



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

HEF318

French Translation B

Assessment and other information

Semester 2, 2010

Table of contents

Introduction.....	1
How to study the unit.....	1
Overview of assessment requirements	4
Assessment details.....	4
Assignment 1	5
Assignment 2	7
Assignment 3	9
Assignment 4.....	11

Introduction

Welcome to this second-semester unit which complements the units HEF315 and HEF316 in offering translation from and into French and work in the stylistic analysis of modern and contemporary French. HEF318 continues and extends the work covered in HEF314 but may be taken independently of it.

How to study the unit

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). In addition, 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): external students of UNE may think that they fit into the latter category quite well, despite all the help available from staff in Armidale!

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*, also *Paris-Match*, and other items 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. My suggestion is that external students work their way through a certain number of items, with those enrolled at 404 level undertaking rather more than students at 304 level, including some of the longer items in each volume. What follows is a **suggested list of texts to be studied in detail by all students of HEF318**, 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 was studied in HEF317 last semester. As you can see, this programme 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 four assignments in this handbook.

French-English ST 3	L'anglais dominateur
English-French ST 7	Law & Disorder
French-English ST 6	La médecine du sport
English-French ST 9	The Inhumanity of Medicine
French-English ST 11	Pour un mode de scrutin mixte
English-French ST 16	Unhappy Families
French-English ST 18	Mœurs et langages des tribus parisiennes
English-French ST 18	Deliver us from Motor Hell, Dr Mawhinney
French-English ST 20	Leçon d'art
English-French ST 19	Deaths Linked to London Smog
French-English ST 21	Ecoles et cultures
English-French ST 25	EU Fugaces Labuntur Communitates
French-English ST 27	Alerte aux messageries brunes
English-French ST 26	Q. Europe by Eurotunnel? A. The Easy Way To Go
French-English ST 29	La longue pratique de la retenue à source

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 but to rely on a (small) number of assignments. This will allow for more appropriate assessment than can be realistically contained in the now-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 with which the translator - sometimes Adab herself, sometimes a different person, (with mistakes here and there, which is comforting!) was faced, and then, 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 and shorter, too, so that each assignment should be quite manageable.

Overview of assessment requirements

Assessment for HEF318 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. As explained below, greater expectations are held of those enrolled at 400 level.

Please note:

There will be no preview of assessment tasks prior to formal submission by students as this is inappropriate and unfair to other students in the unit.

Assignment 1

Due date: Monday 26 July 2010
Weight: 25%
Length: Translation (French-English)

“Le Palace”

Jean-Michel Maulpoix, *Chutes de pluie fine* (Paris: Mercure de France, 2002)

5 Mon bonheur : *Le Palace*. Ainsi nommée, en contrebas de la promenade, à trois mètres de la mer, une espèce de hangar couvert de tôle qui s’achève en terrasse où boire un café sur une chaise de plastique jaune, près des pêcheurs silencieux, l’oreille au large, l’œil sur le bleu, moi toujours pourvu d’un carnet et d’un livre, appliqué à saisir quelque chose qui m’échappe, le regard plus ou moins tourné vers le dedans, mais disposé, en dépit de cela, à savourer le lieu et le moment.

Bonheur de boire un grand verre d’eau en regardant la mer.

(Les pêcheurs d’ici se juchent sur de gros bidons rouillés, équipés d’un seau, d’un poteau et d’un crochet où ils suspendent leur sac à lignes et hameçons.

10 Ils se tiennent debout sur la mer, parfois assis sur cet îlot de ferraille auquel on accède en faisant trois pas sur les flots. Là leurs gestes sont lents et leurs pensées tranquilles, cernés de couleur bleue.)

Ouvrir un livre près de la mer. Restriction de la page devant l’immensité. Elle *interpose* des mots entre le large et moi.

15 Ce sont pourtant là deux largeurs, deux largesses, non de même étoffe, mais aux lointains presque identiques. L’un de lignes de légers signes monotones, l’autre de vagues et de vagues encore, sur la grande page bleue horizontale. J’aime le silence que fait la langue devant la mer bavarde – et les oiseaux qui vont et viennent, écrivant sans y prendre garde sur la table de sable dur les hiéroglyphes compliqués de leurs pas.

20 J’aime que tant de phrases décousues soient écrites alentour par l’algue, la vague, le bois flotté, les flaques, les ruisselets, les pas, les vers de sable, les coquilles et les plumes, là où je mène mon livre.

25 C’est ainsi, yeux fermés, sur la terrasse, entre deux espèces de voix étrangères : à gauche la mer chuintant sur les rochers, à droite un groupe de femmes arabes dont je ne comprends pas la langue. Ces voix, comme deux musiques.

Tâche du poète : fixer des *points de clarté*. Quelque chose ici-bas qui se souvienne des astres. La chute fine, noir sur blanc, d’une constellation de mots, éclairant d’un peu d’encre la nuit humaine.

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

Due date: Monday 16 August 2010
Weight: 25%
Length: Translation (English-French)

“Speaking of tongues”

Sydney Morning Herald, February 2004

5 It has been easy for native English speakers to become complacent. Isn't their language dominant in commerce, science and global relations? Aren't there hundreds of millions of people trying to master the language? All true. But in a few decades today's young people could be wishing they had learnt Mandarin, Hindi or Arabic, when these become the world's most common native tongues.

10 The number of people growing up speaking English as a first language is in sharp decline, a new report says. And there's a sting to its popularity as a second language. The main impact of English in future will be to spawn generations of bilingual and multilingual people, says a leading British linguist, Dr David Graddol. And monolingual English speakers will find it difficult to participate in societies where multilingual people switch languages for routine tasks, he says.

15 Graddol, a lecturer at the British Open University and a director of the publisher English Company, describes the present as an extraordinary moment in the history of language, predicting we are headed for “decades of rapid, and perhaps disorienting change, after which a new linguistic world order will emerge”.

20 By 2050, only 5 per cent of people will be native English speakers, down from about 7 per cent now and 9 per cent 50 years ago, Graddol says in an article published yesterday in the journal *Science*. Chinese will top the language table, with English dropping to fourth, behind Hindi and Arabic, and just ahead of Spanish. Rushing up behind will be Bengali, Tamil and Malay, the languages growing most rapidly at present. While a dozen or so languages jostle for the top spots, there will be decimation at the bottom. Up to 90 per cent of the 6000 smaller languages spoken today – mostly older rural tongues – are expected to become extinct in a century. “We may now be losing a language every day,” he says.

25 How we got to this point – even how we evolved the gift of the gab – is also becoming clearer under the gaze of science. Evidence is growing that the first language humans spoke may have been based on the clicking and rapid sucking noises now used to communicate by only 120,000 people in Africa.

30 Studies of the evolution of languages suggest that clicks have deep roots, going back at least 10,000 years. Genetic studies of people also indicate click-speaking populations have a common ancestor who lived about 50,000 years ago, according to other reports in the journal.

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

Due date: Monday 6 September 2010
Weight: 25%
Length: Translation (French-English)

‘L’homme blessé’, *L’Express*, 16/3/2006, p. 63

Une humanité déchirée par la souffrance: de son premier à son dernier roman, le pessimisme hante l’œuvre de J.M. Coetzee.

Il y a tout juste vingt-cinq ans, un petit éditeur au grand flair - Maurice Nadeau - publiait le premier roman d’un inconnu débarqué d’Afrique du Sud, J.M. Coetzee. On ne savait presque rien de lui, mais son écriture beckettienne, déjà, flambait comme un feu de brousse. Le livre en question, *Au cœur de ce pays*, vient d’être réédité au Seuil et l’on s’y replonge avec effroi: c’est une Afrique du Sud crucifiée qu’y peint Coetzee, celle où maîtres et esclaves sont enchaînés aux mêmes gibets, aux mêmes maledictions, dans la désolation terrifiante d’une cambrousse balayée par des vents brûlants.

Pour ses premiers pas en littérature, le futur Nobel prouvait qu’il maniait l’allégorie comme un héritier de Faulkner, et que sa voix renouait avec celle de la tragédie antique. Sur ces fondations déjà dévastées, Coetzee allait construire une œuvre qui ressemble à une gigantesque immolation, parce que les crimes de l’apartheid la hantent. Et parce qu’ils servent de miroir à des déchirements spirituels qui dépassent de loin le contexte politique de l’Afrique du Sud ségrégationniste.

Ce pays n’a cessé de bouder l’auteur de *Disgrâce*, jugé trop pessimiste du côté de Johannesburg, et qui a fini par s’expatrier en Australie. C’est là que se situe son dernier roman, *L’Homme ralenti*. Un récit poignant sur la solitude, les affres du vieillissement, les délabrements du corps et de l’âme. Avec un héros sexagénaire, Paul Rayment, qui vient d’échouer dans un hôpital d’Adélaïde, après un accident de bicyclette. Il a une jambe en bouillie, dont il sera amputé, mais il refuse obstinément la prothèse que les médecins devraient lui greffer. Comme s’il voulait donner à ses proches le spectacle de sa décheance en exhibant son moignon monstrueux, symbole de cette humanité mutilée que Coetzee met en scène de livre en livre. Mêlant dialogues cinglants et humour incendiaire, celui-ci raconte comment on peut “devenir un chien, avec une vie de chien”, avant qu’un ange gardien surgisse pour offrir à ‘l’homme ralenti’ sa part de rédemption. A moins que ce ne soit qu’un leurre ...

André Clavel

Au cœur de ce pays et L’Homme ralenti, par J.M.Coetzee. Trad. de l’anglais (Afrique du Sud) par Sophie Mayoux et par Catherine Lauga du Plessis. Seuil, 256 et 272 p., 20 euros chacun.

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

Due date: Monday 27 September 2010
Weight: 25%
Length: Translation (English-French)

‘France discovers James Bond’, *The Times*, Monday January 1, 2007

5 Dozens of distinguished academics are to meet in Paris on a mission to plug a yawning gap in French culture – the study of James Bond. They will debate such topics as Bond’s influence on the British identity, on capitalism, geopolitics, gastronomy and sexuality. The intellectuals are to attend the three-day conference – organised by the French National Library, the universities of Nanterre and Versailles, and the European Centre for Audiovisual Writing – this month.

10 The organisers say that they hope to demonstrate that the spy is a legitimate subject for research and that Ian Fleming, his creator, is a notable literary figure. “Despite a few studies, largely Anglo-Saxon, James Bond literature does not seem to have received the scientific attention that it merits,” according to the Centre for Cultural History of Contemporary Societies at Versailles University.

The centre says that Bond films have also been neglected by academia “at least in France”, even though they “possess an aesthetic singularity which should be reassessed”.

15 Vincent Chenille, a researcher at the centre, said “Bond is a cultural phenomenon and it is well worthwhile asking ourselves how this character has managed to cross so many political timezones and remain with us to this day.” He said that there had only been two serious attempts to analyse Bond on continental Europe over the past 50 years. One, *Il Caso Bond*, included a contribution in 1965 from the respected Italian author
20 Umberto Eco.

25 The conference will delve further, with, for instance, Luc Shankland, of Nancy University, eastern France, speaking about 007’s “key role” in post-colonial Britain. He says that Bond is the first British hero cast in the Don Juan mould. He claims that the character helped the country’s males to “compensate for national frustration at the loss of colonial territories with the conquest of the feminine sex’s space”.

30 Alain Brassart, from the University of Lille, northern France, will explain how “the archaic virility of Bond, a personality at once reactionary and rebellious, courteous and misogynist, was able to seduce audiences in the 1960s and today”. Claire Dixsaut, of the European Centre for Audiovisual Writing, will try to show how Bond – “a true Epicurean” – broke with culinary precedent. “He was the first secret agent to enjoy eating and drinking so much”.

Assignment 4 continued on following page

- But Mr Chenille said that Fleming was as important as the character he created. “His novels are seen here as the sort of thing you buy in a station while waiting for a train. But they should be treated with more respect than that. Most French people discovered
- 35 James Bond at the cinema and don’t necessarily realise that he was a literary hero first. We want to rectify that.” Hubert Bonin, of the University of Bordeaux, southwest France, said that Fleming could be compared to the great 19th-century French novelists Honoré de Balzac, Anatole France, Émile Zola and Guy de Maupassant.
- 40 Although Bond movies are highly successful in France – *Casino Royale* has been seen by more than 2.5 million French people and 7.1 million viewers watched *Le Monde ne Suffit pas* (*The World is not Enough*) on television last week – Fleming’s novels have rarely entered the bestseller lists.
- 45 Mr Chenille said translations had been poor, with publishers struggling over such innuendos as Pussy Galore. “They just left that as Pussy Galore with an explanatory note,” he said.

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