient ont été prises à un moment où Sir Winston Churchill affectait de considérer comme “vide” la “chaise” de la France sur la scène internationale. <i>(Le Monde, March 1956)</i>	: Most major decision regarding the Near-East were taken when Churchill pretended that the chair occupied by France on the international scene was empty. [instead of: ‘la place’ or ‘le fauteuil’]

1.4.1.4 Procedure 3: Literal Translation

Literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators’

task is limited to observing the adherence to the linguistic servitudes of the TL.

I left my spectacles on the table downstairs.	: J'ai laissé mes lunettes sur la table en bas.
Where are you?	: Où êtes-vous?
This train arrives at Union Station at ten.	: Ce train arrive à la gare Centrale à 10 heures.

In principle, a literal translation is a unique solution which is reversible and complete in itself. It is most common when translating between two languages of the same family (e.g. between French and Italian), and even more so when they also share the same culture. If literal translations arise between French and English, it is because common metalinguistic concepts also reveal physical coexistence, i.e. periods of bilingualism, with the conscious or unconscious imitation which attaches to a certain intellectual or political prestige, and such like. They can also be justified by a certain convergence of thought and sometimes of structure, which are certainly present among the European languages (cf. the creation of the definite article, the concepts of culture and civilization), and which have motivated interesting research in General Semantics.

In the preceding methods, translation does not involve any special stylistic procedures. If this were always the case then our present study would lack justification and translation would lack an intellectual challenge since it would be reduced to an unambiguous transfer from SL to TL. The exploration of the possibility of translating scientific texts by machine, as proposed by the many research groups in universities and industry in all major countries, is largely based on the existence of parallel passages in SL and TL texts, corresponding to parallel thought processes which, as would be expected, are particularly frequent in the documentation required in science and technology. The suitability of such texts for automatic translation was recognised as early as 1955 by Locke & Booth. (For current assessments of the scope of applications of machine translation see: Hutchins & Somers 1992, Sager 1994.)

If, after trying the first three procedures, translators regard a literal translation unacceptable, they must turn to the methods of oblique translation. By unacceptable we mean that the message, when translated literally

- i. gives another meaning, or
- ii. has no meaning, or

- iii. is structurally impossible, or
- iv. does not have a corresponding expression within the metalinguistic experience of the TL, or
- v. has a corresponding expression, but not within the same register.

To clarify these ideas, consider the following examples:

He looked at the map.	: Il regarda la carte.
He looked the picture of health.	: *Il paraissait l'image de la santé.
	: Il avait l'air en pleine forme.

While we can translate the first sentence literally, this is impossible for the second, unless we wish to do so for an expressive reason (e.g. in order to characterise an Englishman who does not speak very good conversational French). The first example pair is less specific, since '*carte*' is less specific than 'map'. But this in no way renders the demonstration invalid.

If translators offer something similar to the second example, above, e.g.: "*Il se portait comme un charme*", this indicates that they have aimed at an equivalence of the two messages, something their "neutral" position outside both the TL and the SL enables them to do. Equivalence of messages ultimately relies upon an identity of situations, and it is this alone that allows us to state that the TL may retain certain characteristics of reality that are unknown to the SL.

If there were conceptual dictionaries with bilingual signifiers, translators would only need to look up the appropriate translation under the entry corresponding to the situation identified by the SL message. But such dictionaries do not exist and therefore translators start off with words or units of translation, to which they apply particular procedures with the intention of conveying the desired message. Since the positioning of a word within an utterance has an effect on its meaning, it may well arise that the solution results in a grouping of words that is so far from the original starting point that no dictionary could give it. Given the infinite number of combinations of signifiers alone, it is understandable that dictionaries cannot provide translators with ready-made solutions to all their problems. Only translators can be aware of the totality of the message, which determines their decisions. In the final analysis, it is the message alone, a reflection of the situation, that allows us to judge whether two texts are adequate alternatives.

1.4.1.5 Procedure 4: Transposition

The method called transposition involves replacing one word class with another without changing the meaning of the message. Beside being a special translation procedure, transposition can also be applied within a language. For example: “*Il a annoncé qu’il reviendrait*”, can be re-expressed by transposing a subordinate verb with a noun, thus: “*Il a annoncé son retour*”. In contrast to the first expression, which we call the base expression, we refer to the second one as the transposed expression. In translation there are two distinct types of transposition: (i) obligatory transposition, and (ii) optional transposition.

The following example has to be translated literally (procedure 3), but must also be transposed (procedure 4):

Dès son lever...	: As soon as he gets / got up...
As soon as he gets up...	: Dès son lever...
	: Dès qu’il se lève...

In this example, the English allows no choice between the two forms, the base form being the only one possible. Inversely, however, when translating back into French, we have the choice between applying a calque or a transposition, because French permits either construction.

In contrast, the two following phrases can both be transposed:

Après qu’il sera revenu...	: After he comes back...
Après son retour...	: After his return...

From a stylistic point of view, the base and the transposed expression, do not necessarily have the same value. Translators must, therefore, choose to carry out a transposition if the translation thus obtained fits better into the utterance, or allows a particular nuance of style to be retained. Indeed, the transposed form is generally more literary in character.

A special and frequently used case of transposition is that of **interchange** (3.3.2.1).

1.4.1.6 Procedure 5: Modulation

Modulation is a variation of the form of the message, obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL.

As with transposition, we distinguish between free or optional modulations and those that are fixed or obligatory. A classical example of an obligatory modulation is the phrase, “The time when...”, which must be translated as, “*Le moment où...*”. The type of modulation which turns a negative SL expression into a positive TL expression is more often than not optional, even though this is closely linked with the structure of each language, e.g.:

It is not difficult to show... : Il est facile de démontrer...

The difference between fixed and free modulation is one of degree. In the case of fixed modulation, translators with a good knowledge of both languages freely use this method, as they will be aware of the frequency of use, the overall acceptance, and the confirmation provided by a dictionary or grammar of the preferred expression.

Cases of free modulation are single instances not yet fixed and sanctioned by usage, so that the procedure must be carried out anew each time. This, however, is not what qualifies it as optional; when carried out as it should be, the resulting translation should correspond perfectly to the situation indicated by the SL. To illustrate this point, it can be said that the result of a free modulation should lead to a solution that makes the reader exclaim, “Yes, that’s exactly what you would say”. Free modulation thus tends towards a unique solution, a solution which rests upon an habitual train of thought and which is necessary rather than optional. It is therefore evident that between fixed modulation and free modulation there is but a difference of degree, and that as soon as a free modulation is used often enough, or is felt to offer the only solution (this usually results from the study of bilingual texts, from discussions at a bilingual conference, or from a famous translation which claims recognition due to its literary merit), it may become fixed. However, a free modulation does not actually become fixed until it is referred to in dictionaries and grammars and is regularly taught. A passage not using such a modulation would then be considered inaccurate and rejected. In his M.A. thesis, G. Panneton, from whom we have borrowed the term modulation, correctly anticipated the results of a systematic application of transposition and modulation:

La transposition correspondrait en traduction à une équation du premier degré, la modulation à une équation du second degré, chacune transformant l'équation en identité, toutes deux effectuant la résolution appropriée. (Panneton: 1946)

1.4.1.7 Procedure 6: Equivalence

We have repeatedly stressed that one and the same situation can be rendered by two texts using completely different stylistic and structural methods. In such cases we are dealing with the method which produces equivalent texts. The classical example of equivalence is given by the reaction of an amateur who accidentally hits his finger with a hammer: if he were French his cry of pain would be transcribed as, “Aïe!”, but if he were English this would be interpreted as, “Ouch!”. Another striking case of equivalences are the many onomatopoeia of animal sounds, e.g.:

cocorico	: cock-a-doodle-do
miaou	: miaow
hi-han	: heehaw

These simple examples illustrates a particular feature of equivalences: more often than not they are of a syntagmatic nature, and affect the whole of the message. As a result, most equivalences are fixed, and belong to a phraseological repertoire of idioms, clichés, proverbs, nominal or adjectival phrases, etc. In general, proverbs are perfect examples of equivalences, e.g.:

Il pleut à seaux/ des cordes.	: It is raining cats and dogs.
Like a bull in a china shop.	: Comme un chien dans un jeu de quilles.
Too many cooks spoil the broth.	: Deux patrons font chavirer la barque.

The method of creating equivalences is also frequently applied to idioms. For example, “To talk through one’s hat” and “as like as two peas” cannot be translated by means of a calque. Yet this is exactly what happens amongst members of so-called bilingual populations, who have permanent contact with two languages but never become fully acquainted with either. It happens nevertheless, that some of these calques actually become accepted by the other language, especially if they relate to a new field which is likely to become established in the country of the TL. For example, in Canadian French the idiom “to talk through one’s hat” has acquired the equivalent “*parler à travers son chapeau*”. But the responsibility of introducing such calques into a perfectly organised language should not fall upon the shoulders of translators: only writers can take such liberties, and they alone should take credit or blame for success or failure. In translation it is advisable to use traditional forms of expression, because the accusation of using Gallicisms,

Anglicisms, Germanisms, Hispanisms, etc. will always be present when a translator attempts to introduce a new calque.

1.4.1.8 Procedure 7: Adaptation

With this seventh method we reach the extreme limit of translation: it is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. In such cases translators have to create a new situation that can be considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence. Let us take the example of an English father who would think nothing of kissing his daughter on the mouth, something which is normal in that culture but which would not be acceptable in a literal rendering into French. Translating, “He kissed his daughter on the mouth” by “*Il embrassa sa fille sur la bouche*”, would introduce into the TL an element which is not present in the SL, where the situation may be that of a loving father returning home and greeting his daughter after a long journey. The French rendering would be a special kind of overtranslation. A more appropriate translation would be, “*Il serra tendrement sa fille dans ses bras*”, unless, of course, the translator wishes to achieve a cheap effect. Adaptations are particularly frequent in the translation of book and film titles, discussed in detail in section 4.8, e.g.:

Trois hommes et un couffin.	: Three men and a baby. [film]
Le grand Meaulne.	: The Wanderer. [book title]

The method of adaptation is well known amongst simultaneous interpreters: there is the story of an interpreter who, having adapted “cricket” into “*Tour de France*” in a context referring to a particularly popular sport, was put on the spot when the French delegate then thanked the speaker for having referred to such a typically French sport. The interpreter then had to reverse the adaptation and speak of cricket to his English client.

The refusal to make an adaptation is invariably detected within a translation because it affects not only the syntactic structure, but also the development of ideas and how they are represented within the paragraph. Even though translators may produce a perfectly correct text without adaptation, the absence of adaptation may still be noticeable by an indefinable tone, something that does not sound quite right. This is unfortunately the impression given only too often by texts published by international organizations, whose members, either through ignorance or because of a mistaken insistence

on literalness, demand translations which are largely based on calques. The result may then turn out to be pure gibberish which has no name in any language, but which René Etiemble quite rightly referred to as “*sabir atlantique*”, which is only partly rendered by the equivalent ‘Mid-Atlantic jargon’. Translations cannot be produced simply by creating structural or metalinguistic calques. All the great literary translations were carried out with the implicit knowledge of the methods described in this chapter, as Gide’s preface to his translation of *Hamlet* clearly shows. One cannot help wondering, however, if the reason the Americans refused to take the League of Nations seriously was not because many of their documents were un-modulated and un-adapted renderings of original French texts, just as the “*sabir atlantique*” has its roots in ill-digested translations of Anglo-American originals. Here, we touch upon an extremely serious problem, which, unfortunately, lack of space prevents us from discussing further, that of intellectual, cultural, and linguistic changes, which over time can be effected by important documents, school textbooks, journals, film dialogues, etc., written by translators who are either unable to or who dare not venture into the world of oblique translations. At a time when excessive centralization and lack of respect for cultural differences are driving international organizations into adopting working languages *sui generis* for writing documents which are then hastily translated by overworked and unappreciated translators, there is good reason to be concerned about the prospect that four fifths of the world will have to live on nothing but translations, their intellect being starved by a diet of linguistic pap.

1.4.1.9 *Application of the seven methods*

The following chapters show that these seven methods are applied to different degrees at the three planes of expression, i.e. lexis, syntactic structure, and message, to be discussed in chapters two to four. For example, borrowing may occur at the lexical level — ‘*bulldozer*’, ‘*réaliser*’, and ‘*stopover*’ are French lexical borrowings from English; borrowing also occurs at the level of the message, e.g. ‘*O.K.*’, and ‘*Five o’clock*’. This range of possibilities is illustrated in Table 1, where each procedure is exemplified for each plane of expression.

It is obvious that several of these methods can be used within the same sentence, and that some translations come under a whole complex of methods so that it is difficult to distinguish them; e.g., the translation of ‘paper weight’

Table 1. Summary of the seven translation procedures
(Methods in increasing order of difficulty)

	LEXIS	STRUCTURES	MESSAGE
1. Borrowing	F: <i>Bulldozer</i> E: Fuselage	<i>science-fiction</i> à la mode	<i>Five o' Clock Tea</i> Bon voyage
2. Calque	F: <i>économiquement faible</i> E: Normal School (C.E.)	<i>Lutetia Palace</i> Governor General	<i>Compliments de la Saison</i> Take it or leave it
3. Literal Transl.	F: <i>encre</i> ↕ E: ink	<i>Le livre est sur la table.</i> The book is on the table.	<i>Quelle heure est-il?</i> What time is it?
4. Transposition	F: <i>Expéditeur</i> ↕ E: From	<i>Depuis la revalorisation du bois</i> As timber becomes more valuable	<i>Défense de fumer</i> No smoking
5. Modulation	F: <i>Peu profond</i> ↕ E: Shallow	<i>Donnez un peu de votre sang</i> Give a pint of your blood	<i>Complet</i> No vacancies
6. Equivalence	F: (Mil.) ↕ <i>la soupe</i> ↕ E,UK: (Mil.) Tea E,US: chow	<i>Comme un chien dans un jeu de quilles</i> Like a bull in a china shop	<i>Château de cartes</i> Hollow triumph
7. Adaptation	F: <i>Cyclisme</i> ↕ E,UK: Cricket US: Baseball	<i>En un clin d'oeil</i> Before you could say Jack Robinson.	<i>Bon appétit!</i> US. Hi!

by 'presse-papiers' is both a fixed transposition and a fixed modulation. Similarly, the translation of PRIVATE (written on a door) by DÉFENSE D'ENTRER is at the same time a transposition, a modulation, and an equivalence. It is a transposition because the adjective 'private' is transformed into a nominal expression; a modulation because a statement is converted into a warning (cf. Wet paint : Prenez garde à la peinture, though 'peinture fraîche' seems to be gaining ground in French-speaking countries); and finally, it is an equivalence since it is the situation that has been translated, rather than the actual grammatical structure.

1.4.2 *Documentation*

The degree of difficulty which provides the ordering sequence for Table 1, listing all translation methods, is based on the growing need to consider metalinguistic information. Literal translation and transposition presuppose a solid knowledge of the linguistic structures of both languages; the successful application of the methods of modulation, equivalence and adaptation require translators to have additional experience. They must be able to locate a text in its social environment and be informed about the current state of literature, science, politics etc. of both language communities which are reflected in the texts they are asked to translate. This knowledge can be supported by appropriate techniques of documentation.

Documentation is an indispensable support for translators which is, however, useful only to the extent that it has been personally collected. This means that a translator's work is never done, that it starts again with every new text, and that lack of direct and regular contact with the countries of the two languages can lead to serious misinterpretations and inappropriate TL expressions. Documentation is of two major types:

a. *General documentation*

This is concerned with placing the language in its social setting.

Travel abroad was at one time considered the classical means of acquiring a language. This was not perceived as remedying a shortcoming of teaching, but rather as a recognition that it is easier to teach the forms of a language than its usage which is dependent on metalinguistic information. Travel permits a constant adjustment to the situation, which formal grammar teaching cannot achieve.

Human contacts provide the necessary context for the emanation of messages; they motivate them and give them their meaning. As part of their training and ongoing formation, translators collect pairs of equivalents and adaptations which they can use in their professional work. They will also see all around them news headlines, posters and notices and film titles typical of the nature of the language.

A substitute for travel are documentaries and other films which capture the spirit of a place or a people in natural settings. In both French and English considerable attention must be paid to regional variations in the language. Canadian French, for example, has created words for objects and phenomena unknown in France, (e.g. the words '*poudrerie*' for 'blizzard' since snow storms are common occurrences in Canada but rare in France) and there are words of French customs and traditions which are not used in Canada. When dialogues are written in contemporary colloquial language, they serve as examples of current usage and provide ready-made situation-conditioned utterances which are difficult to identify in dictionaries. Older films or films set in a historical period can even provide evidence of the evolution of a language. Specialised books on customs and traditions, specially when they are written with a keen sense of observation, are equally important for translators. Phrase books are equally very useful as are specialised vocabularies with contextual examples which alone can illustrate the use of a word in its context. (Cf. the excellent *Vocabulaire de géomorphologie*, by H. Baulig, Paris, Belles Lettres, 1956 and the more recent *Vocabulaire de l'éditique*, Walton on the Naze: GnoufGnouf 1990).

Finally there is the documentation which in the United States is called 'realia', i.e. photographs, drawings and other objects which have a direct relationship with a particular text or author. The associated meaning and power of explanation of some of these items is undeniable. The visual bilingual dictionary by J.-C. Corbeil and A. Archambault (*Dictionnaire thématique visuel français-anglais*, Montréal: Québec-Amérique, 1987) was created in this perspective. Without personal experience or a photograph it is impossible to imagine what an English country lane looks like or the campus of an American university, or even these strange combinations of chemist shops and ironmongers called 'drugstores'.

Clippings from newspapers and magazines, e.g. photographs, drawings, advertisements, caricatures etc., are the simplest way of associating a text with a situation. There are however some pitfalls. The deliberate or unconscious

imitation of American magazines we find in the French press, tends to vitiate the presentation of some messages and some are, of course, translations. It is, however, relatively easy to identify texts which have been translated from English by their use of the false comparative, artificial prestigious allusions, certain uses of emphasis and an unusual verbosity.

It is regrettably often the case that a translator's client is responsible for the awkward effects of a closely calqued translation which could have been avoided by a judicious use of transposition or modulation.

b. *Parallel texts*

Though we can always learn from other translations, translators should be suspicious of the, normally unconscious, influence an original can exert. Even if the target language terminology is flawless, it is always possible that parts of the metalinguistic attitudes of the SL have discoloured the TL text, especially in official international documents where the pressure on closeness of structures is great.

The advantage of parallel documentation lies in the fact that it can yield monolingual elements which correspond to an identical situation. In principle, translators must assume that writers' intentions are fully covered and recoverable from the language of the message and its metalinguistic background, except in cases of cultural contamination. (For example, a French-Canadian text may contain English-Canadian metalinguistic information, even if the author himself does not know English.)

Research into parallel texts can be carried out along two lines:

a. Comparison of texts dealing with identical or parallel situations.

Examples:

- Shipwreck of an ocean liner:
Edouard Peisson, *Parti de Liverpool*, Paris: Grasset 1934;
W.C.Wade, *The Titanic, End of a Dream*, New York: Rawson 1979.
- Description of a tropical storm:
Henri Bernardin de Saint-Pierre, *Paul et Virginie*, Paris: Flammarion 1972;
Richard Hughes, *A High Wind in Jamaica*, London: Chatto 1960.
- War situations:
Ernest Hemingway, *Men at War*, New York: Crown 1942;
Henri Barbusse, *Le feu*, Paris: LFG 1988.
- Descriptions of Venice:
John Ruskin, *The Stones of Venice*, London: Allen 1892;
Marcel Proust, *La fugitive*, Paris: Gallimard 1954.

b. comparable stylistic features as revealed in source texts and their translations, e.g. John Ruskin, *The Bible of Amiens*, and the translation produced by Marcel Proust.

1.4.3 Terminology and key words

So far we have considered the support translators can derive from the environment of the text to be translated. Another type of support, provided this time from inside the text, has also to be considered, namely the terminology. Every text is dominated by a number of key words which are usefully identified at the outset. This is self-evident in a technical text. For example, in text 5 (in the Appendix) the terms of naval construction can be separately identified. But the need for identification of key words in a text applies equally to general language words which play a major role in the articulation of ideas expressed in a text, e.g.:

Une averse de soleil tombait sur ce désert blanc, éclatant et glacé, l'allumait d'une flamme aveuglante et froide; aucune vie n'apparaissait dans cet océan de monts; aucun mouvement dans cette solitude démesurée; aucun bruit n'en troublait le profond silence. (Maupassant)

We identify the four dominant impressions of cold, light, vastness and immobility. We can also single out the key words which create this effect:

cold:	<i>glacé, froid</i>
light:	<i>averse de soleil, blanc, éclatant, allumer, flamme aveuglante</i>
vastness:	<i>désert, océan de monts, démesurée</i>
immobility:	<i>désert, aucune vie, aucun mouvement, solitude, aucun bruit, le profond silence</i>

Once translators understand the mood of this text, the quality of the translation depends less on the literal rendering of each word than on an equivalent effect, even if the words which create it do not correspond to each other. We propose:

The sun shone fiercely over this frozen desert of glittering ice and snow, now ablaze with a blinding, inhuman light. The mountains stretched away in their emptiness and showed no sign of life. Nothing stirred in this boundless solitude. The silence lay unbroken.

As a second example we have chosen an essay by Hugh MacLennan, *The Challenge to Prose*, published in the *Mémoires de la Société royale du*

Canada, June 1955.

Today the current of communication between serious writers and serious readers must seep through a variety of blockages. Some of the channels are fouled by a lot of extremely foolish criticism. Some have been clogged by unnecessarily obscure language. All, to a greater or less degree, have been hampered by the strange conditions within the book trade.

The idea of obstacle is conveyed through ‘to seep through’, ‘blockages’, ‘fouled’, ‘clogged’, ‘hampered’. These words do not have to be translated literally. It is not even necessary to preserve the same image if the analysis has identified the chief idea and its way of expression. We could, for example, use a river as an image to make the same point.

Entre les écrivains sérieux et leurs lecteurs, les communications ressemblent aujourd’hui à un fleuve dont le lit est étranglé ou engorgé par toutes sortes d’obstacles. Une critique souvent absurde, une langue inutilement obscure sont autant d’entraves à l’échange des idées. À des degrés divers, c’est la situation anormale de la librairie qui est responsable de cet état de choses.

This method is more useful to students than to professional translators who do not have the time to undertake the kind of written analysis we have performed here. We believe, however, that translators carry out this form of analysis subconsciously if their training has made them aware of this approach to textual analysis.

In general this form of analysis is yet another demonstration of the principle that the requirements of rendering meaning override those of form and that translators must free themselves from formal constraints in order to retain meaning. The full capture of the terminology or key words of a text is the most efficient way of dealing with texts because this method systematises the process of going from words to thought and from thought to words.

1.4.4 *Segmentation*

In section **1.3.1** we have tried to explain the importance of units of translation and given the term ‘segmentation’ to the division of a text into its units of translation. We can distinguish between segmentation and neutralisation (*démontage*) which reduces the SL text to a neutral language whose semantic elements are simply annotated with respect to their structural functions. This technique has its place in a study of comparative syntax, but exceeds the needs of translators.

Segmentation also permits translators to verify that every unit has been translated. It is especially needed in cases of complex sentences, where the SL and the TL units can be numbered in order to control their full correspondence. We demonstrate this technique in the following examples.

1	Fortunato,	1	Fortunato
2	lorgnant	2	kept darting
3	la montre	4	longside glances at
4	du coin de l'oeil,	3	the watch,
5	ressemblait à	5	like
6	un chat	6	a cat
7	à		
8	qui	7-8	who,
9	l'on		
10	présente	9-10	presented with
11	un poulet	12	a whole
12	tout entier.	11	chicken
			and
13	Comme il sent qu'	13	suspecting that
14	on se moque de lui,	14	she is being made fun of,
15	il,		
16	n'	15-7	dares
17	ose	16	not
18	y porter la griffe,	18	reach out for it,
19	et	19	and
20	de temps en temps,	20	at times
21	il détourne les yeux	21	looks away
22	pour		
23	ne pas		
24	s'exposer à		
25	la tentation;	22-5	to resist temptation,
26	mais	28	all the while
27	il se lèche les babines	27	licking her chops
28	à tout moment,		
29	et	29	and
30	il a l'air de	30	wanting to
31	dire à	31	tell
32	son maître:	32	her master
33	"Que	33	how
34	votre plaisanterie	36	mean
35	est	34-5	he is.
36	cruelle!" (Mérimée)		

Considering its length, this passage offers a great variety of units of translation which serve as basis of translation. The analysis identifies the following morpho-syntactic groups:

a. prepositional verbs:

ressembler à, se moquer de, s'exposer à, succomber à

b. unified groups:

du coin de l'oeil, de temps en temps, à tout moment, avoir l'air de

c. affinity groups:

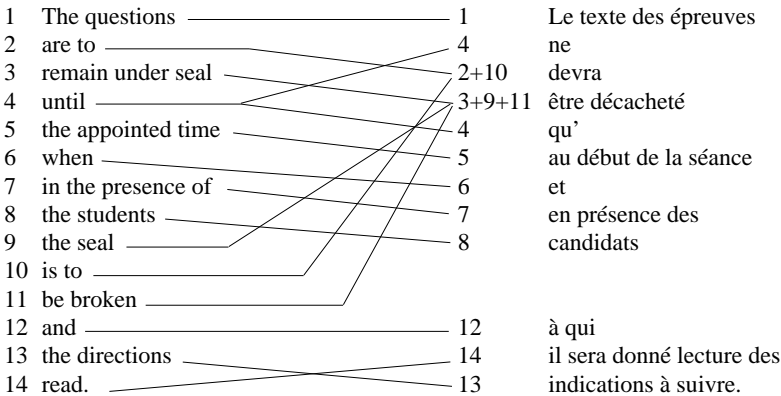
*lorgner du coin de l'oeil
tout entier
détourner les yeux*

*porter sa griffe sur
se lécher les babines
s'exposer à la tentation*

Without any loss of meaning the French units | *ne pas* | *s'exposer à* | *la tentation* | have been merged into a single unit |resist temptation|.

Such a verification is especially useful when literal translation methods have to be put aside in favour of oblique procedures.

In the next example the lines connecting the units permit tracing their movement in oblique translation and verifying their full preservation in the TL. The numbering permits us to show the concentrations achieved in the French translation, which is shorter because the translator has been able to rethink the message instead of following step by step the sequence of the SL text.



Notes

- a. '*devra*' covers both 'are to' and 'is to';
- b. '*être décacheté*' renders both 'to remain under seal' and 'the seal (is to) be broken';
- c. '*et*' conveys 'when' which introduces an apposition with a coordinating function, in the sense of 'when... and then';
- d. '*à qui*' which replaces 'and' is a modulation which changes the coordination into subordination;
- e. '*ne que*' replaces 'until';
- f. French is more explicit when it says:

texte des épreuves	for:	questions
début de la séance	for:	appointed hour
candidats	for:	students
donner lecture	for:	read.

1.5 Further Reading

This short listing of recent writings concentrates on translation studies, leaving the discussion of the three levels of expression to the other chapters.

For general reference the new dictionary of linguistics by Dubois (1994) is strongly recommended.

For general questions of linguistics and language analysis in section 1.1, the following titles may provide a wider background: Beneveniste (1974), Hjelmslev (1966), Jakobson (1956), Lyons (1977), Martinet (1966). For further reading on French stylistics see Sumpf (1971) and Guiraud (1980).

The selection of books dealing specifically with translation problems is limited to books written in English or French and to those which make explicit reference to the work of Jean-Paul Vinay and Jean Darbelnet, and which we can therefore consider to follow the same or a similar orientation in translation studies.

Contrary to all expectations, books on translation written in English seem to be produced by monolingual speakers or at least by people who dislike reading other languages. So it is not surprising that only exceptionally do we find a full discussion, rather than a passing reference, to this book in English publications, while the opposite is certainly not true. The result is that until recently Vinay and Darbelnet were almost completely ignored by English-speaking writers in the United States and are only cursorily referred to in Great Britain. It must, however, also be observed that concern with translation in the English-speaking world has only very recently turned to applied aspects.

English books:

In his applications-oriented books Newmark (1981, 1988 & 1991) gives full explanations of the methods of transposition and modulation. Nida, whose principal concern is Bible translation, nevertheless refers to the authors in Brislin (1976).

In his many German books, Wilss makes numerous references to the work of Vinay & Darbelnet; here we cite only the English version of one of his fundamental works, i.e. Wilss (1982). Bell (1991) and Sager (1993) present and discuss the seven methods of translation.

Among recent books written in English brief references can be found in: House (1977), Bassnet-McGuire (1980), Snell-Hornby (1988), Gutt (1991), Robinson (1991), Hervey (1992).

French books:

Books referring to Vinay & Darbelnet fall into two groups. There are a number of course books, some of which, for example Gouadec (1974), cite several pages virtually verbatim. Others which are substantially inspired by Vinay & Darbelnet are Sparer & Larose (1978) and Chuquet & Paillard (1987). Grellet (1991) and Ballard (1992) advise students to study the 7 methods. Guillemin-Flescher (1981) explains the methodological principles underlying the analyses.

Jean Delisle (1980) fully recognises the influence Vinay & Darbelnet have had on the teaching and evolution of theories of translation. In his book of 1990 he traces the historical evolution of SCFA and fully adopts its principle in (1993).

Georges Mounin (1963 & 1976) seems to have been the first French linguist to fully recognise the important contribution made to the theory of translation by the approach chosen by the authors. The *Grande Encyclopédie Larousse* (1976) discusses the seven methods of translation in some detail in the article 'Traduction' written by J.-R. Ladmiral. Of particular relevance to the background to translation is Clas & Safair (1992). Other more theoretically oriented references are Duneton (1972 & 1978, 2nd ed.), Margot (1975), Seleskovich & Lederer (1984), Garnier (1985) and Tatilon (1986).

Among recent French books brief references are to be found in: Ladmiral (1979), Pergnier (1980), Kocourek (1982), Lederer (1990).

The lexicon

2.1 Concrete and abstract levels of expression

The linguistic formulation of a text can be realised at the level of abstract expression by means of abstract words or at the level of concrete expression by means of concrete words. Abstract words often refer to generic concepts and tend towards the characteristics of mathematical symbols and consequently appeal to the intellect rather than the senses. Concrete words refer to physical objects or actions which are associated with physical movement. For example, the English words listed below are more concrete than their French counterparts:

dress rehearsal	: répétition générale
way station	: arrêt intermédiaire
unveil (a statue)	: inaugurer
unseat (a member of parliament)	: invalider
He swam across the river	: Il traversa la rivière à la nage.

In the last example, which will be discussed again under the heading of interchange, the word ‘nage’ which is in no way less concrete than ‘swim’, is subordinated to the abstract word ‘*traverser*’. In other words, the English sentence is organised around a concrete word whereas the French sentence is organised around an abstract word.

By concrete expression we mean a level at which the linguistic realisation mirrors concrete reality. The level of abstract expression shows reality in a more general light. It should not be necessary to point out that these four terms, which we have explained here, must not be taken absolutely; every word is already an abstraction, but abstraction has its degrees. In the same way as the French ‘grincement’ is more concrete than the French ‘*son*’ or the English ‘sound’, the English ‘scrub’ is more concrete, because it refers

to a more specific action than the French 'brosser'.

The idea and the terminology used here are taken from A. Malblanc (1944), whose comparative study of German and French stylistics relies heavily on this distinction. Generally, it can be said that French words function at a higher degree of abstraction than the corresponding English words. They tend to be less cluttered with details of reality. Bally's comment on the comparison between French and German is equally true when it is applied to English:

... la langue allemande, mise en présence d'une représentation complexe de l'esprit, tend à la rendre avec toute sa complexité, tandis que le français en dégage plutôt le trait essentiel, quitte à sacrifier le reste. (Bally 1952:81)

Before him, Taine had already said:

To translate an English sentence into French, is like copying a coloured image in pencil. By reducing in this way the aspects and properties of things, the French mind arrives at general, i.e. simple, ideas which it places in a simplified order, i.e. that of logic. (Taine, quoted by A. Chevillon in: *Revue des deux mondes*, May 1908)

Gide says the same thing even more simply:

Il est du génie de notre langue de faire prévaloir le dessin sur la couleur.
(Gide, Lettre sur le langage, *Amérique française*, November 1941)

It is frequently possible to place a French word in the role of a common denominator for a number of English synonyms which do not have a generic word. For example, English has no word for the following French words and has to use more specific words or phrases:

promenade	: walk [i.e. on foot]
	: ride (on a bicycle or on horseback)
	: sail (by boat)
	: drive/ride (by car)
allée (a roadway)	: walk (e.g. Birdcage walk in London)
	: drive [in streetnames]
	: ride [a path for horses]

Where necessary French particularises by means of an adjective, e.g. '*allée cavalière*', '*grande allée*'.

To cite another example. ‘*Ici*’ normally corresponds to ‘here’ but frequently this is not specific enough for English which may want to express the difference between ‘up here’, ‘down here’, ‘in here’, ‘out here’, ‘back here’ or ‘over here’; this is disconcerting for French which does not normally go into such details. An Englishman in Australia may say “out here”, and in Canada “over here”, i.e. in relation to England, his home country (4.2.2).

A Frenchman may ask “*Où voulez-vous que je me mette?*”, leaving it to the context or the situation whether this refers to sitting or standing. This general expression ‘*se mettre*’ can only be matched by specific English words and thus yields two possible translations. “Where do you want me to stand?” or “Where do you want me to sit?” In the same manner the French would use ‘être’ and a preposition for indicating the position of objects, when English, though it can use the same construction, prefers a concrete verb of action, e.g.:

Le tableau est au mur.	: The picture hangs on the wall.
La bibliothèque est dans un coin.	: The bookcase stands in a corner.
Le livre est sur la table	: The book lies on the table.

English, like French, has a general word for the operations associated with moving house, i.e. remove (carpets, pictures, curtains) — *enlever* (*tapis, tableaux, tentures*) but prefers to be more specific and speak of taking down pictures and curtains and taking up rugs.

The French word ‘*coup*’ is extremely useful because it can be applied to a great number of situations in which it expresses what they have in common: a strong impact. The corresponding English ‘blow’ is not nearly as wide-ranging. It has to compete with a whole range of words:

coup	: cut (of a sword)
	: thrust (of a lance or a rapier)
	: shot (of a firearm)
	: kick (with a foot)
	: clap (of thunder)
	: gust (of wind)
	: crack (of a whip)
	: stroke (of a brush) etc.

The superiority of English regarding details of description shows itself especially in the area of auditive and visual perception. For example ‘*grincement*’

is more precise than ‘*bruit*’ but it is still more general than its English correspondences:

grincement	: grating (of a key)
	: screeching (of chalk on a blackboard)
	: squeaking (of a door hinge)

Equally, ‘sifflement’ can be translated into English only by giving the nature of the noise more precisely, unless one uses the rare ‘sibilation’.

sifflement	: whistle [a modulated human or mechanical sound]
	: hiss (of a serpent or steam)
	: whiz (of a bullet)
	: swish (of a curtain being pulled back)

Americans happen to whistle in approval of a show; they also whistle in disapproval, but it is not the same form of whistling. English cannot distinguish between these two varieties of whistling, though it has two quite distinct words: ‘whistle’ and ‘hiss’ which in such circumstances always has a disapproving connotation.

In the works of an impressionist writer like Alphonse Daudet we read: “*un bruit de soie, de chaises...*”. This is all French permits him to do. An English translation can be more specific: “the rustle of silk, the scraping of chairs”. Equally the following French phrase can be expressed simpler and more precisely in English:

le bruit à peine perceptible des morceaux de glace dans un verre (Julien Green)	: the faint clink of ice in a glass
---	-------------------------------------

The awkwardness of French in this respect can also be demonstrated with an example from another writer, well-known for his descriptive skills. English can express all this with a single word:

...les espadrilles font entendre de petits claquements mouillés, des floc, floc d’eau battue. (Pierre Loti).	: the rope-soled shoes squelch through the mud.
---	--

Often French does not differentiate between the movement and the noise, e.g.:

coup de fouet	: the crack of a whip [sound]
	: the lash of a whip [movement]

In the next example the vehicle is not seen but only heard, though the verb expressing the movement also conveys the sound. The noise is better conveyed by the English verb.

De l'autre côté du mur un fiacre roulait sur le pavé.	: On the other side of the wall a cab rattled over the cobblestones.
--	---

Or again:

...le silence des quartiers riches traversés seulement des voitures qui roulaient. (Alphonse Daudet)	: ...the quiet of high-class residential sections broken only by the rattle of carriages.
---	---

It should be noted that “broken” which refers to “quiet”, has replaced “*traversés*” (verb of movement) which modifies “*quartiers*”, completing in this way the replacement of movement by sound.

Comparing two lists of noises, English is seen to have many different words where French is limited to an abstract expression.

the slam of a door	: le bruit d'une porte....
a dull thud (of a sack being dropped)	: un bruit mat...
a confused buzz of voices	: un bruit confus de voix
the splash of water (over a weir)	: le bruit du barrage
the pop of a cork (when a bottle is opened)	: le bruit d'une bouteille qu'on débouche
the clatter of dishes (being moved)	: le bruit de vaisselle remuée
the dripping of rain water (from trees)	: les bruit des arbres qui s'égouttent

The French verb ‘*luire*’ can be used to exemplify the expression of visual sensations of both light and shining, e.g.:

luire	light	: to glimmer [feeble & trembling] : to gleam [pale] : to glow [reddish]
	shine	: to glisten [of a wet surface] : to glint [of a dark surface]
... objets de cuivre qui luisaient doucement dans l'ombre.		: ...copper objects glinting in the dark.

This area of correspondences is largely unexplored by lexicography. The 1967 edition of the Shorter Harraps Dictionary gives for '*luire*' only 'shine, glimmer, gleam' and ignores the rest.

Another example of physical sensation is humidity. Here again the restraint of French contrasts with the abundance of English:

humide et froid	: damp [humid and cold weather]
humide et chaud	: humid [wet and warm weather]
humide et malsain	: dank [cellars]
humide et tiède [neutral or positive connotation]	: moist [cake, cloth]
humide et tiède [negative unpleasant connotation]	: clammy [e.g. hands]
humide [poetical]	: dewy [in its indirect sense used poetically only]

Having shown the English preference for concrete expression, it is essential to restore the balance by pointing out that in some, though much less frequent, cases French requires greater concreteness. The translation of 'sir', for example, depends on the specific situation: a French soldier must address an officer by his rank: '*mon lieutenant*', '*mon capitaine*' etc.; a sailor must be equally specific but without the use of the possessive: e.g. '*oui, commandant*'. A schoolboy will say '*M'sieur*', a teacher speaking formally to one of his superiors would have to say '*monsieur le Proviseur*', '*monsieur l'Inspecteur*'; an employee '*monsieur le Directeur*'; a French member of parliament: '*monsieur le Président*', etc. Religious persons are addressed with the possessive pronoun, e.g. '*Mon Père*', '*Ma Révérende Mère*'.

The example of '*promenade*', above, can be supplemented by others in both languages.

<i>English generic word</i>	<i>French specific words</i>
bell	: cloche, clochette, sonnette, grelot, timbre, etc.
size	: dimensions, taille, grandeur, pointure, modèle, format

The French terminology of types of remuneration is more detailed than the English one. English does not distinguish between:

wages	: gages [contract fees] : salaire [wages]
pay	: solde [military pay] : prêt [mil. maintenance allowance]
fees	: honoraires [honoraria] : feux [voucher and stamp fees] : cachet [performance fee]

The reason for these differences which are frequently associated with different functions and professions, may be explained by metalinguistic information (4.8 ff). In the United States a 'carpenter' does not only carry out the work which in France is done by a '*charpentier*' but also that of a '*menuisier*' ('joiner' is not used in the United States); he also does the work of a mason and a roofer in countries where houses are made entirely of wood. Supermarkets or food stores have taken over the functions of butchers, fishmongers, fruiterers and even bakers: one no longer goes to the butcher but to the meat counter, which in French corresponds to '*rayon de la viande*', '*section de la viande*' or '*comptoir des viandes*' (C.F.). The simplification of shopping leads to the elimination of many specific words, but the diversity of French expressions also indicates that the usage is not yet fully consolidated because the situation is relatively new.

English also simplifies out of laziness and lack of precision. A certain number of English general purpose words like 'conditions', 'facilities', 'development' are rendered in French by the appropriate word for each circumstance. In the first example, below, which concerns the case of a quick change of temperature from hot to cold, French would be more specific.

Glass subjected to such conditions is liable to break.	: Un verre soumis à de tels écarts se brise généralement.
---	--

... we do not have the facilities for it.	: ...nous ne sommes pas installés (outillés) pour cela.
There will be shopping facilities (in connection with the building of an airport).	: Des magasins sont prévus pour la commodité des passagers. (4.6.3.1)

2.2 Semantic values

While dictionaries give the meanings of words, they rarely have enough space to indicate the full range of differences in meaning. A methodology of translation must, however, propose a classification of semantic values and consider types of meaning, because it permits a better understanding why certain words, which on the surface appear to be synonymous, belong to different classes of meaning. Translation errors sometimes result when translators have not noted the distance between the meanings of words which at first seemed freely interchangeable. It is important to identify these differences as far as possible and this we shall attempt to do in the following pages.

2.2.1 *Different extensions between languages*

The most basic lexicological distinction between words occurs at the level of the range of their extensions. There is no reason why an English word and its French counterpart should have the same extension, or in other words, why they should cover the same semantic region. This is what Ferdinand de Saussure means by '*valeur*'. His example of the extension of '*mouton*' has already been cited above (1.2.2). An even more striking example is provided by the word '*clerc*' whose extension varies from French to British English and again to US English. In French a '*clerc*' is an assistant to a lawyer or an ecclesiastic; in British English '*clerk*' is widened to apply to anybody whose function is to deal with paper work. In American English the function of selling is added to the French and British English meanings, e.g. 'a shoe clerk'.

He made some money clerking in a store.	: Il a gagné de l'argent en travaillant comme vendeur dans un magasin.
--	--

In French '*sergent*' has a narrower extension than 'sergeant' in English because it is restricted by '*maréchal des logis*'. Similarly, the British rank of 'colonel' is restricted in relation to his French counterpart by the existence of the rank of 'group captain'. 'Skin' corresponds to '*peau*' but '*peau*' is not necessarily always skin, because the skin of certain animals is called 'hide' (e.g. cows, elephants). '*Carte*' seems to have a wider extension than 'map' because it also covers 'charts' (of navigation), but then 'map' also applies to '*plan de ville*'. Both words may have equally wide extensions but they do not cover the same regions. In medicine French uses '*vaccination*' where English carefully distinguishes between 'vaccination' and 'inoculation'.

In relation to the examples just given we can speak of **particularisation** when a language uses a word of narrower extension (e.g. '*clerc*' in French and 'vaccination' in English) and of **generalisation** in the opposite case (e.g. '*carte*' in French and 'sergeant' in English). Below we give a number of examples from various subject areas:

French distinguishes between:

poêle	- fourneau		= stove
autobus	- car (autocar)		= bus (coach)
ruines	- décombres		= ruins
reflet	- réflexion		= reflection
écharpe	- cache-col		= scarf
hébreu	- hébraïque		= Hebrew
herbe	- gazon		= grass
cartouche	- gargousse		= cartridge
atterrir	- débarquer		= land
éclairs	- foudre		= lightning
os	- arête		= bone
remplacer	- remplacer		= replace
classe	- cours		= class
différence	- différend		= difference
guichet	- fenêtre	- devanture	= window
chandelle	- bougie	- cierge	= candle

English distinguishes between:

shovel	- dustpan		= pelle
gutter	- brook		= ruisseau
human	- humane		= humain

obscurity	- darkness		= obscurité
beak	- bill		= bec
cot	- bed		= lit
work	- labour		= travail
estimate	- esteem		= estimer
paints	- colours		= couleurs
study	- office		= bureau
spectre	- spectrum		= spectre
isolate	- insulate		= isoler
ladder	- scale		= échelle
convent	- priory		= couvent
sticker	- label	- tag	= étiquette
experience	- experiment		= expérience
stranger	- foreigner	- alien	= étranger
Arab	- Arabian	- Arabic	= arabe

Some distinctions do not appear in English because of ellipsis and this is quite frequent. English can express the distinction between ‘*os*’ and ‘*arête*’ by using ‘fishbone’, but the simple word ‘bone’ is adequate and frequently used when the context is clear. Equally ‘chair’ can be used both for ‘*chaise*’ and ‘*fauteuil*’ in both the literal and the figurative senses, and ‘coat’ for ‘*veston*’ (jacket) and ‘*pardessus*’ (overcoat).

2.2.1.1 *Stylistic variations in extension*

At the level of internal stylistics (1.2.6) the stylistic value of a word covers:

- a. affective meaning (e.g. the pejorative aspect), and
- b. evocative meaning, i.e. the meanings associated with an environment or an activity (vulgarisms, technical terms, etc.) which have been explained under the heading of levels of language (1.2.7).

The French word ‘*tank*’, belonging to the general language, has a narrower extension than its English homonym since it competes with the technical term ‘*char*’ (*de combat*), whereas the English ‘tank’ is both general and special. For other cases of stylistic faux amis, see also section 2.2.2.

2.2.1.2 *Technical and general words*

The previous observations can also be viewed from a slightly different angle. It happens that one language has a technical and a general synonym, while the other language has only one word for both the technical and the general usage, e.g. the case of ‘*tank*’. Some further examples are given below.

	General	Technical
	<i>French</i>	
<i>English:</i>	private : simple soldat	soldat de 2 ^e classe
	compass : boussole	compas
	brush : pinceau	brosse
	door-handle : bec de cane	béquille
	reed : roseau	anche
	<i>English</i>	
<i>French:</i>	disque : record	disc
	coude : elbow	bend
	jeu : game	set
	puce : flea	microchip
	bec : beak	nib, lip, spout, mouthpiece
	bretelle : strap	cross-over, slip road, ramp
	robe : dress	colour [wine], coat, skin

The contrast between technical terms and general words also appears in a different guise: there are general words which can have a technical meaning. We call these hidden technical terms. Besides, it is sometimes difficult to state whether a word is used in its general or in a technical sense. ‘*Arroser*’ is a general word, just like the object it designates and nobody would call it a technical term. From the point of view of gardening this is perfectly true. But its technical meaning is more apparent when it refers to the basting of meat to be roasted in an oven. In English ‘hovel’ has a technical meaning, i.e. open hangar; but the word is not used in English because of its affective connotation. The French ‘*croquer*’ is general, but it becomes technical in ‘*chocolat à croquer*’. In French ‘*frappé*’ in ‘*champagne frappé*’ (iced), ‘*éventail des salaires*’ (salary range), ‘recognize’ in “the chair recognizes...” (*le président donne la parole à...*) are also considered to be technical terms and as such they are rarely translatable by their general language versions. Quite common

adjectives can take a technical meaning. They are usually found in a pre-modifier position and form a single unit with the noun they qualify (1.3.1). This is the case with adjectives like ‘*grand, petit, bon, beau*’, etc.

<i>French:</i>	les grandes lignes	:	the main (railway) lines
	le grand film	:	the (main) feature
	le beau-père	:	the father-in-law, step-father
	du bois blanc	:	deal (UK), pitchpine (US)
	les bas morceaux	:	the cheap cuts
	du petit lait	:	whey
<i>English:</i>	a long-boat	:	une chaloupe
	small-ware	:	la mercerie
	small glass-ware	:	la verroterie

We also have to consider the differences in technical meanings among derivatives which do not exist in the same form in the other language. These are also cases of variations in extension.

<i>French</i>		<i>English</i>
éclairage	:	lighting
éclairage	:	lighting
étalage	:	display
étalement	:	staggering
adhérence	:	adhesion
adhésion	:	adherence (2.2.2)

2.2.1.3 *Literal and figurative meaning*

This well-known rhetorical distinction is also important for the classification of meanings. As they get older, some words lose their literal meaning and survive only in their figurative usage. Dictionaries have no means of indicating the stages of this evolution and apprentice translators may get it wrong. There is, for example, no external sign that the English words ‘dwell’, ‘delve’ and ‘shun’ are today only used in their figurative meanings, and that their general meanings have to be rendered by ‘live’, ‘dig’ and ‘avoid’. ‘Motherly’ is the same as ‘maternal’ but only in the figurative sense, whereas ‘maternal’ can be used both literally and figuratively. ‘Thunderstruck’ has given way in its literal usage to ‘struck by lightning’ and is now used only figuratively. Equally ‘seething’ is only used figuratively. Such differences can be tabulated:

Sense	<i>French</i>	:	<i>English</i>
literal	ivresse	:	drunkenness, intoxication
figurative	ivresse	:	intoxication, rapture
literal	canal	:	canal, channel
figurative	canal	:	channel
literal	maigre	:	thin, lean
figurative	maigre	:	meagre
literal	maternel	:	maternal
figurative	maternel	:	motherly
literal	foudroyé	:	struck by lightning
figurative	foudroyé	:	thunderstruck
literal	bouillonnant	:	boiling over
figurative	bouillonnant	:	seething
	<i>English</i>	:	<i>French</i>
literal	tool	:	outil
figurative	tool	:	instrument
literal	electrify	:	électriser
figurative	electrify	:	électrifier
literal	headache	:	mal de tête
figurative	headache	:	casse-tête

2.2.1.4 *Intellectual and affective meaning*

This distinction which lies at the root of Charles Bally's *Traité de Stylistique* (1951) often coincides with the previous one. The distinction between the intellectual and the **affective** mode of expression may be more familiar to linguists than the general public. Certain words can be purely intellectual, e.g. 'rénumération', 'circonférence', 'intermédiaire', 'situer'. Others are purely affective: e.g. 'inouï', 'sordide', i.e. they can never be used without engaging us emotionally. Most words, however, are both intellectual and affective and the type of affective meaning they may adopt in any one circumstance depends on the context, in which case we speak of connotation. Nevertheless, one would have assumed that the intellectual meaning of the names of French administrative regions like 'Charente-Inférieure' would be considered intellectually only, but apparently, and especially abroad, some names have taken on a sufficiently strong affective meaning that a change was made to 'Charente-Maritime'. The same change was made with respect to

- *Seine-Inférieure - Seine Maritime
 *Basses Alpes - Alpes de Haute Provence
 *Basses Pyrénées - Pyrénées Atlantiques.

<i>French</i>		<i>English</i>	
		<i>intellectual</i>	- <i>affective</i>
sauter	:	jump	leap
grand (postmodifier)	:	large	
grand (premodifier)	:	great,	big
petit	:	small	little
unique	:	only, sole	unique, singular
pleurer	:	cry	weep
rapide	:	fast	swift, rapid
lâche	:	slack	cowardly
boeuf	:	beef	policeman
<i>English</i>		<i>French</i>	
		<i>intellectual</i>	- <i>affective</i>
tall	:	grand	important
weep	:	pleurer	avoir de la compassion
green	:	vert	écologique
pigs	:	cochons	policiers (les boeufs)

This distinction has also become known as objective and subjective meaning. When words occupy their expected position in a sentence, their meaning is generally considered to be objective. Moving words to a different position in the sentence creates a stylistic effect, therefore a subjective meaning. In French, the objective position of the adjective is after the noun; a small number of adjectives function as specifiers and are then normally placed before the noun (*beau, bon, petit, grand, long, joli*, etc.). When such adjectives occur in the modifiers position, i.e. after the noun, they acquire a subjective (affective) meaning, e.g.:

un beau jour	:	one of these days
une journée belle	:	a beautiful day

Conversely, adjectives whose normal role is that of modifier after the noun can take on a special or affective meaning when they appear in a specifier position, e.g.:

une amie ancienne	: an old friend
une ancienne amie	: a previous friend

This distinction is further discussed under the heading of faux amis (2.2.2).

2.2.1.5 *Lacunae*

Since the available linguistic expression forms never quite exhaust the potential items to be named, it is not surprising that they are rarely the same in both languages. Each source language has its gaps, which are not necessarily the same as those of the target language. Translators must be aware of the fact that in the source language there are words which do not have a match in the target language. The signified may not exist or not be acknowledged in one of the two languages; or it may exist in both but is only named independently in one of them. In such cases it is also possible to speculate whether the omission is not a sign of how little importance the respective linguistic community attributes to the concept in question. Of particular interest are cultural lacunae in the same language but on either side of the Atlantic. The French Canadian ‘*dépanneur*’ has a counterpart in the US ‘convenience store’. The concept of a 24-hour store is not yet such an established part of the realia of the European speakers of English and French to have been named separately. The nearest European equivalent would be ‘*l’épicerie du coin*’ which has the English counterpart of ‘corner shop’. Lacunae can, therefore, refer to realia (1.4.2 & 4.8).

It would be beneficial to conduct as complete a survey as possible of the lacunae which exist between two languages. Some are only apparent, and if a complete comparison of both sets of registers could be made, it is likely that a number of correspondences would reveal themselves, which translators could not think of in isolation.

Many of the observations made in the previous sections can be explained in terms of lacunae. With respect to the general and the particular, for example, English frequently, and French sometimes, have lacunae in abstract or generic words. If there were no lacunae, a large part of this book would be superfluous. Among French lacunae for generic English words we can list:

nuts	: walnuts (noix) hazelnuts (noisettes), almonds (amandes), etc.
awards	: all sorts of study grants (bourses d’études), and distinctions based on merit (distinctions honorifiques).

utilities : services of water, gas, electricity, telephone.
 French '*services publics*' with the exception of
 public transport.

Lacunae for metalinguistic reasons are, for example, the shop of '*charcuterie*' which can be translated into British and Canadian English (delicatessen or deli) but not into American English which does not have a specific name. In the United States a Delicatessen is a restaurant specialising in smoked meat. The French '*mie*' can be described as 'the soft part of the bread' but not named because in English-speaking countries most bread does not permit a clear distinction to be made between hard and soft parts. The English 'crumb' partially covers the French '*miette*' and is therefore generally used in the plural. It is probably because '*hocher la tête*' (shake one's head) is not a frequent gesture in the English semiotic repertoire that it does not readily translate into English. English, on the other hand, has 'nod' which can only be rendered by the phrase '*faire oui de la tête*', '*acquiescer (d'un signe de la tête)*' or simply '*dire oui*'. This issue is taken up again under the heading of metalinguistic information in section 4.8.

Cases in which a lacuna exists because one language has not gone as far as the other in the exploration of reality are among the most interesting. French has no special word for 'curb' (*bordure/bord du trottoir*), and English has no single word for '*margelle*' (curb stone of a well). French '*chaussée*' has the English alternatives 'street' and 'road', but the English 'street' cannot then distinguish between '*chaussée*' and '*rue*', e.g.:

Look both ways before stepping into the street!	: Regarder des deux côtés avant de descendre sur la chaussée.
--	--

French does not have a word for slight up-and-down movements.

On avait vu sa casquette en mouvement par-dessus la haie de tamarins. (Georges Duhamel)	: His cap could be seen bobbing above the hedge.
--	---

For 'to bob' there is therefore a lacuna in French which good translators fill as best they can. English words without straightforward French counterparts are e.g.: 'pattern', 'privacy', 'emergency', and 'facilities' (already mentioned above).

2.2.1.6 *Irregular derivation in French*

English has a system of derivation which is more regular than its French counterpart but probably less regular than that of German. English relies on its suffixes, especially on ‘-ness’ for nouns, ‘-ly’ for adjectives and adverbs which can easily be added to most words. In this respect French is less supple and many English adjectives and adverbs can only be rendered in French by adjectival or adverbial expressions (3.4.3.3):

concisely	: avec concision
shortly	: à brève échéance
inadvertently	: par inadvertance

In addition French is also handicapped by the fact that existing etymological families are marked by semantic shift, (see Bally, 1951:45) e.g.:

<i>French</i>	<i>English</i>	<i>French</i>	<i>English</i>
meurtre	: murder	meurtrir	: bruise
ménage	: housekeeping	ménagerie	: menagerie
aveugle	: blind	aveuglement	: blinding
courtisan	: courtier	courtisane	: courtesan

Examples:

a. The vastness of the hall below...

This is a perfectly natural English expression, especially in written language. Its translation should not present any problems, but we immediately run up against ‘vastness’. There is ‘*vastitude*’, but it is hardly used. ‘*Immensité*’ goes too far. Translators therefore have to either transpose by means of an adjective, i.e. “*le vaste hall en bas*”; but this goes against the French tradition of using qualifying nouns, or find a noun to which they can add the adjective ‘*vaste*’, such as: “*les vastes proportions*”.

The same process is required for translating:

b. The admirableness of Lord Warburton and the impressiveness of his world are essential to the significance of Isabel’s negative choice. (F.R.Leavis)

: Ce qu’il y a d’admirable chez Lord Warburton et d’imposant dans le monde où il évolue est essentiel pour comprendre la décision négative d’Isabelle.

- c. stately unquestionableness of the classical languages
(P.G. Hamerton)

While it is easy to match ‘unquestionable’ with the French ‘*incontestable*’, would the French use ‘*incontestabilité*’ for ‘unquestionableness’, even though the dictionary permits it? The translation of this phrase requires a transposition and an amplification. The transposition concerns the replacement of a noun by an adjective, ‘*incontestable*’ or even better in this context ‘*indiscutable*’. If we add to this ‘stately’ as ‘*majestueux*’ or ‘*hautain*’ and a noun to support these two adjectives, we arrive at: “*L’autorité hautaine et indiscutable des langues classiques*”, or possibly “*le prestige indiscutable*”.

2.2.2 *Faux amis*

The term ‘faux amis’ is a variant on ‘*mots-sosies*’ (double words) used by Veslot and Banchet (1922). It occurs for the first time in *Les faux amis ou les trahisons du vocabulaire anglais* (Koessler and Derocquigny, 1928). Felix Boillot (1930/1956) returned to the subject in his *Le vrai ami du traducteur, anglais-français et français-anglais*. Faux amis are those words which are identical in form and etymology in two languages but which, because of their separate developments in two distinct cultures, have taken on different meanings.

The authors listed above give many examples of this class of words and we refer the reader to them. But it must also be said that the lists given in these books are only a starting point and any translator will find opportunities of completing them. Here we examine the problem under three aspects.

2.2.2.1 *The semantic dimension*

Faux amis are distinguished by their differences in meaning.

<i>French</i>	<i>English</i>
actuel	: present
réel	: actual
éventuellement	: if need be
par la suite	: eventually

This aspect is the focus of the books by Koessler and Derocquigny and Boillot. We can add some examples:

<i>English</i>	<i>French</i>
antiquary	: amateur de choses anciennes
antique dealer	: antiquaire
maroon (colour)	: lie de vin
brown (colour)	: marron
intangible	: imperceptible
untouchable	: intangible (s.th. which must not be touched)
delay	: retard
the time needed for something	: délai
to retard	: retarder
vendor	: marchand ambulant

This kind of listing reminds us immediately of those words which share none of the senses of their etymological counterparts. But the partial faux amis are much more frequent, i.e. those which share some meanings. For example, the English 'correct' corresponds to its French homonym in the sense of conformity to grammar and conventions. It has the additional sense of 'exact'. "That's correct : *c'est exact*"; which is matched by the Canadian anglicism: "*c'est correct*".

<i>English</i>		<i>French</i>
journal [newspaper]	→	journal
journal [learned journal]	→	revue scientifique
granary [grain store]	→	grenier
loft, attic	←	grenier [extended meaning]
pile [e.g. of boxes]	→	pile
		tas
		amas
stack	←	pile
obliterate	→	effacer
cancel (a stamp)	←	oblitérer
postmark (a letter)	←	oblitérer
indicator	→	tableau des départs
informer	←	indicateur, dénonciateur

inspect	→	inspecter, passer en revue regarder, venir voir
You are cordially invited to inspect our collection of picture postcards.	:	Nous vous invitons à regarder notre collection de cartes postales.

2.2.2.2 *The stylistic dimension*

Stylistically faux amis can have more or less the same meaning but they differ in their stylistic values, i.e. with respect to their intellectual or affective weight (pejoratives, laudatives or neutral) or with respect to their areas of usage. The tables below list a few typical examples. The first of these deals with general and the second with special meanings.

Table A

Intellectual meanings		Affective meanings	
<i>French</i>	<i>English</i>	<i>French</i>	<i>English</i>
1. maternel	maternal	maternel	motherly, ¹ maternal
2. ennemi (adj)	hostile ²	hostile	hostile, inimical
3. adolescent	juvenile	juvénile ³	juvenile
4. belligérant	belligerent	belliqueux	belligerent ⁴
5. rural	rural	de campagne ⁵	rural
6. foule	populace	populace	rabble

1. 'motherly' always has an affective value.

2. The French 'hostile' is always affective, but in English it can have an intellectual meaning: 'hostile forces : *forces ennemies*'.

3. French 'juvénile' cannot be used in the intellectual sense; in English it can be both, but it is often pejorative.

4. The French 'belligérant' is only intellectual, its affective counterpart is 'belliqueux'.

5. Example: a rural church : *une église de campagne*

Table B

Literary, administrative or technical usage		General language usage	
<i>French</i>	<i>English</i>	<i>French</i>	<i>English</i>
carié	carious	carié	bad
obsèques	funeral	enterrement	funeral
condoléances	condolences	condoléances	sympathy

'Carious' is always technical; '*obsèques*' belongs to the written language; 'tank' is both general and technical in English; 'condolences' is not commonly used.

The phraseological aspect of faux amis will be dealt with under the heading of structural faux amis (4.2.1.7).

2.2.2.3 Popular and learned doublets

An important stylistic difference between English and French is the English preference for the simple words from its Germanic wordstock where in contrast French uses learned words, the meaning of which escapes the uneducated. The fact that in English the noun can be used adjectivally eliminates a number of learned formations from general use, e.g. 'ocular' instead of 'eye'. It is easy to understand 'eye witness', but '*témoin oculaire*' requires a greater effort of interpretation and a greater understanding of the language. The vocabulary tests used in the United States are often easier for French speakers than for native Americans because the learned vocabulary is almost the same in both languages and more accessible to French speakers.

horse show	: concours hippique
flower show	: exposition d'horticulture
dogshow	: exposition canine
family tree	: arbre généalogique
five-year plan	: plan quinquennal
fingerprints	: empreintes digitales
horse-drawn vehicle	: véhicule hippomobile
drinking water	: eau potable
baldness	: calvitie
land reform	: réforme agraire
taste bud	: papille gustative
sound proofing	: isolation phonique
weather ship	: frégate météorologique
watershed	: domaine hydrographique
overtime	: heures supplémentaires
rear (or driving) mirror	: miroir rétroviseur
wing load	: charge alaire
chain reaction	: réaction caténaire
daily	: quotidien
monthly	: mensuel

weekly	: hebdomadaire
quarterly	: trimestriel
blindness	: cécité
short-sighted	: myope
deafness	: surdit�
stainless	: inoxydable
roller blades	: patins � roues align�es
CD player	: lecteur de disques compacts
contact lens	: lentille corn�enne (de contact)

There are a few cases in which the French word is less learned than the English expression.

progressive education	: l'�ducation nouvelle
basic English	: le fran�ais �l�mentaire
bifocal lenses (bifocals)	: verres � double foyer

Once they understand this distinction, translators are less likely to make the mistake of translating a French word by an English one of the same root. It is generally known that '* teindre*' is not normally translated by 'extinguish' (even though 'extinguisher' is matched in French by '*extincteur*') but there are less obvious cases. With reference to a child's toy '*confisquer*' is not translated by 'confiscate' but by 'take away', because it would sound pompous. Equally '*condol ances*' is not normally translated as 'condolences'. However, "He expressed the government's condolences" was found in the New York Times. But in his private life, the same person would express his sympathy, e.g. "Please accept my sympathy....". The English translation of a French-Canadian article reads: "If we asked one or the other to consummate the divorce....". This is a literal rendering of the French '*consommer le divorce*', but the English translation is not idiomatic; it would be better to say: 'to go through with the divorce'.

2.3 Lexical aspects

2.3.1 Aspect applied to the lexicon (*aktionsart*)

The grammatical concept of aspect is normally considered as referring to verbal inflections only, especially in Slavonic languages. We shall demonstrate

in section 3.4.7 that both French and English verbs can have aspects and that translators have to watch out for them. Here we want to extend the concept of aspect to other parts of speech, such as the noun, the adjective and the adverb and show that besides its grammatical realisation, aspect also exists in the lexicon, in which case it has been called *actionsart*. Aspect is implicit in some words. Bally (1944) recognised the aspectual meaning of the French suffixes ‘-age’ and ‘-ment’. Viewed in this way, aspect is a semantic category beside extension, affectivity, *faux amis*, etc.

The difference between ‘sleep’ and ‘fall asleep’, ‘wear’ and ‘put’ in English and between ‘*dormir*’ and ‘*s’endormir*’, ‘*porter*’ and ‘*mettre*’ in French is one of aspect: durative in the first and inchoative in the second case. But there are situations where ‘*dormir*’ is inchoative, i.e. cases where the English would say “go to sleep!”. Equally when someone says: “*je n’ai rien à me mettre*”: “I have nothing to wear”, the durative aspect is used. The examples below show that there is no single exclusive way of expressing aspect in a language. The French ‘*parler*’ is normally durative, but not in “*Il n’en a pas parlé*: He did not mention it” where the aspect is punctual. ‘Speak’ often expresses an inchoative aspect which ‘*parler*’ does not convey. In such a case translation requires an inchoative phrase:

He never speaks to me.	: Il ne m’adresse jamais la parole.
A man spoke to me on the street.	: Un homme s’est adressé à moi dans la rue (m’a abordé).
He spoke at the meeting.	: Il a pris la parole à la réunion.

The English dictionary equivalent given for French ‘*matinal*’ is ‘early’, which is appropriate in the case of “*une promenade matinale*: an early walk.” But it is not possible to translate “*Il est matinal*” by “He is early” because, though ‘*matinal*’ can be punctual, it more often has the habitual aspect which ‘early’ does not have. There is consequently a need for an oblique translation; e.g. “He is an early riser”, “He is an early bird”. When ‘*matinal*’ has the punctual aspect it can be matched by ‘early’, e.g. “*Vous êtes matinal aujourd’hui*: You are early today.”

Below we give a classification of lexical aspects, continuing at the same time the distinction between intellectual and affective modes of expression, with examples from both languages. Most aspects are intellectual in nature: duration, start, frequency. But there are also affective aspects.

2.3.2 *Objective aspects*

2.3.2.1 *The durative aspect*

The durative aspect indicates the extension of an activity; it is related to the iterative and the gradual aspect. The examples given above can be amplified:

Durative verbs:

s'infiltrer	: to seep
suinter	: to ooze
dévisager	: to stare
blessier [can be durative]	: hurt
Cette chaussure me blesse.	: This shoe pinches me.
monter à cheval	: to ride (regularly)
	: to go horseback riding [US]
être assis	: to sit (to be seated)
s'asseoir [inchoative]	: to sit down
Where do you want me to sit?	: Où voulez-vous que je me mette?
voir	: see, notice, note
apercevoir [inchoative]	: see

Durative nouns:

rumeur	: rumble
[contrasts with claquement which is punctual]	
roar (continuous noise)	: hurlement
rumble	: grondement
whirr	: vrombissement
tick	: tic-tac
din	: vacarme
journée	: [no direct
matinée	: corresponding
soirée	: English
veillée	: forms]

These words contrast with momentary or discontinuous noises, e.g. snap, clap, report, thud, shot, bang. This distinction has also served as a principle of classification in Roget's Thesaurus.

The particle 'away' which is used for the gradual aspect, can also express duration and continuation.

He looked at the little girl ironing away so quietly with her head bent over the board. (Betty Smith)	: Il regardait la petite tandis que, penchée sur la planche, elle maniait silencieusement son fer à repasser.
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In this example the French imperfect partly expresses the nuance of 'away'; it is in any case required in the subordinate clause. It is, however, mainly the use of '*manier*' that renders the effect of the English particle.

2.3.2.2 *The punctual aspect*

The punctual aspect is the opposite of the durative and is close to the inchoative. It marks actions whose duration cannot be extended, i.e. which finish as soon as they are started. This is the case of:

<i>punctual</i>		<i>durative</i>	
frapper	: to strike	battre	: to beat
trancher	: to cut, sever	tailler	: to trim
fendre	: to chop	hacher	: to chop
avalier d'un trait	: to gulp, quaff	siroter	: to sip
mordre	: to bite	grignoter	: to nibble

The English 'to bite', however, can also be durative, e.g.:

to bite one's nails	: se ronger les ongles
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'Jamais' suggests duration, but its counterpart 'never' can be punctual in such cases as:

We never asked.	: Nous avons oublié de demander.
He never thanked me.	: Il ne s'est pas donné la peine de me remercier.
There never was a trace of a tyre on that hard road. [The reference is to a single incident]	: Pas la moindre trace de pneu sur cette route empierrée.

The last example reveals clearly a difference in the extensions of 'never' and '*jamais*'.

The correspondence of aspect between two languages is never absolute. French distinguishes between:

<i>punctual:</i>	
impétrant	: candidate for an award
récipiendaire	: recipient of an award at the moment of the event
votant	: voter [in the act of voting]
<i>durative:</i>	
titulaire	: the regular incumbent of the academic post
académicien	: (permanent) Member of the Academy
électeur	: voter [someone who has a vote]

English distinguishes between:

<i>durative:</i>	
award holder	: détenteur d'un diplôme
graduate	: diplômé
receiver	: receveur (de finances)
<i>punctual:</i>	
graduand	: finissant (C.F.)
confirmand	: premier communiant
recipient	: destinataire (d'une lettre)

Where there is no single word, the other language must use a periphrase to explain the difference.

2.3.2.3 *The inchoative aspect*

The inchoative aspect indicates the start of an action, thus excludes duration. The difference between the following word pairs has already been pointed out.

s'endormir	dormir
mettre sur soi	porter sur soi
adresser la parole	parler

Equally '*monter à cheval*' is inchoative in the sense of 'getting into the saddle' (*se mettre en selle*), but durative in the sense of 'horse-riding' (*aller à cheval*).

The aspect of 'to know' depends on the context, e.g.:

He must have known that it was so.	: Il ne pouvait pas ne pas le savoir.
He was to know later that..	: Il devrait apprendre plus tard que...

In **3.4.7.2** we shall see that the *passé simple* and the *passé composé* take the inchoative or terminative aspect, whereas the *imparfait* is associated with the durative or the habitual aspect.

One of the means English has of marking the inchoative is to add a particle like 'off' or 'away'.

to doze off	: s'assoupir	to doze	: sommeiller
to go off/away	: s'en aller	to go	: aller
to fly away	: s'envoler	to fly	: voler
Des lumières commencent à s'allumer... Un phare à acétylène éclôt aveuglant et répand un dôme de jour.		: Lights begin to shine forth... An acetylene lamp flares forth blindingly, shedding a dome of light.	
(Henri Barbusse)			

The inchoative aspect is also present in some French adjectives ending in '-ent' or '-ant' and in their English counterparts ending in '-ent', e.g.:

obsolescent	: obsolescent
obsolete	: obsolète
nascent	: naissant
archaistic	: archaïsant
archaic	: archaïque

The French infinitive suffix '-ir' attached to adjectives often produces inchoative verbs in which case it corresponds to the English '-en' (e.g. 'to redden'), but unfortunately the English suffix is no longer active and there are thus fewer English inchoatives formed in this way than French verbs in '-ir'. English then supplements with periphrases. In some cases it is difficult to distinguish between the inchoative and the gradual aspect, e.g.:

to redden	: rougir	to get (grow/ become)	: devenir
to blacken	: noircir	to get/grow old	: vieillir
to turn yellow	: jaunir	to become rich	: s'enrichir
to burst out laughing	: se mettre à rire	to get narrower	: se rétrécir

2.3.2.4 *The iterative aspect*

The iterative aspect is close to the durative and may even coincide with it when the action is repeated in quick succession. ‘Ronger’ (to gnaw), ‘siroter’ (to sip), ‘grignoter’ (to nibble) can be considered under one or the other aspect.

to pound	: pilonner
to hammer	: marteler
to beat	: battre
to whittle	: tailler
to din	: faire un bruit assourdissant
to nag	: faire des reproches
to whip	: fouetter
to crack	: fendiller
to tug	: tirailler

The last two combine the iterative with the attenuative.

to whip	: fouetter
to whip up [punctual]	: enlever (le cheval) d’un coup de fouet
to whip (defeat) [perfective]	: battre à plate couture

2.3.2.5 *The gradual aspect*

The gradual aspect has certain affinities with the iterative and the durative. It indicates duration or repetition together with transformation.

‘To sink’ is obviously gradual; according to the details of the situation, it is therefore advisable to render it by ‘*baisser*’ or ‘*s’enfoncer*’, etc. Equally ‘to sag’ or ‘to settle’ indicate actions which are clearly slower than ‘to collapse’. In the next example ‘to work’ is used with the gradual aspect:

The bar of the watch-guard worked through the button-hole.	: La barre de la chaîne de montre finit par sortir de la boutonnière.
Le mur est dégradé.	: The wall is defaced.
dégrader (punctual)	: to reduce to the ranks
(gradual)	: to deteriorate, desintegrate
grandir (gradual)	: to loom

In English the gradual aspect is often indicated by the particle ‘away’, which is the opposite to ‘out’ which indicates the perfective (2.3.2.7), e.g.:

to fade away	: baisser
to fade out	: fondre
to die away	: s’être éteindre, mourir
to die out	: disparaître

English can speak of sounds dying away in the distance in order to indicate the continuation of their vibrations.

He is worn out.	: Il est épuisé.
The steps are worn away.	: Les marches sont usées.
He was cutting away on a stick. (Hemingway)	: Il taillait un bâton. [also a continuous aspect]
The word was rubbed out.	: Le mot a été effacé.
Here too there is a haze rubbing away the edges of ideas. (J.B.Priestley)	: Là aussi il y a une brume qui estompe le contour des idées.

In this last example it would also have been possible to contrast ‘out’ with ‘away’, as in the previous sentence. These two examples also show an important characteristic between the two languages. Whereas English can indicate the difference by means of particles, French must resort to separate verbs:

to rub away	: estomper	to rub out	: effacer
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2.3.2.6 *The habitual aspect*

The habitual or chronic aspect indicates a tendency, an habitual disposition, but not to the extent of the frequency indicated by the iterative aspect. For example, the usual dictionary equivalent for ‘chilly’ is ‘*frileux*’; this is unsatisfactory because ‘*frileux*’ has the habitual aspect, whilst ‘chilly’ is punctual. We repeat the example of ‘*matinal*’ presented above (2.3.1) and add:

<i>Habitual</i>		<i>Punctual</i>	
to thieve	: voler	to steal	: voler
to tipple	: picoler	to have a drink	: boire, prendre un verre

matinal	: early riser	matinal	: early
frileux	: susceptible to cold	avoir froid	: to be chilly
starving	: famélique	starving	: affamé
sobre	: abstemious, eating sparingly	sobre	: sober
When he is sober...		: Quand il est a jeun...	
		: Quand il n'a pas bu...	

Only in some cases is there a full match between simple English and French words.

2.3.2.7 *The terminative or perfective aspect*

The perfective or terminative aspect indicates the completion of an action. We have already shown that 'out' can in certain cases indicate the end of an action. In general, English frequently uses particles for this aspect. French, by contrast, uses implication.

Je froissai les télégrammes. (F. Mauriac)	: I crumpled up the telegrams.
Clare crumpled up the paper. (Th. Hardy)	: Claire froissa le papier.
I crumpled it up and threw it away.	: Je le froissai et je le jetai.

The simple sentence of the last example translates into French without a distinction between the perfective and the imperfective. The French verb implies that the crumpled paper is no longer legible, a meaning which in English is only added by the particle.

When translating into English it is important to make explicit what is understood in French. The general language provides many examples:

souffler une bougie	: to blow out a candle
vendre (everything)	: to sell out
fondre l'argenterie	: to melt down the silver
raboter une porte	: to plane a door down
donner un livre	: to give away a book
s'écailler	: to peel off
s'outiller	: to tool up
On l'a gardé.	: He was kept on.

In English the particle can indicate the difference between a complete or a partial action as can be exemplified in the following examples. The 'torn dress' is not totally destroyed, whereas the letter is. In French the degree of perfectivity must be interpreted in relation to the object of the action.

Elle a déchiré sa robe.	: She tore her dress.
Elle a déchiré la lettre.	: She tore up the letter.
Elle a déchiré (arraché) une page de son carnet.	: She tore out a page of her notebook.

Sometimes an adjective is used instead of a particle:

to wipe clean a knife	: bien essuyer un couteau
He wiped the muddy roots clean in the current. (Hemingway)	: Il lava soigneusement dans le courant les racines pleines de boue.
He pushed the door open	: Il poussa la porte.

The particle can even replace the complement of the verb:

He fell in.	: Il est tombé à l'eau.
to light up	: allumer les lampes (ou les cigarettes)
to saddle up	: seller les chevaux
to wash up	: laver la vaisselle
to fold up	: plier bagages
to lock up	: fermer la maison

The French past participle often indicates the perfective aspect in relation to an adjective of the same etymology. For example:

jaune	: yellow	jauni	: yellow, yellowed
doux	: sweet, soft	adouci	: sweetened, softened
long	: long	allongé	: extended, longish

Except in the cases where a lengthening, yellowing, etc. has genuinely taken place, English simply uses the adjective. It therefore occurs that the English adjective is translated by a past participle in French (see text 5).

2.3.2.8 *The collective aspect*

The collective aspect is to space what the iterative is to time. In English it can be expressed by means of a suffix:

tiling	: le carrelage
the brasswork (brightwork)	: les cuivres d'un bateau
the paintwork	: les peintures
the stonework	: la maçonnerie
slaughter, massacre	: massacre

French uses either a suffix or a plural. In both languages the aspect can be implicit in the word itself, e.g. '*massacre*'. In English the vocabulary of zoology and especially the terminology of hunting have many collective terms, most of which do not exist in French.

a flight of wild ducks	: un vol de canards sauvages
a covey of partridges	: une compagnie de perdrix
a swarm of bees	: un essaim d'abeilles
a brace of rabbits	: un couple de lapins

A number of English expressions belong to the realm of phantasy as shown by Eric Partridge in the article on sport in *Usage and abuse* (1973).

2.3.2.9 *The static aspect*

The static aspect is applied to verbs of movement when they are used in situations where the movement is fixed.

Cette montagne s'élève à 2000 mètres.	: This mountain rises to 6,000 feet.
Le paysage disparaissait derrière la brume.	: The landscape was veiled in mist.

In the last example, the active verb "disparaissait" takes on a static aspect which cannot be matched in English where "disappeared" preserves its active aspect. In this case we are dealing with the grammatical aspect of the imparfait, because 'disparaître' regains its dynamic aspect in the passé simple.

In a language like French which subjectivises and animates the inanimate (4.4.2) many verbs of action are used figuratively and thus take on the static aspect.

2.3.2.10 *The univocal aspect*

The univocal aspect is the property of words which have a specific orientation in contrast to ambivalent words which have a double orientation. Thus ‘*hôte*’ and ‘*louer*’ are ambivalent, but ‘host’ and ‘guest’ are univocal; ‘rent’ is as ambivalent as ‘*louer*’ but ‘hire’ is univocal in the sense of ‘borrow something against payment’ (*prendre en location*), except, of course, in the case of ‘hire out’.

<i>ambivalent</i>	<i>univocal</i>
to pass (in the same direction)	: dépasser, doubler
to pass (in opposite directions)	: croiser
to climb (up)	: grimper
to climb (down)	: dégringoler
to be in charge of (in command)	: avoir la garde de, le commandement de
to be in charge/in the care of	: être confié à
à mi-pente (en montant)	: half way up
à mi-pente (en descendant)	: half way down
tout à l’heure [past]	: a while back
tout à l’heure [future]	: presently
cette nuit [past]	: last night
cette nuit [future]	: tonight

“To go up to Oxford” (for a student at Oxford) and “to go down to Oxford” (for a Londoner) are univocal expressions. This example is another manifestation of the distinction between abstract and concrete words. In French ‘*ici*’ is not univocal but absolute and abstract. In English ‘here’ becomes univocal only when it is linked to particles like ‘up’, ‘down’, ‘out’, ‘in’, ‘over’, ‘back’ which polarise it and link it in each case to a specific place. At the same time, as shown in section 2.1, ‘out here’ is more concrete than ‘*ici*’.

Without changing their meaning, certain words change in orientation according to the country and the period.

continent	: in the United States, can refer both to the American continent and to Europe.
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réactionnaire	:	in France, a person of the extreme right in Canada, formerly a person of the extreme left
tricolore	:	in France, refers to the national flag
gradé	:	in France, is a synonym for 'sous-officier'

Historically the French words '*succès*' and '*chance*' were ambivalent but are today univocal. With respect to weather '*tiède*' and '*frais*' are univocal. They may correspond to the same degree of temperature, but with equal temperature, people speak of the weather being '*tiède*' in winter and '*frais*' in summer.

2.3.3 *Affective aspects*

2.3.3.1 *The intensive and augmentative aspects*

The intensive and augmentative aspects characterise words which indicate a high degree of intensity. There is, for example, little strength behind 'to swing' and 'to swerve' but a greater physical effort is implied in 'to hurl', 'to slash', 'to crash', 'to smash'. If a single word does not exist in French, it can be created by the addition of adjectives or adverbs. For example, 'to sprawl' the superlative of 'to spread', which matches '*s'étendre*', can be translated by '*s'étaler*' or even '*s'étaler largement*'.

The intensive aspect — also called superlative — is not exclusively represented by grammatical/morphological means. The lexicon has its own superlatives which have to be included in this type of study because the meaning rather than the form is the determining factor. A large number of words can be put in the relationship exemplified by 'sprawl' and 'spread'.

<i>intensive</i>		<i>neutral</i>	
to slash	:	trancher	to cut : couper
to sprawl	:	s'étaler	to spread : s'étendre
to shatter	:	fracasser, détruire	to break : rompre
to crush	:	écraser	
icy	:	glacial	cold : froid
broiling	:	brûlant	hot : chaud
filthy	:	d'une saleté repoussante	dirty : sale
ravenous	:	affamé	hungry : qui a faim

Intensity can also be achieved by reinforcing the positive by means of an adjective or adverb. This can yield expressions of intensity which are considered as units of translation, e.g.:

spotlessly clean	: d'une propreté immaculée
brand new	: flamboyant neuf
to watch closely	: surveiller de près
an unswerving loyalty	: une fidélité à toute épreuve
broiling hot	: bouillant [e.g. coffee]
piping hot	: très chaud [out of the oven]

2.3.3.2 *The attenuative or diminutive aspect*

The attenuative or diminutive aspect can be expressed explicitly by means of a suffix or implicitly in the meaning of the word.

For example, 'to trim' is a weaker form of 'to slash'.

tirailler, tirer doucement	: to tug
maigriot, maigrichon	: small and skinny
brunette	: is exclusively diminutive in French, but not in English.
a tall brunette	: une grande brune

2.3.3.3 *The detached aspect*

The detached aspect can be seen in such forms as:

to pick up	: ramasser négligemment (without effort)
to toss	: jeter négligemment
The remark he tossed off the other day ...	: Ce qu'il a dit l'autre jour sans avoir l'air de rien...
to lounge	: avoir une attitude nonchalante
...lounging against the doorframe, with both hands in his pockets...	: ... appuyé nonchalamment au chambranle, les deux mains dans les poches...
at the flick of a switch	: il suffit de tourner un bouton
to nibble	: manger du bout des lèvres
to saunter	: flâner
He came sauntering into the office.	: Il arriva tranquillement au bureau.

to glance through	: feuilleter
to scribble, to scrawl	: griffonner

2.3.3.4 *The perfectionist aspect*

The perfectionist aspect is represented by such forms as:

Il aime fignoler.	: He is a bit finicky.
	: He likes the extra finishing touch.
un style très travaillé	: a carefully wrought style
déguster	: to eat with relish
siroter	: to sip

2.3.3.5 *The honorific aspect*

The honorific aspect is a matter of usage. In most cases a literal translation is impossible. The French ‘*Monsieur le Directeur*’ simply becomes ‘Sir’; ‘*Madame votre mère*’, ‘your mother’ or ‘Mrs. Smith’ or even ‘Lady Smith’; ‘*Ma soeur*’ becomes ‘Sister...’ followed by the first name of the individual, whereas ‘*Mon Père*’ becomes ‘Father...’ followed by the surname. “*Madame est servie*” can only be translated as “Dinner is served”. Since English has neither a familiar form of pronouns nor can it use the third person for the second person, translators must adopt the method of compensation, by, for example, using the first name as equivalent of the familiar form of address, always taking into account that the use of the first name is more widespread in English-speaking countries, especially in America, than the use of the familiar form is in France (4.3.6.1). The formal or familiar tone must therefore be re-established in function of the context.

These examples have demonstrated that aspect is a lexical reality which influences translation. It has to be identified, whether it is implicit, as, e.g. in the durative ‘*dormir* : sleep’, or explicit, as in ‘*toussoter* : to cough slightly’, which in French is both iterative and diminutive. Translators have to convey aspect by one of three methods:

- by means of a simple word in which the aspect is implicit; e.g. to crash : *s’écraser*.
- by an expression or periphrasis which makes the aspect explicit; e.g. to sprawl : *s’étaler largement*.
- by compensation, i.e. recreating the nuance at another place in the text.

2.4 The lexicon and memory

2.4.1 *Memory associations*

It does not require a great deal of translation experience to know that words must be considered not only individually but also and above all in relation to their associations. These are of two types: syntagmatic and memory associations. The first type arises from the place of a word in the sequence of discourse; the others arise from an appeal to memory, independent of a particular context.

Syntagmatic associations belong mainly to syntax. They were already mentioned in connection with the units of translation (1.3.1) and segmentation (1.4.4) and we will come back to them in the discussion of sequencing (3.4.8). Discussion here is therefore limited to memory associations which the items of the lexicon establish outside the syntactic context.

Any word or an expression can evoke a synonym or an antonym. Beside these well-known types of associations, there is a third one, that of **parallel terms**. A series of parallel words is formed by words which are neither synonyms nor antonyms but which share the broad aspects of a general idea or object. A parallel series is headed by a generic word and is composed of words of the same level of the generic-specific hierarchy. They do not form a graded sequence like 'cold-cool/fresh-lukewarm-warm-hot'. Their position is not invariable but can change with modifications in the order of concepts from time to time undertaken by society. For example, in 1914, aeronautics was at the same level as infantry, artillery, engineers and cavalry. It has since been promoted to the rank of aviation and is now parallel to army and navy. Its generic superordinate is no longer the ground forces, but the armed forces.

The usefulness of this categorisation of concepts for lexicology is obvious, but translators also find it important because it creates a mental context which permits the identification of the sense they are dealing with. For example, American English uses 'swim' where French would have either '*nager*' or '*se baigner*'. When 'swim' is parallel to 'walk', 'run', 'jump', etc. it corresponds to '*nager*'. When it is parallel to 'go for a walk', 'read', 'play tennis' in the series of leisure activities rather than sports, it corresponds to '*se baigner*'. In this case it often takes the form of 'to go swimming'.

physical displacement	leisure activities
swim - walk - run - jump nager - marcher - courir - sauter	swim - hike - read - play tennis se baigner, marcher à pied, lire, jouer au tennis

In most cases, however, French uses the formula ‘faire + noun’ for indicating physical activity in the sense of serious sports.

danser	: faire de la danse
skier	: faire du ski
patiner	: faire du patin

Equally, with reference to medicine, we find parallel patterns in the examples below. We note that mental associations can serve the same purpose as context.

taken orally	: par voie buccale
taken by injection	: par voie intraveineuse

2.4.2 Lexical modulation

Modulation has been defined (1.4.1.6) as a variation of the form of the message when the transfer from the source to the target language cannot be made directly. We have also shown that these variations involve a change of point of view. Whereas transposition operates at the level of syntax, modulation affects our mental categories. The ancient rhetorical figures of metonymy and synecdoche are monolingual variations of this type. Similar processes can be applied between languages.

The examples given in the next section show translations based on lexical modulation. They demonstrate that modulation presents the same reality in a different light. For example, ‘fireman’ and ‘fire-boat’ initially call forth an image of fire-fighting; the French ‘*pompier*’ and ‘*bateau-pompe*’ derive from the instrument for fighting fire, but the end effect is the same, and apart from minor technical details all four words evoke the same image.

These modulations and the following examples are fixed. They are indicated in dictionaries. But the process by which they have been created is readily available to translators for overcoming translation problems. Initially a translation solution may be a case of a single modulation which, if

it establishes itself, may become part of the phraseology of a language. For example, on the occasion of the blockade of Berlin in 1948, for 'airlift' the French created the modulation '*pont aérien*', which illustrates the move from the dynamic to the static and from the concrete word to metaphor. This was a case of a free modulation, but with continued use this expression became fixed and lexicalised as part of the French lexicon. The same happened to a number of other expressions of the 'cold war', whose French expressions are calques from English rather than modulations, e.g.

containment	: endiguement
rollback	: refolement

Modulations can be defined by the points of view which are changed. At a certain level of abstraction these differences permit a classification into groups which are exemplified below. It is, however, not always easy to make an absolute distinction between lexical and syntactic modulation (4.6 ff.).

Examples of modulation

(The common modulation of negation of the opposite will be considered under syntax.)

a. *abstract and concrete*

le dernier étage	: the top floor
un film en exclusivité	: a first-run movie
jusqu'à une heure avancée de la nuit	: until the small hours of the morning

b. *cause and effect*

The Sequestered Pool [a book title]	: L'étang mystérieux
a stubborn soil	: un sol ingrat
...baffles analysis	: ... échappe à l'analyse

c. *means and result*

tooled leather	: cuir repoussé
firewood	: bois de chauffage
firing party	: peloton d'exécution
vacuum bottle	: bouteille isolante

d. *the part for the whole*

livre de classe	: school book
envoyer un mot	: send a line
to wash one's hair	: se laver la tête
Sawdust Caesar	: César de carnaval

- e. *one part for another*
the keyhole : le trou de la serrure
offhand : au pied levé
- f. *reversal of the point of view*
entered the highway : déboucha sur la route
a retaining wall : un mur de soutènement
draft beer : (de la) bière (sous) pression
folder : dépliant
- g. *intervals and limits* (or duration and date, distance and destination)
three flights of stairs : trois étages
How long? : Depuis quand?
- h. *sense modulation*
colour: goldfish : poisson rouge
sound and movement:
the rattle of a cab : le roulement d'un fiacre
rattled his sabre : agita son sabre
touch and weight:
the intangibles : les impondérables
- i. *form, aspect, usage*
a high chair : une chaise d'enfant
a box car : un wagon couvert
papier peint : wallpaper
- j. *geographic modulation*
lanterne vénitienne : Chinese lantern [UK]
Japanese lantern [US]
porcelaine de Saxe : Dresden China
encre de Chine : India ink
- k. *change of comparison or symbol*
saut de mouton : cloverleaf intersection
d'une autre trempe : of another calibre
sous-fifre : second fiddle
fond de tiroir : bottom of the barrel
de la première page à la dernière : from cover to cover
d'un bout à l'autre : from beginning to end
sans oublier un mot : not forgetting a single word
d'une mer à l'autre : from coast to coast
pâle comme un linge : white as a sheet

The analysis and the classification of these examples gives an impression of the diversity of the processes involved. Modulation basically relies on the great diversity of possible word associations. Each word has a field of associations which translators can explore in order to find new modulations for overcoming difficulties when direct translation proves impossible.

2.5 Further reading

For each major section a small number of new titles in English and French are suggested to supplement the sources referred to by the authors in the original French edition. Because of the new intended readership, the emphasis in this list of further readings is on English. Since very few books deal with both English and French, it is necessary also to give French sources. Parallel reading is necessary for any serious student of translation and this bibliography should assist the comparative approach necessary for any systematic translation studies.

For general reading we refer the reader to the substantial grammars of Quirk et al. (1972) and Leech & Svartvik (1975) for English and Grevisse (1988) for French.

A general discussion of the lexicon is found in the standard textbooks Lyons (1977) and Rey (1977); also Bybee (1985). A more detailed treatment of the lexicon is given by Cruse (1986) and Lehrer (1974).

New collections of faux amis are found in Thody (1985) and Roey (1988). Exercises in bilingual lexicology can be found in de Fontenay (1990) and in Vinay & Darbelnet (1960, 1970).

Aspect and aktionsart are fully discussed in Comrie (1976) and Dahl (1985).

Wordformation and neology are discussed generally in Mitterand (1976) for French and in Bauer (1983) for English; and in greater detail in the admirable book by Louis Guilbert (1975) and with respect to English complex nominals in Levi (1978). For the formation of compounds which are frequently calqued according to inappropriate patterns, see Zwanenburg (1992) for French and for both languages Bennett (1993).

Structures

A complete study of the differences of idiom between any two languages alone could hardly be made by one man in a lifetime, yet it is a pity that no real attempt has ever been made to tackle the problem, for it is certain that differences could be largely classified and reduced to rules.

(T.C. McCauley, *Interlanguage*, Society for Pure English, Tract 34)

Chapter two was devoted to a contrastive study of concepts (beings or things, properties or processes). It is now useful to study the extent to which the two languages differ in the structure of utterances, i.e. in the disposition of the lexicon in a temporal sequence. We call this distribution 'sentence structure'.

Starting from the Saussurian distinction between *langue* and *parole*, we can say that sentence structure permits the actualisation of the lexicon in utterances of *parole*. This is well expressed in the following quotation:

L'usage de la langue comme moyen de communication implique la connexion de deux fonctions: il y a communication d'énoncés (assertions, interrogations, ordres, etc.) relatif à des notions (êtres, choses et procès).

(J. Perrot 1953:121)

According to Bally (1944) actualisation effects the move from *langue* to *parole*. This idea is similar to that expressed by Fries (1952:256):

Speech acts that are language always consist of lexical items in some kind of structure.

In chapter four we shall see that there are other considerations, resulting from the conjunction of the lexicon and the structures in the larger entity we have called message. In this chapter we are dealing with sentences and their structures.

3.1 Word classes and accidence

For Galichet (1961) the expression of the point of view of the speaker is materialised in some way by the interaction of grammatical meanings which “encompass and inform the semantic meanings”. This permits Galichet to distinguish between ‘*espèces*’ and ‘*catégories*’, which proves useful for the present analysis because this distinction allows us to reclassify morphological and syntactic phenomena in terms of sense distinctions, an essential process for a comparative stylistics.

We recall that what Galichet calls ‘*espèces*’ (species) are the traditional parts of speech. The advantage of his term, given here the English equivalent of word classes, is that it permits a more rational redistribution. Thus the word class of nominals comprises the noun and the pronoun. The class of modifiers comprises adjectives and adverbs; the class of relational words comprise prepositions and conjunctions. In addition each class has different morphological inflections: gender characterises nouns, adjectives and pronouns; number characterises all the other variable word classes, etc.

A third merit of the concept of word classes concerns the possibility of separating grammatical functions, such as subject, apposition, epithet, etc. In principle these do not concern us here because this book is not a grammar. We have already stated that translators do not translate in order to understand, but to make others understand. Translators start out with a double knowledge of the functions of both the source and the target language. However, to the extent that the techniques of segmentation (1.4.4) belong to translation, the analysis of functions is important. For writers and translators the analysis of such contrasts as active-passive or transitive-intransitive is basically a contrast of thematic structure (4.4) leading to different grammatical meanings. Whereas grammarians simply note such differences, writers and translators can go further, considering them as reflections of a linguistic framework which they have to identify and define as far as possible.

In this chapter we shall study certain stylistic problems that arise from the opposition of parts of speech and word classes in the two languages. The first section deals with characteristics of the class of nouns and verbs as well as those of the secondary word classes, i.e. the connecting and relational elements. The second section is concerned with the main manifestations of accidence which are common to English and French: gender, number, tense, voice, modality and aspect. The detailed discussion in the following paragraphs

will assist the understanding of this division which may be new to some translators, but which has the advantage of being sufficiently flexible to be useful. Translators are, after all, neither grammarians nor linguists.

3.2 Transposition

Speaking of word classes, rather than parts of speech, implies that in the encounter of two languages the same meaning can be conveyed by different word classes by means of the process called transposition (1.4.1.5). We recall that transposition consists of replacing one class of words by another without changing the meaning of the message. If translators were to work uniquely into a neutral language, entirely constructed of concepts and free of all linguistic constraints — for example, entirely expressed in mathematical formulae or symbols — there would be no need to speak even of words classes and there would be no transpositions. But the reality facing translators is quite different. Though translators recognise the global meaning of the message, for example, “He almost fell”, to be same as “*Il a failli tomber*”, they also note that the structural elements, their sequence and their associated meanings differ substantially. In this example the adverb “almost” is expressed by means of the verb “*failli*”, i.e. a change from one word class to another. Section 3.3 of this chapter, dealing with the stylistic comparison of word classes, describes these changes case by case.

Transposition is probably the most common structural change undertaken by translators. Here we explain its mechanism and exemplify its different types.

3.2.1 *Adverb* → *Verb*

He merely nodded.	: Il se contenta de faire oui de la tête.
Situation still critical. [newspaper headline]	: La situation reste critique.
He will soon be back.	: Il ne tardera pas à rentrer.
He was very nearly charged.	: Il a bien failli se faire arrêter.
Depuis 1952, notre commerce avec l'étranger n'a cessé de s'améliorer. (<i>Le Monde</i>)	: Since 1952 our foreign trade has improved steadily.

3.2.2 *Verb* → *Noun*

As soon as he gets up...	: Dès son lever...
The French have indeed pioneered in producing the modern book de luxe. (Ph. Hofer)	: Les Français ont été vraiment les premiers dans le domaine du livre d'art moderne.
Before he comes back...	: Avant son retour... [with the additional change of personal pronoun to possessive adjective]
... grown wearisome from constant repetition	: ...qui finit par lasser à force d'être répété [triple transposition: adjective/verb, adjective/adverbial expression, noun/verb]
Any attempt to be arbitrary at once involves one in inconsistencies. (<i>The Spectator</i> , August 1954)	: Dès qu'on essaie d'être arbitraire, on est tout de suite aux prises avec des contradictions. [double transposition: indefinite adjective/conjunction, noun/verb]

3.2.3 *Noun* → *Past participle*

With the loss of active allied support, the anti-bolshevist rebellion collapsed. (C. Hayes)	: Privée de l'appui actif des Alliés, la révolte anti-bolchevique s'effondra. [double transposition: noun participle, adjective/noun]
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This transposition regularly occurs after 'with' in such expressions as:

with the able assistance of...	: secondé admirablement par...
with the help of...	: fort de l'appui de...
	: nanti de...
	: muni de...
	: équipé de..., etc.
With the help of a blow torch he was able to open the safe.	: Muni d'un chalumeau, il réussit à ouvrir le coffre.

with an abundance of worldly goods...	: bien pourvu des choses de ce monde...
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3.2.4 *Verb* → *Preposition*

Reports reaching here indicated that...	: D'après des informations reçues ici...
	D'après nos informations...
Darkness flooded up around them out of the ground. (R.Hughes)	: Ils furent enveloppés par une nappe d'obscurité qui montait du sol de toutes parts.
Two priests over a glass of beer at a café... (S. Lewis)	: Deux ecclésiastiques attablés devant un bock à la terrasse d'un café...

Note the supplementation of 'at', which is independent of the transposition which requires 'over'. (cf. also the passage from D.H.Lawrence quoted in the appendix, text 4: "up hill and down dale, through... to the terminus.")

3.2.5 *Adverb* → *Noun*

He spoke well of you.	: Il a dit du bien de vous.
It is popularly supposed that...	: Les gens se figurent que...
He proceeded quietly.	: Il progressait en silence.
They packed it carefully.	: Ils l'emballaient avec prudence.

3.2.6 *Past participle* → *Noun*

He sheltered his cigarette in his cupped hand.	: Il abrita sa cigarette dans le creux de sa main.
Easily blown away...	: ...qu'un souffle pourrait emporter.
Easily rubbed off...	: ...qu'un léger frottement suffit à enlever.

In the second example '*souffle*' covers both 'easily' and 'blown away'. The last example is a case of triple transposition: adverb/adjective, verb/noun, particle/verb. In addition 'easily' is reproduced by dilution in '*léger*' and in '*suffit*'.

3.2.7 *Adjective → Noun*

He constantly refers to his own sources which are understandably but nevertheless annoyingly anonymous.	: Il se reporte constamment à ses propres sources, dont l'anonymat est compréhensible mais néanmoins agaçant.
In the early 19th century..	: Au début du XIXe siècle...
As timber becomes more valuable...	: Avec la revalorisation du bois...

3.2.8 *Prepositional expression → Adjective/Adverb*

It is easy to see you don't pay for the coal.	: On voit bien que ce n'est pas vous qui payez le charbon.
The full purchase price will be refunded.	: Le prix d'achat sera remboursé intégralement.
... grown wearisome from constant repetition	: .. qui finit par lasser à force d'être répété
The evening was oppressively warm.	: La soirée était d'une chaleur accablante.

3.2.9 *Adjective → Verb*

The proper authority to issue this document is the bank.	: Il incombe à la banque d'établir ce document. ['incombe' transposes both 'proper' and 'authority']
The easy solution is to leave now.	: Il suffit de partir maintenant.

3.2.10 *Supplementation of demonstratives by transposition*

This type of transposition is discussed under supplementation in section **3.3.3**. The neglect of this very common method is the cause of many anglicisms.

This may reach you before I arrive.	: Il se peut que ce mot vous parvienne avant mon arrivée.
This text is intended for..	: Le présent manuel s'adresse à...

These examples have shown that transpositions can be combined. Given the interdependence of word classes, this is to be expected. In order to observe this process it is useful to number the elements to be transposed, as in the next example:

The principle	: Le principe
1. of fixing the total tonnage	qui consiste à fixer
2. within which each nation	avec la possibilité
	pour chaque pays
3. may build	d'y répartir
4. what it requires...	les constructions jugées
	nécessaires...

Notes

1. fixing → *fixer* [caused by the supplementation of 'of']
2. within → *d'y répartir* [preposition/verb]
3. may → *avec la possibilité* [verb/prepositional phrase]
4. what it requires → *les constructions jugées nécessaires* [verb/noun and explicitation of 'it']

The translation of official notices and signs provides many good examples of transposition and modulation (4.6) because the basic conception of such expressions differs substantially between the two languages.

Staff only	: Réservé au personnel
We deliver	: Livraison à domicile
We rent typewriters	: Location de machines à écrire
Cattle crossing	: Attention aux troupeaux
	: Passage de troupeaux
Winding road	: Virages [with indication of distance]
Post no bills	: Défense d'afficher
No Parking	: Stationnement interdit

The last two examples show how transposition and modulation mix; there is simultaneously a change of point of view and of word class. In the case of notices the equivalence is given beforehand by the situation (4.7). In bilingual countries where languages influence each other and where notices sometime arise by translation from the dominant language there is a danger of introducing

mixed idioms. We have already cited the Canadian examples which are calques or even anglicisms:

Slippery when wet	: *Glissant si humide
	: Chaussée glissante par temps humide
No parking	: *Ne stationnez pas
	: Défense de stationner
Wet paint	: Peinture fraîche
	: Attention à la peinture
	: Frais peinturé (C.F.)

Given the privileged status of the noun in French (3.3.1), it is not surprising that the imperative verb of most English notices is transposed into a noun in French.

It could be argued that the language of notices is somewhat special, consisting of frequent ellipses and belonging to technical languages with their own stylistics (cf. R. Catherine's (1947) book on administrative language in which she claims that "*Le style administratif est un genre littéraire*"). This does not mean, however, that such a language will contradict the natural tendencies of the general language. On the contrary we believe that the shortened forms observable in notices reveal the essential nature of the linguistic and thematic structure of a language. It is therefore no accident that the English style of notices is more personal, direct and at the level of concrete expression than its French counterpart. Naturally, and apart from stylistic considerations, it must be recognised that the translation of the majority of notices is a matter of pre-established equivalences. The conclusions to be drawn from their contrast are therefore particularly meaningful. (See also 4.7.8).

3.3 Stylistic comparison of word classes

3.3.1 *Predominance of the French noun*

Many writers and grammarians have stressed the key role of the French noun. In his *Querelles de langage* (1950), André Thérive observes that the sentence stress tends to fall on the noun rather than the verb to the extent that,

for example, if ‘*se démettre*’ were to become archaic, it would be replaced by ‘*donner sa démission*’ and not by ‘*démissionner*’, which he qualifies as “*création barbare, artificielle, ridicule*”. Little did he suspect that what he deprecated would become common usage within 50 years. Without adopting a narrowly grammatical position, André Chevrillon had already noted that:

Le français traduit surtout des formes, états arrêtés, les coupures imposées au réel par l’analyse. L’anglais peut rendre bien plus facilement ce que M. Bergson appelle du *se faisant*... (Chevrillon 1921:222)

In his comparison of French and German, Charles Bally observes that the static nature of French is reflected in the preponderance of the noun in relation to the verb:

Bien loin de rechercher [comme le fait l’allemand] le devenir dans les choses, il [le français] présente les événements comme des substances. (Bally 1944: 591).

The two expressions “*Traduire les coupures imposées au réel par l’analyse*” and “*présenter les événements comme des substances*” are optimal characterisations of the way French, mentally and linguistically, faces reality. These two quotations are therefore a perfect epigraph for the following sections. We must, however, also take account of the fact that these segmentations imposed upon reality by the needs of analysis may be followed by a reaction at the level of abstract expression, which is motivated by the tendency of French to interpret reality (4.4.2).

3.3.1.1 *Verb phrases*

In the course of its history French has consistently resisted the formation of derived verbs. For example, ‘*recruter*’ was banned till the 18th century. Stendhal was offended by ‘*progresser*’ and would probably have been outraged by ‘*contacter*’ and ‘*originer*’. It is only recently that ‘*poster*’ has come into use beside ‘*mettre à la poste*’. ‘*Tester*’ is increasingly being used and the letter in *Le Monde* (21.10.1953) which complained about the use of ‘*être agressé*’ instead of ‘*être victime d’une agression*’ will strike most readers today as anachronistic. English has no such scruples; consequently many simple English verbs can only be rendered by means of verb phrases.

to collide	: entrer en collision
to surface	: remonter à la surface

to review	: passer en revue
to scruple	: se faire scrupule
to pillory	: clouer au pilori
to retreat	: battre en retraite
to secede	: faire sécession
to ford	: passer à gué
to total	: atteindre le total de
to enfilade	: prendre en enfilade
to erupt	: entrer en éruption
to tabulate	: mettre sous forme de tableau

It is also the case that a subordinated verb in English is more naturally translated by a French noun:

People cheered as the troops marched by.	: Les gens ont applaudi sur le passage des troupes.
The natives opened out as he came up.	: Les indigènes s'écartèrent à son approche.
When he gets up...	: À son lever...
After he comes back...	: Après son retour...
As soon as he arrives...	: Dès son arrivée...

In these cases French can express itself verbally, but the nominal expression seems to be more natural, whereas in English the opposite is usually true. A literal translation of “*après son retour*” is possible, but “after he comes back” seems more natural than “after his return”; there is, of course, no literal equivalent for “*dès son arrivée*”.

3.3.1.2 *Adjectival phrases*

Equally, for reasons discussed below (3.4.3.1), the English adjective is often translated by an adjectival phrase.

a hopeless undertaking	: une entreprise sans espoir
an orderly withdrawal	: une retraite en bon ordre
a Pyrrhic victory	: une victoire à la Pyrrhus

3.3.1.3 *Adverbial phrases*

The characterisation of processes follows that of nouns. The adverbial expression (3.4.3.3) is a special feature of French in comparison with English.

gruffly	: d'une manière bourrue
movingly	: en termes émus

3.3.1.4 *Qualifying nouns*

The French noun can also be used as a qualifier (3.4.3.1). Being closer to reality, English prefers adjectives or past participles.

The French were prevented from advancing by their insufficient force.	: Les Français furent empêchés d'avancer à cause de leur infériorité numérique.
In reporting the strengthened Seventh Fleet patrols yesterday, nationalist sources said...	: En annonçant hier le renforcement des patrouilles de la septième escadre, on déclarait dans les milieux nationalistes...

These cases will be discussed further under the heading of characterisation (3.4.3).

3.3.1.5 *Prepositional phrases*

English prepositions are frequently rendered in French by a prepositional expression focusing on a noun, which permits greater precision (3.3.3.1). For example, '*pour cause de...*', '*à destination de...*' are more precise than '*pour*'.

He will board the night express for Germany.	: Il montera dans le rapide de nuit à destination de l'Allemagne.
Within two weeks...	: Dans un délai de deux semaines...
From: J.B.Smith	: Expéditeur: J.B. Smith
From a friend	: De la part d'un ami
Within the city...	: À l'intérieur de la ville...

3.3.1.6 *Supplementation of the demonstrative pronoun*

The reluctance of French to use '*ceci*' and '*cela*' for referring to a previous sentence leads to the introduction of nouns which indicate the reference more clearly and consequently change from case to case (3.3.3.2).

This does not surprise me.	: Cela ne me surprend pas.
	: Cette attitude ne me surprend pas.
	: Cette réaction ne me surprend pas.

	: Cette réponse ne me surprend pas. etc.
This does not mean that..	: Les remarques qui précèdent ne signifient pas que...
This proved very helpful.	: Cette mesure/ initiative/ démarche a grandement facilité les choses.

3.3.2 *The verb and the flow of action*

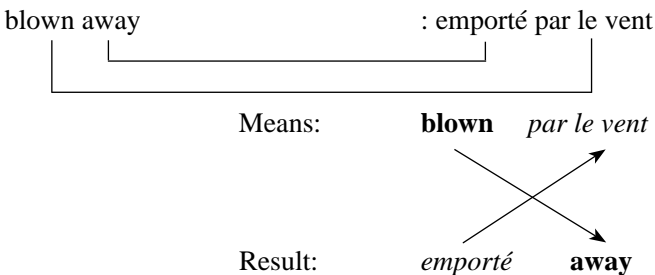
3.3.2.1 *The interchange*

In the description of reality English normally follows a natural order, like the temporal sequence of an action film. Even in the domain of concrete expression, French does not necessarily follow the order of our sensations. In the following example French goes directly to the goal, i.e. the objective of looking.

Il a regardé dans le jardin par la porte ouverte.	: He gazed out of the open door into the garden.
--	---

Only in second place does French indicate the way of achieving the goal, i.e. the means. This is a common process of French expression: first the result, then the means. English, by contrast follows the order of the images. Obviously the look passed through the open door before seeing the garden. Hence the English translation.

There is thus an **interchange** between the two languages. In English the result is marked by the particle (pre- or post modification) in the same position as the adverbial expression which in French indicates the mode of action. In English this mode is expressed by the verb, whereas the French verb indicates the result. This interchange appears clearly in the following figure:



An old woman hobbled in from the back.	: Une vieille femme arriva en boitant de l'arrière-boutique.
We jogged back in the short winter twilight.	: Nous revînmes au petit trot dans le court crépuscule d'hiver.
Blériot flew across the channel.	: Blériot traversa la Manche en avion.
He crawled to the other side of the road.	: Il gagna en rampant l'autre côté de la route.
She tiptoed down the stairs.	: Elle descendit l'escalier sur la pointe des pieds.
Through the wide open window streamed the sun on to the yellow varnished walls and bare floor.	: Par la fenêtre grande ouverte, le soleil entra à flot et inondait les murs vernissés en jaune et le parquet sans tapis.

The technique of interchange cannot always be used. The simple invitation expressed in the next example is a typically English way of presenting reality. When it is translated into French, it requires modulation.

Come out of the rain! : Ne restez pas sous la pluie!

The starting point of this translation is that the French expression is '*rester sous* [and not:*dans*] *la pluie*'. It is therefore impossible to 'come out'. Hence the modulation by the negation of the opposite. In other cases the interchange is incomplete because French does not specify the mode of action.

The horsemen rode into the yard. : Les cavaliers sont entrés dans la cour.

For the French it is perfectly obvious that the riders came on horseback. If this were not so it would be stated. Equally:

The ship was steaming up the Hudson. : Le navire remontait le Hudson.
As she lay awake... : Comme elle ne dormait pas...

'Lay' is one of those concrete words which French does not keep in translation; 'awake' is modulated by negation of the opposite. In the case of a bird, which by nature moves by flying, the French see no need to indicate the mode of movement, e.g.:

Un oiseau est entré dans la pièce : A bird flew into the room.

On the other hand, the following sentences would call for an interchange.

A bird hopped into the room : Un oiseau est entré dans la pièce
en sautillant.

They drove onto the scene : Ils arrivèrent sur les lieux de
of the accident. l'accident.

The context tells us that “they” were in a car. French does not feel the need to restate it. This leads to a loss of information, as we shall note in **4.2.2**. Taken on its own, the French sentence says less than the English sentence. But it would be against the nature of the French language to go into such detail because French prefers the level of abstract expression.

As we have described it here, the interchange reveals a difference in behaviour in the two languages. This cannot be avoided in the sentences we have analysed. The interchange remains incomplete and implicit in those cases where French does not feel the need to specify the mode of action.

3.3.2.2 *Inverse transposition*

We have seen that in the French system the noun occupies a privileged position because it permits the expression of states and frozen situations so dear to the nature of French expression.

Nevertheless, the role of the verb is important, and contrary to expectation, there are English nouns which can only be rendered by means of verbs in French. This is the case of **inverse transpositions**. These are usually action nouns, as distinct from state nouns. In addition, they tend to be linked to prepositions in patterns alien to French expression. The following is a typical example:

Canada has publicly demonstrated its inevitable involvement in the problem of Asia by accepting membership of the Indochinese truce commission.	: Le Canada a démontré publiquement, en acceptant de faire partie de la commission d'armistice en Indochine, qu'il ne pouvait rester en dehors des affaires d'Asie.
--	--

The translation difficulty is created by the absence of a direct equivalent for ‘involvement’, which is another demonstration of the limited development

of derivation in French (2.2.1.6) in comparison with English. But even when there is an equivalent French noun, the problem may persist because of the prepositional phrase, e.g.:

The West German demands for full equality status stand little chance of early Allied acceptance.	: Les revendications de la République Fédérale en matière d'égalité des droits ont peu de chance d'être acceptées par les Alliés dans un avenir immédiat.
With Eden's disclosure that...	: Quand M. Eden a révélé que...

French has 'acceptation' and 'révélation' but there is still the impression that their use in these cases would be unnatural.

All three examples can be translated by the same method, namely transposing the nouns by verbs. In the first case because there is a lacuna in French; in the second and also in the first case, because the nouns are governed by prepositions or conjunctions. Note that French first gives the cause (4.4.1).

The extent of Britain's involvement in the Goa dispute, especially the fact that she has taken the risk of India's displeasure, is something of a surprise to many persons here.	: Beaucoup de gens ici trouvent assez surprenant que l'Angleterre soit mêlée d'aussi près à l'affaire de Goa et surtout qu'elle accepte le risque de mécontenter le cabinet de Delhi.
But the singular value of this present book as a manual for English students of university age, lies (as it seems to me) in its enlargement of the vision to see our own literature, magnificent as it is, in European perspective — and this not through direct comparison, but more winningly, almost insensibly, through the operation upon it of two critical minds trained in another great literature which, more than ours, conforms with	: Mais le singulier mérite du présent ouvrage comme manuel à l'usage des étudiants anglais, c'est, il me semble, d'élargir leur vision de notre propre littérature, déjà si riche en elle-même, en la plaçant dans une perspective européenne — et cela non pas par une comparaison directe, mais d'une façon plus séduisante et presque imperceptible, en la soumettant à la réflexion de soumettant critiques formés par une autre

logic and measure.

grande littérature qui, plus que la nôtre, respecte la logique et la mesure.

(Arthur Quiller-Couch, Preface to *A History of English Literature* by Legouis & Cazamian).

The nouns resisting direct translation are here 'enlargement' and 'operation'. They have to be transposed into verbs.

Another case where the English noun requires translation by a French verb, is that of the generic noun which is quite frequent in abstract expression. Here, however, contrary to expectations, French prefers to come down to the level of the actual and concrete which is here realised by means of a verb.

He was safe from recognition.

: Il ne risquait pas d'être reconnu.

The enclosed thesis is sent to you for examination and report.

: J'ai l'honneur de vous donner communication de la thèse ci-jointe en vous demandant de bien vouloir l'examiner et donner votre avis.

He found himself constantly accused of concealment.

: Il se vit continuellement accusé de ne pas dire toute la vérité.

Communication was imperative.

: Il était indispensable d'établir une liaison entre les deux villes. [i.e. between Paris and Tours in 1870].

He even thought he saw in Poupin's face the kind of consciousness that comes from detection, or at last interruption, in a nefarious act. (Henry James)

: Il crut même voir sur le visage de Poupin cet air que donne le sentiment d'être pris sur le fait, ou du moins d'être interrompu dans l'accomplissement d'une vilaine action.

3.3.3 *Supplementation*

Supplementation is the process of strengthening a word which is inadequate on its own and therefore needs to be supported by others. In French this is mainly the need to reinforce by means of a noun certain function words which in English can stand on their own, possibly because in English they can

receive the main stress. Nowhere is supplementation more in evidence than in prepositions.

We are with them, not of them. : Nous sommes avec eux, non d'eux.

This sentence is the translation given in *Le Monde* (13.10.1953) of the words spoken by Winston Churchill in the House of Commons on the 11th of May 1953. French does not adjust well to this conciseness. The preposition 'de' is rather weak and besides, unlike 'of', it cannot receive the sentence stress. The French translation should have said: "*mais nous ne sommes pas des leurs*".

Paul Bourget respects the nature of French when, in *L'Émigré*, he lets Landri say:

Il existe une France : There is, nevertheless,
contemporaine, cependant. a contemporary France.
Il y est. Il n'en est pas. : He is *in* it, but not *of* it.

In the examples which follow we first give English SL texts which are supplemented in French translation. Then we also give French SL examples to show how they are reduced in their translation into English.

3.3.3.1 *Supplementation of particles (pre- or post-modification)*

(a) *Supplementation by a noun*

To the station : Entrée de la gare
: Direction de la gare
The news was announced in : La nouvelle fut annoncée par
headlines that extended clear un titre qui occupait toute la
across the front page of largeur de la première page du
The Clyde Herald. *Clyde Herald*.
(J.P.Marquand)
Excursion au départ d'Annecy : Outings from Annecy

Sometimes the noun is the main element of a prepositional phrase:

Passengers to Paris : Voyageurs à destination de Paris
From: [on an envelope] : De la part de...

(b) *Supplementation by a verb*

He stopped at the desk for : Il s'arrêta au bureau pour
his mail. prendre son courrier.

I'll call for you.	: Je passerai vous prendre.
The Time Machine (H.G. Wells)	: La machine à mesurer le temps.
This forces the translator into approximations.	: Le traducteur se voit ainsi obligé de recourir à des à peu près. [In this case the French is the more concrete]
I shivered at the millions and immensities and secrecies of India. (F. Yeats)	: J'avais le frisson en songeant aux multitudes, aux immensités et aux mystères de l'Inde.
Voulez-vous que je téléphone pour faire venir une voiture? (F. Mauriac)	: Shall I phone for/call a cab.
Il fit un saut et se mit hors d'atteinte. (P. Mérimée)	: He jumped out of reach.
.. les gestes agiles des bras allongés vers le ballon pour le saisir. (G. Lanson)	: The easy motion of their arms reaching out for the ball.
On ne peut atteindre la chambre qu'en traversant le bureau. (Simenon)	: The bedroom can be reached only through the study.
...écoutant si l'on n'entendait pas sur la route de Meaux les canons autrichiens. (A. France)	: ... listening for the rumble of Austrian guns on the road to Meaux.
La servante déchirait des draps pour en faire des bandes.	: The maid was tearing sheets into strips.

In English, particles are so autonomous that they can function even without verbs. There is a good example in the text by D.H. Lawrence, (Text 5, in the appendix). Here is another equally trying one by Katherine Mansfield:

By Jove! he had to hurry if he was going to catch that train home. Over the gates, across the field, over the stile, into the lane, swinging along in	: Diable! il lui fallait se dépêcher s'il voulait attraper son train pour rentrer. Il passa par-dessus la barrière, traversa le champ, enjamba l'escalier et s'engagea dans le
--	---

Une des fenêtres qui s'ouvraient au-dessus du magasin...	: One of the windows above the store....
...le changement qui s'est opéré dans l'action clandestine des communistes.	: ... the change in the underground action of the communists.

It would be a mistake to produce a literal English translation of these participial or relative clauses which compensate for the weakness of French prepositions. It may be the case, as in the example of 'windows' above, that French relative clauses are more substantial than the English preposition and places French on the level of concrete expression. This also happens in the case of certain adverbial expressions (3.4.6).

3.3.3.2 *Supplementation of the demonstrative pronoun by a noun*

This is your receipt.	: Reçu du client.
We'll land Sunday, and this will be mailed then.	: Nous débarquons dimanche et cette lettre partira ce jour-là.
But to the little ones at least, this was denied. [i.e. being near the fire] (Ch. Brontë)	: Mais aux petites du moins cette douceur était refusée.
He insists that this must not happen.	: Il est absolument opposé à la réalisation de ce projet.
This has radically changed the situation.	: Cette initiative/mesure du président change la situation du tout au tout.
That happened in the span of a few months.(L. Woolley)	: Ce phénomène n'avait demandé que quelques mois.
This in itself presented a difficulty.	: Cette opération présentait en soi une difficulté.
This proved to be extremely resistant.	: Ce matériau s'est révélé extrêmement résistant.
There is no future in the country if this is allowed to prevail.	: Avec un pareil état d'esprit, le pays est voué à la stagnation.
This probably explains why the British are not perhaps as adventurous in book design as... (Ph. Hofer)	: Les considérations qui précèdent expliquent peut-être pourquoi les Anglais ne semblent pas avoir autant innové dans le domaine du livre que...

These examples show that, in order to avoid translating ‘this’ and ‘that’ by ‘*ceci*’ and ‘*cela*’ — both words which do not satisfy the French desire for clarity — it is necessary to identify the English demonstratives in their context and translate them by nouns which summarize the point of reference.

French can then use such expressions as ‘*procédé*’, ‘*affaire*’, ‘*initiative*’, ‘*mesure*’, ‘*propos*’, ‘*remarque*’, etc., usually preceded by a demonstrative adjective to establish the necessary reference (4.5.3.2). They provide a false precision, different from words like ‘*matériau*’ in one of the examples above, which gives a higher degree of explicitness than the original text.

3.3.3.3 *Supplementation of conjunctions*

(a) *Conjunctions in apposition*

They were the first people after the Romans to make national roads as far back as the 18th century, when long-distance travel by carriage was often impossible in France.
(Cloudesley Bereton)

...and came onto a railway line where it ran beside a marsh. (Hemingway)

: Ils furent les premiers après les Romains à construire des routes nationales au XVIII^e siècle, à une époque éloignée où, en France, les grands voyages en attelage à chevaux s’avéraient souvent impossibles.

: ... pour arriver finalement à une ligne de chemin de fer à l’endroit où la voie longe un marais.

In appositions, neither ‘*quand*’ nor ‘*où*’ can be used without supplementation.

(b) *Conjunctions preceded by a preposition*

I came back to where I had heard the voice. (Vincent Sheean)

It has to do with why you did not come.

It boils down to whether you want to take that much trouble.

This is a story of how a man rose to fame.

: Je revins à l’endroit où j’avais entendu la voix.

: Il s’agit des raisons de votre absence.

: Cela se ramène à la question de savoir si vous voulez vous donner toute cette peine.

: C’est l’histoire de la façon dont un homme est devenu célèbre.

3.3.3.4 *Causes of supplementation*

The supplementation in the preceding examples seem to have two types of causes:

(a) structural causes, in the case of prepositions and conjunctions. Because ‘à’ indicates both position and direction, French signs would be ambiguous if they read “À la gare”, instead of: “*Direction de la gare*”. For similar reasons French prepositions cannot be followed by conjunctions.

(b) psychological causes, motivated by the French concern for precision and the need to judge. This has already been demonstrated in the case of the supplementation of pronouns. Here too, English demonstratives remain on the level of concrete expression, whereas the combination of demonstrative adjectives followed by a noun leads French frequently back to the level of abstract expression.

3.3.3.5 *Markers*

Following G. Galichet (1961), we call markers those words which serve to identify word classes. They are essentially articles, demonstrative and possessive adjectives for nouns and personal pronouns for verbs.

As a language of abstract expression, French is internally logical when it uses the definite article on all occasions when things or persons represent a category or a concept. English, working more closely to the level of concrete expression, prefers the indefinite article for presenting indeterminate objects, which it does not feel a need to conceptualise.

The absence of the English indefinite article in some of the following examples should not mislead. The English plural without an article corresponds to a singular with an indefinite article.

Il a les yeux bleus.	: He has blue eyes.
Elle a le teint pâle.	: She has a pale complexion.
Il a fait dix kilomètres le ventre vide.	: He walked seven miles on an empty stomach.
Il a la mémoire des dates.	: He has a memory for dates.
Il a le goût des meubles anciens.	: He has a taste for antique furniture.
J’ai la conscience tranquille.	: I have an easy conscience.

Equally French conceptualises more when it says:

Aux États-Unis l'essence : In the United States gasoline
 coûte deux dollars le gallon. costs two dollars a gallon.

The equivalence between the English possessive and the French article is of the same nature:

He had his arm in a sling. : Il avait le bras en écharpe.
 He speaks with his hands : Il parle les mains dans les poches.
 in his pockets.
 He reads with a pen in his hand. : Il lit la plume à la main.

The frequency of occurrence of the definite article and demonstratives is unevenly distributed between English and French. Because in comparison to French, English uses the definite article less often, it acquires a particular meaning when it is used. It does therefore at times correspond to the French demonstrative (4.7.3), e.g.:

But these are examples of : Mais ce sont là des exemples de
 the art in its pure state. cet art à l'état pur.

The context tells us that it is the art of hitchhiking which is referred to. If French had used the definite article before 'art', this would have led the reader to think of art in general. Note also that 'its' is normally rendered by a definite article.

It also occurs that the French article corresponds to an English demonstrative:

Toute la partie du pays qui : All that part of the country across
 s'étend de l'autre côté de la the river is a favourite haunt of
 rivière est le rendez-vous sportsmen.
 des chasseurs.

This example also demonstrates (i) the correspondence between the English indefinite article and the French definite article; and (ii) the reduction of the relative clause: '*qui s'étend*' and its English translation by means of a preposition.

3.4 Comparative stylistics of accidence

3.4.1 *Gender*

The category of gender, which gives rise to so many observations on the grammatical and structural level, only concerns the domain of comparative stylistics indirectly. Indeed, in the great majority of cases, there is no choice as regards gender, and translators must be prepared for this in their training. There are, nevertheless, certain difficulties which we shall emphasize here, recalling the well-known, but essential distinction, between **natural gender** (male, female, asexual being or hermaphrodite) and **grammatical gender** (masculine, feminine, neuter; epicene).

We know that English has almost completely lost the grammatical gender, which allows the natural gender to surface; French, on the other hand, is entirely dominated by grammatical gender. Though this latter feature obscures the actual physiology of the sexes and produces ambiguities of the type: 'his hat, her hat : *son chapeau*'; on the other hand, grammatical agreements based on gender can lead to useful clarifications; in past participles, for example:

The language of resolution 180 adopted on 4 March, ...	: Aux termes de la résolution 180, adoptée le 4 mars...
OR	: Le texte de la résolution 180, adopté le 4 mars...

The following remarks relate to four aspects of gender in English: epicene words, explicitation of pronouns, personification and feminine morphemes in derivation.

3.4.1.1 *Epicene words*

In both English and French there are words describing something which can be either masculine or feminine, e.g. French '*professeur*', '*auteur*', '*docteur*', can refer to either a man or a woman, though current usage is changing. We know that French therefore hesitates on the article to be used, a problem which nevertheless does not concern us here. English also has a considerable number of epicene words and it is perhaps useful to point them out here, since the translation into French will have to make them explicit:

our readers	: nos lecteurs - nos lectrices
the monarch	: le souverain - la souveraine
the spouse	: l'époux - l'épouse
my friend	: mon ami - mon amie
my cousin	: mon cousin - ma cousine
the translator	: le traducteur - la traductrice
the nurse	: infirmier - infirmière
the cook	: le chef, la chef - la cuisinière [chef also occurs in English]
boss	: patron - patronne

A long list can be found in the Larousse grammar (Larousse 1949:70) and in Jespersen (1907. vol 7: 174-220).

In recent years new feminine forms have been adopted so that '*une auteure*', '*une professeure*', '*une docteure*' etc. are now recommended usage, especially in Canada, (see 3.5).

3.4.1.2 *Explicitation of pronouns*

The need to make pronouns explicit is dictated by the context or the situation. For example, 'students', used in the context of 'St Mary's School' or 'Vassar College', will lead to a translation in the feminine: '*les étudiantes, elles ...*', these two institutions being reserved for young women; (in seventeenth century French, '*jeunes personnes*' meant young women, rather than young people as it does today). We should point out that French-speaking women students have a natural tendency to translate phrases such as "I was very glad to...", "I am given to understand ...", etc in the feminine form.

Inversely, a French epistolary novel will sometimes lose some of its savour in English, because letters written in the first person are deprived of a part of their gender distinction. In such cases translators have to resort to compensations to re-establish the masculine or feminine tone: use of a proper noun, or certain lexical elements specific to one sex or the other, compounds of the type - 'girl-friend', 'boy-friend', etc.

As to 'it', used to refer to very young children, this can be translated by an equally ambiguous French epicene word: '*l'enfant*', '*le bébé*'. Sir Ernest Gowers quotes a very ambiguous phrase on this subject: "If the baby does not thrive on raw milk, boil it."

3.4.1.3 *Personification*

Most good grammars give full details of the conventional gender attribution to animals and inanimate objects, which can be tantamount to some form of personification. We know that in English, animals in general have neuter grammatical gender unless they are the object of particular affection. On the other hand, domestic animals are readily given a gender in English, which is sometimes surprising to a French reader. “She’s a good girl”, or “He’s a good boy”, is often said of a dog. According to Sweet, ‘dog’, ‘horse’, ‘fish’, ‘canary’, are generally masculine; ‘cat’, ‘hare’, and ‘parrot’ are feminine. Hunters readily put fowl in the feminine form: ‘grouse’, ‘duck’, ‘goose’; fishermen do the same for ‘fish’, ‘whale’, ‘trout’. Jespersen quotes several examples of phrases where the same animal appears successively under several genders.

This young leopard was about to try his teeth on the dead body of a gazelle, which its mother had just captured. (Jespersen 1907. vol 7: 210)

Better known is the feminine personification of machines towards which English speakers feel closely linked: ‘ship’, ‘packet’, ‘merchantman’, ‘motor-car’, ‘automobile’, ‘watch’. However, there are cases where the masculine is used (pipe). Pascoe (quoted by Jespersen) sums up this inconsistency, using bakery as his example: “Any cake is termed a he, but a cold plum-pudding of a more ‘stodgy’ nature is termed a she”.

Finally, abstract personifications are always delicate, especially in the case of sustained metaphors. Countries are generally feminine, as are ‘Nature’, ‘Soul’, ‘Mind’, ‘Moon’, ‘Spring’; whereas ‘Death’, ‘Love’, ‘Sun’, are masculine and the sea is sometimes ‘She’, sometimes ‘He’, sometimes ‘It’.

3.4.1.4 *Derivation*

Though English does not have a special word to indicate sex, except in kinship words and such rare cases as ‘bridegroom - bride’, it can use a special morpheme; e.g. ‘-ess’ (‘manager/manageress’, ‘author/ authoress’); but it is should be noted that this suffix has a strong pejorative connotation; “There is a derogatory touch in it which makes it impossible when we wish to show respect”, (Curme 1931). In this matter English is closer to French which, for the same reasons, also dislikes ‘-esse’ as the feminine form of the morpheme ‘-eur’, as in ‘docteur’, ‘doctoresse’; this may explain the absence of the form *‘professoress’.

The introduction of French morphemes allows English to create some terms such as : ‘confidante’, ‘fiancée’, as opposed to ‘confidant’, ‘fiancé’, but the morpheme ‘-ette’ does not carry any evocation of gender in ‘kitchenette : petite cuisine’, ‘roomette : compartiment de wagon lit’, ‘leatherette : similicuir’, etc.

Though in most cases gender is a linguistic servitude, there are rare cases when gender can have an effect in translation. In a paper on wasp behaviour, (*The Linguist*, February 1955, p.44), the author allows himself to use a personification which is problematic for translation into French due to the grammatical gender of this insect :

I am no naturalist and I allude to this worker-wasp as a male because he was a business-like and practical fellow.

This male personification contradicts the feminine gender of the French ‘*guêpe-ouvrière*’ [worker-wasp], but a translation could simply reverse the attributes and apply them to females while still maintaining the tone of the extract, e.g.:

À voir la façon pratique et affairée avec laquelle cette guêpe attaquait son morceau de sucre, j’ai supposé qu’il s’agissait d’une femelle, etc...

3.4.2 *Number*

Although the plural and singular function in a similar way in both languages, these two aspects of number do not correspond exactly. English uses the collective noun in a way which at first glance is disconcerting to the French intellect, and in certain cases, it creates a singular form, which complements the collective noun. We shall examine several examples.

3.4.2.1 *English collective and French singular*

In the collective sense, English uses words which remain singular, but can only be translated by a plural in French. In French-speaking countries we sometimes find the inscription “*Informations*”, aimed at English-speaking visitors, a plural which is translated literally from the French ‘*Renseignements*’. It is, in fact, the English singular ‘Information’ which is the equivalent to the French plural; to say ‘*un renseignement*’, English has to use a special expression form, called here the **singulative** [Determiner + non-count noun]: ‘a piece of information’. This mode of expression is not characteristic

of French; it does exist however: '*de la monnaie, une pièce de monnaie*'. Everyday English provides numerous examples.

advice	: des conseils	a piece of advice	: un conseil
poetry	: des vers	a piece of poetry	: une poésie
evidence	: des preuves	a piece of evidence	: une preuve
furniture	: des meubles	a piece of furniture	: un meuble
news	: des nouvelles	a piece of news	: une nouvelle
		But: The news	: la nouvelle
toast	: des toasts	a piece of toast	: une rôtie (C.F.)
	: des rôties (C.F.)		: un toast
		But: a toast	: un toast porté à quelqu'un
flying	: des éclats	a piece of flying	: un éclat de
glass	de verre	glass	verre

In English, the singulative is not only expressed by 'piece', but a whole range of other words can be used:

English	French
<i>Singulative - Collective</i>	<i>Singular - Plural</i>
a suit of armour - armour	: une armure - des armures
a flash of lightning - lightning	: un éclair - des éclairs
a clap of thunder - thunder	: un coup de tonnerre - tonnerre
a blade of grass - grass	: un brin d'herbe - de l'herbe
a firework display - fireworks	: un feu d'artifice - des feux d'artifice
a round of ammunition - ammunition	: une cartouche, un coup - des munitions

3.4.2.2 *English collective without singulative*

On the other hand, some English collective nouns do not have a singulative form. This phenomenon also exists in French, e.g.

labour	: la main-d'oeuvre
buck-shot	: des chevrotines
applause	: des applaudissements
tinned food	: des conserves
stock (U.S.)	: des actions [cf. UK. shares]

lace	: des broderies [on a uniform]
winding road	: virages [on a sign]
An investigation into news-stand literature.	: Une enquête portant sur les livres et périodiques exposés à la devanture des libraires.

Work, especially in compounds such as:

homework	: les devoirs et les leçons
rough work	: les brouillons
brasswork	: les cuivres [e.g. those on a yacht]
lead-work	: les plombs d'un vitrail [lead in stained-glass windows]
	: les lamelles de plomb d'un certain genre de fenêtre
A few houses had been hit by shell-fire.	: Quelques maisons avaient été touchées par des obus. (or: par le bombardement)

This category includes verbal nouns ending in '-ing'.

fierce fighting	: des combats acharnés
off-campus housing	: des chambres en ville (pour les étudiants)
lettering	: lettres / caractères
la pancarte en caractères jaune sale sur la porte brun sale.	the notice in a dirty yellow lettering on the dirty brown door.
after much dodging about...	: après beaucoup de détours...
speculative buying	: des achats spéculatifs
to do a little Christmas shopping	: faire quelques achats pour Noël
expecting to hear more fighting...	: s'attendant à entendre d'autres coups de feu...

3.4.2.3 *English plurals and collectives*

The English pattern of both a regular plural and a matching collective noun also exists in French but since French does not have a parallel to the convenient collective formation in '-ing', some French plurals also have to serve as collectives.

Singular/Plural		Collectives	
<i>English</i>	<i>French</i>	<i>English</i>	<i>French</i>
case/s	: affaire/s, procès	litigation	: litige
hair/s	: cheveu/x, poils	hair	: chevelure/pelage
shelf/ves	: rayon/s	shelf space	: étagère
room/s	: chambre/s	accommodation	: logement
ship/s	: navire/s	shipping	: flotte

In a number of cases where English has a separate collective, French uses the plural for signalling collectives:

lesson/s	: leçon/s particulière/s	tuition (UK)	: cours
novel/s	: roman/s	fiction	: romans
union/s	: syndicat/s	organized labor (US)	: syndicats
sail/s	: voile/s	canvas	: voiles
office/s	: bureau/x	office space	: bureaux
panel/s	: panneau/x	panelling	: panneaux
wall/s	: mur/s	walling	: murs
statue/s	: statue/s	statuary	: statues

Naturally, there is a difference between the plural and the collective noun. The former gives the idea of separate objects; the latter that of a group of objects seen as a whole. French has a few examples of collective nouns doubling up as plurals:

law/s	: loi/s	legislation	: législation
pipe/s	: tuyau/x	pipng	: tuyauterie
worker/s	: ouvrier/s	labour	: main-d'oeuvre

3.4.2.4 *Variation of meaning with number*

Some English words are used regularly in the plural and the singular, but the singular can also have a plural sense, at least in one of its meanings:

Plural sense

glass	: des vitraux
glasses	: verres, lunettes
hose	: des bas
hoses	: des tuyaux d'arrosage
beauty care	: des soins de beauté

cares	: des soins
to take strong action	: prendre des mesures énergiques
actions	: des actions
crowded with incident	: riche en incidents, péripéties
incidents	: incidents

3.4.2.5 *Invariable plurals*

English grammars also list a certain number of mass nouns which do not have full French equivalents. Some of these forms can be explained by the history of the language. They are mainly the names of animals :

sheep, deer, grouse, swine, (wild) duck, elk, buffalo, salmon, trout, mackerel, etc.

These names would be pluralised in French, except in hunting terminology where the singular is often used, e.g.

La truite est abondante. : There is plenty of trout.

Some can be used in the plural to indicate a certain variety:

fruit : des fruits fruits : des espèces de fruits

Apart from historical reasons, the survival of these invariable plurals — which also applies to words such as ‘craft’ (*appareils et/ou bâtiments*) [air and/or seacraft], ‘cannon’ (*bouches à feu*), ‘hose’ (*bas* [stockings], and not: *lances d’arrosage* [garden hose]) — shows that English has its own way of seeing objects which consists of considering mass and the whole, rather than separate units.

3.4.2.6 *French collectives*

Nevertheless, there are many cases where English uses the plural to show the different parts of a whole, whilst French only uses the singular.

the stairs	: l’escalier
grapes	: le raisin
a grape	: un grain de raisin
the trousers	: le pantalon
	[cf. the plural of “ <i>culotte</i> ” in popular French]
the beads	: le collier / le chapelet

the grounds	: le parc [of a large estate]
the railings	: la grille
the dishes	: la vaisselle
the scales	: la balance
the bellows	: le soufflet
directions for use	: mode d'emploi
the judges	: le jury [e.g. at an agricultural show]
the contents	: le contenu
in colonial days	: à l'époque coloniale

Despite the few opposite cases listed here, these examples confirm the English preference for words with singular forms and plural meanings. These singular forms may require a special expression form in French translation.

English uses the plural in phrases such as:

Put up your hands! : Levez la main!
[e.g. addressed to a class of school children]

In French this expression is used even in cases where more than one person is being addressed, thus providing yet another example of the tendency English has to convey plurality of concrete expression. In this case, French prefers a conceptual singular, with an article rather than a possessive pronoun (3.3.3.5).

3.4.2.7 *Intensive and attenuative plurals*

The intensive plural exists in both languages, without there necessarily being direct correspondences, as there are many other ways than the plural to express the idea of increase or decrease:

Il y a des années de cela.	: It happened years ago.
We've done it loads of times.	: Nous l'avons fait je ne sais combien de fois.
Their plane arrived hours late yesterday.	: Leur avion est arrivé hier avec un retard de plusieurs heures/ : avec un retard considérable.
We have loads of time.	: Nous avons largement le temps.
He has tons of money.	: Il est riche comme Crésus. : Il est immensément riche.
I haven't seen you for years.	: Il y a une éternité que je ne vous ai vu.

Beside the augmentative plural, there is an attenuative plural, constructed according to the same patterns. Only the fact that the pluralised thing is small, shows that a very small number, a negligible quantity, is being considered.

Within minutes...	: En moins de quelques minutes...
Seconds later ...	: À peine quelques secondes plus tard; presque aussitôt...
Just minutes from Manhattan.	: À quelques minutes seulement de Manhattan.
It costs you only pennies.	: Cela ne vous coûte que quelques sous.
Only pennies a cup...	: La tasse ne coûte pour ainsi dire rien. [in a coffee advert]

3.4.3 Characterisation

Characterisation is essentially carried out by means of either adjectives (or adjectival phrases), or adverbs (or adverbial phrases). French also has qualifying nouns available for characterisation. Besides these means there is a wide range of other means for expressing characterisation which will not be studied in detail here.

A comparison of the two languages shows immediately that English has a greater stock of adjectives and adverbs than French. On the one hand, for structural reasons, English forms derivatives more easily than French and can use nouns as adjectives; on the other hand, working within concrete expression, where concrete detail is important, English makes good use of its resources. It also uses qualifiers in a more flexible way. For example, it uses qualifying nouns as relational adjectives with an ease that French has not yet equalled, even though it seems to want to follow this path. It is, indeed, a long time since Musset found that “*convention de poste*” was preferable to “*convention postale*”. ‘*Postal*’ is a relational adjective, as are many technical or literary adjectives such as ‘*solaire*’ and ‘*catégoriel*’ which specialists prefer for their precision to adjectival phrases of everyday language. Bally (1944:147) showed that these adjectives do not behave like qualifiers; they are never put in front, are not used as complements and have no comparative forms.

Be that as it may, the English relational adjective is usually translated into everyday French by an adjectival phrase.

the French consul	: le consul de France
Russian leather	: du cuir de Russie
Persian carpets	: des tapis de Perse
But: Turkey carpets	: tapis de Turquie
a French book	: un livre de français
	: un livre français
medical students	: des étudiants en médecine
local people	: des résidents, des gens du coin
her married name	: son nom de mariage
an optical illusion	: une illusion d'optique
Congressional permission	: l'autorisation du Congrès
mental hospital	: hôpital psychiatrique
criminal lawyer	: avocat d'assises
periodical room	: salle des périodiques
a rural church	: une église de campagne

In the following French sentences we can probably see the influence of English:

La première impression washingtonienne fut que le sort du cabinet Laniel était scellé. (Raymond Cartier in: <i>Match</i> , December 1953) [‘ <i>scellé</i> ’ is an anglicism for ‘ <i>réglé</i> ’]	: The first impression in Washington press circles was that the future of the Laniel government was sealed.
les mises en demeure anglo-saxonnes (C.J. Gignoux, <i>RDM</i> , July 1954)	: the Anglo-Saxon demands

A. Malblanc (1963:126-129) showed the importance of the qualifying noun in French, where German would use an adjective. We can add that English does the same. Many of Malblanc's examples are equally valid for French and English. Moreover, they can be classified in the same way.

3.4.3.1 *Qualifying noun attributes*(a) *with 'être':*

Je suis dans l'incertitude quant à...	: I am uncertain as to ...
Cela m'a été d'un grand secours.	: It has been very helpful.
Nous sommes à l'abri du vent.	: We are sheltered from the wind.

(b) *with 'avoir':*

avoir faim, soif, chaud, froid	: to be hungry, thirsty, hot, cold
avoir raison, tort	: to be right, wrong
avoir de l'esprit	: to be witty
avoir de la chance	: to be lucky

3.4.3.2 *French qualifying noun epithets*

Northern France	: la France du nord : le nord de la France
in the milling crowd	: dans les remous de la foule
a broken coupling	: une rupture d'attelage
in late October	: à la fin d'octobre
this decreased purchasing power...	: cette diminution du pouvoir d'achat...
He bowed to superior numbers.	: Il s'inclina devant la supériorité du nombre.
a typical Frenchman	: un vrai type de Français
a native American	: un Américain de naissance
that wretched man	: ce diable d'homme
a strange fellow	: un drôle de type
idiot	: espèce d'imbécile

The English construction with 'of' which corresponds to the French 'de' is rare, e.g. "a peach of a girl".

3.4.3.3 *Adverbial characterisation*

Adverbial characterisation follows the same model. Once again, the synthetic character of English is asserted, which allows a single word to be used where French prefers a phrase, or even has no alternative. Not only do adverbs in '-ment' seem cumbersome, they are restricted in their application. Conversely, the suffix '-ly' in English can be attached to any adjective and even to participles.

angrily	: avec colère
ecstatically	: avec extase
tolerantly	: avec tolérance
tactfully	: avec tact
concisely	: avec concision
effortlessly	: sans effort
unashamedly	: sans honte
abruptly	: sans transition
unrhythmically	: sans suivre le rythme
unaccountably	: sans qu'on sût pourquoi
conditionally	: sous condition
reliably	: de source sûre
authoritatively	: de source autorisée
inadvertently	: par inadvertance
deservedly	: à juste titre
repeatedly	: à plusieurs reprises

In certain cases, a French translation is only possible by performing a transposition. Here are some translation examples:

He is reportedly in Paris.	: On dit qu'il est à Paris.
He is reputedly the best man in the field.	: Il passe pour le meilleur spécialiste dans ce domaine.
He constantly refers to his own sources, which are understandably but nevertheless annoyingly anonymous.	: Il fait constamment allusion à ses propres sources, dont l'anonymat est compréhensible mais tout de même agaçant.

In contrast to English and German (Malblanc 1963:93), French can create equivalents at the level of concrete expressions by sheer linguistic inventiveness.

(to know) for certain	: (savoir) de science certaine
(to look at) abstractedly	: (regarder) d'un oeil distrait
(to reflect) at leisure	: (réfléchir) à tête reposée
(to burn) brightly	: (brûler) d'un feu vif
(to shine) brightly	: (briller) d'un vif éclat
(to fashion) skilfully	: (façonner) d'une main habile
(to comment) ironically	: (s'exprimer) en termes ironiques

In certain cases there is no choice in French. While there are forms in ‘-ment’ for ‘certain’ and ‘vif’, neither ‘certainement’ nor ‘vivement’ would be suitable in the contexts shown above. There is option and gain in the French in ‘à tête reposée’ (compared with ‘tranquillement’), and option with no clear gain in the use of ‘d’une main habile’ and ‘en termes ironiques’.

As we remarked earlier, comparing means of characterisation in the two languages highlights the importance of nouns in French. The ways in which adjectival and adverbial functions are used varies, moreover, from one language to another. English often uses an adjective to modify the noun of a verbal phrase; in French this modification is introduced by an adverb, which represents a transposition (3.2):

He does not speak good French.	: Il ne parle pas bien le français. : Il ne parle pas un bon français. [this form is less common]
He makes good money.	: Il gagne bien sa vie.
He plays a good hand of bridge.	: Il joue bien au bridge.
I only see an occasional copy.	: Je n’en vois un exemplaire que de temps en temps.
She had no immediate authority over their disposal.	: Leur utilisation ne relevait pas directement de son autorité.

3.4.3.4 Comparison

The study of degrees of comparison in the two languages reveals some typical differences. When the comparison is explicit, the comparative or superlative are as vital in French as they are in English. However, we note, as do most grammars, that following Latin usage, English employs the comparative in place of the superlative when the comparison is limited to two objects or two people. This is why ‘ainé’ is sometimes translated as ‘elder’ and sometimes as ‘eldest’.

Another feature of English is the use of the comparative form, when French uses the positive. This observation amounts to saying that English, preferring the relative, establishes an implicit comparison; whilst French, reflecting here a characteristic tendency, sees such properties as being absolute.

le haut Rhin	: the upper Rhine
le bas du mur	: the lower part of the wall

tôt ou tard	: sooner or later
les petites classes	: the lower forms (in a school)
les petites Antilles	: the Lesser Antilles
un café bien fréquenté	: a better class café
l'abrégé du dictionnaire d'Oxford	: the Shorter Oxford Dictionary
Le Petit Larousse	
Le Grand Robert	

The comparative is barely felt in '*l'enseignement supérieur*'. It is much more felt in 'higher education'. English and American advertising make much use of these implicit comparatives — or superlatives.

The best coffee in town.	: Café de toute première qualité.
Stays clean longer.	: N'est pas salissant.
They [the cigarettes] are milder, smoother, taste better.	: Elles sont douces, n'irritent pas la gorge et sont fort agréables au goût.

It would, of course, be possible to translate each of these advertisements literally, but it seems more natural to do so without comparatives. Similarly the following advert from the *New York Times*:

You're better informed when you read the <i>New York Times</i> every day. You get more Washington news, more foreign news.	: Pour être bien renseigné, lisez donc chaque jour le <i>New York Times</i> , qui vous donnera toutes les informations de Washington et de l'étranger.
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Perhaps there is still a latent sentiment of comparison and competition in the mind of an English speaker, especially in the United States, and advertising probably does not escape the laws of competition in France any more than in English-speaking countries; but while the presentation of advertisements is a matter of differing social climates in the French and English-speaking countries, it seems as though French does not like implicit comparisons any more than pronouns which do not have a precise reference. A tailor's street sign: "*Oui, mais Un Tel habille mieux*" was a different case, since it replied to that of a neighbouring tailor, and the public could see both signs at the same time. The superlative provides similar examples. 'Most' can function as an absolute superlative. In the next example the sentence stress shows the

difference which in French requires two different phrasings.

He was most eloquent at the end of his speech.	: Il a été surtout éloquent à la fin de son discours.
or	: Il a été très éloquent...
He was at his best.	: Il était très en forme.
These colours make your furnishings look best.	: Ces teintes font valoir / rehaussent / mettent en valeur votre ameublement.
They are most respectable.	: Ce sont des gens tout à fait com- me il faut.
	: Ce sont des gens tout ce qu'il y a de plus comme il faut.

The English pattern is possible in French, as we see in the second example, but it is more cumbersome; it would, however, be wrong to try a literal translation, i.e. by a relative superlative.

This discussion of the comparative can be summed up by saying that, except for cases of explicit comparison, English, which likes to describe real actions as they happen, has a certain preference for relative comparatives and superlatives, whilst French tends towards the positive and the absolute superlative. It is, however, necessary to qualify this observation, since the positive also occurs in English. The following examples, written by different authors (*Life*, 19 March, 1956) illustrates this point:

...sold by better stores everywhere. : en vente dans tous les bons
magasins.

at better stores everywhere
at good stores everywhere

Thus, we can say that this comparative, which we can further qualify as indefinite, is possible in English, while the positive exists as well. French can use the positive only when there is no explicit comparison.

3.4.4 *Time and tense*

Aside from the English set of progressive and emphatic forms, the list of tenses of the two languages is about equal; however, the distribution of the tasks they have to perform is not at all comparable. Moreover, the fact that

English can express every tense in the progressive form, gives its conjugation system a different orientation. English can optimally express ‘becoming’. French, in this aspect too, follows its generalising tendencies, segmenting neatly marked slices of the temporal continuum, inside which a tense seems to immobilise time only to pass then on to the next phase.

3.4.4.1 *Future*

The future tense can serve as an example. English and French both have a general future tense and also an immediate future tense.

I shall do	: Je ferai
I am going to do	: Je vais faire

It is tempting to conclude that these two forms have the same function, but this is only partly true as we see from the next example.

Vous ne m’avez pas entendu; je vais répéter.	: You did not hear me; I’ll repeat.
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French always uses the immediate future when the action will take place immediately. In such cases, English can use the general future, which for French speakers would signal a possible delay. The following example brings out this difference.

A visitor arrives at a friend’s house and asks whether the friend is at home. He can get one of two answers:

- (a) “*Il n’est pas là, mais je lui dirai que vous êtes venu*”.
- (b) “*Entrez. Je vais lui dire que vous êtes là.*”

If the answer had been “*Je lui dirai que vous êtes là*”, there would have been uncertainty about the time the friend would be told about the visitor and so the visitor would have had reason to be worried about the time he might have to wait. In English both answers would start with “I’ll tell him...”.

We recall that in subordinate clauses starting with ‘when’ and similar expressions, English uses a present tense, and the future for the main clause.

As soon as he comes, let me know.	: Dès qu’il arrivera, prévenez-moi.
The longer you wait, the harder it will be.	: Plus vous attendrez, plus dur ce sera.

In notices with legal implications, French prefers the present to the future. English, being more empirical, uses the future, thereby giving to understand that the question of eventual responsibility only arises in cases of actual loss. In these cases, French prefers the absolute to the contingent. In the next example, the French version makes it clear that the management refuses all responsibility even before the event.

La direction n'est pas responsable des objets perdus.	: The management will not be responsible for lost articles.
This will be your little grandson?	: Je suppose que ce jeune garçon est votre petit-fils?

Here the explanation for the discrepancy must be sought in other causes, probably in the use of a polite form, similar to the relation of 'Je voudrais' to 'Je veux' (3.4.6.3).

3.4.4.2 *Seven English forms for the Présent*

Grammars, especially that of Veslot & Banchet (1922), have shown that the English conjugation system is more logical than the French one. The seven English forms which correspond to the French *présent* are separated by fine nuances which have nothing to do with the forms provided by grammar.

1. J'écris.	: I write.
2. J'écris.	: I am writing.
3. J'écris.	: I do write.
4. J'écris depuis....	: I have been writing....
5. Rien ne dure.	: Nothing will last forever.
6. Je viens vous dire...	: I have come to tell you that...
7. Je viens.	: I am coming.

The second and third form are proper aspects (3.4.7.1 & 3.4.7.3), the sixth and seventh go into nuances ignored by French. In example 6 the speaker is already present when he speaks, and in example 7 he is obviously not yet there. The fourth is the most problematic one and requires a deep knowledge of both languages in order to lead to an appropriate translation. The difficulty lies in the fact that the underlying mental process differs from language to language. It is again a matter of the contrast between the concrete and the abstract. French is mainly concerned with results.

Je suis ici depuis dix heures. : I have been here since ten.

English follows the temporal development. We can say that in English there is dilution (4.3.4), the passage of time being indicated both by the preposition 'since' and by the tense. In French only '*depuis*' indicates passage of time. But it is useful to note that French, like English, uses the *passé composé* or the *plus-que-parfait* when it is a matter of an intermittent activity.

Je ne l'avais pas vu depuis trois mois. : I had not seen him for three months.

When the passage of time is to be expressly indicated, French is more demanding than English, and certain English past tenses must be rendered by a *plus-que-parfait* in French.

Tu sais que je suis médecin.	: I am a doctor, you know.
Tiens, vous ne me l'aviez pas dit. (Maupassant)	: Really, you never told me.
Il me demanda quand nous étions arrivés.	: He asked me when we came.
Je vous avais dit que je vous préviendrais.	: I told you I'd let you know.
C'est n'est pas faute d'avoir essayé.	: Not for want of trying.
Driving a peg into the ground at the precise spot where the beetle fell. (Edgar A. Poe)	: Enfonçant un piquet dans le sol à l'endroit même où le scarabée était tombé...

The *imparfait*, which school grammars describe as a tense, is in fact an aspect. We therefore delay its discussion until section 3.4.7. Here we limit ourselves to a few remarks which should assist the understanding of French grammars written for English-speaking students. The use of the *imparfait* arises as a problem in translation from English into French.

3.4.4.3 *Imparfait*

The French *imparfait* is not, as is often said in a simplified view, the tense that indicates duration, but the tense that considers an action irrespective of its beginning and its end. For this reason it is the tense of description. For this

same reason it can never be used with a numerical indication of duration; if duration can be measured, time has passed. We can say: “*Il habitait Londres pendant la guerre*”, but not “*Il habitait Londres pendant dix ans*”.

Films offers a convenient comparison for understanding the meaning of the *imparfait*. When the images follow each other on the screen there is narration and consequently, if we transpose the images into words we choose between the *passé simple* and the *passé composé* since the action is in the past. But if the director lingers over an image, if the image stays frozen on the screen without any new action, if it is blown up to let us see a detail, then our description will be written in the *imparfait*. It is this affective *imparfait*, which is seldom mentioned in grammars, which makes a scene appear more immediate, e.g.:

Une heure après, le cabinet remettait sa démission.	: An hour later the Cabinet resigned.
--	--

In this case the gap between the present and the past is abolished, we are submerged in the past as if it were the present. This explains the dramatic character of this *imparfait*. We must not confuse it with the *imparfait* which has a conditional meaning in addition to its affective aspect, e.g.:

Un pas de plus et il roulait dans le précipice.	: Another step and he would have rolled into the gorge.
--	--

The first of these cases of *imparfait* has no corresponding English form, the second is translated by a conditional.

3.4.4.4 *Présent historique*

The *présent historique* contrasts with the *présent de l'énonciation* (Perret 1994). English grammarians recognise the existence of the *présent historique* which Jespersen suggested be called the “*présent dramatique*”. In contrast, Hilaire Belloc, in his article on translation (The Bookman, October 1931), describes it as a form which is alien to the nature of English. It is difficult to ignore this observation by a good English writer who also had an intimate knowledge of French. However, these two positions can be reconciled if we say that, though the *présent historique* occurs in English, it is much less frequent in English than in French. Translators must therefore use their discretion.

3.4.4.5 *Passé simple / passé composé*

The *passé simple* and the *passé composé* have distinctive values and therefore are used to describe events differently.

The *passé simple* considers the action outside the enunciated context. It is sometimes called *passé 'dépersonnalisé'* because the writer does not take part in the event he describes. The *passé simple* is commonly found in fiction texts (novel, science-fiction, tales, etc.) because they do not necessarily have to be linked to reality. The *passé simple* is usually rendered by the English past tense.

The *passé composé* is in close relation with the time of the actual speech act. It is used to describe a past action that continues to have an effect on the present or that potentially implicates the speaker or writer in the event. This tense closely corresponds to the English perfect tense. The *passé composé*, like its English counterpart, often has a perfective and/or a punctual aspect.

He was their neighbour all his life.	: Il fut leur voisin durant toute sa vie.
He has been their neighbour all his life.	: Il a été leur voisin durant toute sa vie.
He never stopped seeing her.	: Il n'arrêta jamais de la voir/ fréquenter.
He has never forgiven her.	: Il ne lui a jamais pardonné. : Il ne lui pardonna jamais.

In comparison with the *imparfait*, both *passé simple* and *passé composé* are usually associated with the punctual aspect and the action they reflect endorses the progression of the event.

By contrast the *imparfait* is used as a support to enable the reader to understand better the progression of the event. Therefore it is used for the description of scenes, habitual actions and does not place any emphasis on the beginning or end of the action. For French examples see Reichler-Béguelin (1988).

He spent his time writing.	: Il écrivait tout le temps.
He wrote for an hour each day.	: Il écrivit durant une heure tous les jours.
He writes for an hour every day.	: Il écrit tous les jours pendant une heure.

To date he has written 5 novels. : Jusqu'à maintenant il a écrit cinq romans.

Up to the beginning of the 20th century the *passé simple* was commonly used in narrative literary discourse. Today it is never used in spoken language, and only survives in some forms of written discourse.

3.4.5 Voice

Voice is a grammatical category closely associated with the verb. It indicates the relation between a verb, its subject and its object. In both English and French it is customary to distinguish three voices: the active, the middle and the passive. The middle voice occurs in sentences where the subject is at the same time the object of the action indicated by the verb. In French the middle voice is expressed pronominally, whereas in English the form is the same as the passive and leads to ambiguity in such sentences as:

The door is closed.	: La porte est fermée.
The door is closed (automatically).	: La porte se ferme (automatiquement).
The door closes by itself.	: La porte se ferme d'elle-même.
All doors were closed to him.	: Toutes les portes se fermèrent devant lui.

The three voices can be illustrated in French by the following examples:

Le froid contracte les capillaires.	: The cold contracts the capillaries. [active]
Les capillaires sont contractés par le froid.	: The capillaries are contracted by the cold. [passive]
Les capillaires se contractent sous l'action du froid.	: The capillaries are contracted under the influence of the cold. [middle]

3.4.5.1 The Pronominal voice in French

Because in French the reflexive pronoun has a wider range of functions than it has in English, it is useful to speak of a pronominal voice in French grammar which is functionally distributed as follows:

a. Reflexive pronominal forms have a subject responsible for the action (the agent) which is at the same time the object of the action (the patient). There are two types:

(i) *True reflexive pronominal forms* in which the action falls on the subject:

Il s'est tué.	: He killed himself.
	: He committed suicide.
Servez-vous!	: Help yourself!
Il se força à manger un peu	: He forced himself to eat a little.
Cet enfant ne s'habille pas encore tout seul.	: This child cannot yet dress itself alone/by itself.

(ii) *Reciprocal pronominal forms*:

Elles se téléphonent tous les matins.	: They 'phone each other every morning.
Les amoureux qui se bécotent sur les bancs publics. (Brassens)	: Lovers that kiss (each other) on park benches.

Only true reflexives and reciprocal forms can be translated literally into English. The others have equivalents in neutral verbs or passives. We conclude that in English pronominal verbs are always literal whereas in French they can also be figurative.

b. Non (or false) reflexive pronominal forms occur with three classes of verbs. It is useful to repeat here the distinctions made by some grammarians like Dauzat (1948) and Malblanc (1963).

(i) *Inherent pronominal verbs* have no transitive counterparts and are exclusively encountered in pronominal form, e.g. 's'absenter' but not *'absenter', or take a completely different meaning from their transitive part.

Il se gargarisa à l'eau et au sel.	: He gargled with water and salt.
Il se replongea dans sa lecture.	: He went back to his reading.
Il plongea dans la piscine.	: He dived into the pool.
Vous vous plaignez trop.	: You complain too much.
Vous les plaignez trop.	: You pity them too much.
Voici ce qui s'est passé.	: This is what happened.
Il est passé te voir.	: He came to see you.

(ii) *Neutral pronominal forms* have a subject responsible for the action (the experiencer) but the action of the verb is such that there is no object (the

patient) on which this action falls, as is the case with true reflexive forms. (For this reason Dauzat has called it “forme réfléchie atténuée”.) These verbs give a subjective approach to an objective reality (4.4.2).

La tour se détachait sur le fond de verdure.	: The tower stood out against the foliage.
La cérémonie s’est déroulée dans la cour.	: The ceremony took place in the yard.
L’équipe se réunit ce soir.	: The team meets tonight.
La croix du Mont-Royal se voyait de loin.	: The cross of the Mont-Royal could be seen from afar./was seen from afar.

(iii) *Middle pronominal verbs* indicate the normal occurrence of events. The subject of these constructions is a patient and hence not responsible for the action. The agent is implicit and generic. These characteristics are very similar to those of the English agent-less passives with whom the middle has often been compared. Nevertheless they differ in the fact that in the middle the action remains virtual in the sense that in relation to the moment of the utterance the verb expresses a state rather than an action.

Le saumon se mange froid.	: Salmon is eaten cold.
Cela ne se dit pas.	: You do not say things like that./ That isn’t said.
Cet article se vend bien cette année.	: This article sells well this year.
Il se passe des choses étranges dans cette maison.	: There are strange things happening in this house.

3.4.5.2 *The English passive and its three equivalents*

Between English and French the distribution among the three voices differs. In English the middle voice is less often used and many French pronominal verbs have to be translated by active or passive verb forms in English. Whereas French makes full use of pronominal constructions, English has a fully developed system of passive forms. Consequently many English passives require transposition for their translation into French. From the point of view of the translation of English passives, we can speak of three groups:

a. *Passives which translate into an active verb, often with the impersonal subject 'on':*

You are wanted on the phone.	: On vous demande au téléphone.
Were you told to wait for him?	: Vous a-t-on dit de l'attendre?
He is regarded as the best student.	: Il passe pour être le meilleur étudiant.
We are not allowed to use a dictionary.	: On ne nous permet pas de nous servir d'un dictionnaire.
A sentry could be heard stamping his feet.	: On entendait une sentinelle battre la semelle.
He is not to be disturbed on any account.	: Il ne faut le déranger sous aucun prétexte.
I was sure the police would be called in.	: J'étais sûr qu'on ferait venir la police.
How far he was responsible will never be known.	: On ne saura jamais quelle fut la part de sa responsabilité.
He may be said to have done more for peace than any other statesman.	: On peut dire qu'il a fait plus pour la paix que n'importe quel autre homme d'État.

b. *Medio-passives which are translated by a pronominal form:*

It is not done.	: Cela ne se fait pas (3.4.5.1).
This letter can be pronounced in two ways.	: Cette lettre se prononce de deux façons.
Bayonne ham is eaten raw.	: Le jambon de Bayonne se mange cru.
This quality is not often met with.	: Cette qualité se rencontre rarement.
He was very nearly given in charge.	: Il a bien failli se faire arrêter.

Sometimes a supplementary verb is added in French:

He was denied the American visa.	: Il se vit refuser le visa américain.
He hired a car and was driven to the village.	: Il loua une voiture et se fit conduire au village.

c. *Passives which are conveniently kept in the passive:*

All these signs of rapprochement between the Moslem world and the West are viewed with satisfaction everywhere but in Israel.	: Tous ces signes de rapprochement entre l' Islam et l' Occident sont vus partout d' un bon oeil sauf dans l' État d' Israël.
---	---

It can even happen that a French passive corresponds to an English active form, e.g.:

Only a miracle saved the world.	: Le monde n' a été sauvé que par miracle.
---------------------------------	--

The use of the passive in this example arises from the wish to put the sentence stress on '*miracle*', which now receives it because of its sentence-final position.

Impersonal expressions which are quite frequent in French can also adopt the passive, on the following model:

Il est défendu de...	: It is forbidden...
Il sera distribué à chaque homme...	: Each person will receive... : Each man will be given...
Despite the precautions that were urged upon one against eating raw fruit...	: Bien qu' il fût expressément recommandé de ne pas manger de fruits crus...

3.4.5.3 *The objective character of the English passive*

The frequency of the English passive is part of the nature of the language. English verbs do not have to be transitive to have passive forms; they simply keep their preposition regardless of voice, e.g.:

The doctor was sent for.	: On envoya chercher le docteur.
The bed had not been slept in.	: Le lit n' avait pas été défait.

This frequency of the passive also arises from an attitude towards reality. English chooses a certain objectivity, noting a phenomenon or event either without attributing it to a particular cause or mentioning the cause or the agent only secondarily. There may be a connection between this construction and the reluctance of English speakers to express a definitive opinion or judgement.

Here is an example, concerning a plan for naval disarmament in 1929. It is possible to translate almost literally, preserving the passive.

<p>In view of the above arguments the proposal to single out the submarine for abolition is regarded as a subtle attempt at the disarmament of France. (<i>The Times</i>, 29.10.1929).</p>	<p>: Étant donné ce qui précède, la proposition qui consiste à ne supprimer que le sous-marin est considérée comme une tentative déguisée de désarmer la France.</p>
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It is however likely that a French speaker would be less circumspect and would use the active voice, e.g.:

: La France estime qu'en proposant la suppression de l'arme sous-marine à l'exclusion de toute autre, on cherche à la désarmer par des voies détournées.

Here too, French chooses the level of abstract expression. While the English writer only reports the situation, the French translator insists on interpreting it and so concludes that France holds this opinion. This tendency to move above events, sometimes leads to the active verb being given not just the subject 'on' or a subject converted from an existing complement, but a totally new subject which amounts to an interpretation of the original. Such is the case of choosing 'France' as the subject in the last example and 'humanité' in the next. This complex procedure is an active-passive modulation which really should be considered as a modulation of the whole message.

<p>The future of broadcasting cannot be foretold; and all its developments will no doubt be seized upon and used as eagerly for evil as for good. (R. Bridges)</p>	<p>: On ne saurait prédire l'avenir de la radiodiffusion et l'humanité exploitera sans doute toutes ses possibilités avec autant d'ardeur pour le bien que pour le mal.</p>
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3.4.6 Modality

Modality expresses the attitude of the speaker towards the utterance, according to whether it is considered a fact, a belief, a necessity, etc. This expression naturally varies from language to language. The French modal auxiliaries have a different range of application from the English ones, as we shall see in the detailed comparison of ‘can’ and ‘*pouvoir*’, below. In addition modality can be expressed by lexical means. We proceed by examining the different types of modality.

3.4.6.1 Physical and moral obligation

The French ‘*devoir*’ has become weakened; similar to the evolution of ‘shall’, it tends to become an auxiliary verb for the future. But it is not used to the same extent in all tenses. The *présent* and the *imparfait* are its most frequent forms. There are also many cases where ‘*je dois*’ has to be translated as ‘I must’ and ‘*je devais*’ corresponds to ‘I had to’. For example, in some contexts, specially in cultivated language, the idea of obligation predominates, as illustrated below. Generally, however, French prefers the impersonal ‘*il faut*’ and ‘*il fallait*’.

Un enfant doit obéir à ses parents.	: Children must obey their parents.
Voici ce que vous devez faire.	: This is what you must do.
Vous deviez vous en occuper et vous n’avez rien fait.	: You had accepted to look after it and you have done nothing.

In this last example, the idea of obligation is in competition with that of intention. ‘*Vous deviez*’ means ‘you had accepted, it had been agreed’. It is obviously easy to treat an understanding or an agreement as an obligation and vice versa. Nowadays ‘*devoir*’ mainly expresses that something will normally occur and is thus an auxiliary for the future.

Je dois le voir demain.	: I am to see him tomorrow.
Nous devions rentrer hier.	: We had planned/intended to be back yesterday.

A second group of tenses of ‘*devoir*’ comprises the future and past tenses (with the exception of the *imparfait*). Their common element is the idea of obligation.

La somme devra être remboursée le mois prochain.	: The sum must be paid back next month.
Je dus, j'ai dû / j'avais dû m'incliner.	: I had / I had had to give in.

The cases where the past tenses express probability will be discussed below. *Conditionnels présent* and *passé* tend to express moral obligation, e.g.:

Il devrait s'en charger.	: He ought to take care of it. : He should take care of it.
Vous auriez dû lui dire.	: You should (ought to) have told him.

'Should' and 'would' can also be translated by a *présent indicatif*, e.g.:

One ought to pay one's debts.	: On doit payer ses dettes.
You ought to know.	: Vous devez le savoir. : Vous êtes bien placé pour le savoir.

'Should' can also be translated by the French future, e.g.:

Freshmen should report to the dean on arrival.	: Les étudiants de première année devront se présenter au Doyen à leur arrivée.
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In some cases there is uncertainty of interpretation between necessity and obligation which may lead to hesitation in the choice of verb form in French.

All papers should be written in ink.	: Les copies doivent être écrites à l'encre.
Floors need washing once a week.	: Un plancher, ça se lave une fois par semaine.
Rent is paid monthly.	: Le loyer se paie à tous les mois.

With '*devoir*' the idea of obligation is better maintained in the past tenses than in the *présent* and the *imparfait*. In these two tenses the idea of obligation is weak and can be supplemented by such expressions as 'il faut que', '*être / se voir obligé de*', '*avoir à*', '*être tenu / forcé de*', etc.

In English, prohibition, which is a negative obligation, is rendered by 'must not' and 'may not', especially in notices.

Books may not be returned : Il est interdit de remettre les
to the shelves. livres sur les rayons.

While '*il faut*' and '*il est nécessaire*' are synonyms, their negation makes this synonymy disappear, e.g.:

Il ne faut pas qu'il parte. : He must not go.
Il n'est pas nécessaire qu'il parte. : He does not have to go.

3.4.6.2 Possibility

'*Pouvoir*' is ambiguous, as can be shown by the examples below. In English usage 'can' is often employed instead of 'may' with the result that it can be as ambiguous as its French equivalent. French has closer equivalents to 'may' (it is possible) in the phrases exemplified here:

Il peut venir. : He can come/ He may come.
Il lui est possible de venir. : He can come.
Il peut venir. : He can come.
Il est possible qu'il vienne. : He may come.
Il se peut qu'il vienne. : He may come.
Il viendra peut-être. : Perhaps / may be he'll come.

With verbs of perception 'can' remains untranslated. In these cases the past 'could' is translated by the imparfait.

I can hear him. : Je l'entends.
I could see the lights of : Je voyais au loin les lumières
the city in the distance. de la ville.
I can clearly see that : Je vois bien que tel n'est pas
such is not the case. le cas.

There are other French verbs in which the idea of possibility is implicit, e.g.:

You never can tell. : On ne sait jamais.
I can't complain. : Je n'ai pas à me plaindre.
: Je ne me plains pas.
I can see it won't work. : Je vois bien que cela ne
marchera pas.
You can imagine how glad : Vous pensez comme il a été
he was. content.

For an Englishman nothing can take the place of tea.	: Pour un Anglais rien ne remplace le thé.
It can be summed up in three words.	: Cela tient en trois mots.

The English conditional cannot express possibility without a modal auxiliary, e.g.:

Serait-il déjà parti?	: Has he already left? : Could it be that he has already left?
Seriez-vous son frère?	: Are you his brother?

3.4.6.3 Probability

To express the idea of probability French has '*probablement*', and the expression '*il est probable que*' followed by the indicative. French does not have a personal form equivalent to 'He is likely to'. On the other hand, among the structural faux amis (4.2.3 ff.), 'without doubt' is the equivalent of '*sans aucun doute*' and not of '*sans doute*', whose equivalent is 'no doubt'.

'*Devoir*' can indicate probability in the *présent*, *imparfait*, *passé simple* and *passé composé*. In these cases it translates as 'must', unless it is followed by an active verb in the present infinitive. Faced with such a verb, 'must' becomes an auxiliary of obligation (see the examples below).

Il a dû penser que nous ne viendrions pas.	: He must have thought we were not coming.
Cela ne doit pas être commode.	: It must be pretty hard.
Nous devrions être sur le bon chemin.	: This must be the right way.
Vous deviez vous demander ce que cela voulait dire.	: You must have been wondering what it all meant.
Il ne doit pas y comprendre grand-chose.	: He can't understand much about it. I don't suppose he understands much about it.
If he should come...	: Si par hasard il venait...
Should he come...	: Au cas où il viendrait...
If he should die...	: S'il venait à mourir...
If he should refuse...	: S'il allait refuser...
If he were to refuse..	

Contrary to French, the English future anterior cannot express probability. ‘*Il aura oublié*’ can only be translated as ‘He must have forgotten’, which is the same equivalent as for ‘*Il a dû oublier*’.

In UK English, rather than in American English, the auxiliary ‘will’ can express probability.

This will be your little grandson.	: Ce petit garçon est sans doute votre petit-fils.
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Some English words express modality without the use of modal auxiliaries but require a French modal in translation, i.e. in this case modality is expressed lexically in English and grammatically in French.

This year the idea shows signs of catching on generally.	: Cette année l’idée semble devoir se généraliser.
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In a sentence starting with ‘*si*’, introducing a weak probability of an eventuality, the most suitable English correspondence is ‘should’. In such sentences French does not use ‘devoir’; it has many other alternatives.

3.4.6.4 *Certainty*

In its absolute form the expression of certainty poses no translation problems. The English ‘must’ of near-certainty is usually not translated by ‘*devoir*’, which in this context lacks precision, probably because it is relatively close to probability. While a translation with ‘*devoir*’ is not impossible, in the cases where ‘must’ is stressed, the proposed solutions seem preferable.

He must be well aware of the fact	: Il ne saurait ignorer ce qu’il en est.
It must be so.	: Cela ne peut pas ne pas être.
The two things must be related.	: Les deux choses sont nécessairement liées.
He must be in.	: Il est sûrement chez lui.

3.4.6.5 *Negation*

A distinction common to both languages separates ‘*je ne sais*’ from ‘*je ne sais pas*’ and ‘I dare not’ from ‘I do not dare’. But ‘I don’t know’ is the equivalent of both ‘*je ne sais*’ and ‘*je ne sais pas*’. Both French and English distinguish carefully, but separately, the following:

Je ne sais.	}	: I don't know
Je ne sais pas.		
I dare not	}	: Je n'ose pas
I do not dare		

In principle therefore, the nuance of '*je ne sais*' is untranslatable. Nevertheless, at the end of a sentence, it has an equivalent in such phrases as: 'it is hard to say'.

A-t-il oublié ou a-t-il préféré s'abstenir? On ne sait.	: Did he forget or did he prefer to keep quiet? It is hard to say.
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In spoken French the '*ne*' of the negation is rarely used in colloquial and familiar speech, and may eventually influence written usage.

3.4.6.6 Hearsay

The English conditional cannot be used to report hearsay, and when the French conditional has this function, it has to be expressed in English by lexical means, e.g.:

Il serait en ville.	: He is said to be in town.
Deux ouvriers auraient été tués.	: Two workers are reported killed.
President Eisenhower has reportedly restated the American refusal to recognize Communist China.	: Le président Eisenhower aurait réitéré le refus des États-Unis de reconnaître la Chine communiste.

3.4.6.7 Permission

With the meaning of permission '*pouvoir*' has the equivalent 'may'.

You may go	: Vous pouvez partir.
May I use your phone ?	: Puis-je téléphoner ?

In the first person of the interrogative form, the equivalent of 'shall' is '*puis-je?*' and '*Voulez-vous que...*'. This is less a request for permission than an offer of assistance.

Shall I call a cab?	: Voulez-vous que je téléphone pour faire venir un taxi?
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3.4.6.8 *Imperative*

In parallel to the imperative forms French has the infinitive which functions as an impersonal imperative.

Compléter [or: complétez] les phrases suivantes.	: Complete the following sentences.
Ne pas traduire.	: Do not translate.
Ne rien mettre dans cette case.	: This space is for official use only.
Ne pas laisser la porte ouverte.	: This door should be kept closed.

The English infinitive cannot be used to express an imperative. In the language of instructions and notices, where the use of the French infinitive is most frequent, English often uses its middle form which, unlike the French middle, is not pronominal (see the last example, above). But French can use a middle pronominal form to express an indirect imperative as an obligation.

La vaisselle se lave après chaque repas.	: The dishes are washed after every meal.
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French freely uses the expression '*que*' followed by the subjunctive, which is generally translated by 'let' and the infinitive.

Qu'il parle! Laisse-le parler!	} : Let him speak.
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'Let' is ambiguous because in French '*Qu'il parle*' and '*Laissez-le parler*' are not always freely interchangeable. Nor does the English phrase express the note of impatience one finds in phrases with '*que*'. We therefore suggest other modes of translation.

Qu'il nous laisse tranquille!	: Why doesn't he leave us alone? : I wish he'd leave us alone.
Qu'on me débarrasse de tout cela!	: Get this stuff out of here!

The English imperative is sometimes used with the pronoun 'you' or even 'somebody'. With 'you' and any verb except 'to be', this form of the imperative is indistinguishable from the written form of the indicative, whereas in spoken language the ambiguity is resolved by intonation. This form can be considered a stressed form of the imperative. French cannot render this form, but indicates stress by other means:

You write him right away!	: Écrivez-lui donc tout de suite!
You be the judge!	: À vous d'en juger!
Somebody go and tell him!	: Il faudrait qu'on le prévienne.
You keep out of this!	: Mêlez-vous de ce qui vous regarde!

3.4.6.9 *Modality expressed by the subjunctive*

English seems to have an advantage over French in that its modal auxiliaries appear to permit a simple and clear expression of modality. On the other hand, the nearly total decline of the subjunctive deprives English of certain nuances which the French subjunctive can express when it is free, i.e. not dependent on a conjunction or a certain type of verb.

Je cherche un livre qui contient/contienne ce renseignement.	: I am looking for such a book as might contain this information.
Je ne dirai pas qu'il l'a / l'ait fait exprès.	: I won't tell anyone he did it on purpose. : I won't go so far as to say he did it on purpose.

The nuance of '*contienne*' cannot be expressed in English. The translation given here belongs to a rather elevated style. The contrast of the second example can, however, be preserved in translation by a lexical modification.

3.4.7 *Verbal aspects*

In connection with the lexicon (2.3.1) we have seen the need to extend the concept of aspect to the meaning of words, regardless of whether they are adjectives, nouns or verbs. Here we return to the aspect expressed by certain modes and tenses of verbs.

3.4.7.1 *The progressive aspect*

The progressive forms described in English grammars for foreigners as part of the tense system is in reality an aspect. Verbs of perception do not follow the normal pattern of progressive forms, e.g.:

Je vois.	: I can see
	: *I am seeing

The leave-taking expression ‘I’ll be seeing you’ can be explained by the fact that in this case ‘see’ is not a verb of perception, but a synonym of ‘to meet’.

French can render the English progressive by means of the phrase ‘*être en train de*’, but usually the context suffices to explain that the action is in progress at the time indicated by the tense.

He is working	: Il est en train de travailler.
	: Il travaille.

French has an indicator of the progressive aspect which differs from the English only to the extent of the auxiliary used, i.e. ‘*aller*’ instead of ‘to be’. There is therefore a single expression for translating: ‘*La vallée s’élargissait*’ and ‘*La vallée allait (en) s’élargissant*’

La vallée s’élargissait.	: The valley was getting wider.
La vallée allait s’élargissant.	: The valley was getting wider.
La vallée allait en s’élargissant.	: The valley was getting wider and wider.

3.4.7.2 *The durative or imperfective aspect*

The French *imparfait* is an aspect which indicates that the action is considered to be independent of its start and its finish. This explains the difficulty English speakers have in recognising the situations when the past tense has to be translated by an *imparfait* because it expresses a durative aspect, and not the punctual or inchoative. There are three or four common French verbs in which the difference between the *imparfait* and the *passé simple* or *passé composé* can only be made by means of a change in the lexicon.

Il voulait s’enfuir.	}	: He wanted to run away.
Il voulut s’enfuir.		: He tried to run away.
Il a voulu s’enfuir.	}	
Il pouvait le faire.		: He could do it.
Il put le faire.	}	: He was able to do it.
Il a pu le faire.		
Il savait que je venais.	}	: He knew I was coming.
Il sut que je venais.		: He heard I was coming.
Il a su que je venais.	}	
Ils se connaissaient déjà.		: They already knew each other.
Ils se sont connus en 1940		: They became acquainted in 1940.
Ils se connurent en 1940.		

Il se taisait.	}	: He remained silent.
Il s'est tu.		: He fell silent.
Il se tut.		

Sometimes English uses a periphrase in order to express the continuity of an action. In the next example the translator clearly had the feeling that 'bump' was insufficient to give the impression of a continuous shaking.

Le camion sautait sur les pavés inégaux du quai. (A. Camus)	: The truck went bumping along over the uneven pavingstones of the pier.
---	--

3.4.7.3 *The habitual aspect*

In English the aspect of habitual or customary action can be expressed by a stressed 'will'; French offers several alternatives.

He will talk out of turn	: Il faut toujours qu'il parle quand on ne lui demande rien.
He thinks it's all your fault. He would!	: Il trouve que c'est de votre faute! C'est bien lui! Ça ne m'étonne pas de lui!
He would read for an hour after breakfast.	: Il lisait une heure après le petit déjeuner.

Repeated action can also be expressed by 'il ne fait que..' and habitual action by the French middle form.

Il ne fait que nous interrompre.	: He keeps butting in.
La soupe se mange chaude.	: Soup is eaten hot (3.4.5.1).

3.4.7.4 *The aspect of insistence*

For this aspect, English also has a simple auxiliary in the form of 'do'. The French equivalents are even more varied than in the previous case.

Do be careful!	: Surtout faites bien attention!
Do come!	: Venez donc!
He did answer my letter but he evaded the point.	: Il a bien répondu à ma lettre, mais il a éludé la question.
I did check the oil.	: Mais si, j'ai vérifié l'huile.

He did do it (as he said he would).	: En effet, il l'a fait.
He had decided not to join us, but he did come.	: Il avait décidé de ne pas se joindre à nous, mais il est tout de même venu.

3.4.7.5 *The permanent and the occasional aspects*

In French, many present participles can be used as verbal adjectives, but they do not necessarily have the same meaning as their English counterparts. In some cases they differ by aspect.

In general, French deverbal adjectives express the durative or habitual aspect.

le corps enseignant	: the people who normally teach
le poisson volant	: a flying fish, different from other fish
cinéma parlant	: talking pictures
sables mouvants	: shifting sands
tapis roulant	: moving staircase, escalator
viande saignante	: pink meat
étoile filante	: shooting star

By contrast the English '-ing' forms can express both the temporary as well as the habitual aspect. Besides, in English the distinction between present participle and deverbal adjective is less clear than in French. In the following examples, where the aspect is occasional, French has to use a relative clause.

the departing guest	: l'invité qui s'en va
the pushing, hurrying crowd	: la foule des gens pressés qui vous bousculent
They made no effort to single him out among the incoming passengers.	: Ils n'essayèrent pas de le repérer parmi les voyageurs qui arrivaient.
He could hear the receding sound of running feet.	: Il entendait un bruit de pas précipités qui s'éloignait.
They went back to their waiting car.	: Ils retournèrent à leur voiture qui les attendait.

3.4.7.6 *Present and past participles*

The behaviour of the participles requires certain comments which complete our discussion of aspects.

a. *Present participle and related forms*

In English the present participle, the gerund, deverbal nouns and adjectives all have the single form, ‘-ing’. French makes a more limited use of the corresponding form which would become rather heavy if it were repeated too often. Independent of stylistic considerations, there are cases where the English present participle and the deverbal adjective cannot be translated literally into French.

i. When two actions are simultaneous, both languages can use the gerund to express one of the actions.

Il s’est foulé la cheville en descendant l’escalier.	: He sprained his ankle in going down the stairs.
Quelques minutes après, l’empereur parut, raide dans son pourpoint, et souriant dans sa barbe rousse. (A. de Musset)	: A few minutes later, the emperor appeared, encased in his doublet and smiling in his red beard.
And all the while he kept up a merry commentary, emphasizing his words with jerky movements of his head.	: Pendant tout ce temps-là il ne tarissait pas de remarques amusantes, ponctuant ses paroles [qu’il ponctuait] de brusques mouvements de tête.

The French gerund (*en faisant, en travaillant, etc.*) is translated by ‘on doing’, ‘in doing’, ‘while doing’, ‘by doing’, etc., according to whether it expresses simultaneity or instrumentality.

Il parlait tout en mangeant.	: He was talking while eating. [simultaneity]
Il parlait en utilisant des mots vulgaires.	: He was talking using vulgar language. [instrument]

ii. Of particular importance are the cases where the literal translation of the English present participle would be contrary to the nature of French. In the following examples there is no exact simultaneity of the two actions. In

English the present participles refer back to the result of the action of the main verb. In these cases French prefers a coordinate construction.

He duplicated the performance the following day, getting away with a whole chunk. (Jack London)	: Il répéta l'opération le lendemain et réussit à s'emparer d'un morceau tout entier.
He left his bags in the luggage office, giving his real name.	: Il laissa ses valises à la consigne et donna son vrai nom.
People lingered on the bridges, enjoying unaccustomed views.	: Les gens s'attardaient sur les ponts pour jouir d'un spectacle inaccoutumé.

iii. After verbs of perception, both languages normally use the infinitive if the focus is on the completed action rather than the agent.

Je l'ai vu entrer.	: I saw him go in.
--------------------	--------------------

iv. French prefers a relative clause to a participial construction when the focus is equally placed on the agent and the action. The French construction is more analytical and seems to respond to a wish for greater precision.

I saw him talking to the woman next door.	: Je l'ai vu qui parlait à la voisine.
--	---

In descriptions too, French prefers relative clauses. Though, as Martinon (1927) observes, a descriptive present participle can be used to state a rule, e.g. '*Les mots commençant par une voyelle...*'. This usage is inappropriate in general usage, and there are even cases, as in the second example below, where it would be unacceptable.

Traffic endeavouring to go in the opposite direction is at a standstill.	: Les voitures qui vont en sens contraire sont immobilisées. ['allant' would be possible]
There, too, is a haze rubbing away the hard edge of ideas, softening and blending the hues of passion. (J.B. Priestley)	: Là aussi flotte une brume légère qui estompe les durs contours des idées, adoucit et fond les couleurs de la passion.

b. *Past participles*

Many English past participles have to be translated by relative or other subordinate clauses.

The door was jammed by a fallen beam.	: La porte était coincée par une poutre qui était tombée.
He got home unnoticed.	: Il est rentré sans qu'on le voie.
the transferred fork	: la fourchette qu'on change de main [with reference to the American way of holding a fork]

Literal translation is sometimes possible, e.g.:

the trampled grass	: l'herbe piétinée
his torn coat	: sa veste déchirée

In the case of 'fallen' we are dealing with the participle of an active intransitive verb. Because French past participles, except for certain verbs of movement, have passive meaning, it is necessary to use a relative clause. For example, 'unnoticed' and 'transferred' are past participles of active verbs but they are really truncated passives and not adjectives; it is therefore natural that we should translate them by active verbs (3.4.5.2), which would then require a relative construction or a conjunction. This is the opposite process to translating the French past participle with active meaning into English.

Parvenu près de la porte...	: Having reached the door...
Lui parti, j'ai retrouvé le calme. (A. Camus)	: Once he had left, I regained my composure.

English has to mark the active sense of French past participles and prefers the active, even for the participle of the verbs of position, e.g.:

assis	: sitting
appuyé	: leaning

Expressions like the following are exceptions or are particular to advertisements:

the rehabilitation of returned men	: la réintégration des démobilisés dans la vie civile
---------------------------------------	--

Unlawful to Pass Stopped School Bus on Either Side.	: Il est interdit de doubler ou de croiser l'autobus scolaire lorsqu'il est arrêté.
--	---

3.4.7.7 *The successive aspect*

Beside the aspects of words and the verbal aspect, there is the successive aspect which in English is expressed by a particular syntactic structure of repetition but which manifests itself in French through words. It is therefore both syntactic and lexical, but since it is more noticeable in its syntactic form we are presenting it here.

We notice once more the English tendency towards concrete expression. In such structures as 'mile after mile', 'wave upon wave', English indicates the steps in a process by enumerating them instead of encompassing them in a single word. French also provides examples of this method, e.g. '*deux à deux*', '*coup sur coup*', '*de village en village*', but they are fewer in number, except for the construction with '*...en ...*' which has unlimited productivity. In the expression '*l'un après l'autre*' neither element can be replaced by another word, but French can use nouns like '*alignement*', '*déroulement*', '*étagement*', '*jalonnement*', '*superposition*', '*filière*' for which bilingual dictionaries do not provide adequate equivalents. For example, they help us little in the translation of the following sentence for which we suggest:

La mer est à gauche, la dune échelonnée s'enfonce à droite, s'étage, diminue et rejoint mollement l'horizon tout pâlot. (Fromentin)	: The sea is on the left; on the right dune after dune sweeps inland and, receding in the distance, shades off into the faint grey of the horizon.
They climbed flight after flight of stairs. (W.S. Maugham)	: Ils grimèrent des escaliers interminables.
During the entire morning they stood off charge after charge. ...as they covered mile after mile...	: Pendant toute la matinée, ils repoussèrent des assauts répétés. : .. à mesure que les kilomètres s'allongeaient derrière eux...
...and the still solitudes had echoed and re-echoed with the reports of his guns. (W. Irving)	: .. et les calmes solitudes avaient retenti à plusieurs reprises des détonations de son fusil.

...the high coast-range which stretches peak after peak from Port Erin to Peel. (A. Bennett)	: ..la haute chaîne côtière qui aligne ses pics de Port Erin à Peel.
To the right... lay the central masses of the town, tier on tier of richly-coloured ovens and chimneys. (A. Bennett)	: Sur la droite... s'étendait le gros de la ville avec l'étagement de ses fours et de ses cheminées hautes en couleurs.
...une grande avenue active et populeuse, jalonnée par le viaduc du métro. (Van der Meersch)	: ... a wide bustling avenue with span after span of the elevated train bridge extending along it.
The right way was to accept the happiness presented by life itself day after day, year after year.	: La sagesse consistait à accepter le bonheur tel qu'il se présente au fil des jours et des ans.

It appears that English prefers to proceed by repetition, with the aid of 'on' or 'after', in cases where French prefers an abstract word which concludes rather than describes.

3.4.8 *Related issues*

3.4.8.1 *Phraseology: Noun phrases and compounds*

Bally (1944:155), defines phraseological units as the combination of two lexical items into a relationship of grammatical interdependence. These combinations can be interconnected and cover the whole sentence, the subject and the predicate combining to form a new syntagmatic unit. Here we are mainly concerned with simple constructions because experience tells us that their translation often needs a change of structure.

French distinguishes two types of phrasal units: compounds and free combinations. Semantically, compounds consist of single units of meaning whereas free combinations consist of separate items of meaning. Formally, French marks this difference with the presence or absence of articles, or other ellipses, e.g.:

<i>Free combination:</i>	la cellule d'un moine le fils d'un fonctionnaire à la fin de la journée
<i>Compound:</i>	une cellule de moine un fils de fonctionnaire en fin de journée

While this distinction is valid for French, it cannot always be replicated in English. For example, the English possessive case at times expresses a free combination and at times a compound, e.g.:

a Jew's harp	= the harp of a Jew	= a musical instrument [the French <i>guimbarde</i>]
a monk's cell	= the cell of a particular monk	= a typical cell for monks

But English cannot differentiate between '*un fils de fonctionnaire*' and '*le fils d'un fonctionnaire*', nor between '*à la fin de la journée*' and '*en fin de journée*'.

By contrast, English distinguishes between compounds formed by simple juxtaposition of nouns and nouns phrases formed with prepositions. Where a matching compound exists, French usually signals this with the absence of an article, though in recent years the English pattern is gaining ground, especially in technical vocabulary, e.g.:

a tree trunk	: un tronc d'arbre
the trunk of a tree	: le tronc d'un arbre
object machine	: machine objet
machine language	: langage machine
expert system	: système expert

English cannot form certain types of compounds. For example, the French '*un bruit de roues*', i.e. any wheels whose sound is heard, can only be translated by the noun phrase 'a sound of wheels'.

Some compounds need adjustment in translation.

Ses promenades de jeune fille.	: Her walks as a young girl.
Il allait de son pas de montagnard.	: He strode along like the mountaineer he was /went along with his mountaineer's stride.

a benignant middle-aged officer in the uniform of an infantry colonel (V.Sheean)	: un officier entre deux âges et d'aspect débonnaire, en uniforme de colonel d'infanterie.
---	---

The last example is particularly telling. French uses two compounds '*uniforme de colonel*' and '*colonel d'infanterie*' to create a new one; English could match the French compound by using 'in an infantry colonel's uniform' but the English author goes only half way, i.e. to 'infantry colonel', and uses a noun phrase for the other.

3.4.8.2 *Descriptive complements*

In French descriptive expressions do not have a preposition and use the definite article instead of a possessive.

les mains dans les poches	: with his hands in his pockets
un pistolet au poing	: with a gun in his hand

A number of such expressions can be shortened in both languages to be used in appositions, e.g.:

gun in hand	: pistolet au poing
hand on heart	: main sur le coeur
feet on the ground	: pieds sur terre

Both French and English distinguish clearly between idiom, as in the examples above, and identification and description, exemplified below:

Identification

the man in the blue suit	: l'homme au complet bleu
ces dames aux chapeaux verts (G. Acremant)	: the ladies in green hats

Description

a man in a blue suit	: un homme vêtu de bleu / portant un complet bleu
the ladies with the green hats	: les dames portant des chapeaux verts

3.4.8.3 *Grammaticalisation of French prepositions*

The examples above show that an English prepositional phrase qualifying a noun, can in French be more firmly linked to the noun, forming a noun phrase with ‘à’ or ‘de’, or be transposed as a participle (a form of supplementation). This conversion of the prepositional link can also be explained by the French preference for abstract expressions, because it establishes a more abstract relationship between the elements of the noun phrase.

the entrance to the subway	: l’entrée du métro
a guide-book to London	: un guide de Londres
a picture by Turner	: un tableau de Turner
a mistake in grammar	: une faute de grammaire
the man in the iron mask	: l’homme au masque de fer
Turkey in Europe	: La Turquie d’Europe
the will to power	: la volonté de puissance
the post office in Mâcon	: le bureau de poste de Mâcon
the man in the street	: l’homme de la rue (1.4.1.3)
the room on the second floor	: la chambre du second
the Elm Tree on the Mall	: l’Orme du Mail
a small hotel on the left bank	: un petit hôtel de la rive gauche
the price for the best seats in the movie theater in Mansfield	: le prix des meilleures places au cinéma de Mansfield
Lady with a parrot [the title of a picture]	: Femme au perroquet
Scene on a Dutch river (id)	: Scène de rivière hollandaise
En souvenir de nos conversations de Rome.	: In memory of our conversations in Rome.

3.4.8.4 *Synthetic and analytic expressions*

Without going as far as German, English can create synthetic expressions which in French have to be expressed by analytic means. Most of the examples below come from newspapers and publicity material which abound in such expressions. Professional translators encounter them all the time.

It is time-consuming.	: Cela prend beaucoup de temps.
It is a full-time job. [figuratively]	: Cela prend tout votre temps.

He is self-supporting.	: Il se suffit à lui-même.
It is habit-forming.	: Cela devient une habitude.
He was never a card-carrying member.	: Il n'a jamais été inscrit au parti.
It does not require faculty approval.	: L'approbation du conseil des professeurs n'est pas nécessaire.
It is spot and wrinkle resistant and water-repellent.	: Cela résiste aux taches et à l'eau et ne se froisse pas.
the four-nation neutral armistice supervisory commission	: la commission d'armistice où siègent les représentants des quatre nations neutres
a truce-violating arms build-up in North Korea	: des concentrations de troupes et de matériel en Corée du Nord en violation de la trêve

3.4.9 *Ellipsis*

We are presenting here structural ellipses and keep for the next chapter those ellipses which are not controlled by grammar but by certain mental attitudes.

In its endeavour for clarity, French expresses what English often leaves unexpressed, i.e. understood. In French the use of pronouns ensures the connection between the clauses of a sentence. The fact, that this has not always been the case is noted by Bally (1944:129) when he cites:

Le pape envoie le formulaire tel qu'on lui demandait. (Racine)

This kind of syntax exists in English, but no longer in French. One way of explaining this difference is to say that French works by representation where English works by ellipsis. For this reason French refers to the complement of a verb by means of a pronoun, either in order to announce it, or to remind us of it.

He did not say.	: Il ne l'a pas dit.
You did not tell me.	: Vous ne m'en aviez pas parlé.
We must tell him.	: Il faut le lui dire.
As I said last time.	: Comme je l'ai dit la dernière fois.
As I will show you.	: Comme je vais vous le montrer.
He might know.	: Il pourrait le savoir.
I did not have time.	: Je n'en ai pas eu le temps.

In English, pronouns which do not have a precise point of reference occur in two domains of expression:

In literary language:

He saw to it that...	: Il a fait en sorte que...
Rumor has it that...	: Le bruit court que...
He was hard put to it to..	: Il était très embarrassé pour...
I find it hard to believe.	: J'ai du mal à croire.
He thought it wise to...	: Il crut bon de ...

In familiar language:

Hop it !	: Filez ! Déguerpissez !
Skip it !	: Ça suffit !
Cut it out !	: En voilà assez ! Ça va !
Stop it !	: Finissez !
Watch it !	: Attention !
Go for it !	: Lance-toi ! Vas-y ! Fonce !

3.5 Further Reading

The general issue of lexical categories and functional classes is discussed in Shopen (1985). A new approach to give lexical items greater importance in sentence structure has been made by Hudson (1984) for English and by Gross (1973) for French.

The role of the noun in French is highlighted in two recent books, Giry-Scheider (1983) and Wilmet (1986).

The particular usage of articles and demonstratives in French is discussed in Corbin (1987).

The question of English gender is discussed in Corbett (1991).

For time and tense in English see Comrie (1985) and for French see Nef (1986), Engel (1990) and Veters (1993).

The passive and the pronominal verbs have been the subject of a great deal of attention in recent years. General discussions can be found in Klaiman (1991), Shibatani (1988), Siewierska (1984), and Thompson (1987). More specific treatments of French pronominal verbs and the middle forms are given in chapter 2 of Ruwet's large study of French syntax (Ruwet 1972); and by Mélis (1990), Fagan (in English) (1992) and Hamel (1994).

For a general treatment of mood and modality of English see Palmer (1986). Aspect is fully discussed for English by Comrie (1976) and for French by Vet (1980).

For the literature on word formation, discussed in section 3.4.8, the reader is referred to the titles given under further reading in section 2.5.

The Message

I often feel that anthropologists, by making a careful comparison between the languages of Dover and Calais, could long ago have discovered truths that they only brought to light recently by going all the way to the South Sea islands.

(J.G. Weightman "Translation as a Linguistic Exercise" *English Language Teaching*, V (1950) 3 : 69-76.

4.1 The message in communication

The topics covered in this chapter range much wider than those dealt with in the previous chapters. Linguistic analysis, starting from phonetic units and advancing to the intricacies of syntactic structures, becomes increasingly complex as the number of variable features grows at every level. As long as the analysis is limited to phonemes and their combinations, we are operating with a relatively manageable number of features. But already at the lexical level, in Chapter Two, the variations of meaning in lexical units were so numerous as to be almost beyond our grasp. Lexicographers are not agreed about the total number of words in a language and no dictionary claims completeness. In syntax, discussed in Chapter Three, the combinations are infinite and this may be the reason why this level is usually poorly treated in grammars.

When this book was written — in the mid-1950s — research in units larger than the sentence had only reached the stage of general description and the authors were obliged to extrapolate from necessarily incomplete observations. Besides, at the level of the message, which is the subject of the present chapter, it seems impossible to explore this subject in depth without the support of computer analyses of textual corpora which was unavailable at the time.

This chapter does, however, offer a general survey of the problems affecting translation at the level of the message, always keeping in mind the fact that this book claims no more than to offer broad outlines without in any way exhausting the subject.

The message, as we have seen, consists of the totality of the meanings of an utterance and is crucially dependent on extra and para-linguistic reality, i.e. the situation and circumstances in which it is produced and received (Germain 1979). Situations suggest messages and situations motivate messages; consequently we have to consider the psychological reactions of writers, translators and readers of translations. In our discussion of messages we are faced with a large and fundamental issue, namely that of the relationship between thought and language which obviously transcends the limits of the present book, but is constantly present in the background of any serious reflections on the message. Lastly, the precise interpretation of the situation is ultimately a function of the metalinguistic knowledge which dominates our social behaviour. In this chapter we study the message in its linguistic context and after that in its relation to the situation and to metalinguistic information.

4.2 The message and the situation

4.2.1 *The meanings of the message*

The meaning of a message is established in several ways of which we shall discuss three; their importance varies from case to case.

4.2.1.1 *Structural meaning*

This is the meaning which normally emerges from the structure created by the lexical elements and the order into which they are put by the rules of grammar. For example:

On entering the room, he	:	En entrant dans la pièce, il le
saw him sitting at the table.		vit assis à la table.

At the level of the message this example corresponds exactly to what we have called literal translation with respect to word order. Expressed in another way, in this message, such as it is presented here outside a context and with an unspecified situation in the reader's mind, there are no stylistic or semantic

elements which go beyond the sum of the words constituting the message. This first, structural, definition of the meaning of messages is therefore fully supported by the two essential axes which govern language production. The structural meaning by itself, can, however, be ambiguous. The following examples of structural ambiguity can cause difficulties in translation, though they may not have been ambiguous to the original writer.

Il prit son chapeau.	: He took his/her hat.
..s'étant cassé le bras..	: ..having broken his/her arm..
I am meeting a friend.	: Je vais rencontrer un/une ami/e.

Only a wider context than the phrases given here, or the situation, can tell how to interpret and then translate these parts of texts. These structural servitudes represent a source of entropy with respect to the global message; translators may have to resolve the ambiguity and show this in their translation, which may then constitute a case of gain of information (4.2.2).

The structural parallelism observed between two cognate languages like French and English is obviously an indicator of a historical commonality of thought and culture. It offers the translator many simple cases which can be fully matched in the target language.

4.2.1.2 *Global meaning*

This is provided by the whole context of the message. There are cases where the structure is insufficient to convey the totality of the message. This usually occurs with units larger than the sentence, and is resolved at the level of the paragraph. In the same way as, according to the circumstances, the English 'reed' has to be translated as '*anche*' or '*roseau*', a whole sentence may become clear only through the context given by the meaning of the surrounding sentences. On the other hand experienced translators know that the global meaning of such fixed expressions as clichés and allusions depends neither on the context nor on the situation (4.7.6). Because of this need to distinguish between fixed expressions with a single meaning and free expressions which depend on the context, teachers rightly insist that translation should never be started before the entire text has been read and re-read. For the same reason a version should as far as possible be relocated into an environment which parallels the source from which it has been taken.

Translators frequently have to work on fragments of text which have been taken out of the environment of the original message: there may be no

illustrations, the distribution of headings and subtitles may have become incomprehensible, tables and diagrams may have been given out for separate translation, etc. each being a potential source of error. Translation is a global operation just like comprehension, even if, for the convenience of processing and checking, we here speak of stages and frames of analysis.

Examples:

i. Knowledge of earlier or subsequent sections of text is required to arrive at the following translations:

Au début des temps,.... (Duhamel)	: When the house was new....
Something there is that does not like a wall..... (Robert Frost)	: On dirait qu'un sort s'acharne sur les murs.....

The English translation of the text by Duhamel would be impossible if the translator had not known from earlier passages that the text is dealing with an old house. The first line of the poem by Robert Frost has been successfully translated by the choice of “*sort*” for “something” which can be justified because of the subsequent lines which evoke magical incantations and superstition. “*Sort*” has a higher information content than “something”, but this gain in information is more apparent than real, as we shall show in (4.2.2).

ii. From a pedagogical point of view it is interesting to let students investigate the exact contextual elements which justify the explicitation of a particular term, e.g.:

flat ...(propellers) (H. MacLennan)	: posées à plat....
--	---------------------

The rendering of this single adjective, taken from translation sample 5 in the Appendix, by a participial phrase in French is fully justified, despite the fact that propellers are not ‘flat’, because the subsequent “sprawled” and “waiting to be connected to their shafts” explains that the reference is to the position of the propellers rather than their shape. Consequently “sprawled” can become “*étalent leurs pales*” because we know these are propellers. The verb ‘*étaler*’ has, however, a limited range of collocations; for “sprawling on a bed” we have to say “*vautré sur un lit*”.

4.2.1.3 *Situational meaning*

This comes into play when a message cannot be fully understood without information that lies outside the linguistic utterance. It complements structural and global meaning by providing details of writers and readers, the circumstances and motivation of the communication and can be essential not only in disambiguating messages but for proper reaction to a message. It is especially important for translators because they have to assume the same situation to exist in the target language or to re-create a new situation suitable for the message they are conveying. This is the case of some notices, inscriptions, posters which cannot be understood without an explanatory commentary. Translators cannot give a single translation of an isolated utterance like “You’re on!” (*En scène!*) without reference to the situation. If in addition the structure is ambiguous, translation becomes totally impossible. For example: “*Je suis votre femme*” is either “I am your wife” or “I am following your wife” which is itself lexically ambiguous. In the next example the source language writer can avoid a possible ambiguity by using a capital letter to individualise the object referred to. Translators may, however, still require situational information in order to identify the object, in this case the individual school, which is obviously so self-evident to the writer that he/she feels no need to name it.

aller à l'école	: to go to (the) school
aller à l'École	: to attend courses at a specific establishment of Higher Education, e.g. École Normale.

Many cases of ambiguity are introduced by this type of ellipsis, e.g.:

Il a son certificat. [d'études primaires]	: He has his school-leaving certificate.
Il a fait un papier là-dessus. [sur ce sujet]	: He has written a paper on this topic.
Il a été collé en septembre. [au baccalauréat]	: He failed his 'A'-levels in the summer. [UK]
He was having his usual. [drink]	: Il prenait son verre comme d'habitude.
He stopped at the local. [pub]	: Il entra au bistro du coin.

Fortunately, many of these ambiguities are only apparent and do not disturb experienced translators who are familiar with the situations of the texts they are called upon to translate. A sound technique of segmenting (1.4.4) units of translation (UT) readily spots them; it is, incidentally, also a useful teaching device. There are special cases where the divergence of global meaning resides only in a small structural difference.

Il est entré au Métro.	: He got a job at the Métro.
Il est entré dans le Métro.	: He boarded the Underground.
Je vais vous mettre à la porte.	: I'll throw you out.
Je vais vous mettre à votre porte.	: I'll see you home. [to your front door]
Une heure plus tard, il mourait.	: He died an hour later.
Une heure plus tard et il mourait.	: An hour later and he would have been dead.
Demain, je serai à la rue.	: Tomorrow I'll be in the street. [penniless].
Demain, je serai dans la rue.	: Tomorrow I'll be out in the street [fighting, demonstrating, etc.]
Il est entré curé. (C.F.)	: He became a priest.
Il est entré chez un curé.	: He went to visit a priest.
Gardez cela en tête.	: Keep this in mind.
Gardez cela sur votre tête.	: Keep this on your head.

4.2.2 *Gains and losses*

One of the major concerns of translators is to ensure that the translation preserves the content of the original without losses; any loss, regardless whether it is of meaning or tone should be recovered by the procedures of compensation.

Is the opposite possible? Can there be gain with respect to the original? At first sight the answer would appear to be 'No'. We must, however, consider that good translators do not only translate the words but the thoughts behind the words and in order to do this they constantly refer to the context and the situation. When the situation is properly analysed and reconstituted, one of the two languages, and not necessarily always the source language, may reflect the situation with greater precision. We know already that two

languages do not report one and the same situation in the same way. Thus, to take just a very straightforward example the simple phrase “his patient” informs us about the doctor’s sex but not about the patient’s, whereas in French it is the other way round.

We speak of **gain** when the translation expresses a situational element which is unexpressed in the source language. Gain with respect to the situation is unthinkable. Since translation is concerned with the transmission of information from SL to TL we can apply the principle of ‘conservation of information’ (Ruyer 1954) which states that machines, however perfect, can only increase entropy, which automatically leads to a decrease in information. In this sense, translators are superior to machines because they can introduce gain in the message, though, of course, not in the situation. A sentence containing gain is more self-sufficient; it expresses what is understood or recalls what had previously been expressed. Because the comprehension of such a sentence is less dependent on the context or the situation it frees the reader from referring to either.

Such explicitations may result from structural or semantic causes. Sometimes a word is at a higher level of abstraction than its equivalent in the TL which, in turn, is consequently more precise: compare the more abstract ‘to land’ with the more concrete ‘*atterrir*’ and ‘*débarquer*’.

Sometimes the structure of the language requires the use of a phrase which seems to catch reality more sharply: Since French does not have phrasal verbs, a notice hanging on a door, saying “*Entrez sans frapper!*” is more precise than the English equivalent “Walk in!”. While to English speakers the meaning is perfectly clear, its correct interpretation depends much more on the situation than the corresponding French notice.

The gain is only apparent when it does not add any new information to the sentence. This is the case of the expletives, i.e. words which serve as fillers, to balance a phrase or to provide a degree of emphasis which is not really needed. In *Words and Idioms* Logan P. Smith rightly points out the kinetic value of English particles when he says:

In fact, we often add ‘up’ to verbs in cases where, for the logical meaning, the preposition is not needed, as: wake up, hurry up, cheer up, fill up, clean up, etc. It would almost seem as if these particles and verbs of action took the place in our northern speech of the gestures in which our intercourse is lacking, but which are so vivid an accompaniment to the speech of the Latin peoples. (Logan Pearsall Smith 1925)

Examples

- a. On the way down from London to Brighton : En allant de Londres à Brighton.

‘Down’ has a kinetic rather than a semantic function; it indicates the direction towards the place which is considered to be less important. This cannot be matched in French and cannot, therefore, be considered when translating from English to French; but this does not prevent translators from adding it to an English translation from French because it makes the English phrase more idiomatic. It fulfils the function of providing movement which is characteristic of English. If we suppress the point of departure from the example above, ‘down’ becomes more important as it is then the only means of indicating the general geographical direction from where the movement started.

- b. On the way down to Brighton : En allant à Brighton.

A striking example, which can only be translated by means of equivalents, is provided by Charles Dickens in his novel *Martin Chuzzlewit*:

The driver looked at him stealthily for a minute or so; ... At length he asked, as he pointed his thumb towards the road, “Up or down?” “Which *is* up?” said Martin. “London, of course,” said the driver. “Up then,” said Martin.

In these cases English is guided by the layout on the map where North is ‘up’ and South is ‘down’. Consequently a move down can only be from London or another town north of Brighton and not Portsmouth or Dieppe in which case the English would use ‘over’ or ‘across’ regardless whether the move is over land or sea.

On the way over to Brighton... (from Dieppe / Portsmouth)

On the way across to Brighton..(from Dieppe / Portsmouth)

The French would simply say “*En allant à Brighton*” and accept a loss of information with respect to the SL. We note that the particle is not always purely kinetic. It can also have a semantic value.

- c. He gave the two of them handsome tips, said good-by, and drove to the Warsaw station. (James Hilton) : Il leur donna des pour-boires généreux et se fit conduire à la gare de Varsovie.

in French in many different ways. In contrast English has a preference for greater specificity, which can be rendered in French but usually is not.

- | | |
|---|--|
| I'll be right down/up/in/out. | : J'arrive. |
| | : Je viens tout de suite. |
| g. ...there was no sound but the
ticking of a clock and the
muffled clatter of typewriters
behind the glass. (Hugh
Maclennan, <i>Barometer Rising</i>) | : ...on n'entendait aucun bruit à
part le tic-tac d'une horloge
et le cliquetis sourd des
machines derrière la cloison
vitrée. |

A polysemic word can be disambiguated contextually by reference to an earlier piece of text. In this text, the clarification of what kind of glass we are dealing with comes seven pages earlier, when there is a mention of “a partition of frosted glass”. In the example above, the French version represents, at a first glance, a gain in information with respect to the SL. If it were possible to use ‘verre’ with the same extension as ‘glass’, French would be similarly opaque; the more limited extension of the French ‘verre’ is responsible for the gain.

- | | |
|-------------------|--|
| h. To the Station | : Entrée de la gare [over the entrance] |
| | : Direction de la gare [pointing to the st.] |

The physical situation can directly influence the text and the gain of information can be caused by structural necessities. The English sign “To the Station” can be placed either at some distance from or at the entrance to a station. Structural reasons (3.3.3.1) prevent a simple translation ‘to’ by ‘à’ and the necessary supplementation has to be made by means of a noun. The choice of this noun leads translators to visualise the situation. This brings up the alternatives of “*Direction de la gare.*” and “*Entrée de la gare.*”. Which translation is appropriate can only be resolved by situational knowledge.

- | | |
|--|---|
| i. Le matin du troisième jour,
la mer s'était calmée.
Tous les passagers...
(<i>La Revue de Paris</i> , Jan. 1956) | : On the morning of the third day
out the sea was calm. All
passengers... |
|--|---|

The gain of information may be required both by the situation and the context. In the first sentence of the example, the first phrase up to the comma can only

be rendered by “On the morning of the third day,” but the beginning of the next sentence tells us that the situation is a cruise, which leads the translator immediately to add ‘out’ to the first phrase, thus adding information not contained in the French phrase.

Il posa le journal sur la table.	: He laid the newspaper on the table.
Je suis (ma chambre est) à l’autre bout du couloir.	: I am down at the other end.

In these example the information gain is illusory because newspapers are normally ‘laid’ down flat, and since corridors are normally horizontal, the addition of ‘down’ is superfluous if not confusing.

We have shown that the principle of explanation by context based on the global interpretation of the elements of the message without any morphological markers seems to arise exclusively from our thought processes which can combine various types of information from the text, the context and the situation. Since we are dealing here with extremely complex probabilities it can be assumed that this type of interpretation will be one of the major obstacles to machine translation. In the examples given above, the machine will not be able, all on its own, to decide when ‘glass’ has to be translated as ‘*cloison vitrée*’ rather than as ‘*verre*’, or when ‘To’ is the equivalent of ‘*Entrée*’ rather than ‘*Direction de*’.

4.2.2.1 A typical case: titles

In general, titles of novels or plays are only fully understood when people have read the novel or seen the play. In fact, authors count on this fact when they arouse the public’s interest by a title which from the outside looks completely sybilline but which has a secret relationship with the message. The translation of these titles is therefore only possible if translators know the context and even then it should be tackled last of all. Titles are thus examples of the purest state of explicitation. As the stylistic abridgement which leads to a title is rooted in the nature of the language, we readily understand that titles have to be translated by means of modulation (4.6 ff). Below we give some striking examples whose appropriateness will only be apparent to readers who know the respective work. Titles frequently use ellipsis of a part of a proverb or an habitual saying.

Hollow Triumph	: Château de Cartes
Wuthering Heights	: Les Hauts de Hurlevent [Transposition of the sound-effect of the proper name]
Fatal in My Fashion	: Cousu de fil rouge [Wordplay on 'fashion'; the work deals with murder in a fashion house]
The Man with My Face	: Comme un frère [History of a double]
Le Grand Meaulnes	: The Wanderer
Out of the Past of Greece and Rome	: Tableaux de la vie antique [Transposition with noun]
Blackboard Jungle	: Graine de violence [Film about juvenile delinquents]
Le compteur est ouvert [Wordplay on 'compteur-conteur']	: Twice Told Tales [Wordplay on 'toll-told']
Mixed Company	: De tout pour faire un monde
Thicker than Water	: Les liens du sang
Figure it out for yourself!	: C'est le bouquet!
An Alligator named Daisy	: Coquin de saurien [Wordplay on the idiom 'coquin de sort']

4.2.2.2 Newspaper headlines

Newspaper headlines, especially English ones, exhibit similar characteristics and often need clarification not only by translators' referring to the context, but especially by giving or adding extralinguistic knowledge of culture, politics, historical allusions, current affairs, etc. For example, the expression '*César de Carnaval*' hides an allusion to Mussolini and has been aptly translated as 'Sawdust Caesar'. It is formed by a modulation on the idea of carnival, hence the circus and its arena which is covered in sawdust. There is also wordplay on 'sawdust' which is used for the stuffing of puppets.

The interpretation of American and English headlines depends almost entirely on the situation. A number of relatively recent stylistic conventions seem to be intended to surprise readers, to save space and to say the maximum with the smallest number of printed characters. From a stylistic point of view

they do not directly belong to the topic dealt with in this book because they constitute a marginal language with its own conventions which have been separately studied (Straumann 1925). But it is useful to discuss them here in a general way, partly because they cause real problems for translation, partly because they reflect an unusual extralinguistic conception of information and finally because, under the impact of the present prestige of the Anglo-American press, they seem to become models for the French Press. French news headlines are frequently only more or less felicitous adaptations of English ones.

Examples of headlines with attempted translation:

SOLID CLUES IN MURDER CLAIMED	: L'affaire de l'avenue X: la police serait sur une piste importante
SOVIET CLOSE GAP IN AIR POWER RACE	: Les Soviets rattrapent leur retard dans la course aux armements aériens
PORT TO GET NEW GRAIN FACILITIES	: [De] nouvelles installations sont prévues pour la manutention des grains dans le port [de Montréal]
EXPORTS HOLD UP AGREED	: Le gouvernement accepte l'embargo sur les envois d'armes
PORT DARWIN, ALLIED NAVAL BASE, TARGET	: L'aviation japonaise bombarde la base navale de Port Darwin [The translation loses the notion of allies.]
THE SAVING SKATES (<i>Time</i>)	: Grâce aux patineurs, l'honneur est sauf [Reference to Winter Olympics]

Captions to pictures:

DASHING SKIS	: Sur les pentes neigeuses
NOISE TO LIVE WITH [with a picture of jet aircraft]	: On s'habitue à tout

While a number of the French versions could be more elliptical, especially in cases of assumed general knowledge, they represent a clarification with

respect to the English original. Devoid of their context, some headlines are rather difficult to translate, e.g.:

DEVIATES ISOLATION URGED — PLAN GETS GO AHEAD — WESTPORTERS MOB PECK
— INSANITY RULE CRITIC — HANGING PROBE NAMED SOON — etc.

4.2.3 *Structural faux amis*

Beside semantic and stylistic *faux amis* (2.2.2) we have to consider a third class, namely those cases where lexical (compounds or derived words) or syntactic structures do not have the meaning which a surface analysis of their parts would suggest but whose individual elements are neither semantic nor stylistic *faux amis*. To cover both the lexical and the syntactic dimension of this phenomenon we propose the term **structural faux amis**, regardless whether it applies to a word, a phrase or a sentence. Structural *faux amis* occur when the global meaning differs from the structural meaning and when the global meaning is the relevant one. We group under this heading all structures that have the following characteristics:

- a. structures in which the individual words or word elements have the same meaning in both languages;
- b. structures in which the elements occur in the same sequence, except certain general differences in both languages;
- c. structures which under these conditions have a different global meaning, i.e. are different messages.

Examples:	<i>Faux amis</i>	<i>Equivalence</i>
pine-apple	pomme de pin	ananas
lodger	logeur	locataire
counterpart	contre-partie	pendant
cut-throat	coupe-gorge [:a place]	coupe-jarret [:a man]
distaste	dégoût [:disgust]	répugnance
confidence man	un homme de confiance	un escroc
A man of the people	un homme du peuple	un homme sorti du peuple

The following sentences have parallel structures but different meanings:

Il n'y a rien de tel que..	: There's nothing like..
Cela n'existe pas...	: There is no such thing as...
C'est beaucoup dire...	: That's going rather far...

Ce n'est pas peu dire.	: That's saying a lot.
in view of...	: étant donné que..
	[not : *en vue de]
to have reason to	: avoir lieu de, avoir raison de
	[not : *avoir raison : to be right]
nothing less than	: tout ce qu'il y a de plus
	[not : *rien moins que]
Comment est la maison?	: What's the house like?
	[not : *How is the house?]
How was the movie:	: C'était bien le film?
	: Comment avez-vous trouvé le film?
Since when?	: Depuis combien de temps?
How long...(time)?	: Depuis quand...?

'*Depuis quand*' as an equivalent for 'since when' has a sarcastic tone in French, e.g.:

Depuis quand répond-on comme cela à ses parents?	: Since when do children answer their parents in this way?
---	---

'When' can also be used with the meaning of '...and then...' for which French '*quand*' cannot be used.

Three men were killed when a tank blew up.	: Trois hommes furent tués à la suite de l'explosion d'un réservoir. : L'explosion d'un réservoir fit trois victimes. (3.4.5)
Dear Sir,	: Monsieur
Dear Mr. Smith,	: Cher Monsieur
Be sure that...	: Assurez-vous que...
You can be sure...	: Soyez sûr que....
Be sure he knows what to do.	: Assurez-vous qu'il sait ce qu'il a à faire.
Without doubt	: Sans aucun doute
No doubt	: Sans doute
His wife of sixteen years...	: Après seize ans de mariage, sa femme...

His sixteen year-old wife	: Sa femme de seize ans
I don't think much of him.	: Il ne m'emballe pas.
I don't often think of him.	: Je ne pense pas beaucoup à lui.
Il est intéressé dans cette affaire.	: He has interests in this concern.
Il s'intéresse à cela.	: He is interested in it.
So did I.	: Moi aussi.
So I did.	: Moi aussi.
That's what I did.	: C'est ce que je fis.

Though the last pair of examples does not strictly belong to the class of structural faux amis, they illustrate the difference between word for word translation and the translation of global meaning. The examples given above are structural and anchored in the linguistic system of the languages, regardless of the context in which they occur. But in some cases the actual usage may permit two readings of the same structure: a literal reading and another one which has to be resolved by the context. In the following examples morphological features or word stress come to the aid of the contextual interpretation. In the first example, below, the future is the only indicator for the appropriate translation.

I'll thank you to be polite.	: Je vous prierai d'être poli.
[not]	: *Je vous remercie de votre politesse.
You can say <i>that</i> again!	: Je vous crois! Vous l'avez dit! Et comment!

Context alone can clarify the meaning of the following:

Je me sauve.	: I run away.
	: I save myself.
No sir! Nobody is going to tell me how to run my business. [US usage]	: Je vous le dis, personne ne va m'apprendre à faire marcher mon affaire.
You asked for it.	: Vous me l'avez demandé.
	: C'est bien fait pour vous.

Many structural faux amis are fixed expressions and idioms which cannot be translated literally, e.g.:

He is talking through his hat.	: Il ne sait pas ce qu'il dit.
Give me Beethoven any time.	: Ça ne vaut pas Beethoven.

Dictionaries (e.g. Rey-Debove 1980) often give equivalents for idioms, but precisely how translators judge the equivalence of any such pair of expressions has yet to be researched. We assume that translators rely on the situation rather than on context alone.

French usage, especially in Canada, has calqued a number of English idiomatic expressions; sometimes they are used quite deliberately as anglicisms, e.g.:

Il parle à travers son chapeau.
 Ce n'est pas ma tasse de thé.
 Il garde un profil bas.
 Négociier un tournant dangereux.

4.2.4 *Explanation by situation*

There are cases in which the translation depends neither on the structure nor on the context but where the global meaning can only be grasped by someone who knows the situation, i.e. the whole concrete and abstract world referred to by the text. Since situations provide the conceptual background to messages, translators have to understand them in order to decode the texts without risk of error, especially in cases where the structure is insufficient to give a clear picture of the situation. Blinkenberg (1928) and Germain (1979) stress the primary importance of the situation. While many texts in the pure sciences and philosophy achieve a relative independence from the situation, no text can be considered completely free from situational influences. If this were not the case, messages could have an intrinsic function independent of their primary informative function. Such a state can probably be assumed to exist for some modern poetry and it is then the absence of an informative function which makes a text untranslatable.

4.2.4.1 *Ambiguity and situation*

Without situational information many texts are ambiguous. For example, notices and posters which do not have explanatory texts are heavily situation-dependent and can only be translated if this information is available to the translator. A specific example is provided by the French sign 'SVP' which on

its own only signals very broadly a polite request and needs a situation to become specific. If, for example, in Canada we find ‘SVP’ written on a notice stuck on a lawn, we understand it to mean that we should not walk on the grass. Or, if in the English-speaking parts of Canada, a roadside sign reads ‘WORMS’ we know it to refer to the sale of bait for fisherman. There are many such cases of ambiguity, some of which we shall illustrate below. In all cases the ambiguity occurs in the written language only, because the absence of stress, intonation and rhythm contributes to the difficulties translators have to deal with.

French examples:

Il faut séparer les culasses des fusils.	: We must separate the breeches from the rifles.
	: We must disconnect the breeches of the rifles.
Les ouvriers qui étaient fatigués demandèrent à interrompre le travail. (Bally)	: Those workers who were tired asked for a break.
	: The workers asked for a break because they were tired.
Je travaillerai tant que je réussirai. (Bally)	: I shall work as long as I am successful.
	: I shall work hard until I succeed.
Vous connaissez tous les effets de cette maladie. (Bally)	: You know all the effects of this disease.
	: You all know the effects of this disease.

In the last French example, intonation or pronunciation, namely ‘*tous*’ with or without pronouncing the final ‘*s*’, will resolve the ambiguity. (The last three examples are taken from Bally (1944:para 609.)

English examples:

The Rare Book Room (in a special library)	: La salle des Incunables [equivalence]
a light blue material	: une étoffe bleu clair
	: une étoffe bleue et légère
a speed zone	: zone de vitesse surveillée
	: zone où la vitesse est permise
a French teacher	: a teacher of French/from France

a French book	: a book written in French
	: a book for learning French
Supplementary Staff Test	: Test for Supplementary Staff
	: Supplementary Test for Staff
A monk's cell	: une cellule de moine
	: la cellule d'un moine (3.4.8.1)
Down trains/Up trains [in southern England]	: Trains to or from London.
From: [on an envelope]	: Expéditeur:
This side up! [on a box]	: Haut.
Stage door	: Entrée des artistes

All these examples exhibit a fundamental opposition between two tendencies: explicitation in English and reference to the situation in French. For example, where French would use a single expression, the translation into English depends on the situation and translators would need to know it in order to present an idiomatically adequate version.

Demandez notre catalogue (on a notice in a shop)	: Ask for our catalogue
(in a newspaper advertisement)	: Write for our catalogue
(in a radio/TV announcement)	: Phone for our catalogue

To this class of difficulty also belongs a linguistic fashion of rather questionable taste. In some American restaurants the notices 'Men/Women', or 'Gentlemen/Ladies' are replaced by 'He/She', 'Adam/Eve' or even 'Pa/Ma'. Because of the elliptical nature of these announcements, only the situation can clarify the meaning.

4.2.4.2 *The study of situations*

Unlike the lexicological units, situations are not recorded in dictionaries. They are rarely mentioned in books on stylistics, except by Bally who treats situations in his *Traité de Stylistique française* (1951) and more extensively in *Le langage et la vie* (1952). Brunot was already aware of their importance at another level when he wrote:

Il faut se résoudre à dresser des méthodes de langage où les faits ne soient plus rangés d'après l'ordre des signes, mais d'après l'ordre des idées.
(Brunot 1929)

The study of situations is essential for comparative stylistics because only on this basis can we determine the meaning of a message. Nida pointed this out when he wrote:

The person who is engaged in translating from one language into another ought to be constantly aware of the contrast in the entire range of culture represented by the two languages. (Nida 1945)

Even though most translations are made between languages which share a general culture, e.g. the so-called Western culture, each cultural group is still sufficiently individual to have distinctive stylistic features of its own. Comparative stylistics is based on the differences in the interpretation of the same situation by two different language communities. We can even state as a principle that, where a sentence can be translated literally, we are in the presence of a cultural commonality and, at a higher level, a cultural and philosophical commonality.

In section 1.4.2, which deals with methods of documentation, we indicate means for exploring the situation. Here we only want to stress the difficulty of this type of research, regardless of SL or TL. To our knowledge the study by Frei (1953) was the first step in this direction.

In order to fully appreciate the nature of this research, let us define the situations to which the following sentences belong:

- i. Le mécanicien n'a pas aperçu le signal.
- ii. Saignant?
- iii. Et avec ça, Madame?
- iv. You can't miss it.
- v. You're on!
- vi. Wrong number.
- vii. You're a stranger here. / Hello, stranger!

These messages can only apply to the following situations:

- i. A railway signalman, which in French is indicated by the semantic markers '*mécanicien*', and '*signal*' which excludes, for example, a motor mechanic or a dental mechanic; it is further likely that there has been a railway accident, otherwise the message would be pointless.
- ii. The situation explains that this is a waiter in a restaurant asking a customer whether the meat should be grilled '*rare*', as opposed to, medium or well-done.
- iii. This sentence is appropriate for a sales assistant in a store addressing a female customer who has already bought something.

- iv. This is said by someone who has just given an indication to a stranger who has asked for a direction.
- v. This expression is typical for a stage manager who sends a performer onto the stage.
- vi. This is a response to a wrongly dialled telephone call.
- vii. This expression fits the case where we greet someone whom we have not seen for a long time. Suddenly encountering someone at one's doorstep, the French equivalent might be "On ne vous voit plus!". The familiar tone also indicates a certain close acquaintance between the interlocutors.

It is obviously necessary to study the possibility of applying any of these messages to other situations. In other words, we have to discover whether these messages are equally suitable to other circumstances. For example, would a telephone operator greet a new subscriber with "Hello stranger!"? This is very unlikely and demonstrates that any one situation normally and almost automatically calls for a particular message. For example, "Do you think we'll make it?" seems only appropriate for someone who is late for an appointment, e.g. a departing train, and fears that he/she may miss it. It also expresses anxiety, and an atmosphere of tension, etc. The specific limitation of the message to a single situation is all the more remarkable in that the general sense of the verb 'make' is totally unrestricted.

In the examples given above the association of message and situation is made almost automatically because of their frequency of occurrence and their simplicity. Blinkenberk (1928) already observed that the majority of sentences uttered during a day are so enshrined in custom and habit that they are produced automatically. We can therefore ask two complementary questions:

- a. What is the linguistic reaction to a given situation in any one language? and
- b. what situations provoke automatic linguistic responses? (Cf. Vinay 1952)

There are, on the other hand, cases where a message does not provide a clue of the situation but where the situation is, however, necessary for the understanding of the message. For example:

- | | |
|---------------------|---|
| You're coming home. | : (i) You are succeeding. |
| | : (ii) You return to your home. |
| Let it stand. | : (i) Let the tea get stronger. |
| | : (ii) Do not correct this misprint or typographical error. |

: (iii) Let us move on to the next item [in a list].

[though improbable] : (iv) the literal meaning itself.

In many cases we avoid such structural ambiguities by providing clues which refer to a single situation. For example, when a British English speaker fears that his message “Smith called this morning” might be misinterpreted, the alternative “Smith called here this morning” or “called by this morning”, would be chosen, making it clear that it was a personal visit and not a telephone call. In American English the ambiguity is less likely to occur because the expression ‘stop by’ is widely used in such cases.

Serious ambiguities arise when there is uncertainty about the position of the reader in the original situation. For example:

Accordingly, in August 55, he (Julius Caesar) made a start by crossing from Boulogne with some 10,000 men, etc.

To understand this sentence from an English book on archaeology we need to add the implied topographical details, namely “the Channel”. The text was written from the point of view of someone in England and reflects the same attitude as when the English speak of the Continent when referring to the rest of Europe. A well-known headline of English newspapers “Continent cut off” refers to heavy fog in the Channel which made ferry crossings impossible. A French rendering of this headline would be explicit in two senses: “*L’Angleterre isolée (du continent) par le brouillard*”. This particular meaning of ‘Continent’ is now also found in American English and then the appropriate equivalent would be ‘Europe’. Further confusion, which may arise when ‘continent’ is used to refer to the American continent, can only be disambiguated by reference to the situation or the context.

Explicitation by reference to the situation is probably the most delicate problem facing translators. There is only one solution: solid background knowledge which ultimately depends on the translators’ general education, breadth of knowledge, philosophical outlook, etc. Translation can therefore be regarded as a truly humanistic activity which has its place among the highest intellectual pursuits. This is a well-known fact though it is rarely fully acknowledged.

4.3 Prosody

4.3.1 Definition

According to the definition provided by structural linguistics a prosodic feature extends over several elements of the utterance. For example the French plural, at least in its written form, attaches to a large number of elements: nouns, adjectives, pronouns, articles and verbs. Therefore, the plural function is a prosodic feature. Prosody is the use of prosodic features at a given level of language and prosodemes are the prosodic units of a given language.

We have already on various occasions referred to the concept of an extended sign, which is a feature of messages because it depends on the sequence of successive units on the temporal axis and because the effect of a prosodeme can only be appreciated after exploration of all segments of text affected by it. Prosodemes occur at every level of linguistic analysis. At the phonological level in particular intonation is used to differentiate otherwise identical messages. For example, in spoken language the difference between “All right?” and “All right!” is immediately noticed because of the melodic curve. The same phenomenon exists in French, e.g.:

Personne n'est venu?	: Did anybody come?
Personne n'est venu!	: Nobody came.

At the level of the lexicon we can cite the example of the dilution of the negative morphemes in French, especially the role of ‘ne’ in such sentences as: “*Il n’a plus guère de temps à vivre*”, “*Il ne s’agit pas que de lui*”, “*Il n’y va plus jamais*”, etc. At the level of syntax we can exemplify prosodic features in the concordance of tenses, and in stylistics, modulation and compensation serve for changing the prosodic features of a sentence.

4.3.2 Prosodemes of the spoken language

The spoken language has the prosodic feature of intonation with its several formal manifestations which can be associated with the modal categories of interrogation, affirmation, doubt, etc. These prosodic elements are very important because they permit disambiguations of the type:

He was seriously hurt.	: Il a été gravement blessé.
He was seriously hurt?	: Il a été gravement blessé?
	: A-t-il été gravement blessé?

The written language does not have enough markers to indicate these modalities clearly since it only has four symbols : ! ? and ... available for indicating intonation. In order to provide for greater assistance in reading, there have even been attempts to introduce the question mark, since it indicates rising intonation, as a sign of irony, in order to distinguish such utterance as:

Ce n'est pas mal? [ironic]	: Do you find this all right?
Ce n'est pas mal. [assertion]	: This is not bad.
Tu as bonne mine? [ironic]	: Do I think you are fine?
Tu as bonne mine. [assertion]	: You look fine.

Regardless of any special usage, question marks are important in comparative stylistics because translators frequently have to deal with elliptical sentences, especially in dialogues.

In languages where it can fall on different syllables, the tonic accent/word stress is also a prosodic feature which is clearly audible but cannot always be indicated in writing. In written English, the emphatic stress is sometimes marked by underlining or by italics (4.4.3.1).

Finally, and this is the most critical point, morphological links are not usually indicated in writing. Before translating, a thorough segmentation of the text is therefore necessary which can only be carried out by a careful reading which restores the prosodemes and correctly separates the stress groups. In French, for example, the distinction between the two meanings of the following example is made in speaking by a liaison after '*savant*'. Only the use of orthographic liaison markers would clarify the difference.

un savant aveugle	: a blind scientist
phonetically: [ɑ̃saṽvœgl]	
un savant aveugle [+liaison]	: a learned blind man
phonetically: [ɑ̃saṽtavœgl]	

English has similar cases. Imagine the following headline in capital letters in a newspaper.

PROFESSOR BURNS LEAVES ON	: Le professeur Burns quitte son
COMMENCEMENT DAY.	poste le jour de la collation
	de grades.

[OR] : Le professeur brûle des
feuilles mortes le jour de la
collation de grades.

Only a segmentation into prosodemes can tell us which translation to choose. If the headline were printed in lower case letters, of course, there would be no ambiguity.

4.3.3 *Punctuation*

The previous section is particularly relevant for spoken language which has its own means (pauses, liaison, elision, intonation, etc.) to reduce structural ambiguity. Written language does not have these signs and can only try, rather inadequately, to replicate them by means of punctuation marks.

This is not the place for a contrastive study of the punctuation systems of English and French. Punctuation is a very wide field full of embarrassing arbitrariness. Grevisse says on this subject:

L'usage laisse une certaine latitude dans l'emploi des signes de ponctuation; tel écrivain n'use jamais du point virgule. Une relation peut-être marquée au moyen d'une virgule par celui-ci, au moyen d'un point-virgule par un autre, au moyen d'un double point par un troisième. L'abondance des raisons peut s'expliquer tantôt par des raisons purement logiques, tantôt par des références à un rythme oral qui multiplie les pauses. (Grevisse 1988: paragraph 1058)

The same flexibility can be observed in English, about which Fowler writes:

It is a sound principle that as few stops should be used as will do the work... Stops are not to alter the meaning, but merely to show it up. (Fowler 1926)

Another author who tries to establish rules based on sense groups, adds:

Freedom in the use of punctuation marks is like any other freedom, in that it rests upon the recognition and utilization of necessity. (Brittain 1950)

In punctuation it is important therefore to distinguish what is obligatory from what is optional. Some English writers use punctuation to separate elements and so produce a rather cut rhythm, e.g. "The whole of the dialogue, in which the woodwinds, then the strings, join, is a slow, lighting of the scene...".

English, like French uses the comma to separate determinative propositions, e.g.:

L'homme qui ne pense qu'à soi et à ses intérêts dans la prospérité,
restera seul dans le malheur.

Gower (1948), however, questions whether it is legitimate to use a comma to mark the end of a subject.

The following commas are obligatory or at least frequently used:

In English:

(i) to replace 'and' in newspaper headlines, e.g.:

FRANCE, UK JOIN IN PACT : PACTE FRANCO-BRITANNIQUE

English seems to prefer a comma before 'and' whereas in French a difference exists between ', et' which links two sentences with different subjects, e.g. "*L'ennemi est aux portes, et vous délibérez*"; and 'et' which connects two related ideas.

(ii) to replace a verb in an enumeration, e.g.:

Mary wore a red dress; Helen, a blue one.

(iii) to separate two phrasal verbs with the same complement, a phrasing which can be replaced in French by a passive-active modulation, e.g.:

He was interested in, though not attracted by, chemistry.	: La chimie l'intéressait sans pourtant l'attirer.
She detested and shrank from firearms.[no comma]	: Elle détestait les armes à feu et ne s'en approchait jamais.

In French:

to mark the end of a circumstantial element at the head of a sentence, e.g.:

En juin 1950, il s'embarqua pour la Hollande.	: In June 1950 he took a boat for Holland/ sailed to....
--	---

In English this type of comma is less frequent, e.g.:

In Mesopotamia the highest mound will probably conceal the Ziggurat....	: Le tertre le plus élevé de Mésopotamie est sans doute le Ziggurat....
---	---

Needless to say translators must convert the English decimal point into the French ‘*virgule décimale*’, e.g. \$10.50 → 10,50 \$ and put the currency sign after the symbol. See Ramat (1989) for a discussion on that subject. The corresponding up-date to English punctuation is Nunberg (1990). Stylistic or optional punctuation serves to provide greater semantic precision in a message.

In enumerations some items may be simple and others complex. Distinctions made in English may be difficult to replicate in French which dislikes the use of a comma before ‘et’; instead agreement can be used to some extent, e.g.:

white, blue, and red books	: des livres bleus, blancs et rouges
white, blue and red books	: des livres bleu, blanc et rouge

The reference of adverbs may be ambiguous according to the presence or absence of commas. Gower gives the following example:

He was(,) apparently(,) willing to support you.

Depending on the use of a comma, a change of meaning occurs in the following example:

I should like to plead with some of these men who now feel
ashamed(,) to join the Colonial Service.

Fowler (1956) recalls the ambiguity in the sentence:

I decided on an alteration(,) of course.

The following four ambiguous sentences are taken from English language newspapers. The absence of commas is not considered an error in English which uses commas more sparingly than French.

If the St. Lawrence seaway goes through the familiar banks of the Lachine canal may encompass six lanes of automobiles instead of one lane of lake ships. (<i>The Gazette</i> , Montreal 21-5-1952)	: Si la canalisation du Saint Laurent doit se faire, l’aspect familier du canal de Lachine changera du tout au tout, et six pistes automobiles remplaceront la file actuelle de bateaux des Grands Lacs.
---	--

Before she left her husband ventured the prediction.....	: Avant son départ, son mari avait même pu prédire que...
Whatever the inner thoughts of officials and diplomats reports from Paris, Rome... stress that... (<i>The Gazette</i> , Montreal 6-8-1954.)	: Quelque soit la réaction des fonctionnaires et des diplo- mates, les milieux bien informés de Paris et de Rome insistent sur.....

While the reader might hesitate to segment the last example after ‘diplomats’, the absence of an apostrophe after ‘diplomats’ is the cue which points to the correct reading.

We never saw her but there must be a number of Montrealers who have for a look at the files reveals she was in Canada in 1917.	: Nous ne l’avions jamais vue, mais ce n’est pas le cas de plusieurs Montréalais, car un coup d’oeil à son dossier montre qu’elle était au Canada en 1917.
---	---

In this example the ambiguity, caused by the absence of a comma after ‘have’, is only superficial because readers will backtrack as soon as they realise that “have for a look” does not represent a recognisable English unit.

The absence of commas frequently leads to backtracking in order to correct an erroneous segmentation of the text and avoid a misinterpretation. This is particularly acute in cases of successive particles, as seen here in an example taken from Jespersen (1909:III.13.9):

Any radical change will probably entail the doing away with altogether of the bus.	: Tout autre changement (dans la situation) amènera probablement la disparition complète de l’autobus.
---	---

These examples show how a discussion of punctuation leads us subtly to segmentation (1.4.4). The opposition of ‘up/in’ and ‘up in’ in the following examples is only detected by segmentation because punctuation signs would not be acceptable in these cases.

He gave up in despair. vs. He stood up in his pyjamas.

In spoken language there is rarely any ambiguity, because the distribution

of the tonic stress clarifies the distribution of particles. For this reason it is strongly suggested that translators read their text aloud so that they can be guided by the articulation.

4.3.4 *Dilution and amplification*

Dilution only applies to form. It occurs in translation, when in the contrast of two languages, the SL uses more words for the expression of the same idea than the TL. A well-known example of dilution is the French ‘*ne... pas*’ in contrast with the English ‘not’. This dilution is inevitable, which is not the case of ‘*ne... que*’ which can be replaced by ‘*seulement*’ and which matches the English ‘only’.

The opposite of dilution is **concentration**.

Examples of dilution in French:

asylum	: droit d’asile
archery	: le tir à l’arc
weeds	: les mauvaises herbes
	: les voiles d’une veuve
glare	: la clarté crue, la lumière crue
model	: modèle réduit
to make amends	: faire amende honorable
to inhale	: avaler la fumée
sold at cost	: vente au prix coûtant
as	: au fur et à mesure que

Examples of dilution in English:

un mur (auquel on se heurte)	: a blank wall
le bilan	: the balance sheet
écumer	: to froth at the mouth
ruminer	: to chew the cud
déchoir	: to lose caste
un meeting (une assemblée)	: a political meeting
un fermier	: a tenant farmer

Amplification is the technique of remedying a syntactic deficiency, or to highlight the meaning of a word, in both cases by filling a lacuna in the lexicon or in the structure.

Using the Saussurian distinction between *langue* and *parole*, we identify dilution as a feature of *langue*, occurring both in the lexicon and in syntax. Amplification is more complex: at the level of syntax it is a question of *langue*, but at the level of the lexicon it is the context, hence *parole*, which motivates translators to isolate semantic elements whose expression constitutes amplification.

Supplementation (3.3.3) is a special case of amplification. It occurs when translators wish to carry over and match in the target language the amplification they have observed in the source language, where a natural form would be more economical.

Je crois savoir ce que vous voulez dire.	: I believe I know what you mean.
He talked himself out of a job.	: Il a perdu sa chance pour avoir trop parlé.
He talked himself into the job.	: Il a réussi à se faire offrir le poste.
He ate the clear, cool green leaves and the crisp, peppery-tasting stalks. (Hemingway)	: Il se mit à manger les feuilles vertes, propres et fraîches à la bouche et les tiges au goût poivré qui croquaient sous la dent.

4.3.5 *Economy*

The opposite tendency to amplification is economy, which is conveyed by a tightening up of the utterance obtained by quantitative or extensional reduction of the constituent signs. An utterance is economical when the same content is carried by a reduced signifier, e.g. ‘*dès demain matin*’ in contrast to ‘first thing tomorrow morning’. Economy is a matter of structure, but is also the result of the intention of writers and speakers. Both types are relevant to translation because their manifestations permit us to identify or verify specific characteristics of the languages we are studying.

In general it appears that English is shorter than French. This, at least, emerges when English texts are contrasted with their French translations. But we also have to take account of the fact that all translations tend to be longer than the original. Translators lengthen their texts out of prudence but also out of ignorance. It can happen that translators have wrongly segmented a text

and present as separate elements what belongs together. We call this over-translation (1.2.5). It is, of course, true that there are many cases where the word for word translation is unclear and where clarity requires amplification. Hilaire Belloc (1931) was right when he said that translators must not be enslaved by either form or space.

Economy works at both the lexical and the syntactic level, which, in any case, are related because what is lexical in one language may become syntactic in another and vice versa.

4.3.5.1 *Lexical economy*

From (on an envelope)	: Expéditeur [also: Expr.]
the watershed [US. divide]	: la ligne de partage des eaux
flown to...	: envoyé à... par avion
back numbers	: les numéros déjà parus
No smoking	: Défense de fumer
Haut (on a box)	: This side up
receleur	: receiver of stolen goods
la détente	: the easing of tensions
inédit	: previously unpublished

The English preference for the popular name (2.2.2.2) in favour of the scientific name constitutes a case of economy.

the Horse Show	: le concours hippique
The French Line	: La Compagnie générale transatlantique
blind flying	: pilotage sans visibilité
shipyard	: chantier de construction navale

Economy is also at work in the conversion of English nouns into verbs without any or only minimal changes to the morphology, where French needs a phrase (1.3.1, 3.3.1).

welcome → to welcome	: faire bon accueil à
apprentice → to apprentice to	: placer en apprentissage chez
parade → to parade	: faire parade de
danger → to endanger	: mettre en danger
retirement → to retire	: prendre sa retraite

4.3.5.2 *Syntactic economy**English*

We'll price ourselves out of the market.	: Nous ne pourrons plus vendre si nous sommes trop exigeants.
He started out to walk off his emotions.(Galsworthy)	: Il sortit pour calmer son émotion en marchant.
In 1931 England was forced off the gold standard.	: En 1931, l'Angleterre fut contrainte d'abandonner l'étalon or.

English prepositions largely contribute to economy of expression. Equally the frequently used ellipsis (3.4.9) contributes to the economy of the English sentence.

as we saw last time	: comme nous l'avons vu la dernière fois
a mother of two	: une mère de deux enfants
the man I saw yesterday	: l'homme que j'ai vu hier

In French one of the most common cases of economy occurs when the main and the subordinate verbs share the same subject. In this case French can use a preposition and an infinitive instead of a conjunction and a subordinate clause.

Je le ferai avant de partir.	: I'll do it before I go.
Je regrette de ne pas y avoir pensé.	: I am sorry (that) I did not think of it.
Je crois savoir ce qui s'est passé.	: I believe I know what happened.

Sometimes a noun appears in the French translation as an equivalent for the subordinate English clause.

I'll let you know when he returns	: Je vous ferai savoir quand il reviendra.
	: Je vous préviendrai de son retour.

The second version is obviously the preferred French rendering, just as the literal translation of this sentence into English ("I'll inform you of his return.") sounds less natural to an English reader.

But the scope of French to convert verbs into nouns is limited to a small number of words: ('*arrivée, départ, retour, réveil, lever*', etc.). Besides,

general communication would require “*Prévenez-moi quand il sera levé*” rather than “*Prévenez-moi de son lever*”. Beyond this little group of words no transposition is possible in French, e.g. “*Je vous préviendrai quand il aura fini / quand il sera prêt*”, etc.

In all these examples English also achieves a remarkable economy and in many cases the English text still manages to be shorter than the French text. ‘Before, after, until’ etc. have the advantage of being prepositions and conjunctions at the same time. English subordinate clauses have the same form as independent clauses and the possibility of omitting ‘that’ lightens the construction. French does not have all these facilities and if French were to imitate English constructions it would appear clumsy and heavy, as we can see from the examples of possible but deprecated alternatives:

I'll do it before I go.	: *Je le ferai avant que je parte.
I am sorry I did not think of it.	: *Je regrette que je n'y aie pas pensé.

We conclude that economy is a relative concept and what matters is only how it is achieved. Each language has its own cases of comparatively greater economy which translators have to be aware of in order to find the most appropriate expression. French has two important structures of a higher degree of economy than their English equivalent.

Verb of movement + infinitive:

Venez dîner avec nous.	: Come and have dinner with us.
	: Come for dinner.

American English also uses this structure, e.g.:

Go get your book.	: Va/ Cours chercher ton livre.
She was eager to go talk to the high-school principal	: Elle était impatiente d'aller discuter avec le directeur du Lycée.

Faire + infinitive to indicate causativity, which English renders with ‘have’, ‘make’ or ‘cause’.

He made me study French.	: Il m'a fait étudier le français.
He would have us believe that...	: Il voudrait nous faire croire que...

I want to have this watch fixed. : Je veux faire réparer cette montre.

English has many more causative verbs than French and hence is less reliant on such constructions.

to grow : pousser, faire pousser
to connect : faire communiquer

The construction 'cause... to' is considered formal and obsolescent. As a direct equivalent to the French construction it appears awkward, e.g.:

... in witness whereof I have : ... en foi de quoi j'y ai fait
hereunto... caused the Seal apposer le sceau des États-
of the United States of Unis d'Amérique.
America to be affixed.

The following example taken from George Orwell shows that 'cause to' is not restricted to legal discourse. English is shorter because it can use the preposition 'for' where French needs a verb.

It is the same motive that : C'est le même motif qui a fait
caused the Malaya jungle défricher les jungles de la
to be cleared for rubber Malaisie pour y créer des
estates. plantations de caoutchouc.

The general conclusion is that each language has its own methods for achieving economy of expression.

English can be highly economical as long as it stays at its favourite level of concrete expression, especially in the notation of directly perceived items. English prepositions and particles, which in French frequently have to be rendered by verbs, permit reductions of the type 'to walk off his emotions'. The possibility of emphasizing any element in the sentence by giving it a strong stress frees it from the necessity of using syntactic means for indicating emphasis, which is inevitably longer, e.g.:

I did it. : C'est moi qui l'ai fait.

English prepositions, numerals, adjectives, definite and demonstrative pronouns are stronger than their French equivalents and do not require supplementation. In addition French supplements out of a desire for clarity.

The capacity of a language to be more concise than another should not, however, lead to subjective judgements. In any one text, writers may deliberately

avoid economy and deliberately use supplementation to create a higher degree of redundancy. Taking the sentence “The man wandered into the house” as an example, the English author of a book on France, P.E.Charvet admits that we do not know how the man got into the house. Did he enter slowly (*sans se presser*), by chance (*par hasard*), without any particular idea in his mind (*sans but précis*)...:

without any reference to the context the translator remains in a fog. Perhaps the author of the sentence had no very clear notion of what he meant; perhaps the English reader prefers to receive no more than a vague impression to which he is free to attach, as he pleases, one or all of these meanings, just as one may justifiably prefer a drawing which by skilful touches of significant detail suggests an object or an action, rather than defines it by fuller treatment. (Charvet. *France*. London: Benn. pp. 237-8)

It is structurally possible to say: “*Ceci sera mis à la poste demain*”, but French prefers to add a noun instead of the pronoun, e.g. ‘*ce mot*’ or “*cette lettre*”... (3.3.3.2).

French uses abstract expressions more readily; it judges rather than describes, and the omission of details it considers superfluous permits a neater transmission of thought. For example, a French author would not formulate the following sentence, which translated literally into English, reads quite naturally:

<p>#Je ne pense pas que je puisse m'en charger.</p>	<p>: I do not think that I could take it on.</p>
---	--

4.3.6 *Tonality in syntax: Compensation*

We have already stressed the importance of the segmentation of units of translation as a method for determining and verification of content. A text which has been divided into units can then be systematically analysed especially regarding its semantic and stylistic aspects which straddle the purely formal units created by the system of the language (cf. 1.4.4).

One of the advantages of segmentation is that translators can ensure that the translation they have produced fully takes account of all the features discovered by the analysis. We speak of compensation when a residual conceptual element of a segment or a translation unit is rendered as part of another unit. For example, Kipling uses the archaic forms of the second person singular (thou, thy, thee) as an honorific form of address which signals

respect and majesty. It would be wrong to translate these forms by the grammatically equivalent but stylistically familiar French forms (*tu, te, toi*). The honorific aspect could be rendered in French by a vocative in the form of ‘*O*’ preceding another part of the sentence which then acts as compensation, e.g.:

Indeed I was seeking thee, Flathead. (Kipling: <i>Red Dog</i>)	: En vérité, c’est bien toi que je cherche, O Tête-Plate.
---	--

Compensation can therefore be defined as the technique which maintains the tonality of the whole text by introducing, as a stylistic variant in another place of the text, the element which could not be rendered at the same place by the same means. This technique permits the conservation of the integrity of the text while leaving the translator complete freedom in producing the translation.

While we here limit the application of compensation to the replacement of translation units in the message, this particular technique can be said to be part of all other methods of translation. In some way, all methods we are presenting in this book and which are not required by the rules of the TL system, contain an element of compensation. A modulation, which we have defined as a change in the point of view, is a psychological form of compensation. To explain this point more clearly, the next section presents circumstances which require the use of compensation, namely the use of the French familiar form of address and emphasis.

4.3.6.1 *The familiar form of address in French*

Since English does not have this form, this deficiency has to be compensated by such stylistic means as:

a. Use of the forename or a nickname: Unlike English, French does not require the frequent reference to an interlocutor’s name, forename or initials in connection with the polite form of address. On the other hand, the use of the familiar ‘*tu*’ creates a certain familiarity and intimacy which may be essential for the success of the message, and leads to a greater frequency of the use of the name. Such changes from the formal to the familiar may have to be indicated by reference to the forename, e.g. “Call me Walter”; “My friends call me Bill”; “My name is Violet but my friends call me Vi”. For example, in Stendhal’s famous novel *Le Rouge et le Noir*, where Mathilde de la Mole

meets Julien Sorel in her bedroom and addresses him for the first time with ‘*tu*’, the English translation uses ‘*thou*’ which, given the historical period is quite anachronistic and stylistically inappropriate.

b. In English, in the absence of the surname or the first name, the familiar register is often marked by the use of such familiar forms of address as “man”, “chum”, “Bud”, “Mac”, “boy”, “girl(ie)”, “brother”, “sister”, etc. In French many of these forms of address, used as interjections or in appositions, can be omitted because the use of ‘*tu*’ compensates. French also has such non-specific, familiar forms of address, e.g. the very familiar “*Jules*” to address someone whose names one does not know. The US equivalent might be “Mac”, whereas in England “Jack” or “George” would correspond, but it must also be noted that such terms often change with fashion. On the whole, however, the use of the forename is more widespread in the United States than in England.

c. Familiarity can be expressed by means of syntax, so that certain syntactic structures can compensate for the absence of the familiar form in English. Conversely the formal address in French can be signalled in English by the occasional interjection of the honorifics “Sir” or “Ma’am”, etc. or by a more formal and rigid syntax.

Among the syntactic means we can also list the uses of dislocated phrases for rendering certain vulgarisms of English syntax. In the following example the tone of ordinariness arises especially from the use of “Mrs. B.” instead of the full name “Brown”, which itself indicates a certain level of social class.

Mrs. B. wasn't having any,	: Elle n'en a pas voulu, votre
was she?	dame, de c'machin-là?

Disliking abbreviations, especially of names, French can reproduce the tone by a dislocation of the constituent elements of the message. The ordinariness of the dialogue in this translation is furthermore expressed by the choice of words (‘*votre dame*’, ‘*machin*’), by grammatical means (‘*c*’ instead of ‘*ce*’) and the redundant ‘*en*’.

4.3.6.2 *Emphasis by compensation*

The expression of emphasis, which differs widely from language to language, will be dealt with fully in section 4.4.3. Here we simply indicate that these

differences force translators to use compensation. The phonetic feature of the English emphatic accent has to be expressed by syntactic means in French, e.g.:

I *like* your friend. : Il est bien, votre ami.

In this case there is modulation from the personal “I like” to the impersonal “Il est bien”, syntactic repetition and possibly an emphatic accent on “bien”. Exclamations in particular require full compensation, if not equivalent forms altogether.

You don't say! : Ah ça, par exemple!
: Oh ça, alors!

4.3.6.3 Stylistic effects of compensation

The prevalence of abstract expression in French in contrast to concrete expression in English has been demonstrated in various sections already. What is expressed in one mode in the SL is transposed to another in the TL and this transposition is a subtle but efficient way of compensating the limitations of one language on one of these levels of expression. The examples below permit us to observe the techniques of stylistic compensation and the respective gains and losses (as defined in section 4.2.1.4).

Superiority is traded
for convenience. : La qualité est sacrifiée à la
commodité.
: La commodité passe avant la
qualité.

Here, French says more than the English text; ‘traded’, which suggests the concrete idea of a form of swap, is interpreted as a sacrifice on an important issue. In literal translation French would be at a disadvantage but the translator has compensated at the level of abstraction by the choice of ‘*qualité*’.

Old and new industries were
jostling for room. : De nouvelles industries dispu-
taient la place aux anciennes.

In a conflict of this type the suggestion of violence does not surface in French, but what is lost in concrete images is compensated by the higher level of style in French.

I was thinking of calling	:	Je pourrais passer (vous voir)
at three.		à trois heures.
Yes, why don't you?	:	C'est une excellente idée!

The English tag question (4.4.5.3) with its negative-interrogative form would sound very strange in French. It is therefore transposed to the abstract mode of expression.

The technique of compensation operates at all levels and especially in the case of situational adjustments. What we have called equivalence is also a manner of compensation; it is an attempt to convey a message, which a reader does not understand for cultural reasons, by a detour which makes it accessible. If, as Nida remarks, a translation of the Bible were destined for a people who consider fig-trees poisonous, it would be better to choose another tree, since otherwise the parable of the fig-tree would not only be incomprehensible but would even convey the opposite message. To translate "We had a bottle of wine (with our meal)" by "*Nous avons eu une bouteille de vin*" would mean losing the meaning expressed by 'bottle' and especially by 'wine' in English. For the French drinking a bottle of wine is not such a special event that it merits mention. But if this sentence is translated by "*nous avons bu une bonne bouteille*" the intention of the message becomes clear and it is even superfluous to translate 'wine'. If ever the novel *Mr. Weston's Good Wine* by T.F.Powys were to be translated into French it would have to undergo many such situational compensations because the author constantly plays on the special feeling of respect or admiration the English have for a good wine. This feeling differs significantly from the more gastronomically oriented admiration of the French.

4.3.7 Stylistic variants and elaboration

The technique of compensation also works with stylistic variants, sometimes called 'elegant variations'. A unit of translation may have a different tonality than the original without affecting its meaning. The existence of levels of language (1.2.7) permits translators to vary the expression without changing the meaning.

Il est mort.	=	Il est décédé.
On l'a mis en prison.	=	On l'a mis en taule.
	=	Il a été incarcéré.

<i>Elaboration</i>	=	<i>Simple form</i>
l'arme sous-marine	=	les sous-marins
la classe ouvrière	=	les ouvriers
Nous avons donné un grand développement aux exercices. [from the preface of a manual]	=	Nous avons mis beaucoup d'exercices dans notre livre.
J'attacherais du prix à ce que vous....	=	J'aimerais que vous...
Auriez-vous l'amabilité de....	=	Voudriez-vous...
assumer la responsabilité	=	se charger de
On account of my illness....	=	Because I was ill...
Comprehension can often be facilitated by gesticular suggestion.	=	Gestures make it easier to understand.

The last example can be translated by passive-active modulation into: “*Des gestes bien choisis facilitent la compréhension*”.

In French elaboration is usually in the direction of a noun phrase and it is therefore a general phenomenon relevant to both the lexicon and syntax. The opposite technique is reduction which occurs predominantly in translation from French to English.

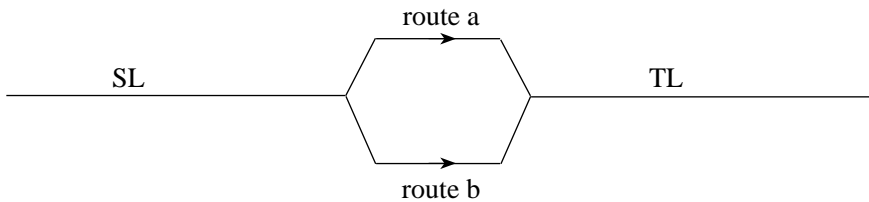
4.3.8 *Backtranslation and the concept of range*

In technical writing, the use of the techniques of amplification, elaboration, compensation, etc. is not made automatically; these techniques are optional rather than compulsory. In the case of compensation, for example, translators can choose among several solutions, which may lead to a different distribution of the units of translation without impinging on the global effect of the message. For example, there are several possibilities for the translation of the following sentence. (cf. Zandvoort 1949, paras 43.49)

La plupart des gens le croyaient mort.	: Most people supposed him to be dead.
	: Most people thought he was dead.
	: He was popularly supposed to be dead.

In contrast to the variant translations cited in (3.4.7) these three versions do not alter in the stylistic level of the message.

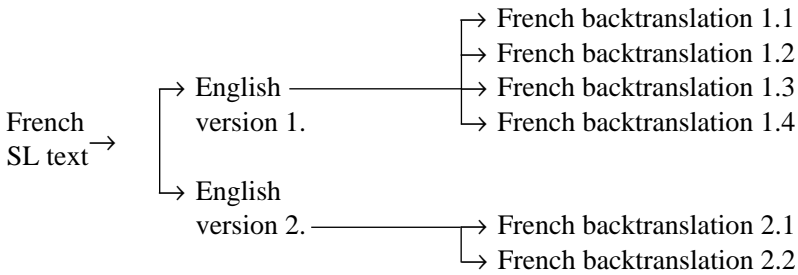
Let us assume we want to measure the accuracy of a translation: Translators can segment the text and number the units of translation identified. The first step of the assessment consists of rediscovering the same number of units which are now in the order required by the TL text. If the text contains a stylistic variant, a supplementation, a compensation, etc., it is likely that a back-translation will not fully reproduce the original. While the previous semantic segmentation ensures that the meaning will be respected, the expression form may vary a little. In other words, by retracing the process backwards, translators may be faced with alternative possibilities leading by parallel routes to the same global effect and choose the alternative to the original text. This process is illustrated below:



We must therefore recognise that backtranslation cannot constitute a precise measurement since it is unlikely that the original will be reconstructed verbatim. Like writers, translators enjoy a certain freedom of expression or work within a range of expressions which does not affect the meaning of the message. This range accounts for personal preferences and the inevitable variants that arise from differences in the cultural and geographical background. A French Canadian translation may differ slightly from a French or Belgian one in its choice of synonyms, variants or regionalisms which do not affect the global meaning of the message.

This range of expression, which must not be confused with ‘divergence’ (1.4.1.1), is important from a historical point of view. Two versions of a text which are considered fully equivalent at one time may be considered to diverge greatly at other times. Conversely, texts which we find divergent, may be considered equivalent by a later generation of readers. Historians of the language will then have to prove equivalence or divergence.

Finding equivalences for texts which have required a great deal of compensation is more problematic and backtranslation may not be an easy means of determining accuracy. The range of expression is obviously much wider and poses a problem for the methodology of translation critique. For example, in a transposition of the personal form of address (*tutoiement*) it is not at all sure that backtranslation will produce the same forms. A group of translators has carried out a casual experiment which they reported in *La Parisienne* (April 1953, pp. 498-507). An original text by Montherland was translated twice into English by two translators and a number of back-translations into French were produced for each English text; this process is indicated in the following diagramme.



Repeated backtranslations bring out stylistic variants, show the quality of the segmentation and permit an assessment of the appropriateness of oblique methods and their reversibility.

À partir surtout d'un certain âge, une journée de bonheur éclatant (sous le signe amoureux, il va sans dire) appelle un lendemain de mélancolie, plus que la journée morne.

Version 1: Pierre Conrad.

: After a certain age, a day of great happiness (under the sign of love, that is) promises a sadder morrow than a day of gloom.

Version 2: James Le Baron Boyle.

Especially after you reach a certain age, a wonderfully happy day (in the romantic sense, of course) entails, more than a depressing day, a melancholy morrow.

The expression “under the sign of” seems a gallicism which facilitates back-translation.

Backtranslations of version 1

1.1: Pierre Javet

À partir d'un certain âge, une journée de bonheur intense (sous le signe de l'amour, il va sans dire) annonce un réveil mélancolique plus qu'un jour de tristesse.

1.2: Carole Lavallée

Passé un certain âge, un jour de grand bonheur (sous le signe de l'amour, au moins) promet de plus tristes lendemains qu'un jour de détresse.

1.3: Claude Martine

Quand on a passé un certain âge, un jour de grand bonheur (redevable à l'amour, s'entend) promet un plus triste lendemain qu'un jour de chagrin.

1.4: Georges Roditi.

Passé un certain âge, une période de grand bonheur (j'entends de bonheur dans l'amour) annonce un lendemain plus triste que celui qui suit des jours sombres.

Backtranslations of version 2

2.1: Dominique Aubrey

Particulièrement lorsqu'on est arrivé à un certain âge, un jour de bonheur merveilleux (au sens romantique du mot) implique, plus sûrement qu'un jour de tristesse, un lendemain mélancolique.

2.2: F.-A. Viallet.

Surtout lorsque vous êtes arrivé à un certain âge, une merveilleuse journée de bonheur (dans le sens romantique, naturellement) vous amène, avec plus de certitude qu'une journée de dépression, un lendemain mélancolique.

Observations:

A number of segments have been analysed and translated appropriately; the remaining differences are of a stylistic nature.

Original À partir surtout d'un certain age

Backtr. 1.1 À partir d'un certain âge

1.2 Passé un certain âge

1.3 Quand on a passé un certain âge

1.4 Passé un certain âge

- Backtr.* 2.1 Particulièrement lorsqu'on est arrivé à un certain âge
 2.2 Surtout lorsque vous êtes arrivé à un certain âge

The loss of '*surtout*' in some versions is the result of the omission in the first English version. The texts derived from the second English version retain this unit. In this context, '*Surtout*' and '*particulièrement*' are synonyms.

Greater difficulty was experienced with the expression in parenthesis, especially in consequence of 'romantic' in the second English version, though there is no loss with regard to the original.

The last phrase is more problematic:

- Original* ...plus que la journée morne.
Backtr. 1.1 ... plus qu'un jour de tristesse.
 1.2 ... plus... qu'un jour de détresse.
 1.3 ... plus... qu'un jour de chagrin.
 1.4 ... plus que des jours sombres.
Backtr. 2.1 ... plus qu'un jour de tristesse.
 2.2 ... plus... qu'une journée de dépression.

This divergence can be traced back. The first English version introduces a new idea with 'gloom' which is then reflected in the series '*détresse - chagrin - jours sombres*'. The use of 'depressing' in the second English version leads to the active ideas of '*tristesse - dépression*'. 'Gloom' is appropriate to the extent that it is an external state which the soul suffers, but it is stronger than '*morne*' which accounts for the stronger backtranslations of '*détresse - chagrin - jours sombres*' and perhaps also for '*tristesse*'.

Backtranslation also permits the identification of cases of inaccuracy and overtranslation. We repeat here the example of overtranslation presented in (1.2.5).

- | | |
|--------------------------------------|--|
| ...went to look for... | : #...allèrent chercher... |
| Il guettait l'arrivée du
facteur. | : # He watched the arrival of
the postman |

The overtranslation in the last example changes the situation because "to watch for the arrival of" would have to be rendered as "*surveiller l'arrivée de*". Such errors are quite common as the following example shows.

- The king had been thinking of marrying his three daughters.
 (Delarue, P. (1956) *The Borzoi Book of French Folktales*. New York: Knopf)

The absurdity of the English translation becomes obvious when we back-translate ‘marry’ as ‘épouser’, which would be the first option.

In another case ‘*Navire Blanc*’ was given as a translation of ‘White Ship’ which in the context should have been rendered as ‘*La Blanche Nef*’. In this case the overtranslation is the result of the assumption that ‘White Ship’ could be decomposed into two separate entities.

... then I saw a low, open car	: # ... alors je vis arriver ce genre
of the sort they call gondolas...	de wagon bas et ouvert que
	les Italiens appellent gondoles....

The first error was to translate ‘they’ explicitly by ‘*les Italiens*’, when it is indeed the Americans who use this term. The translation could have read: “*qu’on appelle gondole*”; but it would have been better to leave out this expression altogether because it is meant for an American readership and not for French readers who do not know the usage of ‘gondola’ in this sense. This is a case of overtranslation for background reasons.

The English translation of the *Mémoires* of General de Gaulle reads:

	<i>Backtranslation</i>
He came to the Hotel Splendide	: Il arriva à l’hotel Splendide où,
where I was swallowing	à la hâte, j’avalais mon dîner.
my dinner.	

We recognise the original as being ‘*avalier*’ but in this context it means eating hastily or hurriedly, a meaning which ‘swallow’ does not convey. The translation should have been : “...where I was hurrying through my meal...”

Further on we also find:

	<i>Original</i>
I entered the office where	: Je pénétrai dans le bureau où il
Paul Reynaud was enclosed	y avait Paul Reynaud encadré de
between Baudouin and	Baudouin et de Margerie.
de Margerie.	

A backtranslation would give ‘*entouré de*’, whereas the original uses ‘*encadré*’ which should have been rendered by ‘flanked by’.

4.3.9 *Metaphors*

Bally (1951) proposes a threefold classification of figurative language: concrete images — affective (or weakened) images — dead images. Translators can benefit from this classification on condition that they substitute metaphor for Bally's 'image'.

We reserve the use of 'image' to designate the effect produced by picturesque and concrete words which are not being used metaphorically. For example, 'dodu' [plump] is an image, 'en dos d'âne' [hump-backed] is a metaphor. Beside this change of terminology, we also propose to simplify Bally's classification and draw a distinction only between live and dead metaphor. It is important that translators be aware of the type of metaphor they are dealing with and do not translate a dead metaphor by a live one which would be a case of overtranslation.

In translation there are two cases:

- a. Metaphors between two languages correspond exactly or almost. This happens frequently when the two cultures involved have common traditions, and is most evident in dead metaphors and clichés.

It went like clockwork.	: Cela a marché comme sur des roulettes.
His life hangs by a thread. to praise sky-high	: Sa vie ne tient qu'à un fil. : porter aux nues

- b. The target language does not permit a literal translation of the metaphor or idiom. In the case of dead metaphors translators simply have to look for an equivalent metaphor in the TL.

flotter dans l'indécision	: to dilly-dally, to vacillate
la marche à suivre	: the procedure
as cool as a cucumber	: avec un sang-froid parfait
before you could say Jack Robinson	: en moins de rien
	: en deux temps trois mouvements
as like as two peas	: comme deux gouttes d'eau

In cases where proverbs are constructed around dead metaphors, the search for equivalents can range widely. In the case of live metaphors, translators can look for an equivalent or, if it cannot be found, translate the idea. Any metaphor can be reduced to its basic meaning, which Bally calls the 'terme

d'identification'. We must remember that metaphors are means and not ends in themselves. Translators must reproduce the meaning above everything else, and metaphors wherever possible.

The untranslatability of metaphor by literal methods is exemplified in the following example:

<p>But because progressive education carries a heavy burden of sins I do not think we can use its back as a convenient place on which to pile all our present troubles. M. Smith (The Diminished Mind)</p>	<p><i>Literal translation</i> : Mais du fait que l'éducation dite nouvelle porte une lourde charge de péchés, je ne crois pas que nous puissions nous servir de son dos comme d'un endroit commode pour y entasser tous nos ennuis actuels.</p> <p><i>Improved translation</i> Du fait que l'éducation dite nouvelle a un lourd passif, il ne s'ensuit pas, à mon avis, que nous devons lui imputer tous nos ennuis actuels. Ce serait trop commode de la prendre comme un bouc émissaire.</p>
--	--

Obviously no French writer would produce the text given in the literal translation. The sentence is clumsy and does not properly explain the idea of responsibility expressed in the English text. Translators have to respect the meaning but also to present it as far as possible in a form which fits the situation. We have therefore added what we consider a more appropriate version, of which the last sentence could possibly be omitted.

4.4 Word order and thematic structure

Utterances and messages consist of lexical elements placed in a particular sequence. The major outlines of this sequence are prescribed by the linguistic system of word order rules of each language; word order would therefore be irrelevant to our stylistic comparisons, were it not for the fact that this order is not absolutely rigid and that it permits writers and translators a limited freedom of ordering the elements of a sentence.

The comparison of the compulsory elements of the word order system in English and French is of great didactic benefit. It permits the identification of syntactic features which, because of their prosodic nature, are otherwise difficult to describe.

For instance, the place of the adverb in English and French can be clearly illustrated by the juxtaposition of such examples as:

He never was one to complain.	: Ce n'est pas lui qui se serait jamais plaint.
Autant vaudrait s'arrêter tout de suite.	: You might as well stop right away.

The fixed nature of word order can be determined by:

a. the lexicon:	un sale type	: a bad guy
	un type sale	: a dirty guy
b. morphology:	to cut it fine	: calculer juste
		: ne pas se laisser de marge
	a fine cut	: haché menu (for tobacco)
	to cut fines	: réduire les amendes
	vouloir bien	: be willing to, to be quite happy to
	bien vouloir	: to be happy to
	parler franc	: speak freely, honestly
	avoir son franc parler	: to speak one's mind

But beyond these constraints, the presence or absence of a word or element at a certain position in the sentence reflects a speaker or writer's general pattern of thought or thematic organisation in which the constituent parts of the utterance are presented. The chosen structure may be at variance with logical and ontological expectations.

There is, therefore, a difference between the word order required by the linguistic system and the thematic structure of a sentence which results from particular preferences in the presentation of constituents and therefore constitutes an element of choice. For this purpose we adopt the distinction made by Bally (1944:106) between '*ordre grammatical*' and '*ordre psychologique*', here called word order and thematic structure, respectively, which is usually a fact of parole but can sometimes also be a fact of langue.

4.4.1 *Thematic structure*

In every utterance we distinguish between the psychological subject A, about which an utterance is made, and the psychological predicate Z which constitutes the core of the utterance. A is also called the theme and Z the goal. These two elements may be connected by a link element or a copula c. Bally gives the basic structure of a sentence as AcZ. The theme A is a nominal element, Z is dominated by the verb, e.g.:

A		Z
Ton frère,		je ne l'ai pas encore vu aujourd'hui.

Thematic structure progresses from the known to the unknown or less well known, and from the theme to the goal of the utterance. The grammatical and the thematic structures, the latter being influenced by psychological choices, may coincide or conflict.

THEME		GOAL
I have read		this book.

In the case of this English sentence we can say that the development A-Z is in linear sequence with reality. But if English writers want to emphasize the action rather than the goal, they put a sentence stress on 'read' without changing the word order. To achieve the same objective in French the word order would have to be changed, e.g.:

THEME		GOAL	:	THEME		GOAL
I have		<i>read</i> this book.	:	Je l'ai déjà lu,		ce livre.

Word order has been studied by Blinkenberg (1928), who established that in French the theme generally precedes the goal. In other words, French does not start with the core of the utterance, but leads the reader towards the goal which is thus the culmination of the message. This preference, here called the French thematic structure, has a number of consequences which are illustrated in this section. For example, compare the following French sentence from *Le Monde* with its English translation.

1 Ce thème	:	1 This
2 a été développé	:	1+2 has been the tenor of
3 au Sénat.	:	3 Senate
	:	2 speeches.

a. Since in both languages the goal tends to be placed towards the end of the sentence, in French, adverbial modifiers, which qualify it without being the real core of the message, are preferably placed in the earlier part of the sentence or before the verb. This is particularly applicable to causal expressions, a manifestation of the abstract approach in which the cause precedes its effect.

Sûr d'obtenir gain de cause, il attendit sans inquiétude l'ouverture du procès.	: He waited unconcernedly for the opening of the case as he felt sure to win.
---	---

The English sentence could have started with "Being sure to win..." ; but as with the use of the *présent historique* and the rhetorical question, such forms, while being possible in English, are certainly less frequent than their French equivalents.

Prévenus à temps, ils purent rebrousser chemin avant d'être surpris par l'orage.	: They were able to turn back before the storm overtook them, as they had been warned in time.
--	--

English sentences ending with the name of the speaker, have to be transposed in French for the same reasons:

The new telephone rates are going into force at once, President Smith declares.	: M. Smith, président de la Cie X, a déclaré que les nouveaux tarifs téléphoniques entreraient immédiatement en vigueur.
--	---

b. For an English sentence starting with the goal, French often uses an introductory phrase as a stylistic device, thus permitting to push the goal further back. We call this particular French device 'introduction'.

For example, the English phrase "some people think..." becomes the introductory phrase: "*Il y a des gens qui pensent...*". In this case 'gens' is the goal of the subphrase. To say "*des gens pensent..." would mean adopting an order ZcA, whereas the preferred expression 'Il y a...' converts the goal 'gens' into the theme of the larger sentential unit. These introductory phrases are quite common in French at all levels and in all styles, the elevated, the scientific, the philosophical, as well as in ordinary speech, where such examples as the following frequently occur. (See also 4.4.5).

Il y a Untel qui donne une conférence ce soir.	: X gives a lecture tonight.
---	------------------------------

Il y a quelqu'un qui est venu : Somebody called while you were
pendant que vous n'étiez pas là. out.

In the last example, a purely written style would have used:

Pendant votre absence... : During your absence...

c. This French need to present the theme before the goal is probably responsible for the preference for expressions indicating the place of an argument within the development of the thought process. These will be discussed in detail in 4.5.3 ff.

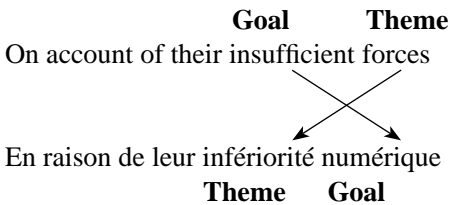
d. An interpretation of the fixed rules of grammatical word order in terms of thematic structure, offers an explanation for the different place of the qualifying adjective in English and French:

le cheval blanc	:	the white horse
Theme Goal		Goal Theme

The basic structure of the two languages is clearly illustrated by the position of the adjective in relation to the noun. While English lists adjectives before the noun, French places them after, whenever possible, e.g.:

the cold, ugly little town : la petite ville froide et laide

This difference does not only affect the word order. The French preference for nouns may well be indicative of the Theme-Goal order. This preference would also explain the case of transposition of adjectives to nouns when the adjective expresses cause.



These observations on the thematic structures of sentences reveal the presence of an internal, psychological reality. In the following sections this reality will be analysed and illustrated with examples. Various authors have used different terms to name this phenomenon for which we have chosen the name of subjective and objective representation. The thematic structure of

French seems to favour the intervention of a subject, a real or an indefinite person, which relates facts or is the author of facts. This preference is also manifested in the French distrust of passive constructions which develop a process without first indicating its origin (3.4.3.3). In the next section we shall first examine this trend from a general point of view; secondly, we shall detail the stylistic and morphological means by which French avoids the use of the passive.

4.4.2 *Subjective and objective representation*

Using the terminology established by Malblanc (1963), we call subjectivism the French tendency of including the active subject in the representation of events, or, in other words, to represent activities in function of a subject. English, like German, remains more objective and therefore often represents a state or an activity outside any subjective interpretation of reality. So, the English sentences in the following examples are much more objective than their French correspondences:

There's a knock at the door.	: On frappe à la porte.
Today is Thursday.	: Nous sommes jeudi aujourd'hui.
It was the beginning of February.	: On était au commencement de février.
The dice rattled on the tables where the French were playing Quatre-vingt-et-un (Graham Greene)	: On entendait s'entrechoquer les dés aux tables où les Français jouaient au "421".
More markets for Canadian crude will have to be found if the industry is not to stagnate.	: Le pétrole brut canadien devra trouver de nouveaux débouchés si l'on ne veut pas que l' industrie tombe dans le marasme.
Tantôt on voit surgir des colonnes de feu. (Marmier)	: Sometimes pillars of fire will soar up.
Quoique l'air fût encore tiède on y sentait courir des fraîcheurs humides. (Fromentin)	: Although the air was still warm, it felt damp and cool at times.

Comparable to subjectivism, we find animism which seemingly endows activities

and states with human characteristics, as in the sentence by Fromentin, above, and in the following examples.

Marseille compte une population de près d'un million d'habitants.	: The population of Marseille is close to the million mark.
L'extraordinaire essor qu'allait connaître Los Angeles.	: The spectacular development in store for Los Angeles.
L'interdépendance échappe aux définitions précises.	: There can be no precise definition of interdependence.
Au XVIIIème siècle la peinture délaisse les grands sujets d'histoire.	: In the 18th century paintings are no longer about historical subjects.
Le mont... se peint sur le ciel...(E. Reclus)	: The mountain stands out against the sky.
Sur ses contours se dessine une auréole jaune. (X. Marmier)	: Around its edges a yellow halo has become visible.

In English this animism also occurs but it is much less frequent than in French. The French middle pronominal verb construction is regularly matched by the English passive. Whereas the passive simply states, the middle verb gives the impression of a human subject.

Le jambon se mange froid.	: Ham is usually eaten cold.
Le blé se sème en automne.	: Wheat is sown in autumn.
Ici deux remarques s'imposent:	: At this point two comments are in order:

In the same spirit French also uses verbs of movement like '*venir*', '*aller*', '*se mettre à*', verbs of perception like '*voir*' and '*entendre*' in expressions which cannot be directly translated into English. These so-called '*verbs ad-jonctifs*' do not have functional correspondences in English.

Il vint se joindre à nous.	: He joined us.
Il se mit à rire.	: He laughed.
Rien ne vint troubler sa quiétude.	: Nothing disturbed his peace of mind.
Elle était irritée de se voir ainsi tenue à l'écart.	: She was annoyed at being kept out of things.

This heavy representation of personal expressions also has an effect on the metaphoric use of common verbs, which through this usage become quite expressive, in a way which cannot be captured by a literal translation.

La sueur perlait sur son front.	: Beads of sweat stood out on his brow.
---------------------------------	---

While the English translation is equally imaginative, it achieves its effect by dilution.

Une des fenêtres qui s'ouvraient au-dessus du magasin...(A. France)	: One of the windows above the shop...
Cette rivière baigne plusieurs villes.	: This river flows through several towns.
Le froid sévit dans plusieurs régions.	: Cold weather is reported in several areas.

These examples show that French does not have a monopoly on such verbs. They are words that create images, and it is well known that an image in one language does not necessarily have a correspondence in the other language. French seems to have a larger repertoire of such words than English and while their use in French is a sign of a thoughtful style, a direct translation into English would be stylistically inappropriate because this particular use is not common.

These various French forms of expression balance the tendency of reduction we have hitherto observed in French in contrast with English. French is generally more abstract than English; it is however rich in metaphor. But the motivation for their creation stems from the level of abstraction. The concrete elements which are used as metaphors achieve a transfiguration rather than a transcription of reality.

4.4.3 *Emphasis*

Placing emphasis on a part of speech is carried out by highlighting an element of the utterance by phonemic, lexical or syntactic means. The methods differ between English and French and also between written and spoken language.

4.4.3.1 *Emphasis in spoken language*

In spoken language emphasis can be expressed by intonation, pitch, stress and

even gestures, none of which are available to written expression. It can raise the voice for one syllable, place greater stress on a syllable which then leads to lengthening of a vowel or doubling of a consonant, use special exclamative phonemes, like “harrumph”, “humph”, “faugh”, “tut,tut” in English, and “*ho*”, “*ah*”, “*ha*”, “*hum*”, “*chut*”, “*psst*”, “*psitt*” in French, which are difficult to simulate in written language. Some of these signs have conventional correspondences in written form. English frequently uses italics or underlining for signalling an emphatically stressed word.

I <i>told</i> you so.	: Je vous l’avais bien dit.
She <i>wants</i> to have orange and black curtains.	: Elle veut absolument mettre des rideaux orange et noir.

Such marks are less clear in French where italics and capital letters do not necessarily indicate a phonemic emphasis, but rather a graphemic highlighting. Besides, French cannot at will stress any element of the sentence. Nevertheless the following uncoded means of emphasis are available in French.

quotation marks	: Vous trouvez ça “formidable”, vous?
suspension marks	: Permettez..... J’ai aussi mon mot à dire!
exceptional accents or signs	: C’était hénaurme ! [instead of <i>énorme</i>] : Elle se pâpâpâit d’aise.

While the spoken language also has lexical and morphological means for expressing emphasis at its disposal, these are found mainly in written language, especially in the familiar style, in dialogue, in drama, in publicity, etc. Among the means of literary style we single out the French technique of intensive reduplication, e.g.:

Si, si	: Yes, indeed.
Si, si, si, si!	: Yes, I assure/ tell you!
C’est très, très bien.	: That’s excellent.
Il n’est pas gentil, gentil.	: He’s not very nice.
Il n’est pas beau, beau. [C.F]	: He’s not what you call handsome.

In addition both language use some diminutives and augmentatives, though they are subject to quick obsolescence.

formidable	: super
écoeurant	: disgusting/or: splendid [C.F.]
refus carré	: flat refusal
un temps dégeu [C.F.]	: rotten weather
un programme sensas	: a brilliant programme

Passy (1912) already observed that there are words which in their meaning as insults naturally call for an emphatic stress (“crétin”, “imbécile”, “vendu”, etc.). The English counterpart of this phenomenon can be observed in the following example where the stress on ‘say’, reinforced by the use of the comma, changes the meaning of the utterance.

I say without the least fear of contradiction...	: Je dis cela sans crainte d’être contredit...
I say, isn’t this a peach of a gown.	: Elle est sensationnelle, cette robe.

4.4.3.2 *Emphasis in written language*

In its written form, English leaves many emphatic stresses implied, and expects readers to re-establish the emphasis through their understanding which can be enhanced by silent or loud reading.

We give here the principal means available to indicate emphasis in the translation of the two languages. (See also the notes to Text 3, Appendix.)

Forms of lexical emphasis

Lexical repetition

It’s very nice!	: C’est très, très bien!
It’s a very fine picture.	: C’est un très, très beau tableau.
Yes, indeed.	: Oui, Oui.

Other forms of lexical emphasis

We Canadians...	: Nous autres Canadiens...
At that time Sweden and Norway were <i>one</i> country.	: À cette époque la Suède et la Norvège ne formaient qu’un seul pays.
His book met with extraordinary success.	: Son livre a connu un succès sans précédent.
Do you? Indeed, I do.	: Vraiment? Mais bien sûr! (Et comment!)

*Forms of syntactic emphasis**Syntactic repetition, often with pre- and postpositioned pronoun*

I know you, Dinah!	: Je te connais bien, <i>moi!</i>
I know what <i>you</i> want.	: Ah, toi, je sais bien ce que tu veux!
Well, I'm not going to have it.	: En tout cas, moi, je ne tolérerai pas ça.
Why pick on me?	: Pourquoi me faire ça, à moi?
<i>That's</i> done it!	: Alors ça, c'est le bouquet!
<i>His</i> was all right, but <i>hers</i> was rather poor.	: Le sien à lui allait encore, mais celui de Jeanne était fort médiocre.
Why, that's pretty good.	: Mais c'est très bien, ça!

Introductory phrases which highlight the important element

Here the Romans crossed the Thames.	: Voici l'endroit où les Romains traversèrent la Tamise.
<i>I</i> for one am of a different opinion.	: Quant à moi... : En ce qui me concerne, je ne suis pas de cet avis.
Well, well, if it isn't...	: En voilà une surprise!
<i>I</i> did it.	: C'est moi qui l'ai fait.
Only <i>you</i> wouldn't let me.	: Mais c'est toi qui n'as pas voulu.

A good example of emphasis by means of an introductory phrase is cited in *The Linguist* (London, vol 12. p.75) which also observes the French preference for placing the goal at the end of the sentence.

The proper bodies to direct suitable boys into an organisation intended to reclaim the exceptionally tough are the juvenile courts.	: C'est aux tribunaux d'enfants qu'il incombe de diriger les sujets appropriés vers une institution chargée du redressement des garçons particulièrement difficiles.
---	--

The commentator correctly adds: "... the lightest way of putting the emphasis on 'juvenile courts' is to turn the French sentence thus ...". We can add that:

- i. English can put the emphasized element at the end because it can give it an added stress, unavailable in French;

- ii. French prefers the A-Z word order and the use of an introductory phrase permits this order to be retained.

Here we have yet another demonstration of the French preference for the active and this example therefore illustrates emphasis (4.4.3), word order (4.4.1), active-passive modulation (3.4.5.2) and finally the French preference for ending with a polysyllabic adjective (4.4.5.2).

In the examples given here English does not only use intonation or the emphatic accent; 'Indeed' is a lexical marker of emphasis; the spoken language construction 'I for one...' has a full correspondence in the French '*Quant à moi...*'.

English also uses intensifiers, e.g.:

He was excruciatingly funny	: Il était impayable.
He was good and sorry.	: Il le regrettait amèrement.
He was good and mad.	: Il était absolument furieux.
[modulated]	: Il ne décolérait pas.

4.4.4 *Inversion or dislocation*

The rules of word order and the thematic structure normally determine a certain sequence of the elements in a sentence. When this sequence is regular or normal it does not reveal any particular stylistic features. Readers do, however, perceive any alteration of the normal sequence as unusual and as a cause for a change in the regular emphasis. (For inversion: see also Le Bidois 1952; for emphasis in French: see also Muller-Hauser 1943; for emphasis in English: see also Bryant & Aiken 1940)

In certain circumstances the inversion of word order is an obligatory grammatical feature, e.g.:

Perish the thought! : À Dieu ne plaise!

Inversion for stylistic reasons, or dislocation, is often followed by a repetition of the theme or the goal, sometimes in a modified form. This method is similar to some already studied because it amounts to lexical or syntactic repetition.

Did you send this letter, or didn't you?	: Cette lettre, tu l'as envoyée, oui ou non?
Elle est stupide, ton idée!	: This is utter nonsense.

Ça va durer longtemps, cette plaisanterie?	: Haven't we had enough of this?
De cela, ne parlez à personne.	: Keep this to yourself.
Par un traitement énergique, on a enrayé le mal.	: Thanks to this rapid treatment, the disease was brought under control.

Stylistic inversions which restore the natural sequence of the thematic structure in the target language are more subtle and only noticeable if the two language texts are contrasted. This aspect of translation is as yet largely unexplored, and we shall here give only a brief outline by means of two examples.

A British customs leaflet reads:

Pack separately for <u>convenient</u> inspection.	: Pour faciliter la visite de la douane, mettre à part.
--	--

The underlining of 'convenient', which is clearly considered to be important, can be matched in French by a transposition and a dislocation.

We have prepared this booklet for your information.	: Vous trouverez dans cette brochure tous les renseignements que vous désirez.
--	--

Starting in French with "*Nous avons...*" would place the stress on an element of secondary interest to the reader. The proposed French translation omits the informationally redundant 'prepared' and stresses the reader.

4.4.5 Word order

4.4.5.1 Words which cannot initiate a sentence

In French certain function words rarely occur in sentence initial position. Translation has to supplement or replace them. In such cases supplementation also involves a small dislocation. The corresponding English words are not so restricted. It is uncertain whether the cause for this difference lies in the prevalent syntactic or thematic structures. For example, '*puisque*' can be used to start a sentence, but '*parce que*' is not usually found in this position. Here we limit our observations to simply listing some of the expressions which cannot be used in initial position.

Because my first letter may have miscarried, I am writing you again.	: Ma première lettre ayant pu s'égarer, je me permets de vous écrire de nouveau.
Once he was almost captured.	: Il y eut un moment où il faillit se faire prendre.
Whether that policy has been scrupulously followed is a matter of controversy.	: Quant à savoir si cette politique a été scrupuleusement suivie, c'est un point sur lequel les avis sont partagés.
No two situations can ever be the same.	: Il n'y a pas deux situations qui soient identiques.
<i>One</i> was killed and <i>two</i> were injured.	: On compte un mort et deux blessés.
Two more came.	: Il en est venu encore deux.
More will come tomorrow.	: Il en viendra d'autres demain.
More will be said about this later.	: Nous en reparlerons. (4.3.5)
Only <i>more</i> people will make manufacturing in Canada really sound.	: Seul un accroissement de la population établira l'industrie canadienne sur des bases solides.
Both came the next day.	: Ils sont venus tous les deux le lendemain.
Much has happened since.	: Il s'est passé beaucoup de choses depuis.
Little will result from all this.	: Il ne sortira pas grand-chose de tout cela.

Observations

- '*Beaucoup*' can be used in initial position only when it refers to people. ("Beaucoup n'ont pas pu entrer").
- 'Much' and 'little' are usually followed by a passive verb which is converted into active in French. They are usually translated by impersonal expressions of the type '*il y a*'. This expression and its variants ('*il vient*', '*il se passe*', etc.) readily suggest themselves in many of the examples above.

These expressions also serve French for the introduction of an indeterminate subject. These introductory phrases (4.4.1) present the indeterminate subject as the goal of the utterance, e.g. "*Il y a des gens*", which then becomes the theme of the entire sentence. "*Des gens se figurent que...*" sounds less natural

in French than “*Il y a des gens qui se figurent que...*”. On the other hand, if the subject is determinate, and the phrase therefore reads “*Les gens se figurent que...*”, the sequence reads quite naturally, and there is no need for an introductory phrase. The translation of such introductions into English offers an alternative, e.g.:

Il y a quelque chose qui	: There's something wrong.
ne va pas.	: Something is wrong.

English readily makes the indeterminate psychological subject coincide with the grammatical subject. French accepts the indeterminate introduction of “*Certains sont venus...*” because ‘*certain*’ is generic and less indeterminate than the generic ‘*gens*’. This usage of ‘*certain*’ also belongs to the written language, whereas the introduction ‘*il y a*’ is more characteristic of spoken usage.

There is also a certain arbitrariness in these cases. While it is acceptable to say “*Pas un n'est venu*”, it would be unacceptable to say “**Pas dix n'en ont réchappé*”.

Inversion exists in both languages, especially in written language, but does not necessarily affect the same words. Inversion occurs especially after the following:

<i>French</i>	<i>English</i>
du moins	no sooner
sans doute	never
peut-être	on no account
en vain	under no circumstances
sans doute	
aussi [in the sense of: c'est pourquoi]	

Only in one case is there a correspondence:

à peine	: hardly
---------	----------

The English expressions consist of restrictive or negative links. The French ‘*aussi*’ in the sense of ‘also’ does not call for inversion. The English ‘also’ can be rendered by ‘*de plus*’. If it occurs on posters announcing events or entertainments, ‘also’ indicates an additional film or act and then has the French equivalent ‘*au même programme*’.

Also I knew you weren't too keen about it.	: De plus, je savais que vous n'y teniez pas beaucoup.
Also ran...	: Ont également pris part à la course...
	: Non classés [by equivalence]

The inversion of the subject of '*il y a*' occurs in French in the middle of the sentence, e.g.: "... *et erreur il y a, puisque...*". The English equivalent, without inversion, is "If there is a mistake,...". Contrary to French, English can place the real subject before 'there is'.

New themes there are, no doubt.	: Sans doute, il y a de nouveaux thèmes.
Fifty millions of us there are on a rock.	: Nous sommes cinquante millions à vivre sur un rocher.

In English a participle of the progressive form can initiate a sentence, which is then translated into French by means of transposition.

Participating in the programme are teachers from the various schools.	: Les organisateurs ont pu s'assurer le concours de professeurs des différentes écoles.
---	---

In some administrative formulations French requires inversion:

Sont reçus définitivement:	: List of successful candidates:
Sont promu au grade de commandant:	: The following have been promoted to the rank of major:

4.4.5.2 Words which cannot end a sentence

Just as there are words that cannot be used initially, there are others that never occur in final position.

From a stylistic point of view the final position in French is preserved for content words, i.e. adjectives, verbs, noun and less often adverbs. The great stylist Flaubert achieves a special effect by ending his *Hérodias* with "*Et comme elle était très lourde, ils la portèrent alternativement*". Sentence-final words are frequently supplemented and consist of at least two syllables. In French the sequence of a polysyllabic noun followed by a polysyllabic adjective is stylistically preferred for the end of a sentence because it provides for the balanced distribution of stress and also serves as a semantic connector

(4.5.3.2). The following examples are paragraph-final phrases from speeches at the General Assembly of the United Nations in 1946 (reprinted in the *Journal des Traducteurs* 1.5.(1956) p.136).

... regardant vers l'avenir avec confiance.	: ...looking confidently towards the future.
This report covers six different items.	: Ce rapport traite de six questions différentes.
If I may be allowed, I will read what the President said.	: Si vous le permettez, je vais vous relire ce passage de la déclaration du Président.
... and the matter ought to be further studied.	: ... et que cela nécessitait une étude plus approfondie.
...and I venture to say, of other nations also.	: ... non plus qu'à celles d'un grand nombre d'autres nations.
...news...has shown the position to be worse than we originally thought it.	: les nouvelles... montrent que la situation est pire que nous ne l'avons envisagée tout d'abord.
... a most resolute determination to overcome it.	: ... qui exige... une énergique volonté d'intervenir.
... the immense work of reconstruction awaiting us.	: ... l'immense tâche de la reconstruction qui nous attend.

These examples illustrate the French rule for sentence stress: i.e. the sentence stress falls on the main element of the goal which is placed at the end of the sentence. In contrast to English, French therefore cannot end the sentence with words that cannot normally carry a stress, such as pronouns or prepositions. For the same reason French prefers not to use monosyllabic words at the end of the sentence.

I don't know where the Post Office is.	: Je ne sais pas où se trouve le bureau de poste.
--	---

French does, however, permit ending the sentence with an adverb. This is most clearly in evidence in the case of the negative particles '*pas*', '*rien*', '*goutte*' [now rare], '*guère*'.

4.4.5.3 *Special endings*

There are clear differences between the two languages regarding the ending of sentences. Starting from English there are several cases:

- a. the equivalences of ‘*n’est-ce pas*’.
- | | |
|-------------------------------|--------------------------------------|
| You will do it, won’t you? | : Vous le ferez, n’est-ce pas? |
| You wrote to him, didn’t you? | : Vous lui avez écrit, n’est-ce pas? |
- b. cases which cannot be covered by ‘*n’est-ce pas*’.
- | | |
|---|---|
| You couldn’t wait, could you? | : Vous ne pouviez pas attendre, non? |
| You don’t care, do you? | : Cela vous est bien égal. |
| That’s not the sensible way of doing it, is it? | : Ce n’est quand même pas très intelligent. |
| It’s too big, the Atlantic, isn’t it? (Noel Coward) | : C’est trop grand, l’Atlantique vous ne trouvez pas? |
| I rather like him, don’t you? | : Je le trouve sympathique, pas vous? |
| You did it, didn’t you? | : C’est bien vous qui l’avez fait? |
| Of course, I will. | : Mais bien sûr. Est-ce que je ne vous l’avais pas promis? |
| I promised, didn’t I? | |
| You don’t suppose I’d do a thing like that, do you? | : Vous ne pensez tout de même pas que je ferais une chose pareille. |
| You understand, do you? or don’t you? | : Vous comprenez, n’est-ce pas? Ce n’est pas tellement sûr. (Je me le demande). |
- c. Repetition of a form of ‘to be’ with inversion, and without inversion when the subject is a pronoun. This technique only occurs in uneducated and popular spoken language.
- | | |
|-----------------------------|---------------------------------------|
| That’s a good one, that is! | : En voilà une bien bonne! |
| He’s a smart one, is John! | : C’est un malin, Jean, y a pas dire! |
- d. The addition of isolated words after a comma:
- | | |
|--|--|
| Aren’t they slow! | : Ce qu’ils sont lents! |
| Aren’t they, though! | Je vous crois!
(Vous pouvez le dire!) |
| There must be some biscuits, or something. | : Il doit bien y avoir des biscuits ou quelque chose d’autre à manger. |

e. The use of a verb of opinion. While French can also use this technique, it is less common.

You'll be there, I hope.	: Vous serez là, j'espère.
This one costs more, I think.	: Je crois que celui-ci coûte plus cher.
He didn't have time, I suppose.	: Sans doute qu'il n'a pas eu le temps.

f. Clauses which indicate the author or the source of a previous indirect citation. This is a frequent device of English journalistic style, which is difficult to render in French.

The rebellion cost the lives of 3,000 civilians, a survey showed.	: D'après les chiffres qui ont été fournis, la révolte a coûté la vie à 3 000 civils.
No such safe conduct is sought by the resident New Yorker, the traffic officers plaintively report.	: Le New-Yorkais ne s'embarasse pas de telles précautions, si l'on en croit les lamentations des agents chargés de la circulation.

(This text deals with a suggestion that pedestrians should only cross when a policeman so indicates).

Everything we do to reduce the accidents will make it easier to improve our levels of benefits, as time goes on, he observed.	: Il a fait observer que nos efforts en vue de réduire le nombre des accidents faciliteront avec le temps le relèvement continu du taux des prestations.
Mr. Smith was keenly interested in people like Mr. Brown, it was clear from the first.	: Il fut tout de suite évident que M. Smith s'intéressait fort aux gens comme M. Brown.

These examples give the impression that French preplans the structure of such written sentences more carefully than English. In spoken language the same piecemeal planning is evident in both languages, e.g. "*Il est bien, votre ami*".

4.4.6 Rhetorical structure

It is generally accepted that French uses more rhetorical devices than English. Their literal translation into English can cause a feeling of incongruity because

English would use them more sparingly. This has been pointed out by Hilaire Belloc in his lecture on translation.

The ample use of the rhetorical question is native to ordinary French prose, not to English. It is also native to French prose to define a proposition by putting the data of it first into question form. It is not native to English to do this. (Belloc 1931: 36)

This statement may be somewhat general in its observation of the occurrence of this device in 'ordinary' French prose. Belloc suggests for English the substitution by declarative sentences, which is demonstrated in the following examples:

- | | |
|--|--|
| <p>Ce que me racontait en arabe mon hôte de ce soir-là, quel est celui de mes précédents interlocuteurs musulmans, fût-il le plus dévoué à l'administration, qui ne me l'eût déjà dit et redit en français exemples à l'appui. (<i>Le Monde</i>, 26.5-1.6, 1955)</p> | <p>: What I was being told in Arabic by my host of that evening had already been repeatedly stated to me in French, and duly documented, by my previous Moslem informants no matter how loyal to the French regime.</p> |
| <p>Où est-il le temps où quand on lisait un livre on n'y mettait pas tant de raisonnements et de façons. (Saint-Beuve)</p> | <p>: Gone are the days when the reading of a book did not require so much fuss and bother.</p> |
| <p>Chacun de ses pavés nous dit quelque chose. Ne contient-il pas toute notre histoire? N'est-ce pas comme une grande maison dont nous aurions habité toutes les chambres, et dans laquelle à chaque pas nous retrouvons un souvenir? Où pouvons-nous passer sans avoir aux lèvres le mot du fabuliste: J'étais là, telle chose m'advint? (Prévost-Paradol, about Paris)</p> | <p>: Each one of its paving-stones has something to tell us, for the city embodies the whole of our history. it is like a large house in every room of which we had lived and where we cannot move without being reminded of the past. Nowhere can we go without being tempted to say, like the fabulist: I was here, and this is what happened to me.</p> |

There is only a step from the rhetorical question to the exclamation. English freely uses exclamations, which incidentally employ the same inversion required for questions, possibly because it constitutes an affective type of emphasis without the artifice of rhetoric.

Ain't we having fun!	: C'est fou, ce qu'on s'amuse!
Was he pleased to hear it!	: Il a été rudement content d'apprendre ça.
But wasn't Maria glad when the women had finished their tea and the cook and the dummy had begun to clear away the tea things! (J.Joyce, <i>Dubliners</i>)	: N'empêche que Maria fut bien contente quand les femmes eurent fini leur thé et que la cuisinière et la laveuse de vaisselle se furent mises à débarrasser la table.

Though in French exclamations are quite common in every day language, they do not occur with the negative form. But note the fixed highly literary expression: "Quelle ne fut pas ma surprise...".

4.5 The articulation of the utterance

4.5.1 *The linked nature of French*

As already observed by Dauzat (1953), French structures are tightly knit, which has to be interpreted as the existence of a significant internal cohesion within the elements of messages.

In spoken language there are many manifestations of this cohesion in the liaisons, elisions and hyphens between elements of compounds and inverted verb forms, and the regular connection of syllables between words, which leads to such ambiguities as "*le tiroir est tout vert — le tiroir est ouvert*". Because spoken French does not strongly mark word or morpheme boundaries, articulation is based on sense and breath groups some of which can be quite long and difficult to analyse.

Spoken French tends to pronounce verb phrases with pronouns and negatives as single units, which one might expect to be written as single units.

Je me le demande.	[ʒəmældə'mã:d]
Il ne l'a pas vu.	[ilnələpə'vy]
Ils ne l'avaient probablement pas encore fait.	[ilnələvɛprɔbabləmãpɔzãkɔ:r'fɛ]

These single units carry the group stress at the end and this inevitably falls on the verb as the most salient element of such phrases.

Dauzat draws particular attention to the existence of morphemes of liaison which, originating in spoken language, have found their way into some registers of written language and serve further to stress internal cohesion. The most striking case is the use of 'de' in phrases like the following:

La Lyonnaise de Banque	: [name of a bank]
Mon innocent de frère	: My stupid brother
deux dollars de l'heure	: two dollars an hour
Il y en a trente de blessés.	: Thirty were wounded.
Il n'est rien d'impossible à l'homme.	: Nothing is impossible to man.
Voilà du bon travail de fait.	: Well done!
Il est honteux de mentir.	: Lying is despicable.

We are here interested in liaison at the level of the message because it is quite the opposite to English structures. This distinction yet again brings out the difference between abstract and concrete expression which characterises the two languages.

4.5.2 *Intuitive and planned development*

In the summary of the development of past events, speakers can adopt a purely neutral position and convey their observations step by step as they occur. Since the link between the events is not normally expressed, such a point of view usually leads to a message consisting of juxtaposed elements. This objective stylistic development is often called intuitive or sensorial. It has also been described as the "film of reality". English offers excellent examples of this style in sentences such as:

He crept out from under the bed.	: Il sortit de dessous le lit.
He walked leisurely into the room.	: Il entra dans la chambre sans se presser.

He drank himself to death. : C'est la boisson qui l'a tué.
 Off with you. : Va-t-en! Sauve-toi! File!

This viewpoint can also be seen in book and film titles, where one might otherwise expect a static message since the title is not part of the context, e.g.:

Across the River and into the Trees. (E. Hemingway)
 Digging up the Past. (L. Wooley)
 Through the Looking Glass. (L. Carroll)
 Drums along the Mohawk. (Walter D. Edmonds)
 Far from the Madding Crowd. (Th. Hardy)

In order to confirm this observation we have examined the *Bibliographie de la France* for November 1956. Among 21 titles of novels, 16 titles are 'static' of the type "Vol d'essai", but 5 resemble the dynamic nature of the English titles above.

Je me damnerai pour toi.
 Quand les genêts reflouriront.
 Vous verrez le ciel ouvert.
 Quand le diable a soif.
 Quand l'amour reflourit.

The frequent use of '*quand*' is typical of the modern trend towards dynamism in contemporary literature.

But another point of view is equally possible. Writers may somehow delay the development of the ideas until they have found time to absorb and order them by establishing a sequence, hidden connections, cause and effect, etc. This is, broadly speaking the French attitude, which resembles that of a spectator commenting on events rather than that of a participant stating them gradually as they appear. This second attitude requires taking a specific stance and applying value judgments, and can therefore be called rational development, which is achieved by the greater use of the level of abstract expression. Generally speaking, English adopts the first, i.e. the intuitive or sensorial point of view, whereas French prefers the second. This observation is confirmed by the English critic and writer Robert Graves, whose comment on this issue, being subjective, is also quite revealing:

...French, Italian... are reasonable codifications of as much of human experience as can be translated into speech. They give each separate object, process or quality a permanent label duly docketed, and ever afterwards

recognize this object, process or quality by its label rather than by itself; ... these languages are therefore also the rhetorical languages, rhetoric being the poetry of labels and not the poetry of things themselves. English proper has always been very much a language of 'conceits', ... the vocabulary is not fully dissociated from the imagery from which it is developed; words still tend to be pictorial and not typographic... It is the persistent use of this method of 'thought by association of images' as opposed to 'thought by generalised preconceptions' that distinguishes English from the more logical languages. (Graves 1926)

We can test this hypothesis by examining the associations in actual sentences, first at the level of the paragraph (connectors) and then at the level of the message (modulation).

4.5.3 *Paragraphs and connectors*

At the level of the paragraph, our distinction between the two types of sentence development can be shown to be always valid. An intuitive development tends to leave maximum autonomy to each segment of the message. This autonomy corresponds to a situation in which the sequences between events are not always visibly linked by the relationship of causality. On the other side, a rational development tries to place the relationships which unite the segments of the utterance into a logical sequence. Not wishing to initiate a debate on the meaning of 'logical' in this context, let us simply understand this as a tendency to place the elements of the message into an arbitrary but deliberate order which is generally found in French texts, and which can also be identified as a concern for signalling the cognitive structure of the utterance. French, at least in its literary, philosophical, scientific and legal discourse, cultivates these structural markers and finds it difficult to manage without the connections they can bring to the presentation of thought. English, on the other hand, even in its traditional written forms, is much less dependent on these explicit connectors and instead relies on the juxtaposition, or parataxis, of the elements of the utterance, leaving it to the readers to provide for themselves the necessary connections (Simard 1984).

4.5.3.1 *Language characteristics*

Seeing itself as a highly structured language in the classical tradition of Latin and especially Greek, French gives considerable importance to the interplay of connectors. In his article "*Présentation du grec ancien*", M.A. Bernelle

rightly stresses the importance of link elements for the development of Greek thought:

Quant à la coordination, elle devient une véritable charpente du langage, très apparente, solide et souple à la fois, abondante et variée. Nombre de 'particules' lient les phrases et les propositions entre elles pour bien en marquer le rapport logique: opposition, explication, exemple, résumé, conclusion, objection. C'est encore une des grosses difficultés du grec pour les jeunes hellénistes, et même pour les traducteurs chevronnés. Si l'on traduit toutes les particules, on alourdit intolérablement la phrase française. Si on les escamote, on fait disparaître un des traits essentiels du génie grec: la démarche prudente et sûre de la pensée,... (Bernelle 1955)

According to these observations we have to assume that Greek went further than French in marking the interconnections of thought.

They also provide us with another opportunity of repeating that translation means transposing the source language message without forcing the means available in the target language. Consequently, speaking of the language pair of our immediate interest, in translating from French into English a great many connectors will have to be left implicit; a number of them not even having an English equivalent. Conversely, translation into French obliges translators to articulate connectors which are only implied in English. These will have to be identified during the analysis and segmentation stage of the process. This double position towards connectors in French and English faces translators with many problems. In the translation of French diplomatic or legal texts the omission of connectors which mark the flow of the utterance would be a disservice to the language; but as these connectors can vary considerably between languages, it has to be accepted that what is explicit in one language may have to be implied in the other and vice versa, even in texts that are otherwise considered to require as literal a translation as possible.

4.5.3.2 *Types of connectors*

Connectors are the linguistic expressions of sentential links (e.g. *donc*, *et*, *cependant*); zero connectors mark the juxtaposition or parataxis which leaves the relationship between sentence elements unexpressed or implicit.

For comparative stylistics, which is essentially based on the contrast between two structured systems connected by the semantic bridge of translation, all linking elements in discourse are connectors. In other words, at the moment of their analysis and segmentation translators do not consider the

elements of the utterance from the grammatical point of view, i.e. as parts of speech, but from the point of view of their function. Therefore connectors bring together quite different word classes; conjunctions, adverbs, fixed expressions, relatives, copulas, etc. Translators must take a very broad view of what is included under connectors which ranges from separate words to particular meanings of words. In this sense the function of connectors may be considered to be superimposed on the semantic function.

For example, in the last paragraph, the phrase ‘in other words’ is a semantic connector and ‘but’ a lexical connector. Dictionaries rarely list semantic connectors which are difficult to identify and characterise outside their immediate context.

Though connectors are most visible in structured written discourse, when they indicate the links between clauses and sentences, they also occur in spoken discourse, even in very short messages consisting of a single proposition. In dialogues, for example, there are special connectors of attention, e.g.:

Dis-donc, toi, qu’est-ce que tu dis de ça?	: Now look here, what do you make of this.
John, won’t you pass me the salt?	: Jean, me passerais-tu le sel s’il-te-plaît.
Now look here, I don’t think this will do.	: À bien y penser, je crois que cela ne va pas du tout.

Connectors can be classified in a number of ways according to form or function. Functionally, they can, either separately or simultaneously:

- recall a previous event,
e.g.: *Comme nous l’avons dit plus haut...*
- announce what is to follow and indicate the speaker’s view,
e.g.: *Passons maintenant aux causes de ces évènements...*
- establish a link between what has preceded and what follows,
e.g.: *C’est à vous que je m’adresse, puisque aussi bien vous êtes le seul représentant officiel,....*
- indicate the end of an enumeration,
e.g.: finally / in conclusion / summarizing.....
pour conclure / en conclusion / finalement.....

Connectors can, therefore, be classified according to their deictic function (4.7.3) into:

- recall connectors (of past elements)
- viewpoint connectors (to what is to follow)
- linkage connectors, e.g. coordinate conjunctions
- concluding connectors.

This seems to be the most useful division for the segmentation of texts and especially for identifying translation units (see also De Fontenay 1990). This classification also has the advantage of singling out the univocal elements of the utterance, especially in the case of zero connectors, which have to be identified after the analysis of the global meaning of the message.

From the stylistic point of view, these formal distinctions are difficult to maintain because a single connector may have a double function, e.g. serve as recall and viewpoint indicator, and even as link element. In such cases translators have to apply another criterion of ordering; here we retain the concept of final element connector because it is quite distinctive and because in English it is often rendered by a zero connector or by a link connector which does not indicate its final role. For example, 'furthermore' can mean both '*de plus*' and '*enfin*'. This is another case of the French preference for indicating textual content structure, which is also evident from its regular use of '*tantôt... tantôt*' and '*non seulement...mais encore*'.

Considering the difference between the two languages and the difficulty of separating recall from point of view connectors, connectors are here classified by their form.

Type A: Explicit connectors:

Function words:

Conjunctions, e.g.: *aussi, de plus, cependant, par conséquent.*

Phrases, e.g.: *Comme nous l'avons déjà vu...*

J'en viens maintenant à...

Functions words which have to be supplemented in the TL,

e.g.: also : *au même programme*

therefore : *partant de ce fait*

first : *en premier lieu*

Type B: Connectors consisting of the meaning of a content word or an (implicit) semantic connector. (This type is difficult to exemplify outside the context of a sentence.)

e.g.: this, those; *ceci, ceux*

Type C: Simple linking connector (*marqueurs de relation*):
e.g.: *et, ou, ni, mais, or, donc, d'abord, ensuite*

Type D: Zero connector, with simple juxtaposition of elements, often marked by prosodemes,
e.g. *Il pleuvait; nous ne sommes pas sortis.*

Types A, B and C exist in both languages. Type D seems to be more frequent in English which is exemplified by the regular use of the zero connector for the French '*en effet*'. Type A is more frequent in French. Type B, which is common in English, is often rendered by a Type A connector in French. Connectors in phrasal form usually have both a structural and a semantic function.

Examples

Type B → A

In all *this* immense
variety of conditions,
the objective must be...

: Et cependant, malgré la
diversité des conditions....

This sentence contains two enumerations, (i) of the difficulties presented by the diverse conditions and (ii) the choice of objective. 'This' has a recall function and at the same time stresses the complexity of the difficulties to be resolved. French prefers to indicate clearly the opposition between the obstacles and the goal to be attained.

Type A → A

In matters of hygiene
and social services,
he has more and better
legislation, some of which
are even unknown in the East.

: Parfois même il bénéficie, dans
le domaine de l'hygiène et de
la sécurité sociale, de lois
dont nous n'avons pas ici
l'équivalent.

The topic is a comparison between social services in the East and the West of Canada. While a literal translation is possible, French gains by translating 'even' by the initial '*parfois même*' which sets the scene.

Type B → B

It is popularly supposed that
art knows nothing of frontiers.

: Les gens se figurent que l'art
ne connaît pas de frontières.

The use of ‘popularly’ indicates that the author does not share this opinion and will attack or refute it. It therefore has the function of a point of view and as such is a connector. French can use a verb to convey the same viewpoint.

Type B → A

<p>It was not enough to produce glass of low expansion in order to... Furthermore, they had to see to it that...</p>	<p>: Mais, en plus de la mise au point d’un verre à faible coefficient de dilatation et capable de... En dernier lieu il fallait veiller à ce que...</p>
--	--

‘Was not enough’ refers back to an earlier part of the utterance. By indicating its inadequacy, this phrase points to what has to be done to remedy the situation (semantic connector). ‘*Mais*’ and ‘*en plus de*’ both recall and indicate a point of view. ‘Furthermore’ does not necessarily indicate the end of an enumeration as it is the case here. French prefers to be more specific in this respect.

Types A → D, A → A

<p>Il errait alors de café en en café. Il atteignait ainsi le soir. Il passait aussi de longs moments dans la gare. (Camus)</p>	<p>: He would drift from one café to the next, killing time until nightfall. He would also hang around the station a great deal.</p>
---	--

Of the three connectors in this passage, the first can be omitted without effect on the English translation. The second can be rendered by the comma followed by the participle. Only the third requires a literal rendering in English.

<p>But one feels that this is an abnormal condition which lacks the elements of healthy growth, the growth that augurs eventual stability.</p>	<p>: Cette situation toutefois ne laisse pas de sembler anormale par l’absence apparente des éléments essentiels d’un progrès sain, avant-coureur d’un équilibre définitif.</p>
--	---

<p>Socially and politically there is widespread discontent, ... (T.Taggart Smyth)</p>	<p>Il règne en effet dans les masses... un profond mécontentement, un malaise politique, etc.....</p>
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In this passage the author has not marked the connection between the paragraphs. It is, however, clear that the discontent expressed in the second sentence justifies the previous assertion. When the French give an example in order to support an argument, when they motivate their opinion or judgment, the connector '*en effet*' appears quite naturally between the two. This does not happen in English. Dictionaries cannot offer suitable equivalents for '*en effet*' because they would need as many examples as there are situations in which it can occur. Many translators equate '*en effet*' with 'in fact' which however is the equivalent of '*en fait*'. Basically, the expression '*en fait*' is the opposite of '*en effet*'.

Il a dit qu'il s'en occuperait,
mais en fait c'est moi qui
ai tout fait. : He said he would take care of
it, but it was really me who
has done it all.

Il a dit qu'il s'en occuperait, et
en effet il a fait tout le travail. : He said he would take care of
it, and in fact he has done
all the work.

Type D → A

He has more and better hospital
accommodation... : Il jouit en effet de services
d'hospitalisation plus vastes,
plus perfectionnés...

English does not feel the need to mark the explanatory relationship between this and the previous sentence, as French does.

Type C → A

They have to be installed
in metropolitan districts
... and also in areas
where... : Ils doivent être construits
tantôt dans les districts
métropolitains, tantôt dans
les régions....

This sentence fragment is from a text in which the author insists on the importance of airports; a French translation would anticipate the alternative by using '*tantôt...tantôt*' or '*non seulement... mais encore*', which is much more common than 'now... now'. Also, to the extent that this sentence reveals a certain break between the previously mentioned circumstances and the necessity to have airports in two widely different locations, the verb 'have' may carry an emphatic accent or be highlighted by a preceding 'does' which

in French would then require the use of an initial ‘*Or*’ which in this way would serve both as link and compensation.

Type C → A

<p>... the drive for a uniformly high standard presents national problems to every government, and international ones as well.</p>	<p>: La recherche de standards uniformément élevés présente donc pour chaque gouvernement des problèmes tant sur le plan national que dans le domaine international.</p>
--	--

Since this sentence represents a conclusion of a text, French makes its role in the message explicit by introducing it by ‘*donc*’. Furthermore, as in a previous example, French indicates that there is a double problem much earlier in the text.

Type D → A

<p>Nous feignons d’en parler en savants, en psychologues, avec un cynisme apparent, mais en nous quelque chose proteste, et ce conflit intérieur se traduit par des troubles physiologiques ... Or l’alcool nous sauve... <i>oui</i>, l’alcool nous en affranchit pour quelques heures de la conscience puritaine. (A. Maurois, <i>La machine à lire les pensées</i>)</p>	<p>: We pretend to discuss this topic as scientists, as psychologists with undisguised cynicism, but something inside us protests and this inner conflict reveals itself through physiological problems ... Alcohol comes to our rescue; yes, it delivers us for a few hours from the puritan conscience.</p>
---	---

In the English translation of this passage, ‘*or*’ has been dropped, which confirms our theory that English does not require this introductory connector. The ‘*oui*’ is translated literally, but it would be possible to omit it, replacing the effect by an emphatic use of the verb, e.g. “It does deliver us...”

Type D → B

<p>The walls of the Roman London burst with the compelling growth of the city’s trade...</p>	<p>: L’enceinte de la Londres romaine dut bientôt céder sous la poussée vigoureuse du...</p>
--	--

The need to combine 'devoir' with 'bientôt' seems to be a requirement of French thought formulation. It permits us to indicate that the growth of the city was the result of a pressure which finally succeeded. The English sentence does not explicitly reflect the two stages of this development, the growth and the consequent breach.

Type C → A

We ate sandwiches and crackers..., and were thirsty and tired, and glad when we finally were out and on the main road back to town. (Hemingway)

: Nous avons mangé des sandwiches et des biscuits salés. Nous avions soif et nous étions fatigués, de sorte que nous n'avons pas été fâchés de rejoindre la grand-route qui nous ramenait à la ville.

It is part of Hemingway's style to use few connectors. In modern French this style can be imitated up to a certain point. There may nevertheless come a moment when, as we have seen, the nature of the language resists close parallel translation. Even if a translator tried to imitate Hemingway's style, it is doubtful whether French could cope with two 'and' in sequence. Also, the 'when' would normally be translated by a tighter link.

Here is another example from Hemingway where the French translation reveals the tendency to connect the facts of the narrative by reasoning.

We shot two, but then stopped, because the bullets that missed glanced off the rocks and the dirt, and sung off across the fields, and beyond the fields there were some trees along a watercourse, with a house, and we did not want to get into trouble from the stray bullets going towards the house.

: Nous en tuâmes deux, mais jugeâmes ensuite prudent de nous arrêter, car les balles qui les manquaient ricochaient sur les rochers et sur la terre, et risquaient d'aller se perdre du côté d'une maison qu'on voyait au delà des champs, à proximité d'un cours d'eau bordé d'arbres, et nous aurions pu nous attirer des ennuis.

In the translation one 'and' has been dropped, thereby making the idea of the risk more explicit. The translation loses the rhythm and instead allows a greater scope for the reflection of the speaker. It is a good example of

subjective representation (4.4.2). If we expand this concept by admitting that it reveals a greater concern with the development of thought, we have clearly indicated some important differences between the two languages.

4.5.4 *Punctuation and connectors*

We have shown above (4.3.3) that punctuation constitutes a rather incoherent set of signs for segmenting the utterance into large units. We can now add that punctuation marks are also particular types of connectors. In both languages the expansion of a point of view is represented by the colon, the introduction of additional information by brackets, and especially by hyphens. The indentation of a sentence, the separation into paragraphs in order to list a number of arguments, blank spaces of varying size, are all graphic means of articulating a text.

From this point of view punctuation is one of the means writers have of emphasizing their text. When we reflect on the importance some writers, especially poets, attribute to the layout of their text — to the extent of being influenced by the shape of the letters — and when we also recall that certain linguists have described French as being essentially a visual language (Galichet 1958:116), we readily devote some attention to the topic of graphic presentation as part of the large field of comparative stylistics. Here we concentrate on the most striking examples.

The presence of a comma before ‘*et*’ (4.3.3) allows us to interpret this conjunction as the first part of a dichotomy, e.g.:

<p>Un arrangement financier de ce genre serait avantageux, et pour les Provinces qui veulent des subventions, et pour le gouvernement fédéral qui a des surplus à distribuer. (<i>Le Devoir</i> 12.11.1956)</p>	<p>: Such a financial settlement would be beneficial both for the Provinces which want subsidies and for the Federal Government which can distribute surplus funds.</p>
---	---

In English, a semicolon can indicate the end of an enumeration, e.g.:

<p>His hair was brown and crisp, his hands were large, reddish, intelligent, the veins stood out in the wrists; and his thighs</p>	<p>: Il avait les cheveux châains et raides, ses mains étaient longues, rougeâtres et intelligentes, les veines ressortaient</p>
--	--

and knees seemed massive. (D.H.Lawrence, <i>England my England</i>)	de ses poignets et ses cuisses ainsi que ses genoux avaient l'air énormes.
--	--

This sentence has a strange punctuation; as if the author were making a number of separate observations. For an English reader the semicolon reinforces the comma which would normally be expected in this position and has thus the role of final element connector.

A hyphen before a very short sentence can be used to concede a point in an argument and to indicate a new phase in the dialogue, e.g.:

Mais il s'agit d'un mystère (ajoute-t-on) où vous-même, qui menez l'enquête, êtes tout le premier transformé. — Il se peut. (J. Paulhan, <i>La preuve par l'étymologie</i>)	: But this is a mystery (one adds) where as as leader of the enquiry, you are the first to be affected. — That's possible.
---	--

The layout is an even subtler method of arranging a text than punctuation. The fact of starting a new paragraph is as important an indication of text structure as for example the phrase 'in conclusion...'. Since punctuation differs from language to language, we can readily accept that two languages do not have the same conventions about layout of text either. Paragraph structure is an important stylistic device; for example long paragraphs as we find them in Proust or Ruskin and short paragraphs of a few words as in Victor Hugo are intended to achieve specific reactions in readers. In a philosophical texts on the other hand, the division into paragraphs serves to detail the steps of an argument. In this case paragraphs can provide the connections in a text.

Translators must be given considerable leeway in planning the macrostructure of their texts. This was clearly stated by Hilaire Belloc (1931):

The translator must be emancipated from the restriction of space and the restriction of form.

Freedom at the formal level, which has to be channelled by subtle and rule-governed techniques, is the main concern of this book. It is very difficult to make rules or even set guidelines for organising the macrostructure of texts because of the great diversity of text types and the enormous variation in the length of texts. It is nevertheless very important because it is quite easy to distort the flow of an argument by a wrong segmentation into paragraphs.

We can therefore, in principle, observe that in a tightly knit language like French, the structuring of a text into paragraphs is a connecting device of the message, which has to be given the same attention as the smaller units of translation. It is also true that this necessary freedom to create a macrostructure is not always fully recognised by translators of official texts. For example, in multilingual publications of the United Nations there seems to be an excessive concern with preserving identical paragraphs in all languages. This practice certainly facilitates cross-references among multilingual texts in a discussion, but it is dangerous to elevate it to an absolute rule. A simple count of paragraphs in bilingual Canadian or European documents shows that for the same text English uses fewer paragraphs than French and that paragraph borders do not always coincide.

A final example is taken from a text describing the production of Cheddar cheese.

... It was here that Cheddar cheese was first systematically manufactured by Joseph Harding, an enterprising and progressive farmer.	: C'est à cet endroit qu'un fermier dynamique et avant- gardiste du nom de Joseph Harding manufactura de façon systématique le fromage Cheddar et remplaça ainsi les méthodes grossières des fermiers de cette région d'Angleterre. C'est donc à lui que l'on doit le procédé de fabrication du fromage en Amérique.
He systematised the crude methods of farmers of that section of England and it was his method of manufacture that became the model of cheese-making in America.	

A French reader does not recognise a new idea between the two paragraphs. Translators should link them as they would probably have done spontaneously had they written the text originally in French. It is, however, possible that the English writer wanted to emphasize 'systematized', which could be reproduced in French by the introductory phrase we have chosen for this sentence. We are here dealing with a very subtle point of the message, where the content is conveyed indirectly, felt rather than expressed. It is possible that we are here faced with the fact that the processes which influence this level of translation are not reversible (see: backtranslation **4.3.8**) and that we have

reached one of the limits of the rules of translation which are, after all, the objective of our comparative stylistics. Anticipating the general conclusions of this book, we can attempt to postulate that, as long as the rules we have discovered here are reversible, we are dealing with a structured and classifiable system which to a certain extent is even automatic. Everything else in translation is subjective and is related to literary creation.

4.6 Modulation in the message

4.6.1 *Modulation of words and phrases*

In Chapter Two, dealing with the lexicon, we mentioned that modulation also occurs at the level of the message. In comparative stylistics, modulation takes the form of a change in the point of view. If such changes were only conditioned by the syntactic structure they could be considered a fixed rule-governed set. On the contrary, at the level of the message oblique translation methods do not readily suggest themselves. Inexperienced or incurious translators do not spontaneously feel the need for a change of the point of view in a message. The more familiar a syntactic structure is to translators, the less they think of oblique solutions. This tendency is also prevalent in bilingual populations where translation is often no more than a simple calque of structures from the source language. It is, of course, true to say that bilingual populations usually also share a fair amount of culture and therefore background knowledge which influences their verbalisation. They are therefore less likely to use the method of modulation which is built on the recognition of extralinguistic differences.

The regular use of modulation can be seen as the touchstone of a good translator, whereas the use of transposition simply shows a very good command of the target language. Modulation is motivated by metalinguistic information (4.8 ff.) and the deconstruction of its operation to demonstrate its subtlety and appropriateness is one of the culturally most instructive exercises in translation methods for student translators.

We have previously shown (1.4.1.6, 2.4.2) the importance of lexical modulation in order to demonstrate the legitimacy of this method, e.g.:

firewood	: bois de chauffage
Don't stoop!	: Tenez-vous droit!

The obvious equivalence of these two lexical units, which is the measure of success of modulation, finds its analogies at the level of the message. In these two expressions which obviously correspond, we have to justify the change in the point of view and prove that the modulation has not altered the correspondence of the two messages. While we recognize that 'stoop' is more direct than 'pencher', we also have to note that "*ne vous penchez pas*" would be ambiguous. We consider that 'stoop' signifies a state as well as an action whereas 'pencher' only indicates action, which would have to be rendered by a negative expression, e.g. "*Ne vous tenez pas penché comme ça / ne nous voûtez pas ainsi*". It frequently happens that translators find themselves in the middle of two separate demands: one is the difficulty of using '*se pencher*', the other is the requirement of French pragmatics to express imperatives positively. French uses "*Taisez-vous!*" rather than "*Ne parlez pas!*". Hence "*Tenez-vous droit!*" rather than "*Ne soyez pas penché!*"

In most of the following examples the justification for the use of modulation has to be sought in metalinguistic information. For example, '*remplir*' the direct correspondence to the English verb 'to fill' cannot be used in French in connection with gastronomic satisfaction. "**Je suis plein*" or "**Je suis rempli*" are not acceptable French sentences; "*J'ai le ventre plein*" occurs in uneducated speech only. We are here in the presence of the "*civilité puérile mais honnête*" of older generations of French speakers who disliked the use of such words as '*manger*', '*boire*', or '*digérer*'. These cultural taboos force translators into changes of the point of view which cannot be justified semantically or syntactically and which therefore are not felt by target language speakers with the same impact. The advert which states "Coca-Cola refreshes without filling" (and its variant: "Coca-Cola does not fill") cannot be translated literally, especially since the meaning of 'fill' is rather subjective. The Canadian translator of this slogan clearly felt the need for a modulation by inversion, which is quite common. "*La boisson légère, qui rafraîchit!*"

4.6.2 *Modulation and structure*

Unlike the methods of equivalence and adaptation which are the subject of sections 4.7-8, modulation is motivated by thought as well as by syntactic considerations. In principle we could say that, generally, modulation articulates the contrast between two languages faced with the same situation but two different modes of thinking, by exposing this divergence (1.4.1.1) in

expression form. This interpretation applies particularly to the modulations which permit French to remain at a conceptual level in contrast to the level of perception at which English expresses itself.

I read in the papers...	: J'ai appris par les journaux...
[as opposed to]	: J'ai vu dans les journaux...
I heard of your appointment.	: J'ai appris (la nouvelle de) votre nomination.

The expression forms of these two examples originate from two different points of view. In French, abstraction from the physical act of perception leads in both sentences to the same, but appropriate abstract word, whereas English remains at the level of the concrete expression.

Have your secretary write us for a demonstration.	: Que votre secrétaire nous demande une démonstration.
Phone for a taxi.	: Appelez donc un taxi. [French does not specify the mode of calling or asking.]
I boarded the west-bound train at Winnipeg.	: J'ai pris à Winnipeg un train pour l'ouest.
He had dinner an hour earlier.	: Il avançait son dîner d'une heure.
Ils passèrent dans un rapide mouvement.	: Quick-moving feet pattered by.
He stood looking at the sea	: Il s'arrêta pour contempler la mer.

In the last example, '*pour*' implies volition on the part of the agent. The English simply states the position and where he is looking; he could therefore have looked without deliberate purpose. This vagueness exhibits the same scruple, the same mistrust of value judgements which makes the English say (when asked for permission to use the phone):

I'm afraid we're not on the telephone.	: Je regrette, nous n'avons pas le téléphone.
I'm afraid I'm not on e-mail yet.	: Je regrette, pour l'instant je n'ai pas accès au courrier électronique.

This move from the level of concrete to abstract expression, which modulation permits us to make while preserving the meaning of the message, is

probably only one of the reasons for this method. Though this appears to be the limit of our present state of knowledge in this field, it may be useful to attempt to classify the different types of modulation.

4.6.3 *Types of modulation*

The classification proposed here is based on the nature of the mental operations underlying each type of modulation. For example, in the translation of ‘to hang up the washing’ by ‘*étendre le linge*’ there is a change from the concrete (hang, washing) to the abstract (*étendre, linge*). Even though the correspondence ‘hang : *étendre*’ may be considered dubious — the French word may come from a period when washing was spread out on the grass — ‘washing’ is more concrete or specific than ‘*linge*’. We therefore classify this type of modulation as a move from abstract to concrete and vice versa. Like all the other translation methods, modulation is reversible.

The following list covers a number of traditional rhetorical devices which are normally described only in connection with a single language. The move from abstract to concrete reminds us of metonymy; the change of part and whole is like synecdoche; the argument by the negation of the opposite is like litotes; the use of space and time intervals is like metalepsis; etc.

The traditional subdivision of rhetorical figures into figures of thought and figures of words or tropes mirrors the double motivation of modulation in the requirements of syntactic structure and metalinguistic information, mentioned in 4.6.1 above. These are indicated below wherever appropriate. The types of modulations established here follow the subdivisions already established at the lexical level (2.4.2).

4.6.3.1 *Abstract for concrete (metonymy)*

In this type we also include the conversion from the general to the particular.

...and I don't mean maybe.	: ... et je ne plaisante pas.
to sleep in the open	: dormir à la belle étoile
She can do no other.	: Elle ne saurait faillir à sa mission.
	: Elle ne saurait agir autrement.
This is your receipt. [on a bill]	: Reçu du client.
Buy Coca-Cola by the carton.	: Achetez Coca-Cola en gros.
	: Achetez Coca-Cola à la douzaine.
Give a pint of your blood.	: Donnez un peu de votre sang.

This parcel may be opened for inspection. : Peut être ouvert d'office.

In the last example French prefers to stress the rights of the customs administration rather than the specific way in which this authority is exercised.

False abstractions in English are a special case under the guise of metonymy. Some English words express rather general abstractions which may cause difficulties in French. These words can be recognised both by the fact that they often stand for a previously expressed sentence and by the use of an abstract deictic. Contrary to expectations French renders these words by concrete expressions. This movement is a form of reverse modulation, moving from the general to the particular, and is motivated by the deictic and seemingly abstract nature of the English text.

These abstract deictics have already been presented at the level of the lexicon (2.1), where in order to translate 'conditions' in "Glass subject to such conditions is likely to break", translators needed to know something about these conditions, e.g. variations in temperature. The French '*installation*' often corresponds to 'facilities', a very general word of even wider range than '*installation*'. But in some cases French requires a more specific term, e.g.:

mooring facilities : coffres d'amarrage

This type also includes the move from the collective plural to the singular and the move from the indefinite to the definite article, e.g.:

I saw two men with huge beards.	: Je vis deux hommes à la barbe de fleuve.
Two priests over glasses of beer at a café. (Sinclair Lewis)	: Deux ecclésiastiques attablés devant un bock.
Troops can never be expected to fight on empty stomachs.	: Il ne faut jamais demander aux troupes de se battre le ventre vide.
Je la vois les yeux fermés.	: I can see her with my eyes closed.
I wouldn't lift a finger.	: Je ne lèverais pas le petit doigt.

4.6.3.2 *Explicative modulation*

This modulation has several forms in order to give the cause for the effect, the means for the result, or the substance for the object. It is one of the most widely used modulations in French because it supposes an analysis of the situation and a value judgement about it.

This baffles analysis.	: Ceci échappe à l'analyse.
You're quite a stranger.	: On ne vous voit plus.
The sequestered pool (Washington Irving)	: L'étang mystérieux. [French version of book title]
Paris on Berlin Time.	: Horloge de Paris, Heure de Berlin. [French version of book title]

4.6.3.3 *The part for the whole (synecdoque)*

Under this heading we group the modulations which rely on the use of a feature of an object to signal the whole object. This rhetorical device underlies such expressions as '*Le Palais Bourbon*' for the French Parliament; the seventh art for the cinema; *La cité Phénicienne* for Marseille; Auld Reekie for Edinburgh, the Windy City for Chicago, etc. We shall come back to such names in the section on prestigious allusions (4.7.2).

The islands had been the scene of several attacks.	: Ces îles avaient été le théâtre de plusieurs attaques.
He shut the door in my face.	: Il me claqua la porte au nez.

4.6.3.4 *One part for another (metonymy)*

He cleared his throat.	: Il s'éclaircit la voix.
He read the book from cover to cover.	: Il lut le livre de la première à la dernière page.
The railway that spans Canada from coast to coast.	: Le réseau qui dessert tout le Canada. : ... qui s'étend d'un océan à l'autre; : ...qui relie l'Atlantique et le Pacifique.

The last example is also an explicitation because 'coast to coast' can apply to other situations as well.

4.6.3.5 *Reversal of terms*

The reckless swoops downhill.	: Les plongeurs effrénés du haut des collines. [See text 4]
As if he owned the house...	: Comme si la maison lui appartenait...

His clothes hung loosely around him.	: Il flottait dans ses vêtements.
I saw the town with the hill and the old castle above it with the mountains beyond. (Hemingway)	: Je vis la ville dominée par la colline et le vieux château, sur le fond de montagnes.
This figure is made up as follows...	: Ce chiffre se décompose comme suit...
Don't call up the stairs.	: N'appelle pas du bas de l'escalier.
Yield right of way. [US]	: Priorité à gauche. (See 4.7)
He had a hunch that all was not well.	: Il eut le sentiment qu'il y avait quelque chose qui n'allait pas.
You can have it.	: Je vous le laisse. : Vous pouvez le garder.

4.6.3.6 *Negation of the opposite (litotes)*

It does not seem unlikely.	: Il est fort probable.
He made it plain...	: Il n'a pas caché que...
Men will not always die quietly. (J.M.Keynes)	: Les hommes ne mourront pas toujours sans se plaindre.
He has a guilty conscience.	: Il n'a pas la conscience tranquille.
Come along quietly. [Policeman to man being arrested]	: Suivez-moi sans protester.
a minor detail	: un détail sans importance
little thinking that...	: ne se doutant guère que...
Forget it!	: N'y pensez plus!
with small hope of...	: sans grand espoir de...
The line is busy.	: La ligne n'est pas libre.
Don't make me laugh.	: Laissez-moi rire.
I know as little as you do about it.	: Je n'en sais pas plus que vous.
... to keep Germany down by force. [+ transposition]	: ... empêcher par la force le relèvement de l'Allemagne.

4.6.3.7 *Active to passive and vice versa*

This type of modulation was presented under the heading of passive in section **3.4.5.2**.

4.6.3.8 *Space for time (metalepsis)*

This in itself (space) presented a difficulty.	: Cette opération présentait déjà (time) une difficulté.
Where my generation was writing poetry... these youngsters are studying radio scripts.	: Alors que ma génération faisait des vers... les jeunes d'aujourd'hui travaillent des textes pour la radio.
Where earlier it was enough to obey the law, now it is required to expound it. (L. Kronenberger)	: Alors qu'autrefois il suffisait d'observer la loi, il faut maintenant la faire connaître.
I see him there, Bringing a stone, (R. Frost)	: Je le vois encore, Agrippant fermement dans chaque main une pierre....

4.6.3.9 *Exchange of intervals for limits (in space and time)*

In the case of time the limit becomes a fixed point in time, and the interval a duration. This modulation is important in ethnological matters. We shall return to it under adaptation (4.8.3.4).

In time

For the period under review...	: Depuis notre dernier numéro...
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In space

No parking between signs.	: Limite de stationnement.
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4.6.3.10 *Change of symbol*

The comparison of fixed metaphors reveals that the symbolism employed in French and English is based on quite different images. For example:

La moutarde lui monta au nez. as like as two peas	: He saw red. He lost his temper. : comme deux gouttes d'eau
--	---

Some metaphors rely on quite distinctive images which defy literal translation. Translators may have to use modulation to change symbols and so avoid an overtranslation which would otherwise result. Maintaining the original metaphor at all cost can surprise the reader to the extent of alienation.

He earns an honest dollar.	: Il gagne honnêtement sa vie.
He plays second fiddle to him.	: Il joue les utilités.

gossamer fidelity (Poe)	: fidélité de gaze (Baudelaire)
Hollow Triumph [book title]	: Château de Cartes
Trade followed the flag.	: Les soldats firent place au commerce.
No one sees them fall.	: Elles tombent sans témoin.
the white man's burden	: le fardeau de la civilisation

Transposition and modulation can combine and also link up with other methods. For example:

Let sleeping dogs lie.	: Il ne faut pas réveiller le chat qui dort.
------------------------	--

In the translation of the last example we can either consider the modulation to apply to the whole expression for which a single equivalent is to be established (4.7.1), or segment the expression into:

let	: il ne faut pas
[modulation by negation of the opposite]	
dog	: chat
[modulation by change of symbol]	
lie (=sleep)	: réveiller
[modulation by reversal of terms]	

4.6.4 *Fixed modulation in the message*

Most of the previous examples show that modulation suggests itself globally in one form or another because the corresponding elements are fixed expressions. Fixed expressions representing modulations, e.g. the type 'fireboat : *bateau-pompe*' exist both at the lexical level (2.4.2), and for whole messages. In the latter case we speak of **equivalences**, which are discussed in the next section, e.g.:

Vous l'avez échappé belle.	: You've had a narrow escape.
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Free modulations may become fixed if they are adopted by readers or otherwise acquire wider acceptability. There is thus a difference between the parallelism of equivalences which have emerged independently in each language in an identical situation and the equivalences created by translation which have become an integral part of the TL. Geographical proximity

between the areas of use of two languages may contribute to the parallelism of equivalences.

Natural equivalents

There's no room to swing a cat.	: C'était grand comme un mouchoir de poche.
------------------------------------	--

Equivalents created by translation

the iron curtain	: le rideau de fer
the policy of containment	: la politique d'endiguement
the rollback policy	: la politique de refoulement

There exists a phased process of creation of new expressions some of which become fixed with time, e.g. the phrase "a new deal", spontaneously written by Mark Twain, became a fixed expression with a political meaning, i.e. New Deal, when it was taken up by President Roosevelt and led later to similar expressions in politics, e.g. Fair Deal.

As expressions become fixed they suggest themselves more easily to translators until they finally become fully accepted in the sense that bilingual dictionaries list them as full equivalents. This process is the topic of the next section.

4.7 Equivalence and allusion in the message

4.7.1 Definition and range of discussion

The translation method of creating equivalences follows the same procedures as that for modulation. It arises from a change in the point of view of the message content between SL and TL, but it goes beyond the realm of 'parole' and enters that of 'langue'. An analysis of the text segments for which equivalences are created shows that in these cases the complexity of the SL with respect to the situation is such that it cannot be translated by the habitual methods of translation. Unlike the other methods, the need for equivalence, rather than one to one correspondence, becomes evident as soon as the precise meaning of a text segment has been realised.

The need for creating equivalences arises from the situation and it is in the situation of the SL text that translators have to look for a solution. In this

way the same situation can be reflected by quite different stylistic and syntactic means in the two languages. Seen from the point of view of fixed expressions fitting equivalent situations, semantic equivalences can be recorded in glossaries as collections of gallicisms, idioms, proverbs, idiomatic expressions, etc. (see: Dony 1951). We intend to show that the scope of equivalences is wider and that such collections can never be exhaustive.

All equivalences result from the same process of global recognition, which, given a solid knowledge of both languages, abandons the analysis of units of translation and concentrates on the situation. Examples:

- a. The equivalent for “Open to the public” must be “*Entrée libre*” when the situation refers to a place without entry charges, but the equivalent pair “Open to the public : *Visites organisées*” applies in all other cases. We can, of course, establish an analytical relationship between the transposition ‘open : *Entrée*’ and between the modulation ‘to the public : *libre*’. It is, however, simpler and much more sensible to treat “Open to the public” as a single unit which cannot be analysed further and which may have several TL equivalents which are not analysed further either. The choice of what constitutes such a segment depends entirely on the situation.
- b. Breaking down the fixed expression “Take one!” into separate units of translation we would arrive at “*Prenez-en un!*” which appears to be an acceptable translation in a particular situation. But for a notice next to a basket of free samples in a large store, a translator would look for the equivalent notice in a parallel situation and discover the expression “*Échantillon gratuit*”. In filming “Take one; Take two” etc. are obviously decomposable into separate constituents and have an equally decomposable and situation-specific equivalent in French, i.e. “*Prise un; Prise deux*”.
- c. When referring to a French typewriter in Canada, “French keyboard” would be considered analysable into two units of translation and translated as “*clavier français*”. The same expression when applied to a French typewriter in England would have to be translated as “*clavier universel*”.
- d. Equivalences based on country-specific expressions are manifestations of cultural cross-over.

French cleaning	: [in France] Nettoyage américain
invisible mending	: stoppage
French stick	: baguette

French toast	: Pain perdu. Pain doré (C.F.)
French leave	: filer à l'anglaise
German measles	: rubéole
Spanish fly	: cantharide

Once the global character of a segment of the message has been identified, it is obvious that every translation will be an overtranslation and consequently a 'contresens'. An analysis of the fixed expression on Christmas cards "Greetings of the Season" or "Season's Greetings" can only lead to the unfortunately widely used but non-sensical expression "*Compliments de la saison*". Taken as a whole, however, the English expression has equivalents of the type: "*Meilleurs vœux de...*"; "*Bon Noël*"; "*Bonne Année*", etc. (The habit of exchanging impersonal preprinted cards at Christmas is of relatively recent date in France. Before that people sent visiting cards or letters for the New Year which, though also containing ready-made phrases, were not so general as the English phrase above.)

For the detailed analysis of equivalence we adopt the following principle: Contrary to the other segments of the message, which refer to a situation the details of which are progressively revealed in the text, the fixed segments that require equivalent expressions refer to an already known situation, either globally or in broad outline. This reference is prosodic in the sense that it covers a largish segment of the message which resists or does not require analysis; and it is so strong that it does not need specific markers. We see this in the following example.

Le canal apportait de l'eau à son moulin...	: The conduit brought water to his mill...
Cet argument apportait de l'eau à son moulin...	: This argument was grist to his mill...

Since the presence of allusions seem to be a crucial factor in our choice of equivalence as a suitable translation method, it is useful to see how the principle of allusion works.

4.7.2 *Prestigious allusions*

A study by Galliot (1955) introduces the terms 'flattering reference' and 'prestigious allusion' to describe advertising texts which exploit the widespread knowledge of certain historical facts, certain cultural and social values

and thus lend a particular impact to the product that is being offered for sale.

There is no doubt that such allusions have to be rendered by equivalent allusions which are sometimes difficult to discover. These allusions naturally arise in, and belong to, one culture and cannot readily be transferred from country to country irrespective of language. For example, the French town of Agen is famous for its prunes. A poster saying “*AGEN, SES PRUNEAUX*” clearly refers to a well-known fact and the use of the possessive signals an unrivalled superiority over all other types of prunes, with a uniquely French stylistic device. A restaurant with the name “*Au Petit Vatel*” clearly alludes to the ‘*Grand Vatel*’ (the famous 17th century French chef) in an act of false modesty, quite common in many such names. An advertisement for a wine, called “*Vin du Postillon*”, which displays a coach drawn by white horses on the label and invites consumers to “*se rallier à son postillon blanc*” reckons with the knowledge of the historic words spoken by the French King Henri IV: “*Ralliez-vous à mon panache blanc*”. Neither ‘*Vatel*’ nor the phrase of Henri IV normally survive in translation; equivalences are required.

Prestigious allusions are an important stylistic device in a number of text types. Translators need strong contacts with the SL culture in order to understand them and a thorough knowledge of the TL culture so that they can find the corresponding equivalences. With the translation method of equivalence we finally abandon the level of syntax in translation and move to that of meta-linguistic influences.

Examples of prestigious allusions:

For French in France:

14th of July	: Bastille Day, i.e. the storming of the Bastille, hence the start of the French Revolution of 1789
the 4th of September	: The date of the fall of the French Second Empire in 1870
l’homme du 18 juin	: General De Gaulle, reference to the speech in 1940 in which he calls for resistance to the Vichy regime
la fille aînée de l’Église	: Catholic France
la laïcité	: the principle of secularity in French schools

la ligne bleue des Vosges	: The German-French border in Alsace between 1870 and 1918
la poule au pot	: The slogan of Henri IV of France
le vase de Soissons	: A chalice King Clovis wanted to restore to the church but which a soldier took as booty and broke rather than hand over
la chute du Mur	: The re-unification of Berlin
les événements de mai '68.	: The student revolt in May 1968 in Paris

For English:

US: elephant, the GOP elephant	: reference to the Republican Party
the deep South	: the states of Georgia, Carolina, Florida, Louisiana, Alabama & Mississippi
the Boston tea-party	: the burning of ships loaded with tea in Boston harbour and thus the beginning of the American revolution of 1776
no taxation without representation	: the slogan which motivated the outbreak of the American war of independence
UK: farflung outposts (of Empire)	: the colonial empire of Great Britain in the 19th century
The playing fields of Eton	: the training ground for the British elite and aristocracy

In this group also belong rhetorical names or elegant variations:

- la Ville Lumière (Paris)
- l'Empire chérifien (Marocco)
- la Régence (Tunisia in colonial times)
(or: Philippe, duc d'Orléans, Regent of France)
- le Quai d'Orsay (the French Ministry of Foreign Affairs)
- la ville aux cent clochers (Montreal)
- the Granite City (Aberdeen)
- the Athens of the North (Edinburgh)
- the Court of St. James (the British Court)

a Bourbon (a supporter of the Conservative Party in the United States)
 the Old Brahmin caste (a conservative class of New Englanders)
 the Old Dominion (the state of Virginia)
 Old Glory (the flag of the US)
 the Old Colony (the state of Massachusetts)

A certain type of readership may take such allusions literally and thus fail to understand part of a message. There are, however indicators which warn us of the presence of an allusion. These are studied in the next section.

4.7.3 *Common allusion markers*

The simplest external indicator of allusions is to be found in words with a deictic, anaphoric or cataphoric function. In the process of analysis we could indicate anaphoric references by a left pointing arrow (←) and cataphoric references by a right pointing arrow (→); this distinction could be useful in identifying the nature of the reference so that the translation can properly account for them.

The English definite article has a greater deictic value than the French definite article and must therefore at times be rendered by a French demonstrative. Some are anaphoric, i.e. they refer to previous events or situations, e.g.:

The balanced and integrated qualities which characterize French books... (P. Hofer)	: Cet équilibre, cette harmonie des parties qui caractérisent le livre français...
The din goes on all night.	: Ce vacarme se poursuit sans interruption toute la nuit.

Some deictics are cataphoric, i.e. they point forward to events not yet mentioned. For example, 'this/these' which are common of advertising texts, e.g.:

These pages are contributed by a group of patriotic citizens.	: Communiqué (/Inséré sur demande) d'un groupe de citoyens conscients de leurs devoirs. [as signature to the text]
This is the last article. [of a series of informative columns on modern air travel]	: Suite et fin.

This is an advertisement. : Annonce payée.
 This space has been paid for by... : Annonce payée par...

Such English deictics are not reproduced in French which instead prefers a noun, though this is sometimes preceded by an unstressed demonstrative.

In English allusions are introduced by deictics, which in French are often transposed or supplemented by nouns (3.3.3.2).

All that ← part of the : Toute partie de la carte que
 map that we do not see nous ne voyons pas à
 before us is a blank. (Hazlitt) l'instant même n'existe pas
 pour nous.

It was necessary, of : Un plat allant au four exige
 course, to give the baking en effet des parois assez
 dish fairly thick walls. épaisses.
 [The dish is mentioned for the
 first time and refers to the
 production of pyrex glass.]

All the chief tea-growing : Tous les principaux pays
 countries ship tea to the producteurs de thé expédient
 port of London. ce produit sur le port de L.

There is no future in the : Avec un pareil → état d'esprit
 country if this ← is le pays est voué à la
 allowed to prevail. stagnation.

In the last example the deictic is being supplemented in the French translation with a recapitulation. For this reason the following equivalence has to take account of the allusion, and use a supplementing noun, such as '*ce fait*', '*ce phénomène*', '*cette solution*', etc. There are as many solutions as there are situations.

This in itself presented a difficulty. : Cette opération présentait déjà
 des difficultés.

In this last example, the deictic 'this' has the role of connector; this is not surprising since we have identified connectors as the articulations of the message, orienting the segments towards the past (recall), or the future (process or ending). Seen from this angle, the connectors, besides being deictics, are therefore simple indicators of allusion.

There is, finally, the use of ‘this’ to introduce a new item in a narrative or in colloquial speech. In French this also exists but is overall less common than in English.

And then there was this man asking me...	: Et puis il y avait cet homme qui me demandait....
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4.7.4 *Prestigious allusion markers*

The case of ‘this’ serves as transition to start the discussion of allusions which refer to facts known by the reader and which are therefore not made explicit in the context. This is the lowest level of allusion. The known facts may be current affairs, facts known to the inhabitants of a town for a short time and soon forgotten. There is a typical example of this type of allusion in Canadian French. Probably under the influence of the English ‘this’, many French language newspapers use ‘*CE*’ in headlines, even when no explicit allusion would appear to justify such a deictic. In order to conform to the French tradition these headlines should have used nominal expressions:

<i>Anglicisms</i>	<i>Normal French expression</i>
CETTE SITUATION NE PEUT PAS DURER.	: SITUATION QUI NE PEUT PAS DURER.
	: SITUATION INTOLÉRABLE.
CE GARÇONNET REMPORTE UN PRIX.	: UN GARÇONNET REMPORTE LE PRIX DE...
CETTE DÉCISION BIEN ACCUEILLIE A OTTAWA.	: DÉCISION BIEN ACCUEILLIE A OTTAWA.

In the second example French would prefer a definite article because it is even less likely that the readership understands the allusion; it would also be more appropriate in French to indicate in the headline the type of prize awarded or won.

The presence of a deictic at the start of an article one has not yet read is ambiguous to say the least. French has followed English in this use of deictics, as we can see in the example of the advertising slogan “*C’est une chaise Flambo!*”. In this case an accompanying photograph or drawing can explain and even justify the use of the deictic.

A quick analysis of headlines in *Le Figaro* of the 30th March 1956 shows that the majority of headlines have the form of nominal phrases. Any allusion

there might be remains understood and implicit.

FRAUDE SUR LE TRANSPORT DES VINS.
PRUDENCE SANS ALARMISME.
RENFORTS POUR L'ALGÉRIE.

The definite article is used to allude to facts which are assumed to be known.

L'INDE N'EST PAS NEUTRE.	: INDIA NOT NEUTRAL.
LES PARISIENS PARTENT NOMBREUX EN VACANCES.	: PARISIAN MASS HOLIDAY EXODUS.
LE TIBET ACCUEILLERAIT LES AMÉRICAINS.	: TIBET REPORTED TO WEL- COME AMERICANS. : TIBET EXTENDS WELCOME TO U.S.
MONTREALERS SEEK MOUNTAIN RESORTS.	: LES MONTRÉALAIS PRÉFÈRENT LA MONTAGNE.

In such cases English would not use any deictics.

The English use of anaphoric deictics causes problems in translation into French. In a news-item from their London correspondent the *Montreal Star* (21-11-1956) writes:

This reporter was unable to find out yet whether...	: Je n'ai pas encore réussi à m'assurer que....
--	--

Nothing in the previous paragraphs refers to a reporter, except for the name in the byline of the article. The reference of 'je' must therefore be understood as applying to the author of the news article. The particular French translation is therefore not only justified, it clarifies the source of the information.

In the case of allusions, the French translator has to discover the reference and explain it in the French version. The use of "This government..." for my government, (i.e. the British Government, ...) is similar and can lead to multiple equivalences.

The same clarification is needed for "this island : *les Iles Britanniques*" (England, Scotland and Wales); "in this country : *en Angleterre/ aux États-Unis/ au Canada*" or "this country : *la France/ le Royaume-Uni*" (the country of the newspaper, the country where the reporter is at the moment of reporting).

This type of usage can easily be verified by comparing political speeches in French and English-speaking countries. The name of the country would be quite commonly used by French speakers, whereas their English counterparts would use the deictic followed by a noun, e.g. “this country”...

The allusion is more direct in such expressions as “Your rapporteur, your reviewer, your secretary, your chairman”. For translation into French these expressions have to be supplemented, e.g. “*En ma qualité de Secrétaire général...*”, “*En tant que Président,....*”. etc.

4.7.4.1 *The comparative as allusion marker*

English normally uses the comparative when there is an implicit comparison between two elements. French dislikes this expression and prefers the absolute to the comparison (See: Vinay 1956). This comparative is in some cases a sign of a prestigious allusion. For example, a poster in Canada for a hotel in Nassau reads: “It’s warmer down here.” An airline advertises with the slogan “It’s quicker by air”. The superlative in similar texts is less surprising because it is found in both languages, e.g.:

Scarborough, perfect for Children.	: Scarborough, Sa plage.
Rhode Island, America’s First Vacation Land.	: L’endroit rêvé pour vos vacances.
Smith Hotel, North Shore’s Finest.	: La Perle de la Rive Nord.
More for your money by ship.	: Voyagez par mer, profitez de la vie!

4.7.5 *Other English and French markers*

4.7.5.1 *The use of the possessive*

The English possessive apostrophe ‘s’ is frequently used in newspapers with institutions or other well-known entities, e.g.:

France’s Pineau [ambassador, minister, etc.] [liqueur, e.g. “Pineau des Charentes”]
Miami’s Lafayette [hotel]
General Electric’s Smith [company chairman, director, etc.]
Dewar’s White Label [whisky]

French has not yet developed an equivalent for the close link established by the possessive and has to rely on supplementation, e.g.:

France's Pineau.	: M. Pineau, représentant de la France.
The representative of the French Government.	: M. Pineau (France)
The French delegate.	: Le délégué de la France.

The last alternative, i.e. the version without giving the name of the individual, is unusual in French, whereas in English formulations without naming the individual are quite common.

The French possessive is taking on a new function in the use as introduction to allusions, e.g.:

Le Dôme: Sa cuisine, Son bar.	: Le Dôme, exquisite food, select bar
Vichy, Son casino.	: Vichy's Casino
Québec, Son carnaval d'hiver	: Quebec's Winter Carnival

English has a similar construction, e.g.:

Morgan for fine shoes.
(which probably presupposes an ellipsis of 'famous for fine shoes')

The French use of the possessive adjective for prestigious allusion is more stereotyped and less varied than the corresponding English expressions. The French approach to advertising texts, which are usually shorter than their English equivalents, is a further example of the French tendency towards greater generality. The following examples from a hotel brochure show this greater restraint.

Renowned European Cuisine.	: Sa cuisine.
Epicurean Wine Cellar.	: Ses vins fins.
Scenic Aerial Chair Lifts.	: Son monte-pente pittoresque.
Private Heated Swimming Pool	: Sa piscine.

By contrast, French publicity texts tend increasingly to use images as deictics, just as arrows, symbols and conventional notations are used on public notices and road signs. Being less deictic in its structure than English, French needs specific signs to be able to express itself with the same degree of precision.

4.7.5.2 *The use of the definite article*

The French definite article, as to a lesser extent the English one, is used for prestigious allusion. Since the article by its nature refers to something known, e.g. “*La chute du Mur*”, any other use outside this function leads us to think of prestigious allusions. Hence: “*le poulet Marengo*”, “*le canard de Brome*” and other dishes on French menus, or written in menu-French, which want to be fashionable; and such expressions as “*le sorbet maison*” where ‘*maison*’ is equally prestigious by contrasting the home product with all others. Examples of this usage have also been found for English. In one of the new Cunard ocean liners the public rooms were labelled “The Theatre”, “The Lounge”, “The Buttery”. By extension there are now shop signs like “The Bootery”, “The Pet Shop”, which may be a French influence in the luxury goods market where snobism plays a large role and where many French expressions can be found. The reverse applies in France where English is frequently used in the designation of luxury products.

4.7.5.3 *The use of ‘that’ and adaptation*

The affective use of ‘that’ is a special case. This demonstrative refers to a well-known fact. The problem of its translation is that such allusions are frequently ignored by a French readership; this is less so when translating for a French-Canadian readership where a greater number of anglicisms and English calques seems to be accepted. Translation can therefore use the method of adaptation (4.8) rather than creating an equivalence. Examples:

- a. In an article by J.&.S. Alsop in the *Herald Tribune* (October 1955) where there has not been any previous reference to a yacht. ‘Yacht’ stands here for an unnecessary and extravagant expenditure and can only be rendered by an equivalence or an adaptation, e.g.:

She had better not buy *that yacht*, : Ce n’est pas le moment de jeter
 or do they want to spare her l’argent par les fenêtres ...
 feelings by suppressing the
 bad news?

A literal translation like “Ce n’est pas le moment d’acheter un yacht” is likely to mislead the reader.

- b. A famous advertisement for Bovril shows a man in pyjamas riding on a Bovril bottle, smiling all over his face. The caption reads “Prevents *that*

sinking feeling”, and is an allusion to nausea. This slogan may have inspired P.G. Woodhouse when he says in one of his novels “And I get that sinking feeling in the morning”. In French, where allusions to the sea are less prevalent, it is necessary to find other expressions to convey such associations, e.g. “*gueule de bois*”; “*Vous savez comme on se sent tout chose le matin au réveil*”; “*On a l’estomac tout barbouillé en se levant*”. The expressions “*vous savez*” and “*on*” dilute the effect of “*that*”.

- c. On the occasion of the change of the clocks to summer-time, a newspaper reminds its readers:

And don’t forget <i>that</i> clock on retiring!	: Surtout n’oubliez pas votre pendule avant de vous coucher!
--	---

- d. The following example is a piece of advice to motorists who were suffocated by the exhaust fumes from their vehicle because they had not opened the windows in a snowstorm:

The best advice is to keep <i>those</i> car windows open.	: Le meilleur conseil qu’on puisse donner est de bien tenir les glaces ouvertes.
--	--

- e. In a notice about litterbugs:

It’s a name a good many of us might well think of when we’re about to toss that empty package out of the window of a car.	: C’est une épithète à laquelle beaucoup d’entre nous feraient bien de penser lorsque nous sommes sur le point de jeter un paquet de cigarettes vide par la portière.
---	--

- f. It used to be customary to hand out cigars on the birth of a child. Hence:

Now we’re ready for those cigars!	: C’est le moment où jamais de passer les cigares!
--------------------------------------	---

The French translation is only acceptable in an environment where this custom is also accepted or at least understood. Otherwise the situational equivalent is : ‘*de payer une tournée*’.

- g. An advertisement praising the road-holding capacity of a car:

It sticks to the road like that white line.	: Elle colle à la route comme la traditionnelle ligne blanche.
--	---

h. ‘That’ has led to the creation of an anglicism in an article by Y. Philip (*Le Devoir*, 21-11-1955):

Ce n’est pas par hasard qu’une photo de la Reine du Do-IT- Yourself à l’exposition d’Oakland... nous la montre perchée sur son escabeau, tenant d’une main un marteau prêt à s’abattre sur *ce* malencontreux index de la main gauche.

An original French text would probably have expressed this idea as “... *et gare aux doigts!*”

i. ‘This/these’ can be used to similar effect, e.g.:

He is one of these artist	:	C’est encore un de ces
chaps. (Galsworthy)		artistes....

The translation offered here dilutes ‘these’ by ‘encore’ and the suspension marks.

4.7.6 *Fixed allusions in the lexicon*

The analysis of units of translation may show up complete segments which represent an allusion to a general rather than a particular situation. We are referring here to elegant variations, clichés, idioms, etc. which are quite unspecific and which translators must be able to recognise and match in the TL.

In *Modern English Usage*, Fowler has given a well-known definition of clichés which does not, however exhaust this topic:

A French name for a word or phrase whose felicity in a particular context when it was first employed has won it such popularity that it is apt to be unsuitable and used indiscriminately... The word is always used in a pejorative sense, and this obscures that truth that words and phrases falling within the definition are not all of a kind. There are some that always deserve that stigma - those threadbare and facetious ways of saying simple things and those far-fetched and pointless literary echoes which convince their users either of not thinking what they are saying or of having debased taste in ornament.... There are others that may or may not deserve to be classed with them; that depends on whether they are used mechanically, taken off the peg as convenient reach-me-downs, or are chosen deliberately as the fittest way of saying what needs to be said. (Fowler 1956)

Clichés are certainly “*suffisamment typique pour être reconnu de prime abord*” as Marouzeau (1951) claims and to the extent that they are recognised

they risk becoming banal. The interest for comparative stylistics lies in the search for equivalents. The use of a cliché may be involuntary, like “the first thing that comes into one’s head”. It reveals a certain linguistic conformism, a stylistic inclination towards pre-established formulations which are found in the general repertoire of the language and are therefore not created to fit a particular situation. Consequently clichés are single units of translation and should wherever possible be replaced by an equivalent target language cliché. The motivation for the use of clichés can be found in the desire to avoid repetition, i.e. the wish to produce ‘elegant variations’. It may occur that there is no need for a cliché in the target language. English, for example, is not as averse to repetition as French. We can therefore expect to find more clichés in French than in English. Bally said:

Le français est une langue où il est extrêmement facile de parler et d’écrire en enfantant des clichés. [Le Français a] le goût des formules définitives, des maximes frappées comme des médailles [et souvent] à base d’antithèse. (Bally 1944)

Clichés are therefore a special case of citation; a more flexible citation because they do not derive from one specific text nor from one specific author. Writers on English style seem to note a French influence in the English use of clichés. This emerges from an analysis of the clichés listed by Partridge (1980) in his *Dictionary of Clichés*. But we should not underestimate the number of purely English clichés which are very difficult to translate.

Here are some attempts at creating equivalents for clichés.

une déclaration marquée au coin du bon sens	: bearing the hallmark of common sense
mener une vie de chien	: to lead a dog’s life
Engine troubles were the order of the day.	: Le moteur faisait des siennes. (fam.: On avait la poisse)
He is an asset to the firm.	: C’est un précieux collaborateur. Il nous rend de grands services.
You could have knocked me down with a feather.	: J’en suis resté sidéré, estomaqué,....
You could have heard a pin drop.	: On aurait pu entendre voler une mouche.
Was my face red !?	: Je ne savais plus où me mettre.
It was sitting there all the time.	: Il me crevait les yeux.

He is on the payroll.	: Il émerge au budget.
He had it coming to him.	: C'est bien fait; ça lui apprendra.

Some clichés are parallel in both languages and may therefore be the result of calquing.

A special group of clichés are alliterative expressions, e.g. 'by fits and starts', 'as large as life', 'fair and square'. Their motivation and origin can be traced back to the Germanic tradition of consonant or vowel alliteration, e.g. 'kith and kin', 'wear and tear'. In the Middle Ages and later, alliterative combinations were produced combining a word of Germanic origin with a synonym of Romance origin, e.g. 'aid and abet', 'hue and cry', 'get and obtain' etc. These synonym pairs are called doublets. They are common in English *Bible* translations where repetition is an original stylistic feature, e.g.

image... likeness Genesis 1.26	: image, selon notre ressemblance
be fruitful and multiply Genesis 1.28	: croissez et multipliez
old and well-stricken in years Genesis 18.11	: vieux et avancés en âge
signs and wonders Exodus 7.3	: prodiges et miracles
slumber sleep Proverbs 6.10	: un peu de dormir, un peu de sommeil
so lovely and pleasant 2 Samuel 1.23	: si aimables et si agréables
a proverb and a byword 1 Kings 9.7	: la raillerie et la fable
strife and contention Jeremiah 15.10	: la contradiction et la dispute
neither comeliness nor beauty Isaiah 53.2	: ni forme ni éclat

The French equivalents have been taken from the well-known translation by J. F. Ostervald. This trend can still be observed in modern English where a cliché consisting of doublets is rendered by a single word in French.

for the comfort and convenience of our clients.....	: pour la commodité de notre clientèle ...
--	---

4.7.7 *Fixed allusions in the message*

Clichés are part of a language and their origin is often untraceable. They are traditional and we recognise that an expression has become a cliché only when it has managed to survive a certain time. New clichés do however emerge all the time.

Fixed allusions differ from clichés in that they have a specific origin which can be traced back to an author, a book, or a well-known historic fact. They form part of a people's heritage, and it is quite possible that two people, though speaking the same language do not share the same literary or historical allusions. This is frequently the case with British and North American texts.

In order to spot and trace such allusions translators must have read widely and be familiar with specialised dictionaries. Beyond that a certain flair is needed to recognise citations which are not identified by quotation marks or reference to the author or the book but are hidden in the text. Often only some unusual semantic or syntactic feature reveals the existence of an allusion. If, for example, a text starts with the archaic expression "Fourscore and seven years ago..." we are alerted to the possibility of an allusion, but only factual knowledge can identify it as a reference to President Lincoln's Gettysburg Address. Translators should also have no difficulty in recognising "the unkindest cut of all" (*le coup de pied de l'âne*) as an allusion by its unusual superlative.

The recognition of allusions is also a matter of generations. Older translators will recognise allusions which form part of their cultural baggage and background; younger translators will understand contemporary allusions, of youth culture for example, which escape the notice of an older generation. The only advice to be given here is to read as widely as possible. Different periods and social classes have their own preferences for sources of allusions but the French classical authors have been cited for centuries and are likely to continue to do so. Many have full English equivalents and occur in English dictionaries of quotations, but English users of such phrases would not necessarily make the same cultural association to the original author and his historical period. The following examples can be found in the *Concise Oxford Dictionary of Quotations* (1981) and can therefore be assumed to be common currency in English as well:

Que diable allait-il faire dans cette galère? (Molière)	: What the devil would he be doing in this gang?
--	---

- La raison du plus fort : The reason of the strongest is
est toujours la meilleure. always the best.
(La Fontaine)
- Mais il faut cultiver notre jardin. : But we must cultivate our garden.
(Voltaire)

More lighthearted allusions tend to be more restricted in their use and get out of fashion more quickly, e.g. citations from the operettes of Jacques Offenbach like “*Je suis à vous comme la sardine est à l’huile.*” Even in diplomatic, journalistic and scientific texts can we find allusions and English texts abound in them.

In recent times allusions in popular messages tend to originate from audio-visual rather than written media. Films, television programmes and publicity material are frequently cited. So, a whole series of books took their title from a film by the American comedian Woody Allen, “Everything you ever wanted to know about sex, but were ashamed to ask”. For example, in 1981 the highly respected philosopher James D. McCawley published *Everything that linguists have always to know about Logic* but were ashamed to ask*. Further examples under (f-h), below.

Examples

a. This famous citation from Beaumarchais, which, incidentally, may be applied to this book, will not be understood as such by an English readership and a translation has to accept this fact:

- Étudiez, étudiez, il en : Keep at it. Some of it is bound
restera toujours quelque chose. to stick.

b. A French headline (*Le Monde* 8-8-1956) concerning the discovery of oil. Two English clichés suggest themselves as equivalents:

- LE MIRACLE DE LACQ; UN : LACQ STRIKES OIL; A CASE
TRÉSOR EST CACHÉ DEDANS. OF TREASURE TROVE.
: PROSPECTING DREAMS
COME TRUE.

c. In the *New York Times* (2-9-1956) we find an allusion to Lewis Carroll’s *Through the Looking Glass*. Even though this book has been translated into French, a French reader cannot be expected to understand the allusion. The translation can make this reference explicit:

When lawyers get together, however, they, like the walrus, consider it time to talk of many things...	: Mais quand des avocats se rencontrent, ils considèrent, comme le phoque de Lewis Carroll, que le moment est venu d'aviser....
Ce n'est pas aussi simple qu'un vain peuple le pense. (Michelet)	: There is more to it than meets the eye.

d. A slogan for the Canadian Pacific Railway, invented by William van Horne in 1896 has entered the Canadian treasury of allusions.

Wise Men of the East Go West by CPR. (Canadian Pacific Railroad)	: Aujourd'hui dans leur sagesse les trois mages feraient le voyage par le CPR.
--	--

This slogan contains a triple allusion which complicates translation.

- (i) the pun of 'wise men' = intelligent people + the three magi;
- (ii) the double meaning of 'East' = Orient + the Eastern part of Canada;
- (iii) a reference to Greeley's famous advice "Go West, young man!"

A translation can make some of the allusions explicit, but only at the risk of losing the impact of the brevity and snappiness of the slogan. A totally different approach would create an equivalent, e.g. "*De nos jours P. Fogg aurait pris le Canadian Pacifique*", which alludes to the main character of Jules Verne's novel "*Le tour du Monde en 80 jours*".

e. This English expression is probably an allusion of obscure origin. It is found in many traditional textbooks. In order to translate it properly we should have to find a French allusion or a similarly strong expression which gives the impression of being an allusion.

There is no royal road to learning.	: Travaillez, prenez de la peine. (La Fontaine)
--	--

f. A character in a popular French Canadian television series of the 1950s has given rise to the adjective 'séraphin' with the meaning of 'avaricious', where in an earlier period a comparison would have been made with 'Arpagon' the protagonist of Molière's comedy *L'Avare*, (*The Miser*). The adjective is now listed in standard Canadian French dictionaries.

Pierre est vraiment séraphin. : Pierre is very avaricious.

g. The film series *The Planet of the Apes* has given rise to an allusion in a scientific journal (*Québec-Science*) which published an article under the title of:

La planète des gènes : [The planet of the genes]

h. The book by J. Heller *Catch-22*, later made into a film and long running television series, has given us an expression for a situation in which one cannot win, in the sense of the proverb “Heads I win, tails you lose”. French has to create a transparent equivalent.

This is a catch-22 (situation) : C’est une situation sans issue.

4.7.8 Ready-made expressions

Ready-made expressions have been defined by Thérond as:

tournures elliptiques, constructions [...] d’origine ancienne ou obscure [...] devenues, par les caprices de l’usage, monnaie courante dans la langue parlée. (Thérond 1955)

Only the situation in which such expressions are used can tell us their real meaning and only in context can we find appropriate equivalents in the TL, e.g.:

Hold the fort!	: Je vous confie la maison.
	: Gardez nos places.
Wrong number!	: Vous vous trompez de numéro.
You’ve had it!	: Vous pouvez vous mettre la ceinture.
Ça lui pend au nez.	: He’s got it coming to him.
Lady, you’ve just made it!	: Alors, la p’tite dame, il était moins cinq.
Be good!	: Pas de blagues, hein!
That’s the story.	: Et voilà.
Down! (to a dog)	: Couché! Bas les pattes!
Down! (in a lift)	: On descend! Pour la descente!

4.7.9 *Fixed expressions*4.7.9.1 *Posters and official notices*

A very special use of clichés and ready-made expressions occurs in administrative language in well-defined situations. Notices, signs, official communications, etc., already referred to in the preface to this book, require situation-specific equivalents which in most cases exist in the language pair English-French because of their similar culture, and which are formally in existence in bilingual Canada. These forms can be analysed as modulations or fixed transpositions.

Keep off the grass!	: Ne marchez pas sur le gazon!
Under new management.	: Changement de propriétaire.
	: Nouvelle administration (C.F)
Men at work.	: Travaux en cours.
Drive slowly!	: Marchez au pas!
To the boat.	: Accès au paquebot.
To the tracks/platforms.	: Accès aux quais.
Clearance 10 ft.	: Hauteur libre 3 mètres.
Closed for Holiday/vacation.	: Fermeture annuelle.
Slippery when wet.	: Chaussée glissante par temps humide.
Winding Road.	: Virage sur x kilomètres.

In the last example French indicates a distance, whereas English readers are expected to note by themselves when the curves stop. The greater precision expressed in French road signs by the use of precise measurements, e.g. *PARIS À 600 MÈTRES (Gare St-Lazare)*, may add to the impression some tourists have gained that French is a clear and transparent language.

4.7.9.2 *Proverbs*

Next to citations we have to consider proverbs which have the advantage of being generally easier to identify because of their special syntax and their pithy content, e.g. “Like father, like son”; “*Bonne renommée vaut mieux que ceinture dorée*”, etc. It is normally easy to find a matching equivalent proverb because the “*sagesse des nations*” has made the same observations everywhere. On appropriate occasions the literal translation of clichés or proverbs, which would normally be considered as overtranslation, may be an effective

and simple way of adding local colour to a text. For example, ‘as like as two peas’ which has the French equivalent in ‘*se ressembler comme deux gouttes d’eau*’ can be translated as ‘*se ressembler comme deux petits pois*’ when a particular stylistic effect is sought. Whilst such translations are easy, they cannot be recommended except for satirical or humorous writing in which the speech of foreigners is being characterised. This happens, for example, in the language spoken by Hercule Poirot, the fictional Belgian detective of Agatha Christie’s detective stories. In French this is illustrated in André Maurois’s books on English subjects (e.g. “*Les silences du Colonel Bramble*”).

The translation of fixed expressions ranging from allusions to proverbs is a delicate matter, unless the two language have an identical form. The following maxim by Ogden Nash shows the difficulty of finding a matching translation.

I prefer charity to hospitality, because charity begins at home, but hospitality ends there.	: Je préfère la charité à l’hospitalité, car si charité bien ordonnée commence par soi-même, il n’y a pas d’hospitalité bien ordonnée.
---	--

4.7.10 *Fixed culture-specific allusions*

There is one last type of allusion to consider. These are the facts and gestures of every day life, the customs, tradition, etc., in short, the ‘way of life’ to use an American expression. The treatment of these allusion in translation represents a transition to our last translation method, the adaptation. These allusions relate to very specific topics which are closely linked to the life of a people. There is no direct translation possible and all that can be done is to make the new readership understand what is the issue.

Take, for example, the fact that most American cities are built on two sides of a railway line. Because of the distribution of population on either side, Americans speak of a right side and a wrong side of the track when they want to make general class distinctions. Translators must understand this situation before they can attempt to create the following equivalent message.

He lives on the wrong side of the track.	: Il n’est pas de notre milieu.
---	---------------------------------

The following sentence by Ogden Nash has to be interpreted in this sense; it has no direct translation into European French, (though it would be understood in French Canada) and can only be rendered by a parallel image.

And she at once assigns	:	Elle se dépêche de vous replacer
you to your proper side		à votre rang de l'échelle
of the tracks, and which		sociale, de préférence vers
is not the right one.		le bas.

In order to understand the mechanism of these equivalences it is useful to go deeper into metalinguistic issues, which are discussed in the next section.

4.8 Adaptation and metalinguistic information

4.8.1 *The importance of metalinguistic information*

The concept of metalinguistic influences has been mentioned in a number of previous sections of this book as a kind of last resort when linguistic explanations fail to justify the need for a particular translation procedure. We have delayed discussion of this topic until now, thus allowing us to draw the outer borders of this concept whose intension we shall now examine.

The many similarities and correspondences between French and English mentioned up to now invite the question whether they are purely accidental or the linguistic manifestations of an underlying philosophical or psychological attitude. We have provided specific answers case by case. If we had assumed these similarities to be purely fortuitous, there would not have been a basis for this book, or it would have had to be written differently. It is always possible to compare two sets of data, but their analysis only makes sense if they represent two sides of the same coin, i.e. if they have a common basis. We have therefore assumed, or at least implied in all previous sections of this text that the two languages can be usefully contrasted via the semantic bridge provided by translation.

We postulate therefore that there is a relationship between the outer world such as we perceive it and the linguistic form of our thoughts and our culture. This important idea was first expressed by von Humboldt some 200 years ago and has been taken up again in the works of scholars like Vossler (1925), Cassirer (1979), Bally (1944), Malblanc (1963) and others. The name

given to this relationship between language and our perception of the world, or between ‘Weltanschauung’ and linguistic structures, has varied from author to author over the years. In French there is a very apt expression for this culture-specific nature of a language for which there is no direct English counterpart, namely ‘le génie de la langue’.

A group of American linguists, notably Whorf (1956) and G.L. Trager (1949) have tried to clarify the relationships between language and the sets of cultural and social activities of a given ethnic group. Even though their work has not yet produced a reliable research method, we can use Trager’s definition of the word ‘metalinguistics’ as a starting point.

Language [is...] one of the systematic arrangements of cultural items that societies possess. A culture consists of many such systems: language, social organisation, religion, technology, law, etc. Each of these cultural systems other than language is dependent on language for its organisation and existence, but otherwise constitutes independent systems whose patterning may be described. ... The full statement of the point-by-point and pattern-by-pattern relations between language and any of the other cultural systems will contain all the “meanings” of the linguistic forms, and will constitute the metalinguistics of that culture. (Trager 1947)

By metalinguistic we mean the totality of relationships which link social, cultural and psychological facts to linguistic structures. This “greatly expandable field” as Trager calls it, comes to us through a double channel: our language is influenced by our world view and our social and cultural environment; but our way of seeing this environment is in turn shaped by our language which mediates between us and the world at large. Cassirer already said that the differences between languages are less marked by separate sets of phonemes or signs than by different conceptions of the world.

There is thus an interaction between the world and language which Whorf describes in two sentences:

We dissect nature along lines laid down by our native languages. The study of the structural-semantic categories.... yield significant information concerning the “thought-world” of the speakers of the language. (Whorf 1956)

In other words, English speakers prefer passive constructions because in many cases they see the process as externally imposed on the agent who remains passive. On the other hand, since English children, inheriting their language from their parents without having been able to contribute to its

creation, encounter many passive forms, they also tend to see processes under this 'passive' imposed angle. It is impossible here to disentangle the two co-existing strands which both play an important role.

Language is at one and the same time helping and retarding our exploration of experience, and the details of these processes of help and hindrance are deposited in the subtler meanings of different cultures. (Whorf 1956)

It is therefore legitimate to search for an explanation for certain linguistic phenomena, specially stylistic ones, not in the linguistic structure itself but outside language in metalinguistic facts.

4.8.2 *Metalinguistic divergences*

Since languages mirror culture while at the same time serving as meta-languages for the analysis of culture, it is obvious that the divergences between English and French texts are most noticeable and numerous at the metalinguistic level. We can generally assume that translation difficulties increase with the width of the cultural gap between two languages. The American linguists who have studied such translation problems have usually contrasted languages with a widely diversified culture, e.g. English and a language of a more locally confined culture, like Zuni or Shawnee. Eugene Nida, already cited in connection with the Biblical image of the figtree, demonstrated that some Indian languages have no word for brother and sister, or no word for wine because they do not know it, no word for cattle because they do not raise cattle, and as a result cannot understand certain Biblical images. In order to make them understand the Biblical images or metaphors, Nida proposes the introduction of adaptations, i.e. the translation method which retains the meaning but takes its signifiers from another area of experience.

The relationships between languages can be classified according the frequency with which oblique translation methods have to be used. In this respect, and despite Nida's position, we assert here that English and French are as far apart as, if not further, than English and some Amerindian languages. If some ethnolinguists believe that they have to go to the extremities of the earth to discover new cultures and modes of thinking, we suggest that a simple Channel crossing will provide them with the same amount of metalinguistic evidence of linguistic divergence.

Let us examine a few cultural elements in support of our argument.

4.8.3 *Different segmentations of reality*

Ethnolinguists prefer the evidence of striking and easily convincing examples in which the meaning can be neatly segmented.

One of their favourite examples is the linguistic subdivision of the colour spectrum. The text book examples are usually taken from Indian languages which do not differentiate between the colours red and brown, or red-brown-black, or between white-grey-pale blue, etc. Nearer to European languages, the standard example is Welsh, for which the following table shows the division of colours:

<i>Welsh</i>	<i>English</i>
glas	blue green
llwyd	grey brown

For a Welshman the sky, the grass and the sea are 'glas'. There is no need to look for any other rare languages because the same difference can be found between English and French with respect to the colour 'brown':

<i>English</i>	<i>French</i>
brown	roux brun bistre bis marron jaune gris

The French segmentation is much more varied as we can see in the following examples:

<i>English</i>	<i>French (France)</i>	<i>French (Canada)</i>
brown eyes	: des yeux marrons	des yeux bruns
brown butter	: du beurre roux	du beurre noir
brown pencil	: un crayon bistre	un crayon brun
brown bread	: du pain bis	du pain brun

brown paper	: du papier gris	du papier d'emballage
brown hair	: des cheveux châtain	des cheveux bruns/châtain
brown flour	: farine complète	farine de blé entier

As shown above, many of the distinctions made in French in these examples are unknown in French Canada where '*brun*' tends to cover a similar range as English.

Below we give other examples which demonstrate different ways of perception as reflected in the two languages.

4.8.3.1 *Time*

The division into parts of the day is not strictly the same. In French it is possible to say:

quatre heures du soir	: four o'clock p.m.
quatre heures de l'après-midi	: four o'clock in the afternoon
French night at University College	: Soirée française...
good night	: bonsoir, bonne nuit
bonjour (C.F.)	: Hi, bye

4.8.3.2 *Buildings*

The US usage of 'barn' refers to a building for cattle and horses as well as the storage of fodder and grain. In this case the French distinction between '*étable*' and '*écurie*' does not apply. On the other hand the English 'stable' is used in connection with riding horses, i.e. corresponds to '*écurie*'.

4.8.3.3 *Trades*

We have already pointed out the development of retail business in the United States which tends to blunt the distinctions which still exist in French. The widespread introduction of supermarkets eliminates such separate shops as 'porkbutchers : charcuterie', 'fishmonger : poissonnerie', 'dairy : crèmeries' and even 'butchers : boucherie'. Instead such new designations as 'fish-counter', 'meat-counter' cause their own problems of translation.

The English 'delicatessen (store)' or simply 'deli' can in specific cases be translated as 'charcuterie'.

4.8.3.4 *Measurements*

English seems to use specific measurements more often than French. We see this in the classification of pieces of ordinance, e.g. ‘a 3-pounder shell’, and of shotguns ‘a quarter inch bore’; it also applies to persons, where in an English novel we might read a precise measurement when French would normally only give a general indication.

He had blue eyes,	: Assez corpulent, il avait les
close-cropped hair and	yeux bleus et les cheveux en
weighed 180 pounds.	brosse.

We must remember that in the English speaking world measurements have largely kept their traditional form, some even with local variations. English weights and measures differ from those in the US and Canada, which also has some measurements of its own. In a historical perspective translators must also be aware of the fact that “*les coefficients de conversion... sont sujet à révision lors de toute nouvelle détermination des unités anglaises*” as J. Bernot reminds us in *Échelles de conversion* (Paris:Dunod 1950).

Translators must also remember that in the US cities are divided into blocks, translated as ‘*pâtés de maison*’. In translation from English to French we require a metalinguistic modulation to move from ‘blocks’ to ‘streets’. The translator of a Scott-Fitzgerald novel resolved this problem by an adaptation which neither preserved the flavour of American usage nor provided the French reader with usable information.

<i>Existing translation</i>	<i>Proposed correction</i>
... et elle savait qu’à	: ... elle savait qu’à moins de
deux blocs de maisons,	deux cent mètres...
devant l’hôtel	
Marlborough, elle	OR : deux rues plus loin...
trouverait facilement	
un taxi.	

4.8.3.5 *Meals*

It is well known that meals and mealtimes differ from country to country. In France people traditionally eat ‘*la soupe*’ in the evening, whereas in England ‘thick’ or ‘clear soup’ is eaten with either main meal. In some parts of Northern England an evening meal taken around 6 pm is called ‘high tea’. The mid-day meal in the United States is certainly less substantial and shorter

than its French counterpart. In the United States 'dinner' is the evening meal, except on Sundays and certain holidays, such as Thanksgiving, Christmas and New Year, when it takes place at 1 p.m. When an English text refers to Sunday dinner, the French translation therefore must be '*déjeuner*', though for other weekdays the correspondence is more likely to be '*dîner*'. There are further differences between French and Canadian French, e.g.

	<i>French</i>	<i>Canadian French</i>
breakfast	: petit déjeuner	déjeuner
lunch	: déjeuner	dîner
dinner	: dîner	souper

The now obsolete French expression 'demi-tasse' is still used in the English-speaking Americas to refer to the small cups used for after-dinner coffee.

All these differences are well-known, but may nevertheless present translation problems. According to the text to be translated, such problems can be resolved by reference to cultural circumstances of a comparable nature. For example, the traditional mid-morning fare that children take to school can be equated: Bread and chocolate in France with an apple in England and especially in the United States. This custom is so strongly anchored in the culture that a basket of apples in a shop window in September is unmistakably interpreted as a reference to the start of the school year. Since this custom has spread to French-speaking Canada it is easy to produce the following translation pair.

the sight of those apples announced	: la vue de ces pommes annonçait
the re-opening of school.	le rentrée des classes.

For a French readership, however, a translation would require an adaptation by referring to schoolbooks, copy-books, pencils, etc.

Metalinguistic lacunae are usually accompanied by linguistic lacunae. For example, there is no single English equivalent for the '*mouillettes*' eaten with eggs, nor for the word pair '*mie*' and '*croûte*'. English-language menus often have the generic term 'beverages' covering coffee, tea, milk, chocolate etc. for which there is no French equivalent. It has nothing to do with the medical association of its faux ami '*breuvage*' nor does it have the range of meaning of '*boissons*'. It is a necessary and useful term in a society which distinguishes between alcoholic and non-alcoholic liquids. English usually reserves the word 'drink' on its own for alcoholic drinks. Non-alcoholic

drinks have to be specified, e.g. ‘a drink of water’. There is no single translation solution for this complex of problems. According to the context the general word has to be replaced by more specific French ones.

Qu’est ce que vous prenez? : What will you have?
 Un drink [snob]
 Un pot [fam.]

Similar adaptations are required for such military designations of meals as French ‘*la soupe*’, ‘*le rata*’; US. ‘chow’, ‘chow line’, ‘k-rations’, the English ‘tea’, which in this environment is the equivalent of the French ‘*soupe*’. As an example we can cite an incident of the First World War. A misunderstanding about the English troops was based on the translation of ‘tea’, the name for the English soldiers’ evening meal, by the French ‘*thé*’. The French public was rather concerned about the military preparedness of English troops when a French newspaper reported them as having afternoon ‘*thé*’. Another example of the need for metalinguistic information for resolving a translation problem is the following sentence from a Maupassant story.

Il avala d’un trait son : He gulped down his drink all
 petit verre. at once.

‘*Verre*’ can refer to alcoholic drinks in general, ‘*petit verre*’ could also refer to a small glass for liqueurs. A literal translation being impossible without producing dangerous nonsense, translators have to make certain assumptions or get more information from the context or directly from the author in order to convey the nature of the drink.

4.8.3.6 *Social life*

The English ‘residential areas’ refers to parts of towns without shops, offices or factories. This type of town planning is often unknown in France and consequently the concept does not exist. Even in the ‘*beaux quartiers*’ of Paris — another metalinguistic problem — there are shops and offices in elegant residential streets. Different living habits can be the cause of the use of adaptations for achieving equivalent effects in translation. So, ‘suburban’ has at times to be interpreted as referring to lifestyle and may then be equivalent to ‘bourgeois’. Its literal equivalent ‘*faubourien*’ ou ‘*banlieusard*’ has social class connotations which clash with those of ‘suburban’ which reflects the preference of the English and American middle classes for living

in the suburbs rather than in the city centre. So the French '*quartier des affaires*', '*centre ville*' or '*centre*' would correspond to the US 'downtown' or 'business centre' or the 'City' of London. The difference between Paris and '*la province*' can be matched by the now rather archaic contrast of 'town and country'. The phrase "sitting on the porch" can only be translated by an adaptation like "*prenant le frais sur le pas de sa porte*" even though it sounds a bit gossipy. Equally, the rattling of French lift gates will not translate any easier for an American readership, than the tradition of sitting on a bench in a square, which in the United States is something only the lower classes indulge in. A special problem is the notice with the injunction "No Loitering" which betrays a particular world view quite opposite to that of Latin peoples, especially in the Mediterranean.

4.8.3.7 *Schools and universities*

To cite a simple example: in the United States, and more recently also in England, university courses are usually identified by number, e.g. 'French 101'. In France, on the other hand courses are identified by name, or even by the name of the lecturer. It is possible to translate 'French 101' by '*le Cours 101*', expecting the context to clarify the subject, if necessary. Alternatively '*cours de français*' without number would be acceptable.

There are other complications. In the English speaking world 'science' does not include mathematics, the 'humanities' does not include history and geography and possibly linguistics.

'Students' refers to both '*étudiants*' and '*élèves du secondaire*'. An American 'College' offers both preparatory and university level courses. 'Teacher' refers both to '*instituteur*' of primary schools and to '*professeur*' of secondary schools. By contrast the title of professor followed by the proper name is in France usually reserved for medical professors. Other university professors are more frequently called simply '*M. X*'.

4.8.4 *Impact on translation*

Translators who have lived abroad and studied the customs and ways of thinking of the people whose language they are translating know their cultural characteristics. We have mentioned some of them here to illustrate how some cultural and metalinguistic differences can force translators to adopt oblique methods if they do not want to risk losing an important detail of the original or

even produce the opposite meaning.

Let us examine a few other cases.

a. Since in the English tradition shaking hands is a rare occurrence, the action mentioned in the next example is an important event and will therefore have to be rendered in French by an appropriate adaptation, e.g.:

He shook me by the hand. : Il me serra la main avec effusion.

When we referred to family relations we already gave the example of a father kissing his daughter. Following this line we can envisage the following translation into French, which could not possibly be translated back literally, except in the case of a small child.

He greeted his father. : Il embrassa son père.

b. Entering a house at mealtime, a French speaker might say '*Bon appétit!*', whereas an English speaker would say 'Hello!', 'Hi!', 'Hi, there!'

c. On lui demanda sa carte d'identité. : He was asked to show his papers.
He was asked for his I.D. [C.E.]

d. The word 'hospital' is not always best translated by '*hôpital*' which in French has certain connotations of poverty if not outright misery. Therefore, in certain cases it is better to translate:

I went to see him at the hospital. : Je suis allé le voir à sa clinique.

e. Forms of address in letters are determined by metalinguistic facts. We have already seen that 'Dear Sir' is not 'Cher monsieur' but simply 'Monsieur'. According to the relative position of the addressee and the writer, the following example may have several proper translations:

Dear Professor X : Monsieur le professeur
[by a student]
: Cher Monsieur
[by an outsider or equal]
: Monsieur et cher collègue
[formally, by a colleague]

The great variety of concluding formulae available in French is reduced in English to only three:

Yours truly,	: Salutations distinguées,
Yours sincerely,	: Veuillez agréer l'expression de mes sentiments les meilleurs,
Yours ever,	: Amitiés

f. We conclude this section by an extended example dealing with rural life in France. In *Nationale 6* by Jacques Bernard, a father suggests to his daughter to start up in the countryside a little chicken and rabbit farm. The girl accepts, and full of enthusiasm does not want to be confined to something simple which she calls “*un élevage banal comme dans une ferme*” and she adds “*Je tiens à faire les choses scientifiquement.*”

It is difficult to translate these two sentences, because the immediate equivalent ‘*ferme* : farming’ is not the opposite of scientific farming or agronomy. The problem lies in the fact that in the English-speaking countries farming is more mechanised and also more specialised, at least in the United States. Here is a possible translation.

Je ne veux pas commencer un élevage banal comme dans une ferme. Je tiens à faire les choses scientifiquement.	: I do not want the usual barnyard; I want a real chicken farm run on scientific lines.
--	--

In this translation ‘farm’ is now associated with ‘scientific’ instead of being opposed to it.

4.9 Conclusion

As a form of conclusion we can do not better than critically examine André Gide’s observations in the preface to his translation of the first act of Hamlet.

Discussing existing translations he finds them so conscientious and precise that their very literalness renders them incomprehensible, requiring them to be re-written. Gide advises translators not to translate words but sentences in order to reproduce the meaning without losing any of the author’s thoughts and emotions. This, he says, can only be done by continuous trickery (*une tricherie perpétuelle*) which requires translators to stray far from the text. Gide’s final condition is that translators have a full command of all the means of the language into which they translate (*bien connaître et bien*

posséder) and that they have all the skills of professional writers.

Restating Gide's demands in our own terminology (1.4.3) we can isolate a number of key concepts.

1. 'Conscientious' and 'precise' which Gide relates to 'literalness' (*conscientieux, exact, littéralité*);
2. The sentence as the frame of translation;
3. The 'trickery' (*tricherie perpétuelle*) which permits coping with the difficulties of translation;
4. Gide's advice to move away (*s'éloigner beaucoup*) from literalness;
5. The view of translators as original writers.

Let us examine these points one by one.

1. We do not accept Gide's identification of conscientious precision with literalness. We interpret his view as that of the wrongly formulated contrast between literal and free translation. This entire book has tried to show that the literal — free opposition is wrongly posed and that the real choice is between precise and imprecise translation. Comparative stylistics teaches us to stray from literalness only to the extent of the requirements of the target language. In other words, oblique translation methods should only be used with good reason and within strictly defined limits. Literalness should only be sacrificed because of structural and metalinguistic requirements and only after checking that the meaning is fully preserved.

2. While it is true that we cannot translate words in isolation, it does not follow that the segmentation of the text should coincide with sentence boundaries. Each sentence constitutes a message which has to be analysed, except for very special cases where the message is translated globally. We have tried to define a unit of translation which emerges from a careful analysis of the message. We have seen that in most cases it does not consist of a single word, but also that it does not normally extend to a whole sentence.

3. Gide's trickery is also a wrongly posed problem, because the move from SL to TL requires the application of methods which are legitimated by the fact that they take account of the characteristics of both languages concerned. For example, we have shown that the lexical modulation implicitly recognised in dictionaries can be extended to the whole message where it is a perfectly proper and controllable method.

4. It is dangerous to advise translators to stray from literalness without an indication of the acceptable distance. It is necessary to define the margins of

tolerance afforded a translator, which is precisely what we have tried to do in this book. Out of the seven methods here identified, four control and channel the degree of departure from literalness. Defining types of translation and setting limits of departure from literalness offers a guarantee against the untrammelled application of Gide's advice.

5. While we agree with Gide that translators must know the SL well and master the TL (which in principle should be the mother tongue), it is unreasonable to expect translators also to be expert writers. A full knowledge of the two languages supported by a good style suffices to avoid most of the mishaps which affect so many translations. One can have a very thorough knowledge of a language without being a great writer, but one can also be a distinguished writer and a poor translator at the same time. Here again, we think the problem is wrongly tackled.

Our overall objectives are relatively close to those of Gide, but we differ from him in the choice of means. Where he puts his trust in inspiration and art, we prefer, at least initially, the application of carefully formulated methods which we have developed from a systematic comparison of the two languages in question. Gide also seems to confuse translation with adapting a play from another culture and historical period to the sensibilities of an audience at a different time and place, which is the proper job of a writer and not a translator.

For French and English we believe that a stylistic comparison must be based on a few fundamental distinctions:

- a. the contrast and interaction of, often obligatory, (language-conditioned) linguistic structures and ways of thinking which are sometimes the cause and sometimes the result of linguistic structures;
- b. the contrast between the level of the abstract and the level of concrete expression. This contrast, for which we are indebted to A. Malblanc, has shown itself to be particularly revealing. It has permitted us to explain many of the differences between English and French.

4.10 Further reading

Research into the structure and types of messages has developed substantially since the first publication of this book. Both the communicative aspect of messages and the implication of discourse analysis for translation are now documented in much greater

detail so that readers will find occasion to widen their experience by pursuing some of the sources indicated here.

There is now a substantial literature on speech act theory, starting with Austin (1962) and further developed in Searle (1969) and Grice (1975). The interaction of message and situation in the translation process is explored in some depth in Germain (1979) and Sager (1993).

The study of messages, originally proposed by Zellig Harris (1952), had to wait another two decades before it was granted its own theories under the heading of text linguistics. Halliday (1976) discussed criteria for textual cohesion, Hoey (1983) presents the criterion of coherence. A global view of text linguistics is given in Dressler (ed.) (1978).

A comparison of suprasegmental and prosodic features in English and French can be found in Fant (1991). Questions of gains and losses and economy in language production are treated in Meyerstein (1974). There is a substantial literature on the linguistic aspects of metaphor, e.g. the excellent collection of articles edited by Ortony (1979) and Lakoff (1980); in French metaphor is discussed by Henry (1971).

Unlike French, where Bally's work had already established a link between linguistics and stylistics, in English linguistic research, stylistics was long considered to be the domain of literature. One of the earliest breaks with this tradition was made by Leech (1966) with his study of advertising texts and Crystal (1969) with his analysis of other non-literary genres. Halliday (1973, 1975 & 1978) relates style to the functions of language. The recognition of diverse functions of language with their own style led to the identification and analysis of sublanguages, e.g. Sager (1980), Kittredge (1982), Grishman (1986).

New research findings in the many aspects of English word order and thematic structure are documented in Selkirk (1982), Tomlin (1986), Sierwieska (1988), Williams (1994), and for French in Maisonneuve (1992). A new theory of rhetorical structures which has yet to be examined for its usefulness for translation studies is proposed by Mann (1987).

In connection with the understanding of French thematic structures the English reader will find various practical guides to French text organisation particularly useful, Simard (1984), Reichler-Beguelin (1988) and Roulet (1991). The important topic of connectors is also fully documented in Rubattel (1978) and Reichler-Beguelin (1989).

Supplementing older treatises two new books on punctuation can be cited: Nunberg (1990) for English and Ramat (1989) for French.

Monolingual modulation by lexical or grammatical means is discussed by Henry (1971) and Martin (1971).

Finally, what in the 1950's was discussed under the heading of metalinguistics, has now been developed into pragmatics, a field of study straddling linguistics and semiotics and closely allied to the equally new field of sociolinguistics. While its origins can clearly be seen in the philosophical writings of Searle and Austin, this study is increasingly becoming applications-oriented, as in Grice (1975), with significant statements relevant

to our understanding of the role and function of translation. This trend is illustrated by such studies as Bates (1976), Van Dijk (1981), Leech (1983) and Levinson (1983). A summary statement in French is offered by Armengaud (1985).

The role of extra-textual considerations in translation is now widely discussed by such authors as Larson (1984), Hatim & Mason (1990), Bell (1991), Baker (1992). A psycholinguistic interpretation of the criterion of relevance in translation is given by Gutt (1991).

Text

In order to demonstrate the move from theory to practice, we give below a selection of texts with translations and commentaries.

The short commentaries illustrate the translation methods and permit measuring the distance between two equivalents.

We gratefully acknowledge permission for reproducing texts and translations from the following publishers:

1. *Société du Mercure de France* for an extract from *Le Notaire du Havre* by Georges Duhamel.
2. J.M. Dent & Sons for the translation of this text by Béatrice de Holthoir.
3. *Librarie Plon* for an extract from *Journal d'un curé de campagne* by Georges Bernanos.
4. MacMillan and The Bodley Head for the translation of this text by Pamela Morris.
5. Methuen and Curtis Brown for an extract from *Mr. Pim Passes By* by A.A. Milne. (Translation by the authors)
6. Heinemann, Pearn Pollinger & Higham for an extract from *England, My England* by D.H. Lawrence. (Translation by the authors)
7. Collins for an extract from *Barometer Rising* by Hugh MacLennan. (Translation by the authors)
8. Harcourt Brace for an extract from *Seasoned Timber* by Dorothy Canfield Fisher, and for an extract from *North to the Orient* by Anne Morrow Lindbergh. (Translation by the authors)
9. The *Office de la langue française* of the Government of Québec for an extract from *Les fonctions de la terminologie* by Alain Rey.
10. John Benjamins for the translation of this text by J.C.Sager in *Essays on Terminology* by Alain Rey, published by John Benjamins (1995).
11. John Benjamins for an extract from *Language Engineering and Translation* by J. C. Sager. (Translation by M.-J. Hamel)

TEXT I

L'escalier sort du noir. Il se purifie, marche à marche. Il s'évertue en plein ciel vers ces régions bénies où l'odeur du poireau elle-même devient agreste et balsamique. Et, tout à coup, tel un sentier abrupt qui s'épanouit enfin dans les pâturages d'un col, l'escalier triomphe et meurt au seuil d'un large palier. Ce n'est pas un palier semblable à ceux des régions basses. Il est spacieux, propre, visité d'un trait de soleil à certaines heures du soir. C'est, au faite de l'escalier, comme la fleur au bout de la tige. O sommet ! O lieu de rêve et de poésie ! L'enfant aime de venir, bien que ce soit défendu, s'asseoir au bord de l'abîme, jambes flottantes dans le vide, et d'appuyer sa joue, sa bouche contre un des barreaux de la rampe, fraîche brûlure.

.....

Père avait demandé quatre pièces au moins: il y avait quatre pièces. Elles donnaient toutes les quatre, magnifiquement, sur la rue, et, comble d'orgueil, sur un balcon. La rue, le moignon de la rue, qui pouvait y penser d'abord? Elle était en bas, tout en bas, noyée parmi les ombres infernales. À peine la fenêtre ouverte, l'âme s'envolait sur Paris. Ce n'était pas le Paris clair et bien dessiné qu'on découvre du haut des collines illustres. C'était une immensité confuse de toits, de murs, de hangars, de réservoirs, de cheminées, de bâtiments difformes. À gauche, en se penchant, on apercevait la Tour Eiffel enfouie à mi-corps dans ce chaos rocheux, et qui, lors de notre emménagement, était à peine achevée.

Georges Duhamel, *Le Notaire du Havre*,
Paris: Mercure de France, 1933, p. 61 ff.

TRANSLATION OF TEXT I

The staircase climbs out¹ of the darkness, and grows clearer and clearer² step by step. It strives in the full light³ of the sky towards those blessed regions where even the smell of leeks⁴ takes on⁵ a health-giving countrified tang⁶. Then suddenly, like a steep path merging into⁷ the pasturage on a hillside⁸, the staircase arrives triumphant⁹, turns and meets the landing¹⁰. It is a very different landing from¹¹ those in¹² the lower¹³ regions. It is wide and clean and catches¹⁴ a glint¹⁵ of sun towards the late afternoon¹⁶. The pinnacle of the stairs is like a flower on an immensely long stem¹⁷. O hill-top! O crest¹⁸! Land¹⁹ of poetry and dreams! In spite of its being forbidden, how the child loves to come and sit²⁰ on the edge of the abyss, legs dangling²¹ in the void and cheek and mouth against²² a banister, burning coolness²³!

.....

Father had insisted on²⁴ four rooms at least; there were²⁵ four rooms. All four looked out²⁶ magnificently on the street, and, grandeur of grandeurs²⁷, there was a balcony. The street, the stump of a street, one hardly remembered²⁸ at first. It was too far sunk²⁹ in the depths³⁰, lost. No sooner was the window open that the soul could float over³¹ Paris. It was not the clear and sharply outlined Paris to be seen³² from³³ hill-tops³⁴, but an immense wilderness³⁵ of roofs, walls, sheds, reservoirs, chimneys, and shapeless buildings. On the left, by leaning out³⁶, one could see the Eiffel Tower waist-high³⁷ in stony wreckage³⁸, for³⁹ at the date of our arrival it was barely finished.

G. Duhamel, *The Pasquier Chronicles*, (translated by Béatrice de Holthoir)
London: J.M. Dent & Sons, 1935, p. 17.

1. “*sort* : climbs out”
translation of an abstract word by a concrete word (2.1).
2. “*se purifie* : grows clearer and clearer”
dilution which renders the suffix ‘-fier’ by a repeated comparative (4.3.4).
3. amplification which permits stressing the luminous aspect of the sky (4.3.4) in contrast with the darkness of the staircase.
4. “*du poireau* : of leeks”
a concrete plural instead of the conceptual singular.
5. “*devient* : takes on”
transposition of an attributive verb by a transitive verb. In this case English replaces an adjective by a noun.
6. “*agreste et balsamique* : a health-giving countrified tang”
dilution of “*balsamique*” to “health-giving” and “tang” (4.3.4).
7. “*qui s’épanouit enfin dans les pâturages d’un col* : merging into the pasturage on a hillside”
modulation : the path does not widen, it disappears by dissolving into something larger, i.e. the pasture.
8. “*les pâturages d’un col* : the pasturages on a hillside”
adaptation : the two situations are judged to be equivalent, when in fact they are quite different. The translator is influenced by the faux ami ‘pâturage-pasturage’; a simple ‘pasture’ would have been preferable.
9. “*triomphe* : arrives triumphant”
dilution which permits separating the idea of arrival and end; “to arrive” is a connector (4.5.3.2) which introduces the image; the animism of the SL is maintained in the TL (4.4.2).
10. “*meurt au seuil d’un large palier* : turns and meets the landing”
The image of “*meurt au seuil de*” is not translated, “meets” belongs to the common language and has no figurative meaning; the addition of “turns” does not compensate for this loss nor for the absence of “large”. We propose the alternative : “gives out as it meets the broad expanse of the landing.”
11. “*Ce n’est pas un palier semblable à...* : It is a very different landing from”
modulation by contrast without negation (4.6.3.6).
12. “*ceux des...* : those in...”
degrammaticalisation of the French preposition (8.1.3).
13. “*régions basses* : the lower regions”
English uses the comparative instead of the positive (3.4.3.4).
14. “*Il est... visité d’...* : It catches a...”
modulation : change from passive to active (3.4.5.2).
15. “*un trait de soleil* : a glint of sun”
modulation : light for form (2.4.2.11) ; “glint” properly renders the reflection of light on a dark surface.
16. “*à certaines heures du soir* : towards the late afternoon”
A question of metalinguistic information: the day divides differently in the two languages. The French “*soir*” starts earlier than the English “evening. Cf. “*nuit*” et “night” (4.8.3.1).
17. “*comme la fleur au bout de la tige* : like a flower on an immensely long stem”
The conceptual singular is translated by a concrete singular; what seems a dilution of “tige” into “immensely long stem” serves, in fact, to compensate for the inadequacy in translation of “au bout de” by “on”.

18. “*sommet* : hill-top... crest”
dilution of “*sommet*” which may be seen as compensation for the rather brief translation of “*triomphe et meurt*”.
19. “*lieu* : land”
modulation by extension.
20. “*venir s’asseoir* : to come and sit”
In such cases English usually prefers the extended structure of coordination to subordination. This also happens to make the situation more concrete.
21. “*flottantes* : dangling”
loss of the originality of the French expression, “dangling” being a word in general usage, which may require a compensation in another part of the text.
22. “*appuyé sur* : against”
Reverse case of supplementation of the French preposition; a case of reduction (3.3.3.1).
23. “*fraîche brûlure* : burning coolness”
double transposition (3.2). Cf. footnote 35.
24. “*avait demandé* : had insisted on”
“ask” or “request” could equally have been used, but the translator preferred to particularise by isolating one feature of the character concerned which is also mentioned in other parts of the book.
25. “*il y avait quatre pièces* : there were four rooms”
In both cases we find juxtaposition rather than emphasis. The English text could be stressed by underlining “were”. A back translation would then have to read as follows: “*et en effet il y avait quatre pièces*”.
26. “*donnaient... sur* : looked out on”
move from the abstract to the concrete mode of expression (2.1).
27. “*comble d’orgueil* : grandeur of grandeurs”
In English the superlative is achieved by repetition; Cf. the French “*vrai de vrai*”.
28. “*y penser* : remember”
modulation which does not appear to be justified; it would have been possible to translate “one was hardly aware of it”; as expected, the English translation has eliminated the rhetorical question (4.4.6).
29. “*en bas, tout en bas* : too far sunk”
contrary to expectations, the English explains: it is hard to remember because it is too far down.
30. “*parmi les ombres infernales* : in the depths”
modulation of darkness to depth; concentration of “*ombres*” and “*infernales*” into the single “depths” (4.3.4) ; the omission de “infernale” from the English translation does not appear to be justified.
31. “*sur Paris* : over Paris”
particularisation : English distinguishes between “on” and “over”.
32. “*qu’on découvre* : to be seen”
movement from the active to the passive which eliminates the subjective aspect of French (3.4.5.2-3).
33. “*du haut des* : from”
reduction (3.3.3.1).
34. “*des collines illustres* : hill-tops”
the omission of “*illustre*” does not appear to be justified. Cf. “storied”.
35. “*immensité confuse* : immense wilderness”
double transposition. Cf. footnote 23.

36. “*en se penchant* : by leaning out”
English gives a terminative aspect together with particularisation, because “*se pencher*” can also mean “to lean over”.
37. “*enfouie à mi-corps* : waist-high”
modulation: movement from depth to height.
38. “*chaos rocheux* : stony wreckage”
“wreckage” suggests debris rather than simply fragmented pieces; “wilderness” might be preferable, but this would have required its substitution earlier in the text by “jumble”.
39. “*et qui...* : for... it”
the use of the causal connector “for” distorts the sense because the unfinished state the Eiffel Tower is not in any way related to the stony wreckage which surrounds it.

TEXT II

Non, je n'ai pas perdu la foi ! Cette expression de "perdre la foi" comme on perd sa bourse ou un trousseau de clefs m'a toujours paru un peu naïve. Elle doit appartenir à ce vocabulaire de piété bourgeoise et comme il faut légué par ces tristes prêtres du dix-huitième siècle, si bavards.

On ne perd pas la foi, elle cesse d'informer la vie, voilà tout. Et c'est pourquoi les vieux directeurs n'ont pas tort de se montrer sceptiques à l'égard de ces crises intellectuelles, beaucoup plus rares sans doute qu'on ne prétend. Lorsqu'un homme cultivé en est venu peu à peu, et d'une manière insensible, à refouler sa croyance en quelque recoin de son cerveau, où il la retrouve par un effort de réflexion, de mémoire, eût-il encore de la tendresse pour ce qui n'est plus, aurait pu être, on ne saurait donner le nom de foi à un signe abstrait, qui ne ressemble pas plus à la foi, pour reprendre une comparaison célèbre, que la constellation du Cygne à un cygne.

Je n'ai pas perdu la foi. La cruauté de l'épreuve, sa brusquerie foudroyante, inexplicable, ont bien pu bouleverser ma raison, mes nerfs, tarir subitement en moi — pour toujours, qui sait ! — l'esprit de prière, me remplir à déborder d'une résignation ténébreuse, plus effrayante que les grands sursauts du désespoir, ces chutes immenses, ma foi reste intacte, je le sens.

Georges Bernanos, *Journal d'un Curé de campagne*
Paris, Plon, 1936, p. 137.

TRANSLATION OF TEXT II

No, I have not lost my faith¹. The expression² "to lose one's faith", as one might a purse³ or a ring of keys, has always seemed to me rather foolish. It must be one of those sayings⁴ of bourgeois⁵ piety, a legacy⁶ of those wretched priests of the eighteenth century who talked so much⁷.

Faith is not a thing which one "loses"⁸, we merely cease to⁹ shape our lives¹⁰ by it. That is why old-fashioned confessors are not far wrong in showing a certain amount of scepticism¹¹ when dealing with¹² 'intellectual crises', doubtless far more rare than people imagine. An educated man may come¹³ by degrees to tuck away his faith in some back corner of his brain, where he can find it again on reflection¹⁴ by an effort of memory; yet even if he feels a tender regret¹⁵ for what no longer exists and might have been, the term 'faith' would nevertheless be inapplicable¹⁶ to such an abstraction, no more like real faith¹⁷, to use a very well-worn¹⁸ simile, that the constellation of Cygnus is like a swan.

No, I have not lost my faith¹⁹. The cruelty of this test²⁰, its devastation, like a thunderbolt²¹, and so inexplicable, may have shattered my reason and my nerves, may have withered²² suddenly within me the joy of prayer — perhaps forever, who can tell? — may have filled me to the very brim²³ with the dark, more terrible resignation²⁴ than the worst convulsions of despair in its cataclysmic fall; but my faith is still whole, for I can feel it²⁵.

G. Bernanos, *The Diary of a Country Priest*. (translated by Pamela Morris),
New York, Doubleday & Co., 1937, p. 95.

1. “*perdu la foi* : lost my faith”
particularisation of the determinant (3.3.3.4).
2. “*cette expression* : the expression”
transposition of the demonstrative into an article ; the English article has a greater demonstrative meaning than the French article (3.3.3.4).
3. “*comme on perd sa bourse* : as one might a purse”
note the possibility of using the English auxiliaries without the accompanying main verb: “might : might lose” ; transposition of the possessive into an indefinite article: French assumes that the lost purse belongs to the reader; this detail at the level of concrete expression seems unnecessary in English. This translation may also be motivated by the natural and unconscious avoidance of the expression: “one... one’s purse ...”
4. “*ce vocabulaire* : those sayings”
modulation from abstract to concrete; normally English prefers the collective singular to the plural.
5. “*bourgeoise et comme il faut* : bourgeois”
concentration of two modifiers into a single one, probably justifiable because in English “bourgeois” is stronger than in French; a simple backtranslation would reveal a loss (4.3.8).
6. “*légué par...* : a legacy of...”
transposition which avoids the need to translate “bequeathed” by “*légué*” and thus makes the sentence run more smoothly.
7. “*si bavards* : who talked so much”
transposition of an adjective into a relative clause; if the adjective were kept in translation, this would not obviate the need for the relative clause : “who were so talkative”.
8. “*On ne perd pas la foi* : faith is not a thing which one loses”
note how the translation deals with the impact of sentence stress patterns. The initial “faith” in English has practically the same impact as the sentence-final “*foi*” in French.
9. “*elle cesse de... voilà tout* : we merely cease to...”
by the use of the active “*cesse*” French continues with the personification of “faith” (4.4.2) ; “*voilà tout*” is rendered by “merely”.
10. “*la vie* : our lives”
English particularises by means of the plural and the possessive (3.3.4).
11. “*se montrer sceptique* : to show scepticism”
the inverse transposition (3.3.2.2) leads to a univocal English noun.
12. “*à l’égard de* : when dealing with”
change from the abstract to the concrete, or even from the potential to the actual.
13. 13) “*Lorsqu’un homme cultivé en est venu... on ne saurait* : an educated man may come... yet...”
What French presents as a fact becomes a possibility in English. Since the subordinate French clause becomes a main clause in English, there is a need for a connector (yet) which links this clause to the main clause of the French text.
14. “*par un effort de réflexion* : on reflection”
concentration of “*effort de réflexion*” into “reflection”; thus the idea of effort is implied in English.
15. “*avoir de la tendresse* : to feel a tender regret”
replacement of the abstract word “*avoir*” by a more concrete word “feel” (2.1); particularisation of “*tendresse*” into “tender regret”; the English “tenderness” is less autonomous than the French equivalent (2.2.1).

16. “*on ne saurait donner le nom de foi à un signe abstrait* : the term “faith” would be inapplicable”
active-passive modulation (3.4.5.2) ; the French subjectivism disappears in the translation (4.4.2).
17. “*qui ne ressemble pas plus à la foi* : no more like real faith”
transposition of the relative clause into an adjective (3.3.3.1); “real” compensates for the semantically weaker “like”, i.e. when compared with “*ressembler à*”.
18. “*célèbre* : well-worn”
doubtful modulation: from a positive to a negative element; “well-known” would have been adequate.
19. “*Je n’ai pas perdu la foi* : no, I have not...”
whereas French juxtaposes this sentence to what precedes, the English translation repeats the first sentence, with its negative and thus closes the author’s circle of reflections.
20. “*l’épreuve* : this test”
the anaphoric reference which in French is made by the definite article, is translated by an English demonstrative (4.5.3).
21. “*foudroyante* : like a thunderbolt”
transposition of the adjective into an adjectival expression in order to make up for a lacuna (2.2.1.5).
22. “*ont bien pu... tarir* : may have withered”
modulation from cause to effect which replaces the idea of “*tarir*” by “*se flétrir*” and leads to an adaptation. “*Tarir*” does not have a ready equivalent in English.
23. “*remplir à déborder* : fill to the brim”
modulation which is narrower in scope than the original; “to overflowing” would be a possible alternative closer to the French text.
24. “*une résignation* : the... resignation”
The change from the indefinite to the definite article does not appear to be justified.
25. “*je le sens* : for I can feel it”
change of meaning; a backtranslation would be: “*je sens ma foi*” which does not correspond to the meaning which should be rendered by “I feel that my faith remains whole”.

TEXT III

“Telling George” (A study in emphasis)

- DINAH: Darling, you haven't kissed me yet.
 BRIAN: (*taking her in his arms*) I oughtn't to, but then one never ought to do the nice things.
- DINAH: Why oughtn't you? (*They sit on the sofa*).
 5 BRIAN: Well, we said we'd be good until we told your uncle and aunt all about it. You see, being a guest in their house —
- DINAH: But, darling child, what *have* you been doing all this morning *except* telling George?
 10 BRIAN: *Trying* to tell George.
 DINAH: (*nodding*) Yes, of course, there's a difference.
 BRIAN: I think he guessed there was something up and he took me down to see the pigs — he said he had to see the pigs at once — I don't know why; an
- 15 appointment perhaps. And we talked about pigs all the way, and I couldn't say, “Talking about pigs, I want to marry your niece —”
- DINAH: (*With mock indignation*) Of course you couldn't.
 BRIAN: No. Well you see how it was. And then when we'd finished talking about pigs, we started talking *to* the pigs.
- DINAH: (*Eagerly*) Oh, how *is* Arnold?
 BRIAN: The little black-and-white one? He's very jolly, I believe, but naturally I wasn't thinking about him
- 25 much. I was wondering how to begin. And then Lumsden came up, and wanted to talk pig-food, and the atmosphere grew less and less romantic, and — and I gradually drifted away.
- DINAH: Poor darling. Well, we shall have to approach him through Olivia.
 30 BRIAN: But I always wanted to tell her first; she's so much easier. Only you wouldn't let me.
 DINAH: That's *your* fault, Brian. You would tell Olivia that she ought to have orange-and-black curtains.
- 35 BRIAN: But she *wants* to have orange-and-black curtains.
 DINAH: Yes, but George says he's not going to have any futuristic nonsense in an honest English country-house, which has been good enough for his father and his grand-father and his great-grand-father, and
- 40 and all the rest of them. So there's a sort of strained feeling between Olivia and George just now, and if Olivia were to — sort of recommend you, well it wouldn't do you much good.

- 45 BRIAN: (*Looking at her*) I see. Of course, I know what you want, Dinah.
 DINAH: What do I want?
 BRIAN: You want a secret engagement, and notes left under doormats, and meetings by the withered thorn, when all the household is asleep. *I know you.*
 50 DINAH: Oh, but it's such fun. I love meeting people by withered thorns.
 BRIAN: Well, I'm not going to have it.

A.A. Milne, *Mr. Pim Passes By*, Act 1.
 London, Chatto and Windus (Phoenix Library) 1921.

TRANSLATION OF TEXT III

“*Une demande en mariage*” (Étude de la mise en relief)

- D.: Mon chéri, tu ne m'as pas encore embrassée !
 B.: (*La prenant dans ses bras*) Est-ce que ce n'est pas défendu ? C'est toujours défendu de faire les choses agréables !
 5 D.: Pourquoi serait-ce défendu de m'embrasser ? (*Ils s'asseoient sur le divan*).
 B.: Tu sais bien que nous avons promis d'être sages jusqu'à ce que ton oncle et ta tante soient au courant de nos fiançailles. Mets-toi à ma place : en tant qu'invité chez eux...
 10 D.: Mais, mon chéri, je croyais que tu avais précisément passé la matinée à mettre Georges au courant !
 B.: Oui, enfin, c'est ce que j'ai essayé de faire...
 D.: (*Hochant la tête*) Évidemment, il y a une nuance.
 15 B.: Je te crois ! Il a dû flairer quelque anguille sous roche et m'a emmené voir ses porcs. Il a déclaré qu'il fallait absolument qu'il aille voir ses porcs sur-le-champ, je ne sais trop pourquoi. Un rendez-vous, peut-être. Et nous avons discuté porcs tout le long du chemin. Je ne pouvais vraiment pas lui dire : “À propos de porcs, j'ai l'honneur de vous demander la main de votre nièce” !
 20 D.: (*Entrant dans le jeu*) Il n'aurait plus manqué que cela !
 B.: Bien sûr. Enfin, tu vois ça d'ici. Après avoir épuisé tous les sujets de conversation sur les porcs, nous leur avons adressé la parole...
 D.: (*intéressée*) À propos, comment va Arnold ?
 25 B.: Le petit cochon noir et blanc ? Il se porte comme un charme, à ce que j'ai cru voir ; mais je dois t'avouer que j'avais autre chose en tête. J'essayais de trouver
 30

- une entrée en matière quand Lumsden est arrivé. Il s'est mis à discuter du régime alimentaire porcin; l'atmosphère devenait de moins en moins romanesque et je... finalement, je me suis éloigné tout doucement !
- 35 D.: Mon pauvre chou ! Eh bien, il faudra demander à Olivia de tâter le terrain à notre place.
- B.: Mais c'est ce que j'ai toujours dit! Il fallait lui parler d'abord. Elle est bien plus facile à approcher. Mais c'est toi qui ne m'as pas laissé faire...
- 40 D.: C'est bien de ta faute, aussi. Qu'est-ce que tu avais besoin de lui dire qu'elle devait choisir des rideaux orange et noir?
- B.: Mais c'est elle qui veut des rideaux orange et noir!
- 45 D.: Bien sûr. Mais Georges a déclaré qu'il ne tolérerait pas chez lui les absurdités ultra-modernes, que sa maison est une bonne vieille maison anglaise qui fut assez bonne pour son père, son grand-père et son arrière-grand-père... et toute la clique de ses aïeux. De sorte que Georges et Olivia sont un peu en froid
- 50 actuellement, et si Olivia essayait de plaider ta cause, de te faire mousser, quoi, je ne crois pas ça avancerait beaucoup les choses.
- B.: (*Regardant D. d'un air songeur*) Je te vois venir, toi! Au fond, je sais bien ce que tu voudrais.
- 55 D.: Ce que je voudrais?
- B.: Tu voudrais des fiançailles secrètes, avec des billets doux glissés sous le paillason et des rendez-vous près de l'épine morte, quand tout le monde dort à poings fermés. Je te connais, va !
- 60 D.: Bien sûr, c'est si amusant ! J'adore rencontrer les gens sous une épine morte !
- B.: Ça se peut ; mais avec moi, ça ne prend pas !
- (translated by J.-P. Vinay & J. Darbelnet)

Notes on text III

Note: The double system of numbering refers to the lines of the original and the translation.

A. *Emphasis*

This type of dialogue is particularly suitable for the analysis of the use of emphasis. In each of the examples identified English uses emphatic stress in spoken language; in written language this can be indicated by means of italics or underlining. In section 4.4.3 we have seen that French does not use this form of marking emphasis but instead uses lexical or syntactic supplementation. The variety of means available in French appears clearly in the following examples which we have attempted to order by method of translation.

lines	<i>Use of adverbs:</i>	
33/40	That's <i>your</i> fault.	: C'est <i>bien</i> ta faute <i>aussi</i> .
22/27	How <i>is</i> Arnold?	: À <i>propos</i> , comment va Arnold?
8/11	What <i>have</i> you been doing... except...	: À quoi as-tu <i>bien</i> pu passer ton temps... si ce n'est à... Je croyais que tu avais <i>précisément</i> passé...
	<i>Use of imperative:</i>	
49/59	I know you.	: Je te connais, <i>va</i> .
	<i>Use of lexical superlative:</i>	
50/60	<i>adorer</i> is stronger than love.	
50/60	I <i>love</i> meeting people use of the expression " <i>c'est... qui/que</i> " which changes the position of the pronoun.	: J' <i>adore</i> rencontrer...
32/39	Only <i>you</i> wouldn't let me.	: Mais <i>c'est toi</i> qui ne m'as pas laissé faire.
35/43	She <i>wants</i> to have... curtains.	: <i>C'est son idée</i> , d'avoir...
	<i>Use of the disjunctive pronoun:</i>	
44/54	I know what <i>you</i> want	: Je sais ce que tu veux, <i>toi</i> . : Je te <i>vois venir</i> .
	<i>Use of expressions which permit the particular meaning of 'will':</i>	
33/40	You would tell	: Qu'est-ce que tu <i>avais besoin</i> de Olivia... dire à Olivia... ? : Tu <i>avais bien besoin</i> d'aller dire à Olivia...
	<i>A way of rendering the stressed preposition:</i>	
22/26	We started talking <i>to</i> the pigs.	: Nous leur avons <i>adressé la parole</i> .
	<i>A way of rendering the stressed verb 'try' in contrast to "do":</i>	
10/13	<i>Trying</i>	: <i>disons plutôt que</i> j'ai essayé. <i>Oui, enfin, c'est ce que</i> j'ai essayé de faire.

Generally speaking the use of emphasis in French is more varied and less concise. It is perhaps less flexible than English which can change the position of the stress as easily as moving a cursor along a line of text on a computer screen. Translators have particular difficulties rendering the difference between 'talk about' and 'talk to'. In contrast, the French methods are more intellectual; the expression of emphasis is more explicit; here again we recognise the level of abstract expression in French.

B. Other Notes

- 2/2 The change from *oughtn't* to "*c'est défendu*" is an explanatory modulation which replaces the effect by the cause. It would be possible to translate the first 'ought' without modulation, using "*devrais*", but the second one would then cause problems. The sentence: "*On ne devrait jamais faire de choses agréables*" would be ambiguous.
- 2/3 "but then" has not been translated; it would have been possible to use "*d'ailleurs*".
- 4/5 "*...de m'embrasser*" : For French it is necessary to express the verb which in English can be left understood after auxiliaries. In general it is useful to recall the topic of discussion.
- 5/6 Another explanatory modulation which sees in "say" a hint of promise.
- 6/8 "all about it" is an example of a pronoun which does not translate into French because we do not see clearly what it refers to (3.3.3.2). French transposes this type of pronoun into the noun: "*fiançailles*". This then leads us to translate "tell about" by "*mettre au courant*".
- 6/9 "you see"; the literal translation (*tu vois*) would refer backwards. The expression "*tu comprends*", or even "*mets-toi à ma place*" allows us to start the explanation.
- 11/15 "nodding" : French has no simple word available for expressing "nod" (2.2.1.5). A more general expression can be used, e.g.: "*avec un signe de tête*", because the context clearly indicates what type of sign is intended.
- 11/15 "*Je te crois!*" an explanation which is not strictly necessary.
- 12/15 "*flairer quelque anguille sous roche*" : The translation is more picturesque than the original. It might have been possible to say : "*Il a dû se douter de quelque chose*".
- 13/16 "*il m'a emmené*" : "down" is not translated. French does not have the same concern as English to express directions of movement (2.2.1.4); it suffices to indicate the destination or position, e.g.: "*au château* = up at the Hall".
- 16/14 "*il a déclaré*" : use of synonyms of "*dire*" in an intention of greater precision. Cf. "*mettre au courant*" (lines 5/7) et "*promettre*" (lines 5/6).
- 16/21 "*J'ai l'honneur de vous demander la main de*". This is the area of metalinguistic appropriateness. In such a situation French usage demands a more formal expression. This also applies to the choice between "*toi*" et "*vous*". Will the engaged couple use the familiar or the formal mode of address? This is a matter of historical period and social setting (4.3.6.1).
- 18/23 "*Il n'aurait plus manqué que cela !*" The literal translation (*Naturellement vous ne pouviez pas faire cela*) would not convey the same meaning nor have the same impact. This is a good example of a structural faux ami (2.2.2) and the use of equivalence. What would a young French woman say in the same situation to express slight annoyance?
- 30/24 "*J'avais autre chose en tête*" : explanatory modulation (cause for effect : (4.6.3.2).
- 36/29 "*tâter le terrain*" : "*pressentir*" is the precise translation of "approach", but here the translator has the opportunity of making up for lost ground in matters of familiar expression. We consider this therefore as a case of compensation (4.3.6 ff.).

- 31/37 “*Mais c’est ce que j’ai toujours dit*” : *c’est-à-dire*, “*j’ai toujours soutenu qu’il fallait d’abord la pressentir, elle*”. We note that English simply indicates the continuity of a concern. French makes the point that this concern has been repeatedly expressed. It could be argued that this translation exceeds the original intention, but the context reveals that Dinah knew her fiancé’s position on this point and disagreed with it. French is more explicit — as it generally is at the level of abstract expression — and also more economical (4.3.5) because the use of “*c’est ce que*” obviates the translation of “to tell her first”.
- 32/38 “*Elle est bien plus facile à approcher*” : English has another ellipsis which cannot be preserved in French. It is necessary to say in what sense Olivia is easier. If we wanted to heighten the familiar tone, we would say : “*Elle est plus malléable*”.
- 37/45 “*ces absurdités ultra-modernes*” : an example of the French plural instead of the English collective singular (3.4.2.1).
- 40/48 “*toute la clique*” : a pejorative nuance which is not in the English original. It could be assumed that Dinah would not go so far, and would limit herself to say “*et la kyrielle de ses aïeux*” or “*et ainsi de suite en remontant jusqu’aux croisades*”.
- 42/50 “*plaider ta cause, te faire mousser, quoi*” this expression may appear redundant with respect to the simple “sort of recommend you”, but the hesitation contained in “sort of” is quite well expressed in French by a repetition.
- 43/52 “*ça avancerait beaucoup les choses*” : modulation which replaces the person by his intentions.
- 44/53 “*d’un air songeur*” : explicitation, revealing the French wish to characterize gestures and attitudes.
- 44/54 “*ce que je voudrais ?*” becomes “*Tu me vois venir !*” if we adopt this expression for “I know what you want” in the previous line.
- 47/56 “*billets doux*” : explicitation appropriate to the situation (4.2.1.3).
- 48/57 “*sous le paillason*” : In such cases the French singular is the regular form of expression; there can only be one doormat at a time.
- 49/58 “*à poings fermés*” : intensification which is not in the original but which contributes to give the dialogue a certain depth.
- 50/60 “*Bien sûr*” : modulation which replaces the objection (Oh, but...) by a forceful repetition of the rejected idea.
- 52/62 “*Ça se peut*” : as in line 5, the situation and especially the intonation of “well” makes us reject the literal translation : “*eh bien*” which does not fully express the opposition between Dinah’s wishes and Brian’s deeds.

TEXT IV

There is in the Midlands a single-line tramway system which boldly leaves the county town and plunges off into the black, industrial countryside, up hill and down dale, through the long, ugly villages of workmen's houses, over canals and railways, past churches perched high and nobly over the smoke and shadows, through stark, grimy cold little market-places, tilting away in a rush past cinemas and shops down to the hollow where the collieries are, then up again, past a little rural church, under the ash trees, on in a rush to the terminus, the last little ugly place of industry, the cold little town that shivers on the edge of the wild, gloomy country beyond. There the green and creamy coloured tram-car seems to pause and purr with curious satisfaction. But in a few minutes — the clock on the turret of the Coöperative Wholesale Society's Shops gives the time — away it starts once more on the adventure. Again there are the reckless swoops downhill, bouncing the loops: again the chilly wait in the hill-top market-place: again the breathless slithering round the precipitous drop under the church: again the patient halts at the loops, waiting for the outcoming car: so on and on, for two long hours, till at last the city looms beyond the fat gas-works, the narrow factories draw near, we are in the sordid streets of the great town, once more we sidle to a standstill at our terminus, abashed by the great crimson and cream-coloured city cars, but still perky, jaunty, somewhat dare-devil, green as a jaunty sprig of parsley out of a black colliery garden.

D.H. Lawrence, *England, My England*.
Londres, Martin Secker, 1924, Ch. II.

TRANSLATION OF TEXT IV

Il est¹ dans les Midlands un petit tram² à voie unique qui s'élanç³, intrépide⁴, du chef-lieu du comté à la conquête⁵ de la campagne toute noire des usines⁶. Grim pant⁷ les collines, dévalant au fond des creux, il traverse d'interminables et laides agglomérations⁸ ouvrières⁹, enjambe canaux et voies ferrées, croise des églises haut perchées dominant noblement¹⁰ les fumées et les pans d'ombres¹¹, enfile de petites places de marché nues, froides, barbouillées de suie¹², laisse derrière lui, dans sa course folle¹³, cinémas et boutiques pour s'enfoncer dans la combe aux puits de mine, grimpe de l'autre côté, dépasse une petite église de campagne¹⁴, se glisse sous un boqueteau de frênes pour se hâter, dans un dernier élan¹⁵, vers le terminus, dernier petit bourg¹⁶ industriel dont la laideur et la nudité frissonnent¹⁷ aux confins¹⁸ d'un pays sauvage et lugubre. Là, le petit tram vert et blanc crème semble reprendre haleine, et ronronne d'une étrange béatitude. Mais quelques minutes à peine se sont écoulées à l'horloge¹⁹ de la petite tour des Magasins Coopératifs de Gros²⁰ — et voilà²¹ le petit tram qui repart vers l'aventure! Ce sont à nouveau des plongeurs effrénés²² du haut des collines²³, des bonds²⁴ à chaque voie d'évitement, de nouvelles attentes frileuses sur la place du marché tout en haut de la colline, des tournants à vous donner le vertige autour de la masse à pic de l'église, d'autres haltes patientes pour laisser passer le tram qui vient en sens inverse²⁵ et ainsi de suite, pendant deux longues heures, jusqu'à ce que la silhouette de la grande ville se dessine²⁶ enfin derrière les gazomètres obèses. Les étroits bâtiments des usines²⁷ se rapprochent ; nous voici dans les rues sordides du centre²⁸ et le petit tram vient²⁹ se ranger une fois de plus sur la voie du terminus, intimidé par la masse rouge vif et crème des

grands tramways urbains³⁰, mais toujours fier, crâneur, un peu risque-tout, vert comme une pousse insolente de persil sur le fond noir d'un jardin de mineur³¹.

(translated by J.-P. Vinay & J. Darbelnet)

1. "There is : *il est*"
The tone of the text suggests the more formal or literary "*il est*" rather than "*il y a*".
2. "Tramway system : *petit tram*"
The affective tone conveyed by "*petit*" is justified by the context. "System" is contained in "*tram*" (concentration, 4.3.4).
3. "Leaves... and plunges off : *s'élançe*"
concentration (4.3.4) justified by the move from the concrete to the abstract level of expression.
4. "Boldly : *intrépide*"
transposition (3.2).
5. "Into : *à la conquête de*" (variant: "*pour s'enfoncer dans*")
supplementation of the preposition by a noun or a verb (3.3.3.1).
6. "The black, industrial countryside : *la campagne toute noire d'usines*"
The accumulation of premodifying adjectives in the English text cannot be repeated in French for structural reasons. This obliges the translator to shift adjectives; this process is influenced by the French need for causal judgments (3.4.6). Where the English text juxtaposes two properties (black, industrial) French stresses the cause and effect which clearly links them. Transposition of "industrial" into a noun (3.3.1).
7. "Up... down... through..." etc.
All the prepositions used by the English author to describe the movement of the tram will be rendered in French by verbs (1.2.2), possibly alternating between the present indicative and the present participle. "Tilting away" is an example of interchange (3.3.2.1). Note also that the target language text proposes a cut (comma in English vs. full stops in French) for introducing this listing of verbs.
8. "Long ugly villages : *d'interminables et laides agglomérations*"
The choice of the polysyllabic adjective, in contrast to "long", is a supplementation required by the economy of the phrase. The presence of "et" is a grammatical requirement of French.
9. "Villages of workmen's houses : *agglomérations ouvrières*"
concentration (4.3.4); the expression "agglomération" is implied in the general meaning of the text; transposition of "workmen's" into an adjective.
10. "Perched high and nobly over : *haut perchées dominant noblement*"
The transposition (with supplementation) of "over" into a verb requires a shift of "nobly : *noblement*", which modifies "*dominant*" instead of "*perchées*".
11. "The smoke and shadows : *la fumée et les pans d'ombres*"
amplification of "*ombres*" in order to avoid ambiguity (4.3.4).
12. "Grimy : *barbouillé de suie*"
derivational lacuna (2.2.1.5). "*Suie*" does not have a matching adjective.
13. "Rush : *course folle*"
dilution of "rush" which is stronger than "*course*"; therefore the addition of "*folle*" which compensates.
14. "A rural church : *une église de campagne*"
In French "rural" is mainly an intellectual word. Cf. stylistic faux-amis (2.2.2.1) and relational adjectives (3.4.3).

15. "In a rush : *dans un dernier élan*"
"dernier" is a connector (4.5.3.2) which announces "terminus" and the end of the listing. There is thus an anticipated dilution of "terminus" to "dernier" and "terminus" (4.3.4).
16. "Place... town : *bourg*"
concentration which introduces the modification of the characterisation. See note 17 (4.3.4).
17. "Ugly... cold... shivers : *dont la laideur et la nudité frissonnent*"
transposition of two adjectives to nouns, with modulation of "froid" to "nu".
18. "On the edge of... beyond : *aux confins de*"
concentration of "edge" and "beyond" into "confins" (4.3.4).
19. "In a few minutes the clock... gives the time : *quelques minutes à peine se sont écoulées à l'horloge*"
transposition of "in" into a verb (*s'écouler*); the dilution of "few", "quelques" is mitigated by "à peine"; implicitation of "the clock gives the time" in "à l'horloge".
20. "The Cooperative Wholesale Society's Shops : *la Coopérative de gros*"
implicitation of the full name.
21. "Away it starts : *le voilà qui repart*"
the emphasis of "away" is rendered by "voilà" (4.4.3 ff.).
22. "Again there are the reckless swoops : *ce sont les mêmes plongeurs*"
transposition of "again" by an adjective.
23. "Downhill : *du haut des collines*"
modulation by reversal of the point of view (2.4.2.6).
24. "Bouncing : *des bonds*"
the collective meaning of the "-ing" forms is rendered by a plural (3.4.2.2).
25. "Outcoming : *qui vient en sens inverse*"
explicitation by the context which fills a lacuna of French.
26. "Looms : *se dessine*"
gradual aspect (2.3.2.5).
27. "The narrow factories : *les étroits bâtiments des usines*"
dilution of "factories" into "*bâtiments des usines*" in order to compensate for the lack of subtlety of the French adjective which tends to categorise. Besides, in French it would be strange to speak of "*étroites usines*", as it is also in English if we take the expression literally.
28. "The streets of the great town : *les rues du centre*"
modulation of the part for the whole in order to avoid the repetition of "*la grand ville*" (2.4.2.4).
29. "We sidle to a standstill : *vient se ranger*"
adjunctive verb (4.4.2).
30. "The great crimson and cream-coloured city cars : *la masse rouge et crème des grands tramways urbains*"
dilution of "great" in "*masse*" and "*grand*" (4.3.4); transposition of "city" into an adjective (3.2.8).
31. "Out of a black colliery garden : *sur le fond noir d'un jardin de mineur*"
dilution of "black" into "*fond noir*" with modulation of the relation between the parsley and the garden: taken literally, the parsley does not come "out" of the garden, but rather "stands out".

TEXT V

From a window in her office at the Shipyards Penelope Wain stood watching the evening draw in over the water. It was invading the Stream like a visible and moving body. It spilled over from the land and lapped the massive side of the graving dock and the hulls of vessels riding at anchor; it advanced westward from the hidden sea; and because the fog was behind the darkness, the air was alive with the clanging of bells.

She stood quite still, alone in her unlighted office. This assembly of enormous and potent apparatus was so familiar she hardly noticed it. Yet even when she rested her eyes on the soft colours of the twilight, she was conscious of objects that the advancing darkness had partially covered. There was the long skeleton of the ship under construction, lying with its keel buried in the night and its ribs caged in the net of a great gantry. Flat in the open spaces of the yard under her window sprawled three bronze propellers waiting to be connected to their shafts. And there was a row of parked trucks and a line of freight cars standing on a siding, all part of her work. She handled none of them and had no immediate authority over their disposal, yet ultimately the results of her daily work became parts of the whole of which these also were parts.

Hugh MacLennan, *Barometer Rising*.
Toronto, Collins, 1941, Ch. 1.

TRANSLATION OF TEXT V

Debout à une fenêtre¹ de son bureau², aux chantiers de construction navale³, Pénélope Wain regardait s'allonger⁴ sur⁵ l'eau les ombres du crépuscule⁶. L'obscurité⁷ envahissait la baie comme une masse visible et en mouvement⁸. Elle débordait de la terre et venait⁹ lécher la paroi trapue du bassin de radoub et les coques des navires à l'ancre ; venue¹⁰ de la mer invisible¹¹, elle s'avavançait vers l'ouest ; et parce que la brume s'y mêlait¹², l'air retentissait de la clameur des cloches.

Pénélope¹³ restait¹⁴ immobile dans la pièce assombrie¹⁵. Cet assemblage d'appareils¹⁶ énormes et puissants lui était si familier qu'elle le remarquait à peine. Pourtant, tandis que son regard se posait¹⁷ sur les teintes adoucies¹⁸ du crépuscule, elle n'ignorait pas¹⁹ la présence d'objets que l'ombre envahissante avait en partie recouverts. Il y avait le squelette allongé²⁰ d'un navire en construction, dont la quille disparaissait²¹ dans la nuit et dont les membrures étaient enserrées dans le réseau des grues de cale. Posées à plat²² sous sa fenêtre, dans les espaces libres des chantiers, trois hélices de bronze s'étalaient en attendant d'être fixées à leur arbre de couche. Il y avait aussi une rangée de camions²³ et une rame de wagons de marchandises²⁴ sur une voie de garage. Toutes ces choses se rattachaient à son activité²⁵; elle n'avait pas à s'en occuper; leur utilisation ne relevait pas directement de son autorité²⁶, et cependant, en fin de compte, les résultats de sa tâche quotidienne s'intégraient à un ensemble dont tout cela faisait partie.

(translated by J.-P. Vinay & J. Darbelnet)

1. “From a window : *Debout à une fenêtre*”
supplementation of the preposition “from” (3.3.3) and anticipation of “stood”.
2. “in her office : *de son bureau*”
in French there is grammaticalisation of the preposition, “*dans*” being reduced to “*de*” (3.8.3).
3. “the shipyards : *les chantiers de construction navale*”
contrast between the simplicity of the everyday English vocabulary and the ‘learned’ appearance of many French equivalents.
4. “draw in : *s’allonger*”
modulation by change of aspect, lengthening of shadows here is an equivalent for a shortening of the day.
5. “over : *sur*”
French does not distinguish in this case between “on” and “over”. Cf. Text I, note 31.
6. “the evening : *les ombres du crépuscule*”
amplification and stylistic variant suggested by “draw in over the water” (4.3.7).
7. “It was invading... : *L’obscurité envahissait...*”
explanation of “it” in order to avoid the ambiguity of “*elle*” which could be taken as referring to Pénélope. See note 13 (3.4.2.1).
8. “moving body : *corps en mouvement*”
transposition leading to a noun (3.3.1).
9. “lapped : *venait lécher*”
example of a typical French adjunctive verb (4.4.3).
10. “from the hidden sea : *venue de la mer invisible*”
new supplementation of “from”.
11. “hidden : *invisible*”
modulation : effect for the cause (2.4.2.2).
12. “fog was behind the darkness : *la brume s’y mêlait*”
modulation which replaces a sequence by a juxtaposition since there is hardly any difference between the two phenomena (night and fog). The translation of “It” by “*l’obscurité*” saves us the repetition of this word here.
13. “She stood... : *Pénélope restait...*”
example of explication because of the ambiguity of French personal pronouns — see above, note 7 (3.4.1.2).
14. “stood quite still : *restait immobile*”
apparent loss in French, i.e. in the sentence (4.2.4). From the context we learn that she was standing. “*Immobile*” is adequate for rendering “quite still” (concentration : 4.3.4).
15. “unlighted : *assombri*”
modulation which replaces the cause by the effect (2.4.2.2). The English text simply mentions the fact that the room is not artificially lit. The French translation draws the conclusion that it gets darker as the evening advances.
16. “apparatus : *appareils*”
a case of an English collective singular which is translated by a French plural (3.4.2.2).
17. “she rested her eyes : *son regard se posait*”
animism (4.4.2) ; double modulation : a) the complement becomes the subject, b) the action is replaced by the source of the action.
18. “the soft colours : *les teintes adoucies*”
dilution of “soft” which is distributed over “*teintes*” and “*adoucies*”, “*teintes*” being less distinctive than colours. French marks the terminative aspect whereas English indicates only the result. Cf. “yellow” : *jaune*” or “*jauni*” (2.3.2.7).

19. “was conscious of : *n’ignorait pas*”
modulation by negation of the opposite (4.6.3.6).
20. “long : *allongé*”
example of the terminative aspect (2.3.2.7).
21. “lying buried : *disparaissait*”
“lying” is here a concrete word which replaces the abstracte “being” in the progressive form. Here French is more dynamic than English. Cressot (1947) expresses it as “*Le français traduit dynamiquement un fait statique*” (2.3.2.9).
22. “flat : *posé à plat*”
explicitation of “flat” according to context (4.2.1.1). French seems to indicate that this is not a specific form, but an aspect of an object according to its position.
23. “parked...”
is not translated; example of a truncated passive which for intransitive verbs (like ‘*stationner*’) cannot be translated literally into French. “Park” can also be translated by “*laisser*” (*où avez-vous laissé votre voiture ?*) but it seems unnecessarily long to say that the vehicles were left for the night. The context is sufficiently clear.
24. “standing”
omitted in translation. The context clearly indicates that the trucks were stationary.
25. “...all part of her work : *Toutes ces choses se rattachaient à son activité*”
the apposition could have been translated by a relative, e.g.: “*toutes choses qui*”. — It is also easy to attach it to the next sentence.
26. “had no immediate authority over their disposal : *leur utilisation ne relevait pas directement de son autorité*”
modulation by reversal of terms (4.6.3.5);
transposition of “over” into a verb (*relever*) ; transposition of “immediate” into an adverb (*directement*).

TEXT VI

A crack like a revolver shot from one of the great maples startled him back to where he stood shuddering with cold. It was mad for any flesh-and-blood creature to stand still an instant on a night like this, when the very trees were being frozen to the heart. Blowing on his hands, he started back down the road at his fastest walk. It was not for Aunt Lavinia's sake that he was hurrying; she never sat up for him, she would have gone to bed long before he could reach the house. Yet he walked faster and faster and presently broke into a swinging trot, striking his numbed feet with all his might on the hard-beaten snow of the road to whip up his blood, almost congealed by that unwitting stand under the maples. How long had he been there dreaming? Too long. But he knew what to do; as he ran he beat his arms across his chest and breathed deeply although the thousands of frost crystals in the air cut his lungs like little knives. The stars, very high above the tiny black figure running heavily down the winding white thread of the road, threw off malignantly from every frosty ray an inhuman killing cold.

Dorothy Canfield Fisher, *Seasoned Timber*.
New York, Harcourt Brace & Co., 1939, p. 191.

TRANSLATION OF TEXT VI

Un craquement sec comme¹ un coup de revolver, parti² d'un des grands érables, le ramena brusquement³ à la réalité⁴, et il s'aperçut qu'il gelottait de froid. C'était de la folie⁵ pour un être vivant de rester ainsi immobile⁶, ne fût-ce qu'un instant⁷, par une nuit pareille, alors que les arbres eux-mêmes étaient gelés jusqu'à la moëlle. Soufflant sur ses doigts⁸, il reprit le chemin du retour⁹ et redescendit la route à son pas le plus rapide. Ce n'était pas pour tante Lavinie qu'il se pressait ainsi¹⁰; elle ne l'avait jamais attendu¹¹ et elle serait couchée depuis longtemps quand il arriverait à la maison. Cependant il marchait de plus en plus vite et bientôt il prit le pas gymnastique¹², martelant de ses pieds engourdis avec toute la vigueur dont il était capable, la neige tassée de la route pour ranimer sa circulation¹³ qui s'était presque arrêtée¹⁴ pendant qu'il s'était attardé¹⁵ sous les érables. Combien de temps était-il resté ainsi à rêvasser¹⁶? Trop longtemps. Mais il savait ce qu'il fallait faire ; tout en courant il battait des bras et respirait profondément malgré¹⁷ les milliers de cristaux de glace suspendus¹⁸ dans l'air qui lui lacéraient¹⁹ les poumons comme autant de petites lames²⁰. Dominant de très haut²¹ ce petit point noir²² qui dévalait lourdement le long fil blanc et sinueux de la route, les étoiles cruelles²³ dégageaient de leurs rayons glacés un froid inhumain et mortel.

(translated by J.-P. Vinay & J. Darbelnet)

1. “like : *sec comme*”
supplementation of “*comme*” by isolating and listing the common property of the two things compared.
2. “from : *parti de*”
supplementation of “from”
3. “startled him back...”
The proposed translation is based on the following segmentation :
startled him [1] / back to [2] / where he stood [3] / shuddering with cold [4]
le ramena [2] / *brusquement* [1] / *à la réalité* [3] / *et il s’aperçut* [1] / *qu’il grelottait de froid* [4]
“startled” which denotes a sudden awareness is diluted to a) *brusquement*, and b) *il s’aperçut que*. French, as one might expect, indicates this awareness in a much more personal manner, more ‘internal’. A good example of subjective representation (4.4.2).
4. “where he stood : *à la réalité*”
transposition leading to a noun, move from the concrete to the abstract level of expression.
5. “mad : *de la folie*”
transposition leading to a noun (3.3.1).
6. “to stand still : *de rester ainsi immobile*”
French does not state that the person is standing, but stresses the duration of the stay under the trees. The idea of continuity is implicit in the English verbs of position used without prepositions: “to sit”, “to stand”, “to lie”, etc. (2.3.2.1). The adjunction of “*ainsi*” fits the French trend to stress the logical structure of the utterance. “*Ainsi*” is an anaphoric connector (4.5.3.2).
7. “an instant : *même un instant*” (or its variant : “*ne fût-ce qu’un instant*”)
the adjunction of “*même*” is suggested and almost required by the context.
8. “Blowing on his hands : *soufflant sur ses doigts*”
modulation : the part for the whole (2.4.2.4).
9. “started back...”
The segmentation used is as follows:
started [1] / back [2] / down [3] / the road [4]
prit le chemin [1] / *du retour* [2] / *et se mit à* [1] / *descendre* [3] / *la route* [4]
The inchoative aspect of “start” is translated by the dilution consisting of a) *prendre le chemin*, and b) *se mettre à* (4.3.4).
10. “he was hurrying : *il se pressait ainsi*”
The conjunction “*ainsi*” serves as an anaphoric connector; an example of the French need for logical cohesion.
11. “sat up for him : *l’avait attendu*”
a concrete word in English is matched by an abstract word in French (2.1); “*attendu*” gives the idea of ‘wait for’ contained in the English expression, cf. note 6.
12. “broke into...”
the translation corresponds to the following segmentation:

SL	VERSION 1	VERSION 2
1 broke into	1 <i>se mit à</i>	1 <i>prit</i>
2 a swinging	3 <i>courir</i>	2 & 3 <i>le pas</i>
3 trot	2 <i>à longues foulées</i>	<i>gymnastique</i>

Transposition of the English noun “trot” into a verb in the first proposed translation, but in French “swinging” leads to a noun and the whole sentence is more nominal than its English counterpart, even in the second version.

13. “his blood : *sa circulation*”
modulation : the movement for the object moved (2.4.2.10).
14. “congealed : *qui s’était arrêtée*”
modulation : cause for effect (2.4.2.2).
15. “by that unwitting stand : *pendant qu’il s’était attardé*”
concentration of “unwitting” and “stand” into “*s’attarder*” (4.3.4) ; inverse transposition of the noun into a verb (3.3.2.2).
16. “dreaming : *à rêvasser*”
“*rêvasser*” picks up the idea of “unwitting” ; there is thus a dilution of “unwitting” with “*s’attarder*” and the suffix “-asser” of “*rêvasser*”.
17. “although the frost crystals... cut... : *malgré les cristaux de glace... qui... lacéraient...*”
transposition of a conjunction into preposition (3.2.1).
18. “in the air : *suspendus dans l’air*”
supplementation of “*dans*” (3.3.3.1).
19. “cut : *lacéraient*”
collective aspect which emerges from the context.
20. “like little knives : *comme de petites lames*”
modulation : the part for the whole (2.4.2.4).
21. “very high above : *dominant de très haut*”
transposition of an adverb into a present participle (3.2.1).
22. “the tiny black figure : *le petit point noir*”
modulation suggested by the context; seen from the stars the dark figure only looks like a dot.
23. “malignantly : *cruelles*”
transposition of an adverb into adjective (3.2.9).

TEXT VII

Rivers perhaps are the only physical features of the world that are at their best from the air. Mountain ranges, no longer seen in profile, dwarf to anthills; seas lose their horizons; lakes have no longer depth but look like bright pennies on the earth's surface; forests become a thin, impermanent film, a moss on the top of a wet stone, easily rubbed off. But rivers, which from the ground one usually sees only in cross sections, like a small sample of ribbon — rivers stretch out serenely ahead as far as the eye can reach. Rivers are seen in their true stature.

They tumble down mountain sides; they meander through flat farm lands. Valleys trail them; cities ride them; farms cling to them; roads and railroad tracks run after them. Next to them, man's gleaming cement roads which he has built with such care look fragile as paper streamers thrown over the hills, easily blown away. Even the railroads seem only scratched in with a penknife. But rivers have carved their way over the earth's face for centuries and they will stay.

This time we were to see the river not as a friend, but as an enemy; not at peace, but in revolt. We were to see it in flood, destroying the fertile plains it had once made, breaking dykes, carrying away villages, and covering valleys. We were to see it, a huge lake smiling and catlike, horribly calm and complacent, over the destroyed fields and homes of millions of people.

Anne Morrow Lindbergh, *North to the Orient*.
New York, Harcourt Brace & Co., 1935, p. 200-201.

TRANSLATION OF TEXT VII

Les rivières¹ sont peut-être les seuls traits physiques du globe² qui gagnent à être vus³ du haut des airs⁴. Les chaînes de montagne, que l'on ne voit plus⁵ de profil, se rapetissent à des proportions de fourmilières⁶; les mers perdent leurs horizons; les lacs n'ont plus de profondeur mais brillent comme des sous neufs⁷ posés⁸ à la surface de la terre. Les forêts deviennent une gaze ténue⁹ et¹⁰ éphémère, une mousse recouvrant une pierre humide et qu'un léger frottement suffirait à enlever¹¹. Mais les rivières que, du sol, on ne voit d'habitude qu'en segments, comme un petit échantillon de ruban, les rivières, sereines¹², s'allongent devant nous¹³ à perte de vue. C'est alors que¹⁴ les rivières prennent à nos yeux¹⁵ leur vraie grandeur.

Elles tombent en cascade le long des montagnes. Elles serpentent à travers les plaines cultivées¹⁶. Les vallées les accompagnent, les villes les chevauchent; les fermes s'y accrochent; routes et voies ferrées les poursuivent. À côté d'elles, dans leur luisante blancheur¹⁷, les routes cimentées que l'homme a construites avec tant de soin paraissent aussi fragiles que¹⁸ des serpentins jetés par-dessus les collines et qu'un souffle pourrait emporter¹⁹. Même les chemins de fer ne semblent rien de plus qu'un tracé au canif²⁰. Mais, depuis des siècles, les rivières ont creusé leur lit²¹ à la surface de la terre, et elles sont encore là.

Cette fois-là, ce n'était pas en amie mais en ennemie que la rivière devait nous apparaître²², non plus paisible, mais révoltée²³. Nous allions la voir en crue, détruisant les plaines fertiles qu'elle avait jadis créées, rompant les digues, emportant les villages et submergeant les vallées. Nous allions voir, tel un lac immense au sourire félin²⁴,

terrifiante de calme satisfait²⁵, épandue²⁶ sur les champs ravagés²⁷ et les foyers anéantis de millions d'êtres humains.

(translated by J.-P. Vinay & J. Darbelnet)

1. "Rivers : *les rivières*"
"Rivers" comprises both '*fleuves*' and '*rivières*'. "*Cours d'eau*" would therefore be more precise, but is rather too technical for this text; it would also be unusable in the third paragraph.
2. "the world : *le globe*"
these two words have a different extension; the meaning of "world" is here determined by the context and this permits the choice of the appropriate French equivalent.
3. "are at their best : *gagnent à être vus*"
transposition of the superlative into a verb (3.2.1); "vus" is an explanation based on the context.
4. "from the air : *du haut des airs*"
supplementation of "from" (3.3.3.1).
5. "no longer seen : *que l'on ne voit plus*"
transposition of a past participle (which is a truncated passive) into a relative clause; hence a passive-active modulation (3.4.5.2).
6. "to anthills : *à des proportions de fourmilières*"
supplementation of "to" (3.3.3.1).
7. "look like bright pennies : *brillent comme des sous neufs*"
dilution of "bright" to "*brillent*" and "*neufs*" (4.3.4).
8. "on : *posés à*"
supplementation of "on" (3.3.3.1) ; see also below "on : *recouvrant*".
9. "thin : *ténue*"
There is a difference of extension between the two words; the context provides the suggestion for the more appropriate word (*la gaze*) of the French translation.
10. supplementation of the comma between two adjectives by "*et*".
11. "easily rubbed off : *qu'un frottement suffirait à enlever*"
triple transposition a) adverb to verb (3.2.1),
b) verb to noun (3.2.2), and
c) participle to verb (3.2.10).
12. "serenely : *sereines*"
transposition of adverb to adjective (3.2.9).
13. "stretch out : *s'allongent devant nous*"
example of the French subjective attitude in the use of the personal pronoun which involves the reader as spectator or participant (4.4.2).
14. "Rivers... : *C'est alors que les rivières...*"
emphasis which marks the end of the development and which therefore has the role of a connector (4.5.3.2).
15. "are seen in : *prennent à nos yeux*"
the involvement of the reader continues (4.4.2).
16. "flat farm lands : *plaines cultivées*"
transposition of "farm" into an adjective (3.2.3); concentration of "flat" and "lands" into "*plaines*", hence economy (4.3.5).

17. “gleaming : *dans leur luisante blancheur*”
dilution distributed over “*luisante*” and “*blancheur*” by detaching the concept of whiteness (or pale colour) generally suggested by “gleam” (4.3.4).
18. “fragile as : *aussi fragiles que*”
dilution of “as” distributed over “*aussi*” and “*que*” (without dilution, the translation could read: “*fragiles comme*”).
19. “easily blown off : *qu’un souffle pourrait emporter*”
triple transposition (see note 11):
a) adverb to verb, b) verb to noun,
c) from particle to verb ;
dilution of “easily” distributed over “*souffle*” and “*pourrait*”.
20. “seem scratched in with a penknife : *ne semblent rien de plus qu’un tracé au canif*”
dilution of “scratch” distributed over “*rien de plus*” and “*tracé*” ; transposition of verb to nom (3.2.2).
21. “way : *lit*”
modulation suggested by “carve” (2.4.211).
22. “we were to see the river : *la rivière devait nous apparaître*”
modulation by inversion of terms (2.4.2.6, 4.6.3.5); animism (4.4.2).
23. “at peace : *paisible*”, “in revolt : *révoltée*”
transposition of adjectival expression to adjectives.
24. “smiling catlike : *au sourire félin*”
transposition of the present participle to descriptive complement constructed around a noun, which gives the French expression a static character (3.3.1, 3.3.1.1.)
25. “horribly calm and complacent : *terrifiante de calme satisfait*”
transposition of adverb to adjective; transposition of adjectives to noun. The French expression is tighter and includes a judgment of the cause.
26. “over : *épandue sur*”
the supplementation of “over” is necessitated by structural reasons and leads to a return to the level of concrete expression.
27. “destroyed : *ravagés... anéantis*”
dilution which permits attaching to each noun (*champs, foyers*) the appropriate adjective.

TEXT VIII*Une 'ère nouvelle' pour la terminologie: du social au théorique*

Spontanée et théorique dès sa naissance, qui correspond à celle des sciences et des techniques, puis ressentie comme nécessaire à partir du XVIIIème siècle, avec les difficultés liées au développement simultané du savoir, des techniques et de la communication sociale, la terminologie ne devient un projet scientifique qu'au XXème siècle et une activité sociale reconnue que tout récemment.

Si nous songeons à une "ère nouvelle", c'est dans la mesure où nous pouvons ressentir, sinon définir, une "ère à dépasser". Mais cette ère dont nous pensons qu'elle va se terminer, si nous ne sommes pas victimes d'une illusion, a eu sa nécessité et sa grandeur: elle aura duré environ 30 ans, commençant au début des années 60; elle a surtout concerné l'Europe, l'Amérique du Nord, le Japon: c'est-à-dire les pays les plus industrialisés, notamment lorsqu'ils étaient bilingues et multilingues, ainsi que les associations plurinationales. L'importance des activités terminologiques, la prise de conscience de leur importance en Grande Bretagne, au Japon, en France, en Allemagne et en U.S.S.R. ou dans le monde arabe, sont étroitement liées à un certain nombre d'activités et de techniques, à un certain type de problèmes politiques et économiques, qui ont donné au mot "terminologie" non pas son contenu dénotatif, qu'on peut repérer de manière plus théorique, mais toutes ses connotations historiques, dont certaines sont peut-être occasionnelles, momentanées.

Alain Rey. *Les fonctions de la terminologie* in:
Actes du 6ème Colloque OLF (Office de la langue française)
STQ (Société des traducteurs du Québec) de terminologie.
Gouvernement du Québec 1988, p.87.

TRANSLATION OF TEXT VIII*A NEW ERA FOR TERMINOLOGY: FROM SOCIAL ASPECTS TO THEORY*

The initial motivation for the study of terminology was both spontaneous, like the motivation for technology, and theoretical, like the motivation behind the birth of science. During the simultaneous expansion of knowledge and the growth of technology and communications in the eighteenth century, terminology was seen as a necessary tool for overcoming some of the difficulties associated with these multiple developments. Only in the twentieth century has terminology acquired a scientific orientation while at the same time becoming recognised as a socially important activity.

If we speak of a new era, we can do this only to the extent that we can feel or identify an era that is 'past'. This era, which, unless we are deceived, seems to be coming to its end, has had its justification and its high points; it will have lasted some 30 years, starting in the early 1960s and been largely confined to Europe, North America and Japan, i.e. the most industrialised countries, especially those which are bi- or plurilingual, and to pluri-national organisations. The awareness of the importance of terminological activities in Great Britain, Japan, France, Germany and the former USSR and the Arab world are closely linked to certain types of developments and methods and to a specific set of political and economic conditions which have given the word 'terminology' not just its

denotative content — this can be established in a more theoretical manner — but also its historical connotations, some of which may perhaps prove to have been temporary and occasional.

(Translated by J.C. Sager, in:
A. Rey, *Essays in Terminology*. Amsterdam: Benjamins, 1995)

OBSERVATIONS:

This opening of an article on a technical subject exhibits in its English translation two quite distinct methods of translation which nevertheless coexist well in a single text.

TITLE:

Une 'ère nouvelle' pour la terminologie: du social au théorique

A New Era for Terminology: from Social Aspects to Theory

The nominalisation of the French adjective cannot be replicated in English. An amplification by means of a noun is needed. The word 'aspect' could be replaced by another equally generic one, e.g. 'dimension', 'approach', etc. The choice of 'theory' as an independent element, rather than 'theoretical aspects', can only be justified by knowledge of the overall content of the article which leads to the formulation of a theory.

1st PARAGRAPH

The translation of the first paragraph is essentially a combination of equivalence and adaptation which may be justified by the particular SL syntax (one very long sentence with a very long introduction before reaching the grammatical subject) by a certain ambiguity of expression (the initial participial clause followed by a relative clause) and by the choice of lexical items which do not have easy correspondences in English (*développement du savoir, techniques, projet scientifique*). The translator obviously felt that the particular rhetorical structure of the French text would not be appropriate for an English article and that, therefore a literal approach to translation was unsuitable for this paragraph.

We attempt to reconstruct the translator's decisions by segmenting the long sentence into its separate propositions and listing them separately — in the style Nida proposed for Bible translation.

*Spontanée et théorique dès sa naissance,
qui correspond à celle des sciences et des techniques,
puis ressentie comme nécessaire
à partir du XVIIIème siècle,
avec les difficultés liées au développement simultané
du savoir, des techniques et de la communication sociale,
la terminologie ne devient un projet scientifique
qu'au XXème siècle
et une activité sociale reconnue
que tout récemment.*

- Since its beginning T is both spontaneous & theoretical
- the birth of T is co-occurrent with that of science & technology
- from the 18th ctry: onwards T is seen as necessary
- from the 18th ctry: onwards there was a simultaneous development of knowledge, technology & social communication

- there were difficulties in this development
- these difficulties are somehow connected to T.
- in the 20th ctry. T becomes a scientific activity
- in the late 20th ctry. T becomes acknowledged as a social activity

We find that there are 8 separate propositions all but two referring directly to terminology. The sixth is unclear in its reference because '*avec*' can be interpreted as causal or simply temporal and there is no direct link between '*difficultés*' and terminology. There is a historical sequence (4 time reference points: birth, 18th ctry, 20th ctry, recently). Having identified the content elements the translator now has to choose a new syntactic framework, which in this case is suggested by the three major time periods: birth - growth - today, which dominate the three sentences. The translator obviously also felt that the text was too packed and decided to expand the separate propositions and distribute them over the 3 sentences dealing with the 3 major time references given.

In the first sentence, the translation brings to the surface the relation between the two initial adjectives and the two subjects to which they refer and which are hidden in the simple coordination.

The second sentence also explicates and interprets the phrase introduced by '*avec*'. The translation omits '*social*' as qualifier for communication, but chooses the technical term 'communications' instead. It is debatable whether this interpretation is fully justified.

The third sentence replaces '*projet scientifique*', which cannot be rendered by 'scientific project', by the equally vague 'scientific orientation'. The contrast between 20th centry and 'recently' is replaced by the two tenses 'has acquired' and 'becoming recognised' which indicate the consecutive nature of two separate events.

The presentation of the translation, below, is an attempt to show the rhetorical structure the introduction now has.

The initial motivation for the study of terminology
 was both spontaneous,
 like the motivation for technology,
 and theoretical,
 like the motivation behind the birth of science.
 During the simultaneous expansion of knowledge
 and the growth of technology and communications
 in the eighteenth century,
 terminology
 was seen as a necessary tool
 for overcoming some of the difficulties
 associated with these multiple developments.
 Only in the twentieth century
 has terminology
 acquired a scientific orientation
 while at the same time becoming recognised
 as a socially important activity.

2nd PARAGRAPH

In the second paragraph the translator clearly felt that a literal translation was possible. The presentation below presents the text in units of translation, as follows:

1	Si nous songeons	If we speak of
2	à une 'ère nouvelle',	a new era
3	c'est dans la mesure	we can do this only to the extent
4	où nous pouvons ressentir,	that we can feel
5	sinon définir,	or identify
6	une 'ère à dépasser'.	an era that is past.
7	Mais cette ère	This era which,
8	dont nous pensons	unless we are deceived,
9	qu'elle va se terminer,	seems to be coming to an end
10	si nous ne sommes pas	
11	victimes d'une illusion,	
12	a eu sa nécessité	has had its justification
13	et sa grandeur:	and its high points;
14	elle aura duré	it will have lasted
15	environ 30 ans,	some 30 years,
16	commençant	starting
17	au début des années 60;	in the early 60s and
18	elle a surtout concerné	been largely confined to
19	l'Europe, l'Amérique	Europe, North America
20	du Nord, le Japon:	and Japan,
21	c'est-à-dire	i.e.
22	les pays	the most industrialised
23	les plus industrialisés,	countries,
24	notamment lorsqu'ils étaient	especially those which are
25	bilingues et multilingues,	bi- or pluri-lingual,
26	ainsi que	as well as
27	les associations	pluri-national organisations.
28	plurinacionales.	
29	L'importance des	The awareness of the importance
30	activités terminologiques,	of terminological activities
31	la prise de conscience	
32	de leur importance	
33	en Grande Bretagne, au Japon,	in Great Britain, Japan,
34	en France, en Allemagne,	France, Germany,
35	en U.R.S.S.	the former Soviet Union
36	ou dans le monde arabe,	and the Arab world,
37	sont étroitement liées	are closely linked
38	à un certain nombre d'	to certain types of
39	activités et de techniques,	developments and methods
40	à un certain type de	and to a specific set of
41	problèmes	political and economic
42	politiques et économiques,	conditions

43	qui ont donné	which have given
44	au mot “terminologie”	the word ‘terminology’
45	non pas son contenu dénotatif,	not just its denotative content
46	qu’on peut repérer	— this can be established
47	de manière plus théorique,	in a more theoretical manner —
48	mais toutes ses	but also its historical
49	connotations historiques,	connotations,
50	donc certaines sont peut-être	some of which may perhaps
51	occasionnelles, momentanées.	prove to have been temporary
52		and occasional.

Notes (reference to lines of text)

General: The translator has changed the idiosyncratic French punctuation of two colons into a simple conjunction and a semicolon, and also converted the double quotes into single quotes which in English are customary on such occasions.

1	<i>songer</i> → speak	: modulation
2	<i>c’est</i> → we can	: modulation abstract → concrete
3	<i>mesure</i> → extent	: modulation because of idiom
5	<i>sinon</i> → or	: the subordination is omitted though the gradation is maintained
	<i>définir</i> → identify	: modulation
6	<i>à dépasser</i> → past	: undertranslation, instead of “to be left behind”
7	<i>Mais</i>	: omission of connector not required in English
8	<i>pensons</i> → seems	: modulation of clause to infinitive
9	<i>va se terminer</i> → coming to an end	: transposition
10-11	translated by a single idiom, possibly an undertranslation	
12	<i>nécessité</i> → justification	: modulation
13	<i>grandeur</i> → high points	: situation-specific equivalent
18	<i>concerné</i> → confined to	: transposition active → passive
24	<i>lorsque</i> → which are	: transposition to a simpler connector
	<i>étaient</i> → are	: change of tense because situation persists, thus an improvement of source text.
29-32	two juxtaposed noun phrases → linked into a single complex noun phrase	
35	<i>U.S.S.R</i> → the former Soviet Union	: updating of the text of 1988 to 1994.
36	<i>ou</i> → and	: ‘ou’ is used in its sense of ‘and’
38	<i>nombre</i> → types	: modulation from quantity → diversity
39	<i>activités et techniques</i> → developments and methods	: modulation to fit English usage
40	<i>type</i> → set	: modulation from general → specific;
	→ and	: adjustment to expectation of coordination
41	<i>problèmes</i> → conditions	: modulation → more specific
45	<i>non pas/mais</i> → not just/but also	
46	<i>qu’on</i> → this can be	: relative clause → apposition
48	<i>toutes</i>	: omitted
50	<i>sont peut-être</i> → may prove to have been	: transposition adverb → verb

TEXT IX*Industry for processing language*

If we interpret language industry as products and processes that manipulate language or help us to manipulate language then we are looking at a new industry dependent on computers. Two alternative lines of research have led to industrial developments. If the issues involved are seen from the point of view of linguistics, it is Computational Linguistics (CL) that offers solutions. If, however, the problems are seen from the viewpoint of applications of computer technology, we are in the field of Natural Language Processing (NLP), which is considered part of Information Technology (IT).

While the importance of Information Technology is widely recognised and associated with advances in computers, videos, satellite transmission and a host of other innovations, few directly associate this work with language, as identified in the new term 'Language Industry'. Yet language is at the basis of it all and language specialists are occupying a very important position in this process. In fact, the more we advance in IT the more we move into the domain of language and are therefore aware of the difficulties encountered by computers in the process of handling language.

J.C.Sager. *Language Engineering and Translation*. Amsterdam, Benjamins, 1994, p.3.

TRANSLATION OF TEXT IX*Une industrie pour le traitement des langues naturelles*

Dans la mesure où les industries de la langue se définissent comme l'ensemble des produits et des outils de traitement ou d'aide au traitement des langues naturelles, on a affaire à une entreprise nouvelle, dépendante de l'informatique. Les deux orientations de recherche qui en découlent ont donné lieu chacune à des applications industrielles. Ainsi, dans le cas où la problématique est analysée par le biais de la linguistique, les solutions trouvées appartiendront au domaine de la linguistique informatique (LI). Considérées sous l'angle de la technologie informatique, ces solutions relèveront plutôt du traitement automatique des langues naturelles (TALN), domaine qu'on attribue généralement aux technologies de l'information (TI).

Les technologies de l'information jouissent d'une grande notoriété. Elles sont reliées aux progrès en informatique, en audiovisuel et en transmission par satellite, comme elles constituent d'ailleurs la source de plusieurs autres nouveautés.

Cependant, peu de gens associeront progrès et nouveautés de ce genre avec la langue, telle qu'entendue dans l'expression nouvelle "les industries de la langue". Pourtant, c'est la langue qui en constitue l'essence même et par conséquent, ce sont les linguistes qui occupent la position clé dans toute cette entreprise. En réalité, plus on avance dans le domaine des technologies de l'information, plus on se rapproche de celui de la langue et c'est à partir de ce moment qu'on devient véritablement conscient des difficultés que pose le traitement des langues naturelles pour l'informatique.

(Translated by M.J. Hamel, 1995.)

OBSERVATIONS: (references are to the numbered lines of each sentence, below)

TITLE:

*Industry for processing
languages*

*Une industrie pour le traitement
des langues naturelles*

For a gerund + noun the French translation chooses a complex term signifying the activity involved.

1st PARAGRAPH

1st sentence

If	1	Dans la mesure où
we interpret	2	
language industry		les industries de la langue
as products and processes	3	se définissent
that manipulate language	4	comme l'ensemble des produits
or help us		et des outils
to manipulate language		de traitement ou d'aide au
	5	traitement des langues naturelles,
then we are looking at	6	on a affaire
a new industry	7	à une entreprise nouvelle,
dependent on computers.	8	dépendante de l'informatique.

1. French sentences do not normally begin with 'si'.
2. Transposition: active → passive;
transitive verb → pronominal verb
3. Amplification to link two nouns;
Modulation: process → tool
4. Transposition: (manipulate → *traitement*; help → *aide*)
5. Modulation: personal → impersonal (help us → *aide à*)
6. Modulation: concrete → abstract
7. Modulation: specific (industry) → general (*entreprise*)
8. Modulation: concrete (computers) → abstract (*informatique*)

2nd sentence

Two alternative lines of research	1	Les deux orientations de recherche
	2	qui en découlent
have led to	3	ont donné lieu chacune à
industrial developments.		des applications industrielles.

1. Modulation: general (two) → greater specification (*les deux... qui en découlent*)
Modulation: concrete (lines) → abstract (*orientations*)
2. Anaphoric reference for greater textual cohesion (*les... en*)
3. Supplementation for greater internal cohesion (*chacune*)

3rd sentence

If the issues involved
are seen
from the point of view of
linguistics,
it is

Computational Linguistics
(CL)
that offer solutions.

- 1 Ainsi,
- 2 dans le cas où
- 3 la problématique est analysée
par le biais de
la linguistique,
- 4 les solutions trouvées
appartiendront
au domaine de la linguistique
informatique (LI).
- 5

1. Addition of a logical connector and stylistic variation (dans le cas où)
2. Modulation: specific → general (issues involved → problématique)
3. Modulation: concrete → abstract (seen → analysée)
4. Change of theme and goal to achieve emphatic stress pattern in English (it is... that...); present → future; Passive for active (offer → trouvées); Future (appartiendront) in order to supplement 'dans le cas où'.
5. Supplementation: solution → solutions trouvées

4th sentence

If, however,
the problems are seen
from the point of view of
applications
of computer technology,
we are in the field of

Natural Language
Processing (NLP),
which is considered
part of
Information Technology (IT).

- 1 Considérées
- 2 sous l'angle de la
- 3
- 4 technologie informatique,
- 5 ces solutions
- 5 relèveront plutôt
- 6 du traitement automatique
des langues naturelles (TALN),
- 7 domaine qu'on attribue
- 8 généralement aux
technologies de l'information (TI).

1. Omission of connector, ellipsis of subject
2. Further stylistic variation (sous l'angle...)
3. Reduction (application)
4. Modulation: personal pronoun → abstract noun
5. Addition of particle (plutôt)
6. Variation of term: natural language processing = traitement (automatique) des langues naturelles)
6. Reduction: (part of)
7. Modulation, in order to avoid a passive construction (is considered → on attribue)
8. Adjustment of expression because of the plural form of the French term (part of → généralement... technologies...)

2nd PARAGRAPH**1st sentence**

While the importance of information technology	1	Les technologies de l'information jouissent
is widely recognised and associated with advances in computers, videos, satellite transmission, and a host of other inventions,	2	d'une grande notoriété. Elles sont reliées aux progrès en informatique, en audiovisuel et en transmission par satellite,
	3	comme elles constituent d'ailleurs la source de plusieurs autres nouveautés.
few directly associate this work with language, as identified in the new term 'Language Industry'.	4	Cependant, peu de gens associeront
	5	progrès et nouveautés de ce genre avec la langue, telle qu'entendue dans l'expression nouvelle "les industries de la langue".

1. The division of the long sentence into 3 short ones makes the conjunction 'while' superfluous. But a new rhetorical contrast is introduced at the beginning of the third sentence of the French text (*cependant*).
2. Transposition: adv + vb → vb + adj + n
3. Amplification: noun phrase → subordinate clause
4. Modulation: present → future
5. Amplification for stronger anaphora: this work → *de ce genre*

2nd sentence

Yet,		Pourtant,
language is	1	c'est la langue qui en constitue
at the basis of it all	2	l'essence même
and	3	et par conséquent,
language specialists	4	ce sont les linguistes
are occupying		qui occupent
a very important position	5	la position clé
in this process.	6	dans toute cette entreprise.

1. Change of theme & goal to provide the right stress in French; Explicit anaphoric reference (*en*)
2. Transposition: noun phrase → relative clause
3. Supplementation of a connector (a case of overtranslation)
4. Repetition of stylistic device for maintaining parallel rhetorical pattern; Repetition of transposition
5. Free combination noun phrase → idiom
6. Supplementation by reinforcement (*toute*)

3rd Sentence

In fact,		En réalité,
the more we advance	1	plus on avance dans le domaine
in IT,	2	des technologies de l'information,
the more we move into	3	plus on se rapproche de
the domain of language	4	celui de la langue
and are therefore aware	5	et c'est à partir de ce moment
	6	qu'on devient véritablement conscient
of the difficulties		des difficultés
encountered	7	que pose
by computers		le traitement des langues
in the process of		naturelles
handling language.		pour l'informatique.

1. Modulation: personal → impersonal
2. Necessary supplementation: (*domaine*)
3. Modulation (movement → arriving)
4. Greater cohesion in French: anaphoric reference to *domaine*
5. English ellipsis of subject → French need for structural change to maintain stress;
Modulation: cause → time (therefore - *à partir de ce moment*)
6. Supplementation (*véritablement*); a case of stylistic overtranslation
Modulation: being → becoming (are → *devient*)
7. English ellipsis of relative pronoun
English passive → French active.

Bibliography

This bibliography unites several strands of references:

1. It lists the books and articles available to the authors at the time of writing cited or quoted in the text. The sources from which the examples have been taken are indicated only in the text.
2. It gives a number of titles on the aspects of translation methods and of French and English comparative stylistics dealt with in this book which have appeared since the first publication of this volume and which are relevant to the approach taken by this book. These titles were introduced in the notes on Further Reading at the end of Chapter One.
3. It lists a few titles concerned with the description of English and French which the editors found desirable for extending the reference to linguistic phenomena used by the authors. Brief comments on these books are found in the sections of Further Reading at the end of Chapters 2-4.
4. It provides a full bibliography of the two authors' writings in the field of comparative stylistics and lists several items in other languages which make extensive reference to the French version of this book.

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Glossary of terms used in this book

The glossary has been expanded in order to provide a fuller coverage of the concepts dealt with. It serves two purposes:

It is, firstly, intended to explain the special terminology developed by the authors for their original description of methods of translation and comparative stylistics. This is as important in a translated version as it was in the original text some fifty years ago and required little if any expansion or up-dating.

Secondly, it explains some general linguistic terms to students of translation which they may not be familiar with. This objective remains as valid today as it was for the original edition.

Most of the translation theory-specific terms defined in this glossary are English translations of the terms used by the authors in their first edition in 1958. In order to preserve the intellectual unity and originality of the translation methods and stylistic analysis presented — they account for the continued value of this book — the translation equivalents have been chosen with the deliberate attempt to be distinctive and should not be confused with terms used by other authors for different concepts. In some cases new names or more detailed definitions of some linguistic concepts are given so that confusion with other grammatical terminology can be avoided, e.g. the case of ‘metalinguistic’.

Each term listed in this glossary is followed by the original French term and a definition. In addition English examples have been added wherever this appeared to be helpful; antonyms are given where appropriate. As in the original version, a summary list of the contrasting terms can be found under the heading ‘antonyms’.

Cross references to other defined terms are given in bold letters.

Abstract expression (*plan de l’entendement*)

Means of linguistic representation which tend towards the general and the abstract, in contrast to **concrete expression** which remains closer to real images and subsequently remains closer to concrete and specific viewpoints of meaning.

Abstract expressions use **abstract words**; **concrete expression** uses **concrete words**. Concrete images dominate **concrete expression**; they tend to give rise to relationships and ideas within **abstract expression**.

Example: “*un oiseau est entré dans la pièce*” is an example of abstract expression, whereas “a bird *flew* into the room” is an example of concrete expression.

Antonym: **concrete expression** (*plan du réel*)

Abstract word (*mot signe*)

A word which tends towards the abstraction of a mathematical sign, appealing to the mind rather than the imagination or senses.

Example: In English ‘maternal’ is abstract, but its synonym ‘motherly’ is concrete and can thus appeal to the emotions.

Antonym: **concrete word**

Actual (*actuel*)

A property of a word which indicates that it is no longer used to refer to a category of things or processes but has become an individual entity which can be used in **concrete expression**. The concept ‘*maison*’, as a dictionary entry, is **generic** and remains so in the phrase “*gens de maison*”. The expression “*une maison*”, despite its vagueness, is actual.

Antonym: **generic**

Actualiser (*actualisateur*)

A sign, generally of a grammatical nature, which allows something **generic** to become **actual**. The context itself can act as an actualiser.

Example: “House for sale” on a board outside a house implies “This particular house is for sale”.

Actualisation (*actualisation*)

The process which transforms **generic** into **actual**.

Adaptation (*adaptation*)

The translation method of creating an **equivalence** of the same value applicable to a different **situation** than that of the **source language**.

Example: In a country where the fig tree is considered to be harmful, another plant can be substituted for the fig tree in the Biblical parable.

Affective (*affectif*)

A property of words which portray or concern our emotions.

Example: ‘Universel’ is used affectively in “*une renommée universelle*” and in its intellectual sense in “*l’Histoire universelle*”.

Antonym: intellectual.

Aktionsart

An inherent property of verbs which indicates the nature of the actions conveyed by the verb. While aktionsart lies in the nature of the lexicon, the nature of an action can also be expressed by the grammatical property of aspect. See also: **Aspect**.

Example: ‘Eat’, ‘nibble’ and ‘devour’ represent in themselves three different types of aktionsart of consuming food.

Ambivalence (*ambivalence*)

A property of words which permits the expression of two distinct perspectives of meaning, either in the literal sense (movement), or in the figurative sense (exchange, relation).

Ambivalent words are opposite to **univocal** words, which limit movement or exchange to one aspect.

Example: 'hôte' (guest or host), 'louer' (rent or hire), 'to climb' (transitive or intransitive)

Amplification (*amplification*)

The translation technique whereby a target language unit requires more words than the source language to express the same idea.

Example: "the charge against him" "l'accusation portée contre lui"

Antonym: **economy**

Anaphor (*charnière de rappel*)

A lexical item of limited meaning which serves to refer to parts of the message already expressed.

Example: He announced his retirement; *this* was unexpected.

Animism (*animisme*)

The perspective of language which tends to attribute human characteristics to objects.

Example: The English tradition to refer to ships as 'she'.

Antonyms

abstract expression	: concrete expression
actual	: generic
ambivalence	: univocal
amplification	: economy
dilution	: concentration
explicitation	: implicitation
fixed modulation	: free modulation
lexicalisation	: grammaticalisation
literal translation	: oblique translation
loss (entropy)	: gain (compensation)
option	: servitude
particularisation	: generalisation
reduction	: supplementation
translation	: back translation

Articulation (*articulation*)

A stylistic device which consists of using **connectors** in the unfolding of an utterance in order to emphasise the speaker's or writer's reasoning.

Example: the use of particles like the French '*donc*', '*or*' etc. and coordinate or subordinate conjunctions.

See: hypotaxis, parataxis

Aspect (*aspect*)

The traditional definition of this term is that given by Comrie (1976:5): "The intended

temporal constituency of a situation". Aspect applies particularly to verbs where it marks such modalities of an action as duration (durative aspect), repetition (iterative), beginning (inchoative) or end (perfective). In this book, the notion is extended to verbal nouns and adjectives. A quality can be constant (durative or habitual aspect) or occasional (punctual aspect). For the lexical dimension of aspect the concept of **aktionsart** has been introduced in recent years.

Attitude (*attitude*)

The mode of linguistic expression which permits the reflection of the speaker's **viewpoint** with respect to the subject matter referred to. Attitude can be objective, emotive, ironic, affected, dubitative.

Back translation (*retraduction*)

The process of verifying a translation by starting from the **target language** and translating back in order to recapture the **source language** text. For this operation to be wholly meaningful, a reinterpretation of the target language text into a **neutral language** has to take place. If the analysis of the **target language** allows the **units of translation** of the **neutral language** to be identified, the faithfulness of the translation and the rigour with which it was pursued can be measured.

See: **partial reversibility**

Borrowing (*emprunt*)

A word or expression borrowed directly from another language, in its form and meaning.

Example: French from English: '*suspense*', '*bulldozer*'.

English from French: '*fuselage*', '*chef*'.

Calque (*calque*)

A **borrowing** of a foreign **syntagm** whose elements have undergone literal translation.

Example: '*fin de semaine*' for 'week-end'.

Characterisation (*caractérisation*)

All techniques of expressing the quality of a thing or process.

Example: Adjectives, adverbs, and nouns and phrases are used as qualifiers. Many simple qualifiers in English require a phrase in French, e.g. 'angrily : *avec colère*'.

Comparison (*comparaison*)

The process of bringing two languages together to translate one by the other or to compare their stylistic methods. This book brings together the English and French languages in order to study their divergences. The compared languages are: the **source language**, and the **target language**.

Concluding connector (*charnière de terminaison*)

A special **connector** announcing the end of a part of the **message**.

Example: *enfin* : finally

Concrete expression

See: **abstract expression**.

Concrete word (*mot image*)

A word which tends to conjure up an image or any other emotion.

Example: 'Dress rehearsal' is relatively more concrete than '*répétition générale*' which is more abstract.

Antonym: **abstract word**

Connector (*charnière*)

A word or group of words which mark the **articulation** of an utterance. There is no connector when **articulation** is implicit, as in the case where "*en effet*" is not translated into English. Examples: *en effet, car, comme, étant donné que*

Comparative stylistics

See: **stylistics**.

Compensation (*compensation*)

The stylistic translation technique by which a nuance that cannot be put in the same place as in the original is put at another point of the phrase, thereby keeping the overall **tone**.

Example: To compensate for the absence of gender in English, it may be desirable to translate "*mon amie*" by "my friend" followed by the name to point to the fact that it is a woman, or otherwise specify the sex of the person referred to.

Concentration (*concentration*)

The translation technique of replacing the meaning expressed by several words by a smaller number or even by one alone. Concentration results in **word economy**.

Example: The English 'as' is concentrated, hence more economical than its French equivalent '*au fur et à mesure que*'.

Antonym: **dilution**.

Deictic (*déictique*)

A word or phrase which seems to 'point to' objects.

Examples: articles, demonstrative pronouns; English is more deictic than French in its use of 'this' and 'that'. This is yet another example of the English preference for concrete expression.

Decontextualisation (*démontage*)

Reduction of the **source language** text to a **neutral language**. For verification purposes, this procedure can equally be applied to the **target language**.

Dilution (*dilution*)

The translation technique of spreading one meaning over several lexical items. Dilution is a prosodic phenomenon. See: **prosody**.

Example: The French '*avaler la fumée*' is a diluted expression in contrast to the English 'to inhale'.

Antonym: **concentration**

Divergence (*divergence*)

The relation between two contrasted languages which reveals differences in sense, stylistic values, structure, or metalinguistic influences. This book studies the divergences between French and English.

Documentation (*documentation*)

The study required to achieve a sufficient understanding of the content covered by the text to be translated, comprising (a) on a linguistic level: the **nomenclature** of technical terms or those functioning as such; (b) on a metalinguistic level: understanding of the **situation** described by these terms.

Economy (*économie*)

In comparative stylistics, the relative smaller quantity of expression forms required in one language for conveying the same content which is expressed by more words in another language. Economy can also characterise an expression compared to another within the same language.

Examples: He graduated from high school. : He was graduated from high school.

Je crois savoir pourquoi. : I think I know why.

Emphasis (*mise en relief*)

All procedures which allow one segment of an utterance to stand out.

Example: I *do* firmly believe it. : *Moi, je le crois bien.*

Epicene (*épicène*)

The property of nouns with invariable grammatical gender which can take referents of either sex. Also called common gender.

Example: French '*une victime*', '*un enfant*' apply to male and female alike.

Equivalence (*équivalence*)

A translation procedure, the result of which replicates the same situation as in the original, whilst using completely different wording.

Example: the story so far : *résumé des chapitres précédents.*

Etymology (*étymologie*)

The origin and historical development of words and their parts.

Explicitation (*explicitation*)

A stylistic translation technique which consists of making explicit in the **target language** what remains implicit in the **source language** because it is apparent from either the context or the **situation**. Excessive use leads to **overtranslation**.

Example: *Il prit son livre.* : He took his/her book.

Antonym: **implication**

Faux amis (*faux amis*)

Words of any two languages which, despite the same origin and similar form, have different meanings.

Example: Semantic: actual/real : *actuel/réel*;

Stylistic: (English to French) populace : *foule* ;

(French to English) *populace* : rabble.

Functional specialisation (*spécialisation fonctionnelle*)

The stylistic characterisation of a language which is dependent, not on the **register**, but on the particular subject field in which it is used.

Examples: juridical, administrative, commercial, scientific languages

Gain (*gain*)

A phenomenon which occurs when there is **explicitation**.

Example: There is a gain of information in the translation of "...s'étant cassé le bras" by "having broken his arm" because the relationship between the verb and the object is made more specific.

Antonym: **loss** (entropy).

Generalisation (*généralisation*)

The translation technique in which a specific (or concrete) term is translated by a more general (or abstract) term. French generalises more than English.

Example: The choice of translating 'computer' by the more general '*machine*'; or the necessity of having the single, and in contrastive terms more general, word '*étranger*' for the English 'stranger, foreigner, alien'.

Antonym: **particularisation**.

Generic (*virtuel*)

A property of words which indicates that the word is not actualised and consequently does not refer specifically or **directly**, but is part of a syntagm.

Examples: *un fils d'officier, se lever de table.*

In '*aller à l'église*', '*église*' can be potential (to go to church) or actual (to go to the church).

Antonym: **actual**

Grammaticalisation (*grammaticalisation*)

A stylistic procedure which replaces lexical signs with grammatical signs. The prepositions '*à*' and '*de*' are essentially grammatical: '*sur*', '*par*', and '*dans*' have a lexical value.

Examples: 'Il se peut que' followed by the subjunctive is the grammaticalisation of 'peut-être'.

Hypotaxis (*hypotaxe*)

A connection between sentences, clauses or phrase where the syntactic links are supplied by logical connectors.

Example: We shall not go *if* it rains.

Antonym: **parataxis**

Implication (*implication*)

A stylistic translation technique which consists of making what is explicit in the source language implicit in the target language, relying on the context or the situation for conveying the meaning.

Antonym: **explicitation**.

Improper abstractions (*fausses abstractions*)

Abstract and plural words to which the English language resorts in order to avoid the concrete term specific to the situation.

Example: 'Facilities' is more vague than '*installations*'.

Improper particularisation (*fausses précisions*)

Words which, despite their appearance, do not represent a gain in information. In certain cases, improper particularisations are due to structural reasons.

Examples: 'The present book' instead of 'this book'.

Also: The **supplementation** of demonstrative pronouns.

Interchange (*chassé-croisé*)

A translation technique by which two lexical items permute and change grammatical category. Interchange is a special case of **transposition**.

Example: He ran across the street. : *Il a traversé la rue en courant.*

Introduction (*tour de présentation*)

A stylistic device by which a language introduces an idea, object, or person into an utterance.

Example: *Il y a des gens qui...* : There are those who...

Introductory connector (*charnière de traitement*)

A segment of an utterance which announces a later part of the message.

Example: It is generally assumed...; First of all...; *D'abord...*

Juxtaposition (*juxtaposition*)

A stylistic device which consists of omitting the connectors of an utterance. Also called parataxis.

Example: He asked many questions. We did not reply.

Antonym: **articulation (hypotaxis)**

Lacuna (*lacune*)

The absence of an expression form in the **target language** for a concept in the **source language**.

Example: In French the absence of a single word for 'shallow' (*peu profond*).

Langue (*langue*)

In the Saussurian sense, all words, expressions, and constructions available to a group of people who speak the same language (cf. **parole**)

Lexicon (*lexique*)

The totality of separate words of a language.

Litotes (*litote*)

A rhetorical figure of speech which serves to soften the expression to achieve a greater effect, often by means of negating the opposite.

Example: "This was not very good" for "This was quite bad".

Loss (Entropy) (*perte ou entropie*)

The relation between the **source language** and the **target language** which indicates the absence of **message** constituents in the **target language**; there is loss (or entropy) when a part of the **message** cannot be conveyed because of a lack of structural, stylistic or metalinguistic means in the target language. **Lacuna** is a special case of loss.

Example: The translation of '*haute couture*' into English comes up against a lacuna, which can be resolved either by borrowing or by compensation in the form of a paraphrase.(cf. **compensation**).

Marker (*marque*)

A grammatical-meaning-bearing element, i.e. any part of an utterance which identifies a function is a marker.

Example: In the pronunciation of the noun phrase '*savant aveugle*' the articulation of the 'r' is a marker which permits the disambiguation of the written phrase. More specifically, a marker is used to describe words which identify a category.

Example: In French '-e' corresponds to the default feminine gender mark.

Meaning (*signification*)

The particular semantic value a word adopts in a **message**. Meaning is a property of **parole** and is the opposite of **sense**, which comes from *langue*. **Meaning** is identical with **sense** in literal translation, but moves away from it in **oblique** translation.

Memory association (*associations mémorielles*)

The process of evoking isolated words in the mind, independent of their use in an utterance.

See: **syntactic association**

Example: '*Arbre*' and '*ombre*' or '*chevaux*' and '*cheveux*'.

Message (*message*)

The global meaning of an utterance.

Metalinguistic (*metalinguistique*)

The traditional name for extralinguistic elements of cultural social and psychological elements which surround any manifestation of parole and influence the formulation or understanding of utterances. More recently the term ‘pragmatics’ has taken over most of the meaning originally attributed to this word.

Example: The different evolution of names for family relations in different cultures which, as a result, frequently do not have full lexical equivalents between two languages. The French ‘*cousinage*’ has no counterpart in English, where family ties are less assiduously cultivated.

Metonymy (*métonymie*)

A rhetorical figure of speech in which one word is substituted for another closely associated one, such as the species for the generic, the part for the whole, the singular for the plural, the substance for the name of the object.

Example: ‘steel’ for a sword; to drink a glass (of wine): *prendre/boire un verre*.

Middle (*moyen*)

A part of the voice system situated between the active and passive voice which traditionally expresses that the subject is acting reflexively on itself or for its own benefit. In French the middle voice is usually expressed by pronominal verbs.

Example: She undresses (herself) : *Elle se déshabille*.
This book sells well : *Ce livre se vend bien*.

Modulation (*modulation*)

A translation method consisting of changing a point of view, an evocation, and often a category of thought. A list of the main cases of modulation can be found in sections 2.4.2 and 4.6.3.

Fixed modulations are the established divergences as they have been recorded in bilingual dictionaries.

Example: tooled leather: *cuir repoussé*

Free modulations are the change in **viewpoint**, not codified in dictionaries, to which translators resort when the target language rejects a literal translation.

Example: Don’t stoop! : *Tenez-vous droit!*

Nature (*nature*)

The property of language which indicates preference for certain forms and structures, where others are equally possible. Idioms are concrete cases of nature.

Example: The preference in English for the passive lies within the nature of the language.

Neutral language (NL) (*langue neutre*)

The form of the utterance obtained by **decontextualisation** in which the words are separated from their **actualisers** and reduced to their semantic value (monemes), their syntactic order being indicated separately.

Nomenclature (*nomenclature*)

A coherent set of technical words or those functioning as such, that characterise texts as belonging to a particular subject field. See: **documentation**.

Example: The Latin names for plants and animals are items of nomenclature.

Oblique (*oblique*)

The property of a translation which is heavily dependent on the procedures of **modulation**, **equivalence** and **adaptation**.

Antonym: literal

Option (*option*)

The process of choosing between several structures with the same meaning. There is option when a language has a choice between two different structures with the same meaning.

Example: French does not distinguish between

(1) dès son réveil

(2) dès qu'il se réveillera

English is restricted to the second form.

Antonym: **servitude**.

Over-translation (*surtraduction*)

The translation error which consists of seeing two units of translation where there is only one.

Examples: 'Simple soldat' must not be translated by 'simple soldier', but by 'private'.
'Aller chercher' is not necessarily 'to go and look for', but 'to fetch'.

Parataxis

see: juxtaposition

Parole (*parole*)

In the Saussurian sense, the realisation of language in discourse.

Partial reversibility (*réversibilité partielle*)

The situation in which the **source language** has two or more expression forms where the **target language** has only one for the expression of the same content, with the consequence that in **back translation** to the source language, we do not necessarily recover the same words originally used in the source language. Since these expression forms are a priori considered as equivalents, the choice which is offered to the translator is considered as a **range** and not as a factor of **divergence**.

Particle (*particule*)

The generic term for all English prepositions and certain adverbs which occur with phrasal verbs.

Examples: make up, put down, look at, turn on

Particularisation (*spécification*)

The translation technique in which a general (abstract) term is translated by a specific (concrete) term. Particularisation may require the translator to have knowledge beyond the text.

Antonym: **generalisation**

Phrase (*syntagme*)

In the Saussurian sense, a segment of an utterance comprising one or several words, the elements of which are governed by a subordinate or coordinate relationship.

Pragmatics (*pragmatique*)

The study of language in use, especially usage in relation to the situation and the participants in the speech act. In this book the older term **metalinguistics** is used with approximately the same range of meaning.

Process (*procès*)

The unfolding of an action in time. Process words are essentially verbs, but also certain nouns and adjectives expressing an action.

Example: develop, development, experimental

Antonym: state

Prosodeme (*prosodème*)

A linguistic unit of an utterance marked by suprasegmental features such as intonation, compound expressions or agreement.

Examples: see **Prosody**

Prosody (*prosodie*)

A stylistic means of creating sentence cohesion spread over several segments of the utterance.

Examples: On a phonological level, the intonation of 'Ça va?';
on a lexical level, 'Il n'a guère de temps à vivre';
on a grammatical level, 'Les belles pêches que vous nous avez apportées';
on a stylistic level, see: **modulation** and **compensation**.

Range (*marge*)

The scope provided for the establishment of **equivalences** in translation.

Reduction (*dépouillement*)

The translation technique which selects the essential elements of the **message** and expresses them in a concentrated manner. In translating from French to English the use of simple prepositions instead of complex ones. Reduction is a special case of **economy**.

Example: *Les hommes qui l'entouraient* : The men around him.

Antonym: **Supplementation**

Register (*registre*)

The stylistic property of a language according to the degree of culture of its speakers.

See also: **functional specialisation**.

Relational adjective (*adjectif de relation*)

Adjectives derived from nouns which can serve as modifiers in the sense of the noun only.

They cannot be used attributively and do not have comparative forms.

Example: postal ← post, catégoriel ← catégorie

Retranslation limits

See: **partial reversibility**

Segmentation (*découpage*)

The process of determining the **units of translation**.

Example: *Il | se fit conduire | à la Gare du Nord | tout de suite.*

Signified (*signifié*)

The conceptual content of the **sign**.

Servitude (*servitude*)

The situation of language production where the choice, form, and order of words are imposed by the **nature** of the language. In principle, servitude is relevant to this book only where it confirms certain already underlying principles.

Examples: The use of the subjunctive in French after ‘*avant que*’.

The use of the definite article in: ‘*Il a le teint pâle*’ is a servitude which confirms the French preference for abstract expression.

Synonym: constraint

Sign (*signe*)

In the Saussurian sense, the union of the **signified** and the **signifier** in an utterance.

Signifier (*signifiant*)

Material representation of the **sign** by sounds or letters.

Situation (*situation*)

The concrete or abstract reality described by the utterance.

In certain cases, the context dictates the form of the target language text in reply to the question: “What do we say in the target language in such a case?” In such instances we obtain **equivalences**.

Example: The story so far : *Résumé des chapitres précédents*.

Source language (SL) (*langue de départ*)

The language of the text to be translated.

Note: For the original book, the authors created the terms ‘*langue de départ*’ and ‘*langue d’arrivée*’. At the same time the terms ‘source language’ and ‘target languages’, which

represent a somewhat different view of the translation process, took root in the English-speaking world. Of the corresponding German terms, ‘*Ausgangssprache*’ seems to be a calque from French and ‘*Zielsprache*’ matches the English. Some French scholars who only read English specialist literature and ignore what is written in French have created the calques ‘*langue source*’ and ‘*langue cible*’. Nevertheless, the Dictionnaire Robert states that ‘*langue de départ*’ and ‘*langue d’arrivée*’ are still widely used in the relevant literature.

Stylistics (*stylistique*)

We distinguish, as did Bally (1952:88) internal stylistics which studies means of expression by opposing **ffective** and intellectual elements within one language; and external (comparative) stylistics which observes the character of one language in comparison with another. This book considers both these points of view and, moreover, establishes comparisons between means of expression of the two languages.

Subjectivism (*subjectivisme*)

The stylistic technique of introducing a personal, human element in the representation of reality.

Examples: Objective: Today is Thursday.

Subjective: *Nous sommes jeudi aujourd’hui.*

Supplementation (*étouffement*)

The translation technique of adding lexical items in the target language which are required by its structure and which are absent in the source language. Supplementation is a special case of **amplification**.

Example: The translation of English prepositions into French frequently requires supplementation by the addition of an adjective, a past participle or even a noun.
— the inspector on the case : *l’inspecteur chargé de l’enquête.*

Antonym: **reduction**

Synecdoche (*synecdoque*)

A rhetorical figure of speech which is a special kind of metonymy in which one part of an object is used to stand for the whole, or the whole for a part of it.

Examples: ‘A sail’ for the whole ship;
‘The army’ for a single soldier.

Syntactic group (*groupe syntaxique*)

A group of words composed of more than one lexical unit which together have a syntactic function. A syntactic group is opposed to a paradigmatic group which is a single lexical unit.

Examples: *fil* de fonctionnaire [paradigmatic group]
le fils d’un fonctionnaire [syntactic group]

Syntactic structure (*structure*)

The order into which lexical items are placed to create a meaningful utterance in a language; usually a sentence.

Syntagmatic associations (*associations syntagmatiques*)

The process of bringing together words within an utterance and within the framework of syntagmata.

Example: *Je ne lui en ai pas parlé.*

Target language (TL) (*langue d'arrivée*)

The language into which a text is translated.

See the note under **source language**.

Technique (*passage*)

A particular instance of **transfer**.

Example: Amplification and dilution are techniques.

Thematic structure (*démarche*)

The structure of a sentence with respect to the elements of the **message** and their sequence. Idiomatic expressions are concrete examples of choices of thematic structure.

Example: The preference for passive constructions in English results from the choice of a typical thematic structure.

Theme 1 (*thème*)

Translation from the translator's language of habitual use into the foreign language, also called prose composition.

Theme 2 (*thème*)

The logical head or psychological subject of a sentence about which an utterance is made.

Example: I have read (theme) - this book (goal)

Antonym: goal (propos)

Tone (*tonalité*)

The various stylistic procedures which together express **attitude**, **register**, and **functional specialisation**.

Transfer (*passage*)

A generic term for methods of translation.

Example: The translation methods **Modulation** and **Transposition** are types of transfer.

Transposition (*transposition*)

A translation method in which a **source language** word is rendered by a **target language** word of another word class.

Example: He soon realised : *Il ne tarda pas à se rendre compte.*

Unit of translation (UT) (*unité de traduction*)

The smallest segment of the utterance in which the cohesion of signs is such that they must not be translated separately. Units of translation permit the **segmentation** of a text to be carried out.

Examples: *prendre son élan, de demain en huit, battre à coups précipités*

Univocal (*vectériel*)

The property of a word which expresses one direction, whether in the literal (movement) or figurative (exchange, relation) sense, in contrast to **ambivalent** words which can imply two opposite directions.

Examples: ‘*hôte*’ is ambivalent, but ‘host’ is univocal.

‘pass’ corresponds to ‘*croiser*’ and ‘*dépasser*’, which are both univocal.

Utterance (*énoncé*)

The physical realisation of a sentence or other unit of speech.

Value (*valeur*)

The sum of the meanings a word can have according to the contexts where it is likely to appear.

Version (*version*)

Translation out of the foreign language into the translator’s language of habitual use.

Viewpoint (*éclairage*)

The relation between a word and the concept it represents. Following the principle proposed by Darmesteter (1895) the role of the word is not to define the concept but to create an image of it. In translation we discover that words of the same meaning do not always represent the object or the concept from the same point of view.

Example: **Modulation** exploits the possibilities offered by changing viewpoints.

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