



**School of English, Journalism
and European Languages**

Faculty of Arts

HEF317

French Translation A

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Course Manual

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UNEonline

This unit is taught in partnership between UTAS and UNE. UNEonline is UNE's online teaching system.

Accessing the online site for this unit

To access the online site for this unit, log in to myUNE from the UNE homepage using your UNE username and password (which will be emailed to you by Joy Kirby). Go to the myStudy tab. A list of the units in which you are currently enrolled will be displayed in the myUnits and Services table. When the online site for one of your units becomes available, a UNEonline column will be displayed. You can access the online unit by clicking on the icon in this column. Please note that most online units will not be available until the first day of teaching.

If you have any problems related to accessing myUNE or the online site for your unit, contact the UNE IT Service Desk on 02 6773 5000, via [AskUNE](#) or by emailing servicedesk@une.edu.au.

List of usernames - disclaimer

Please note that your username within UNEonline appears as part of a list in some places. Only students enrolled in the unit have access to this list. Please contact your Unit Coordinator if you have any concerns.

How to study the unit

There are thirteen weeks of teaching and four assignments, each of equal value (25%).

Please read the following section with particular attention. It contains not just suggestions about study methods but also reassurance concerning the nature of the unit, the purpose of the set texts (which at first sight may seem quite daunting), and the format of the assessment.

Beverly Adab's two books (French-English 1993, English-French 1996) each contain some thirty texts, taken from modern, non-literary sources. What is special about her approach compared to that in other, apparently similar collections is (a) that each book contains a substantial conceptual framework as well as a preface to the texts, and (b) that each original or source text (ST) in its source language (SL) is translated into a target text (TT) in the other or target language (TL) and that each translation is accompanied by copious notes explaining the issues raised during its preparation. These three sections (originals, translations, annotations) are printed separately, allowing you to consult one without being unduly influenced by the close presence of the others, but providing within one set of covers all necessary materials for an understanding of the problems of advanced written translation. The books are designed for use in class but also for self-learners (or autodidacts, to use the posh word).

You will not find in Adab extracts from renowned novelists which talk of silver-mounted pistols, dreaming spires and the like. Rather, a glance at the publications from which her texts are drawn will show that, on the whole, we are dealing with quality

journalism taken from daily newspapers and weekly news magazines in both languages. The **French-English volume** includes extracts from *Le Figaro*, *Le Monde*, *Le Nouvel Observateur*, *Le Point*, *L'Express*, although also *Paris-Match*, as well as similar items taken from the real world and dealing with *la vie quotidienne*. The **English-French volume** betrays the author's nationality in that quite a few STs have a distinctly British, even English, flavour. This may be slightly preferable to the remorselessly North American market from which we have to source so many of our lower-level language-acquisition materials, but it might also stimulate someone in the group to put together an Aussie Adab, catering at long last for the Antipodean tertiary market ...

You will note that the two Adab volumes each contain the same number of Source Texts but that these are of different lengths. **English-French** starts with a practice text, then ten 1000-word extracts, followed by nineteen texts of some 500 words each. The earlier **French-English** does not have such an easily-defined table of contents, but you will find that extracts 1-20 have a range of 34 to 73 lines, with an average of between 55 and 56, whereas texts 21-30 go from 70 to 117 lines of print, with an average of 98. Adab does not comment on the difficulty or otherwise of her texts as arranged.

The various items offer plenty of opportunities for both teaching and learning. Our suggestion is that external students work their way through a certain number of items, with those enrolled at 400 level undertaking rather more than students at 300 level, including some of the longer items in each volume. What follows is a **suggested list of texts to be studied in detail**, made up of eight texts in each language, sixteen in all, or about one per week over the whole period. They are listed in order of appearance in the textbooks, alternating between French-English and English-French, but external students in particular are at liberty to study them in whichever order they find most suitable. A roughly similar number in each volume will be studied in HEF318 next semester. As you can see, this program will deal with only just over half of the material in the two Adab volumes. If the going gets too hard at times, concentrate on parts of the text - better to study one or two sections in depth than to skim the whole thing. But there is plenty of extra material beyond the listed items, should you have the time and energy to dip into some of that. Remember, though, to leave time for the full preparation of the assignments given in Section 16 below.

French-English ST 1	La fugue du bac
English-French ST 1	Welcome to Ouistreham
French-English ST 4	L'orthographe, ce juif errant
English-French ST 3	Bless Thee Burgess, Thou Art Translated
French-English ST 8	Apple: c'est nouveau et c'est enfin pas cher
English-French ST 6	Jobs and Competitiveness: The UK Approach
French-English ST 10	De Gaulle: Elections présidentielles 1965
English-French ST 14	The Wrong Way to Defend a Culture
French-English ST 17	L'humeur de Philippe Bouvard
English-French ST 15	We Are ...
French-English ST 22	La situation dans l'enseignement supérieur français
English-French ST 17	Age of Stress Dawns for the Middle Class

French-English ST 25	La guerre des ondes
English-French ST 23	Britain Under Siege
French-English ST 30	St Tropez, mode d'emploi
English-French ST 30	Marks and Spencer

Given the particular nature of the unit, in which theory closely informs practice and where cultural and stylistic factors as well as linguistic ones necessarily enter into each exercise, we have decided not to include an end-of-semester examination. This will allow for more appropriate assessment than can be realistically contained in the standard two-hour exam.

Some words of reassurance!

Note that the conceptual framework section of the textbooks is pretty heavy going for much of the time and that you will NOT be expected to have read, far less understood or remembered, every word there! But a general perusal of it (your first task) will show that there are several quite simple underlying points, including the need to be aware of the nature of the text to be translated and hence of its target audience, the importance of coming to understand the cultural assumptions which underpin a text and of trying to convey these in the translation, the different 'levels' of possible translation, from the word-for-word simple version to the communicative approach which Adab talks about, and all the variants in between these two levels, and so on. The 'preface to texts' section includes some very sensible suggestions on how to proceed with each item in order to get maximum benefit from your study.

You will find the Source Texts, whether in English or French, to be challenging, even very challenging! Worry not: the presence of worked translations of each of these, in the Target Texts section, means that your main learning job is one of studying and comparing the originals and their translations in order to see and appreciate the task which the translator was faced with (sometimes Adab herself, sometimes a different person, with quite a few mistakes here and there, which is comforting!) and, from this process, to learn appropriate strategies for use in similar circumstances. This should be backed up by close scrutiny of the Annotations, which offer detailed discussions of the choices made and their rationale. The assignments require you to engage in similar procedures, i.e. in translating a text into the other language and providing a commentary on your methods, but these texts are a good deal simpler than the ones in Adab, so that each assignment should be quite manageable.

Overview of Assessment Requirements

Assessment is based on assignments only; there is no written examination at the end of the semester.

Assessment details

In each assignment, provide a double-spaced translation of the text into the other language, then follow this by a commentary (in English or French - the choice is yours each time) covering areas similar to those provided by Adab but in less exhaustive fashion (2-3 sides of A4, perhaps) and arranged in whatever way you think best. However, arrangement under headings or categories similar to those of Adab is better than a line-by-line list of points, since it allows you to prioritise and to draw conclusions. The translation is worth approximately 60% of the total mark, with about 40% given for the commentary. This should give you an idea of the amount of time, though not necessarily space, to be devoted to the two parts of each assignment.

Please DO NOT number the lines of your translation (TT). Always give the appropriate line-numbers of the source text (ST) - and not the TT - when quoting examples. Each of the four assignments is worth 25% of final assessment.

Assignment 1

Jacques Réda, *Les Ruines de Paris*, 1977 (1993), Paris, Gallimard, Collection Poésie

Je rapporte du pâté de campagne *maison* de la Butte-aux Cailles; la charcutière s'est plainte de la chaleur. On sent pourtant bien le fond de l'air humide et frais quand on roule, un souffle de toute cette eau. Car Paris en mai devient une ville entièrement aquatique: dans les creux comme sur les hauteurs, c'est la même consistance liquide, à peine plus dense au fond des impasses et des cours, autour du bec de gaz du passage Vandrezanne, dans l'amoncellement sous-marin de feuillages où flotte et s'enfonce la rue Bobillot. Comment alors rester plus de cinq minutes sur les rails de la Petite Ceinture, abordables rue Gazan par une rampe de démolisseurs? J'appréhende d'étouffer ou d'être dévoré dans cette fosse, des tigres et des boas pullulent dans les fourrés délirants du talus. Je remonte et m'en retourne vers la Butte: Place Paul-Verlaine, rue des Cinq-Diamants. A travers l'épaisseur, on entend appeler déjà les gosses pour qu'ils rentrent, qu'ils se lavent, qu'ils mangent; ce sera long. Ces cris tombent d'une falaise d'habitation dressée en hémicycle aux niches toutes semblables, devant un large espace terreux qui renonce délibérément à verdir. Près des thuyas à moitié cuits une douzaine de bouleaux débiles agonisent. On aurait dû laisser agir la graine anarchique des chantiers: ce désert ne serait plus maintenant qu'une forêt constellée de gamelles et d'yeux phosphorescents. Son avantage réside dans une disposition de théâtre, j'y suis le seul spectateur. Mais, bien qu'immobile et muet au milieu de la scène, certainement aussi de mon côté une occasion de spectacle, pour tant de regards cachés par les reflets des portes en carreau. De temps à autre il y en a une qui s'ouvre et, quel que soit l'étage, l'histoire commence par une jeune femme avec un arrosoir. Et tandis qu'elle humecte ses fleurs, on distingue derrière elle un pan de cuisine laqué, ou l'angle adouci d'une chambre, l'amorce d'une vie et puis de mille vies à partir de là qui s'enchevêtrent en réseaux infinis de bifurcations d'interconnexions de circuits d'émotions et de pensées, irradiant toute la ville vibrante sous son poids d'eau. A présent les enfants aux prénoms un peu snobs pour le quartier reviennent (je remarque Élodie, Cédric, Géraud), ils ont des figures de sauvages éblouis et furieux, traînent encore, s'éloignent, s'arrêtent à l'autre bout du plateau, tout petits entre les grandes lettres du mot SUZE au-dessus de la Cité des Artistes.

Assessment criteria for Assignment 1

- The assignment will be assessed as to its accuracy in the rendition of the original French into correct and idiomatic English, which respects the register of the source text (ST).
- The annotations will be assessed as to their comprehensiveness in following the guidelines in the Adab text and the instructions from the Unit Coordinator.

Assignment 2

Obituary *The Sydney Morning Herald*, 22 October 2007

Gifted writer loathed religion and authority

Steve J. Spears (1951-2007)

There was something touching and brave about the life of Steve J. Spears that flourished and grew when faced with death. It was a tenderness and an openness that fed the precocious talent that created an international hit play, *The Elocution of Benjamin Franklin*, with its painful scenes about an ageing cross-dressing elocution teacher who fell hopelessly in love with one of his pupils.

It was present in his rebellious and relentlessly daggy lifestyle and in the way he refused to listen to music made after 1978 because it was the year the Sex Pistols broke up. It was in his rejection of all things religious and spiritual, and in his inability to form permanent romantic attachments because he would become bored. It was also present in the way that most of these attachments became lasting friendships.

Spears, the gifted actor, musician, playwright, journalist and novelist who died at 56 and whose funeral service is being held in Adelaide today, was the son of Marcene and Eric Spears and grew up in Mile End, inner Adelaide. He attended Rostrevor Catholic College, where he developed an abiding hatred of religion. He dropped out of an Adelaide University law course after four years to pursue a writing career.

By the time he was 25 he had written two musicals, *Stud* and *Africa*, the play *Young Mo* about the comedian Roy Rene, and *Benjamin*, which was to become one of the most successful produced in Australia. First staged by the Nimrod in 1976, it toured nationally before seasons in London (where Spears became friendly with the actress Joanna Lumley), San Francisco and New York.

The play was nominated for a Society of West End Theatres award, a London *Evening Standard* award, and won three Off Broadway awards and an Australian Writer's Guild Gold AWGIE. Identified with the career of the late actor Gordon Chater, it was recently revived starring John Wood.

His later plays included *They Were Giants in Those Days*, *People Keep Giving Me Things*, *The Death of George Reeves* and *Those Dear Departed*, which was made into a film with Pamela Stephenson and Garry McDonald. None achieved the place in theatre history occupied by *Benjamin* and Spears, who admitted to squandering much of the play's riches, struggled with the rollercoaster ride that flowed from spectacular early success.

He became a TV scriptwriter, for long-running series including *E Street*, *A Country Practice* and *Hey Dad*. But his creativity had full rein in children's film and television,

bringing a swag of awards for series and tele-features, including *The Genie from Down Under*, *The Big Wish*, *Mr. Edmund* and *The Greatest Tune on Earth*.

Assessment criteria for Assignment 2

- The assignment will be assessed as to its accuracy in the rendition of the original English into correct and idiomatic French, which respects the register of the source text (ST)
- The annotations will be assessed as to their comprehensiveness in following the guidelines in the Adab text and the instructions from the Unit Coordinator

Assignment 3

Le vrai cauchemar de Darwin

Laurent Lemire, *Le Nouvel Observateur* 18-24 September 2008

Charles Darwin (1809-1882) serait-il victime d'un détournement de pensée? C'est l'avis de Patrick Tort, infatigable exégète du naturaliste anglais. Dans « l'Effet Darwin », il explique que le savant a été mal lu et mal compris. Pour André Pichot, Darwin au contraire a ouvert la porte au racisme et à l'eugénisme. Dans « Aux origines des théories raciales », cet historien des sciences suit le parcours qui conduit à la publication de « l'Origine des espèces », en 1859, jusqu'aux idées véhiculées par Hitler et le III Reich. Qui a raison? Les deux sans doute, car Darwin s'est complu dans la position du savant flou qui, par prudence ou opportunisme, a laissé sa théorie lui échapper sans mesurer l'usage qui en serait fait.

Une chose est sûre, l'œuvre de Darwin, qui avait tant troublé Freud, n'a cessé d'alimenter la polémique et de générer les trucages, à commencer par son autobiographie caviardée par sa femme, qui gomme les critiques sur la religion ou les opinions peu flatteuses sur ses collègues. Sans la volonté d'un de ses fils, Francis Darwin, et d'une de ses petites-filles, Nora Barlow, nous ne disposerions pas de l'édition définitive de 1958 proposée par Nicolas Witkowski au Seuil. A partir de cette maltraitance intellectuelle, on évalue mieux la difficulté à analyser sereinement un tel travail.

Dans les années 1960, Jean Rostand, qui avait consacré un très bon livre à Darwin, affichait sa défiance à propos de la sélection naturelle. « *La sélection naturelle est peut-être puissante, mais est impuissante à me convaincre.* » Il n'était pas le seul. La France a longtemps été embarrassée par ce sujet. Depuis 1809, l'année où naissait Charles Darwin, elle savait, grâce à Lamarck qui avait publié sa « Philosophie zoologique », que l'homme « descendait » du singe. Emile Durkheim, le père de la sociologie et l'ami de Jaurès, ne cachait pas son inquiétude sur l'utilisation de l'évolution dans d'autres domaines. « *Si les hypothèses de Darwin sont utilisables en morale, c'est encore avec plus de réserve et de mesure que dans les autres sciences.* » En fait, ce qui le révoltait, c'est l'idée de la compétition des espèces, une sorte de lutte immorale dont sortirait vainqueur le plus fort. Il faudra ainsi attendre les années 1980 pour que se constitue une véritable école française de biologie évolutive.

Assessment criteria for Assignment 3

- The assignment will be assessed as to its accuracy in the rendition of the original French into correct and idiomatic English, which respects the register of the source text (ST).
- The annotations will be assessed as to their comprehensiveness in following the guidelines in the Adab text and the instructions from the Unit Coordinator.

Assignment 4

The Guardian, 29 September 2006

Lionel Jospin has bowed out of the race to become the Socialist party's candidate in next year's French presidential election, a month after his tearful return from retirement. Mr Jospin, 69, who sent his party into turmoil in the last presidential election in 2002 when he was knocked out of the first round by the far-right candidate Jean-Marie Le Pen, announced yesterday that he was standing aside.

His exit means the frontrunner, Ségolène Royal, who is already more than 30 points ahead of her rivals, is well placed to win the party's internal vote and face the centre-right's interior minister, Nicolas Sarkozy, in May. Both are proposing a clean break with France's tired political model, pledging to tackle crime and unemployment and heal the deflated national mood after more than a decade under President Jacques Chirac.

But Mr Jospin added to the acrimonious atmosphere among the Socialist old guard by saying he would not support Ms Royal, whom he has indirectly accused of being a "demagogue" out of step with the party's leftwing values.

Mr Jospin, who had been accused of dithering and shirking self-criticism, admitted on RTL radio that he had not rallied enough personal support to stand. "Unable to unify people, I do not want to divide," he said. His sudden return to politics had been seen by some observers as an attempt to block the path of Ms Royal, 53, the only woman head of a region in France, who has bucked the party's mail-dominated hierarchy by cultivating her own support-base across France. While popular with the Socialist rank and file, and roughly level with Mr Sarkozy in opinion polls, Ms Royal has been the target of sniping from the party heavyweights who are challenging her in the internal race.

Ms Royal's liberal-leaning approach to socialist politics has earned her the support of 59% of party sympathisers, according to the latest poll by CSA for *Le Parisien* newspaper on Wednesday. Jack Lang, 67, the former culture minister, has 20% support. Ms Royal will also be challenged by the former finance minister Dominique Strauss-Kahn on the centre-left, with 19% support. He is certain to stand despite media speculation that he could be a candidate for prime minister if Ms Royal is elected president.

Laurent Fabius, 60, the former prime minister who split the party last year by lobbying for a no vote against the European Union constitution, defying the official party line, will stand on a platform of the "true left" and has 12% support.

Assessment criteria for Assignment 4

- The assignment will be assessed as to its accuracy in the rendition of the original English into correct and idiomatic French, which respects the register of the source text (ST)
- The annotations will be assessed as to their comprehensiveness in following the guidelines in the Adab text and the instructions from the Unit Coordinator