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List of 218 phrasal verbs translated in french pdf

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It is a characteristic of English that the "verb plus particle" units known as phrasal verbs can express both the manner of an action and its direction or result. Whether the particle is an adverb or a preposition, a unit with a double function of "how" and "where" is formed, as in "the wind blew off the roof tiles", "he turned over the page" (with adverbs) or "he ran up the hill", "he rushed out of the room" (with prepositions). Setting aside cases where the meaning of the phrase cannot be deduced from the first semantic associations of constituent elements (as in "he gave up his job", "he can't put up with that woman") we concentrate here on the infinite number of possibilities English provides to create a double description of manner and direction, using the wealth of English verbs of manner, and the precision of the most common adverbs and prepositions—adverbs and prepositions which refer literally and figuratively to surfaces (on, onto, off), closed interiors (in, into, out of), or any point in space (which can also be a person or an object) perceived as an origin or a target (with or without aggressive undertones) (away from, to, at). 2The aim of the present study is to highlight this delicate area for translators of English, not to suggest alternatives. After clarifying the terminology we will study first a number of instances where translating strategies allow the meaning, sensitivity and intention of the original to shine through, and secondly, more numerous examples where part of the original message has got lost. Apart from cases of obvious misunderstanding or of non-translation we will have to determine what were the translators' priorities, which may range from the greater reliance in French on the implicit, a preoccupation with concision that avoids heavy explanations, and a desire to maintain a rhythm. In the case of Joyce's and Fitzgerald's unusual and unexpected juxtapositions in phrasal verbs, it seems legitimate to demand of the translations that they transpore in one form or another as much of the intention of the author as possible. 3The terminology surrounding the notion of "phrasal verbs" must be clarified in order to comprehend the meaning given to it in the present study. F.R. Palmer, in A Linguistic Study of the English Verb, devotes a chapter to the problem of classification of phrasal and prepositional verbs, where he writes: Two kinds of classification are appropriate. The forms may be distinguished grammatically, first, in terms of the adverbial versus the prepositional nature of the particles. Secondly, they may be distinguished in terms of idiom, some of the combinations being idiomatic, others not. The two types of classification must be kept distinct. It is often not clear whether the term "phrasal verb" is defined in terms of the first, the second, or both. (Palmer, 1965: 180-181) 4In the present study, the type of phrasal verbs to which we refer will belong to the first (and non-idiomatic) type mentioned by Palmer, and can take one of four forms described by him, namely: 51. Verb + adverb without noun phrase2. Verb + preposition with noun phrase3. Verb + adverb with noun phrase4. Verb + adverb + preposition with noun phrase (Larreya & Rivière, 2005: 183) 6Paul Larreya and Claude Rivière, in their Grammaire explicative de l'anglais also mention the question of terminology: En anglais, certains auteurs réservent le terme de phrasal verbs aux verbes à particule (c'est notre position), d'autres auteurs incluent également les verbes prépositionnels dans les phrasal verbs. (Ibid.: 295) 7The definition chosen in this study integrates into the term "phrasal verb" verbs followed either by an adverbial particle or a preposition—though even here the question of what sort of preposition arises. The authors in the same work distinguish between: - he ran into the gym and- he ran in the gym 8where in the first example, into contains a result of the action carried out in the verb (il est entré dans le gymnase en courant). They describe the system behind this in English as follows: Pour qu'il y ait sens résultatif, il faut une préposition qui soit compatible avec le sens de changement de lieu [...] Dans le schéma résultatif, la relation cause-effet est exprimée par la construction syntactique, et tous les verbes d'action peuvent entrer dans un schéma résultatif. (Larreya & Rivière, 2005: 316) 9Ran into is the type of syntactical construction studied in this article: the two parts "cause and effect" or "manner and result" produce, literally but also figuratively, a change of place in the broadest sense of the word. The association of the verb and particle/preposition is a handy, succinct source of invention for authors, as opposed to lexicalised entries. 10The translation of such a snappy formulation poses problems. Firstly, we often find the "verb plus particle"/"verb plus preposition" unit is a combination of just two monosyllables, thus portraying a concise airiness much appreciated by poets. The very essence of this construction lends itself to rapidity of expression. It is normal to strive to maintain in the translation a trace of such concision, rhythm and lightness of touch, which is almost unavoidably accompanied by some semantic loss. Secondly, the work of the translator can be complicated by a verb of action being used with an inanimate subject, that is, when a categorical disparity between a subject and verb is used to produce the stylistic effect of a metaphor or personification. Strategies of translation vary from flattening the stylistic effect by re-establishing the categorial balance between the subject and verb (e.g. by introducing an animate subject with a verb of action) to maintaining the relative bizarreness of the personification. The gamut of possibilities between the two extremes leaves room for other, more or less ingenious, translations. It is the very large swathe of translating strategies studied here that will highlight the semantic, syntactical, rhythmic, and metaphorical aspects of the dilemma facing the translator. 11Examples taken from two novels will serve to illustrate the translating techniques. The translations by Jacques Aubert (JA, 1974) and Pierre Nordon (PN, 1994) of James Joyce's Dubliners (Dub) and those by Marguerite Chevalley (MC, 1951) and Jacques Tournier (JT, 1957) of Scott Fitzgerald's Tender Is the Night (TITN) will be used. The two works differ vastly in their setting and intentions: Dubliners describes apparently minor events in the lives of ordinary people in Dublin. The unsaid, maybe even the unsayable, are pervasive in descriptions of the attitudes of characters, fears of sinning or of sinful thoughts paralyse some characters, and the stories are shot through with mysteries about the uncomely behaviour of respectable persons like priests. Tender Is the Night describes the leisure, pleasures, and empty lives of young, rich and beautiful Americans in the roaring twenties who commute between the palatial hotels of Switzerland, Italy, and the French Riviera, but who also fall prey to more murky adventures involving clashes with the police, excessive drinking, shootings and fights. 12On a very banal, non-problematical level, phrasal verbs in English that carry in the verb the meaning of the manner in which an action is done, and in the adverbial particle or preposition the direction or result of the same action, can often be translated by the "chassé-croisé" system: the verb in English becomes a prepositional syntagma, or an adverb, or a particle, and the particle is expressed via the verb in French. Examples such as "he ran across the road"—il a traversé la rue en courant—or "he rushed out of the room"—il est sorti précipitamment de la salle—illustrate this common syntactical transposition between English and French. French, however, does have a similar construction to the English one: "he rushed out of the room" can be said in French "il se précipita hors de la salle". Here the manner in the verb is followed, as is common in English, by a prepositional syntagma indicating direction and result. The "chassé-croisé" method 13First, then, let us look at the relatively manageable text-book cases of translations by "chassé-croisé"—the method used to translate linguistic inventions like "Botox your years away", which is a present-day slogan advertising an anti-wrinkle product, and was translated as "Chassez vos rides au Botox". This method involves reversing the order of information given between French and English: the main English verb of manner is transposed syntactically into an adverbial syntagma of some sort, and the adverbial particle or preposition in English becomes the French verb indicating direction or result. In some cases the English verb is simply translated by an adverb, as in these four examples: 1. The old woman [...] proceeded to toil up the narrow staircase (Dub, 28) La vieille femme [...] gravit péniblement l'escalier étroit (PN, 29)La vieille femme [...] se mit à monter péniblement l'étroit escalier (JA, 50) 2. He struggled on with his copy [...] (Dub, 126) Il poursuivait péniblement sa copie [...] (JA, 10) 3. When we were tired of this sight we wandered slowly into Ringsend. (Dub, 54) Une fois épuisés du spectacle, nous gagnâmes lentement Ringsend. (PN, 55) 4. [...] Dick who had quickly jerked the wrinkles out of the bed [...] (TITN, 110) [...] Dick, qui effaçait rapidement les plis du dessus-de-lit (JT, 170) [...] qui avait vivement effacé les plis du dessus de lit (MC, 120) 14All versions here make a French conjugated verb form out of the prepositional syntagma. On a purely semantic level, in the last example, the English verb jerk is undertranslated by the adverbs in so far as the nervousity and impatience in jerkiness is lost. Sometimes, in French, the translations of the English adverb or preposition are fluffed out into a more complex adverbial syntagma, as in the following examples: 5. Boys sprinted past on bicycles. [...] (TITN, 315) Il y avait des garçons sur des bicyclettes, qui passaient en trombe [...] (JT, 469)De jeunes garçons passaient en trombe à bicyclette [...] (MC, 330) 15The two translations modulate the English verb for to go at top speed towards the prepositional syntagma of manner en trombe, and swing the adverbial past into the conjugated verb passaient. 6. While my aunt was lading out my stirabout [...] (Dub, 16) Pendant que ma tante me versait mon porridge à pleines louches [...] (JA, 44) 16A pleines louches retains the idea of large portions and a slightly indelicate manner of serving. 7. All the branches of the tall trees [...] were gay with little light green leaves and the sunlight slanted through them on to the water. (Dub, 48) Toutes les branches des grands arbres [...] étaient comme décorées de petites feuilles vert pâle et le soleil se glissait de biais entre elles jusqu'à la surface de l'eau. (JA, 61) 17The dual element of sun slipping not only through the leaves but also at an angle is reproduced in French with this system. 18Taking the expansion of the particle even further, Tournier translates creek out using a present participle for creek that follows a conjugated main verb form for out: 8. It was past four and under a blue-gray sky the first fishing boats were creeping out into a glaucous sea. (TITN, 53) Il était un peu plus de quatre heures, et, sous un ciel ni gris ni bleu, les premières barques des pêcheurs s'enfonçaient en grincant dans une mer glauque. (JT, 84) 19These last two sentences have been able to retain in the translation what Jacqueline Guillemin-Flescher in Syntaxe comparée Du français et de l'anglais calls "la qualité agentive" of the inanimate subject coupled with a verb: a verb of process in the two languages has been instrumentalised by an inanimate element—the sunlight, and the boats. This quality is re-inforced, as here, when the process is triggered by the subject immediately preceding the verb (Guillemin-Flescher, 1981: 225). Here, then, the personified subjects animate, in the translation, the English particle transposed into the main verb form, and the verb of manner becomes a participial syntagma. The translation may be more wordy, but nevertheless it preserves several important figurative and semantic elements of the original. 20A last example here shows how the translating strategy analyses the constituent elements in the English construction, and can be prompted to introduce two different verb forms: 9. I've brutalised many men into shape. (TITN, 298) Dresser des hommes, je connais ça. J'en ai brutalisé beaucoup pour les faire obéir. (JT, 446) 21Here, being knocked into shape is the result achieved via brutal action. English, with the phrasal verb system, first delivers the manner with brutalises, unlike French, more apt to give information about the end result first. This translation shows that this phrasal verb formulation in English contains such concision that translations may have to multiply transpositions of all sorts to arrive at a faithful version, often running the risk of being long-winded. 22The translating choices made above reflect a desire to use and adapt the "chassé-croisé" system to maintain as concisely as possible the elements of the English formulation. This is not inevitable, since as we shall see in Part Two, some translations of the same sentences lack the rigour observed in the above examples. b) Other methods 23Returning to the order in which we receive information with phrasal verbs, we have just seen that the order can be reversed between the two languages, but this is not always the case. In several examples, the elements of meaning in the double unit are translated in the same order as in English: 10. Far ahead he saw her yellow dress winding through the crowd (TITN, 197) Il reconnut au loin sa robe jaune, qui se faufilaît à travers la foule (JT, 297) Puis il aperçut, loin devant eux, sa robe jaune se faufilaît à travers la foule (MC, 209) 24Both translations maintain the personification of the dress, the manner in the verb, and the preposition through as such, without any major syntactical transposition being carried out. As we saw with the "chassé-croisé" method above, French can translate phrasal verbs by using two verbs. Here, the order can sometimes be maintained: 11. The fine night streamed away on either side (of the yacht) (TITN, 279) La nuit, d'un éclat surprenant, semblait glisser contre ses flancs, puis disparaître (JT, 418)La belle nuit semblait fuir, glisser sur ses flancs (MC, 292) 25Away can carry the idea of disappearance from sight, as well as the idea of a process continuing. Here, the night passes by on either side of the yacht, and also passes in time, maybe even, on some more poetic level, visually. The verb stream indicates the gentle, peaceful passage of the night. Both translations add the verb of comparisonsembler, unwilling to directly personify the night as in English. Otherwise, apart from the inappropriate disparaître, the elements of meaning of the phrasal verb are present in glisser, and fuir, even if the French tends to stack together the two verbs used, in one case chronologically linked by puis, in the other, placed in juxtaposition. The system of two verbs to translate the English phrasal verb allows the translation to remain more airy than with the introduction, perhaps, of a cumbersome and explanatory prepositional syntagma. The choice ofsembler also provides the text with two infinitives rather than heavier conjugated forms, and thus contributes, by compensation, to the flow of the original. Here again, as with the sun and boats (examples 7 and 8), there is an inanimate subject coupled with a dynamic verb that actualises the process and the translators have maintained this. Another example shows away with the meaning of a passage towards disappearance: 12. Seeing that his remark had meant comparatively little to him, she laughed away its effect. (TITN, 298) Comprenant qu'il n'avait attaché aucune importance à la réflexion qu'il venait de faire, elle se mit à rire, pour tout effacer. (JT, 445) 26Here away is used to show that the result of laughing is to make the effect of a remark disappear. Laugh is the means and away is the result. In the translation, French adds the start of the laugh (se mit à rire), whereas laughed away is inchoative by itself from the context. All the elements of meaning are there. Pour tout effacer in French can be read as either an aim or a result here, whereas it is clearly only the result in English. The order of events in the sentence (laugh, then away) can be maintained in French, provided the added se mit à fluffs out the expression, and permits the use of the light infinitive form. 27Another example uses the same method: 13. [...] or if Mangan's sister came out on the doorstep to call her brother in to tea, we watched her [...] (Dub, 72) [ou] si la sœur de Mangan sortait sur le seuil pour appeler son frère à rentrer souper, nous [...] (PN, 73) 28A last example here creates a participial form in French for the English particle up, whereas the English present participle gazing is promoted to being a main verb: 14. The upper part of the hall was now completely dark. Gazing up into the darkness I saw myself as a creature driven and derided by vanity (Dub, 88) Le haut de la salle était maintenant plongé dans une obscurité complète. Levant les yeux, je scrutai ces ténébres et me vis : un être mené par la vanité, jusqu'à la dérision (JA, 80) 29Thus although the "chassé-croisé" method is known for its capacity to translate phrasal verbs into French, still it is not necessarily the only method. The English order of ideas "manner plus resuil" can, with some minor syntactical transformations, be followed in French. What we might remember is the variety of possibilities available. A last point here about the choice between the different possibilities: it would appear from the type of verbs of process studied in this first part that nothing either semantic or stylistic pre-determines a particular type of translating method. 30Most examples related to the translation of this particular structure, however, illustrate a modification of part of the structure, thus a degree of loss. a) Loss of dynamic movement forward, impulsion 31Here we have examples of the French translation neglecting to take into account the adverbial particle or preposition which in English dynamise the action through an expression conveying direction or result: i) Reliance in French on the implicit 32It might be argued in some cases that a text will not be affected by slight differences appearing in the translation. French has a greater tendency, for example, to rely on the implicit and avoid being overburdened by explicit references to positioning where the overall context is capable of filling in the gaps. Hélène Chuquet and Michel Paillard, in Approche linguistique des problèmes de traduction, mention examples relating to translating relative clauses, de, and some cases of juxtaposition where French implicitness will often be fluffed out in English: "[l'anglais a tendance] à expliciter et désambigüiser les relations" (Chuquet & Paillard, 1989: 145). It is this preference, in French, for a more explicit, and more abstract, mode of expression that explains why the reader is left to fill in logical gaps in a given context. In the words of J.-P. Vinay and J. Darbelnet in Stylistique comparée Du français et de l'anglais: [...] la phrase anglaise s'organise autour d'un mot image, et la phrase française autour d'un mot signe [...] D'une façon générale les mots français se situent généralement à un niveau d'abstraction supérieur à celui des mots anglais correspondants. Ils s'embarassent moins des détails de la réalité. (Vinay & Darbelnet, 1977 [1958]: 58-59) 33This opposition between a tendency in English to prefer "le plan du réel" and in French "le plan de l'entendement" will lead to English adverbs and prepositions not being expressed literally when translated into French. In some examples mentioned previously as using the "chassé-croisé" method, the second translation of the word deals only with the verb of manner: 15. He struggled on with his copy (Dub, 126) Il se battait avec sa copie (PN, 158) 34The action in French does have duration but lacks the element conveying "continuously and painstakingly pursuing an action" in on, which might however be deduced from the context. 35In this next example (same as number 14): 16. The upper part of the hall was now completely dark. Gazing up into the darkness I saw myself as a creature driven and derided by vanity (Dub, 88) 36The reader is informed that the darkness being looked into is high up, as the previous sentence makes clear. In one French translation: La partie supérieure du hall était maintenant complètement obscure. Regardant vers le noir, je me sentis le jouet grotesque de la vanité (PN, 89) 37The reader could make an implicit connection with the upper part of the hall to avoid a literal translation of up. 38Two examples containing the adverbial particle in in the sense of "movement into a place" lose this reference in French: 17. [...] or if Mangan's sister came out on the doorstep to call her brother in to tea, we watched her [...] (Dub, 72) [...] ou si la sœur de Mangan sortait sur le pas de la porte appeler son frère pour le thé, nous la regardâmes [...] (PN, 73) 39One translation (number 13, above) of this sentence preferred to follow the English closely with appeler son frère à rentrer souper. The context, however, of his sister coming out on to the doorstep to call her brother in cannot be interpreted in any other way than "into their house". This makes the implicit in French perfectly understandable. The second example, from the Dubliners story "The Sisters", concerns the death of a priest who had lived in digs with the two sisters, who brought in meals to him, that is to say, who entered his upstairs room carrying his meals, which gives rise, through a whole network of "sous-entendre", to a good deal of imaginary speculation. One sister says: 18. I won't be bringing him in his cup of beef-tea any more (Dub, 36) Je ne lui porterai plus son viandox (PN, 37)Je lui apporterai plus sa tasse de consommé (JA, 54) 40Interestingly, the bilingual edition comments on this use of in, calling it "redundant and incorrect": « la tournure est à la fois redondante et incorrecte. Il convient de dire simplement 'I won't bring him' » (PN, 36). We cannot agree, for the reasons given about the additional message included in it. A similar phrase is repeated later: 19. Whenever I'd bring in his soup to him [...] (Dub, 36) Chaque fois que je lui portais sa soupe [...] (PN, 37)Chaque fois que je lui montais son potage [...] (JA, 54) 41The in is essential to cultivate the doubt in the reader's mind about this system of providing food for a priest who lives under the same roof. However, given that the two sisters live in the same house as the priest and provide meals for him, porter, apporter and monter can be understood to continue on into the room of the priest. An opportunity is nevertheless lost in French to suggest the innuendo of the situation. After all, Joyce could very well have said "bring his soup to him", but did not: ii) Greater losses 42Another adverbial particle, away, is used often to indicate the prolonged duration of an action, as in "we chatted away for hours" (see also example 11 above). Dick Diver's wife Nicole is described, with the -ING aspect, as blooming away, which can be paraphrased as Nicole's permanently looking glaucous and on to top form, just like a flower in full bloom: 20. [...] the Divers stood side by side in the gate, Nicole blooming away and filling the night with graciousness (TITN, 43) 43Tournier translates this dynamic animation of Nicole as : Les Diver se tenaient sur le seuil de leur porte, l'un à côté de l'autre. Nicole ressemblait à une fleur ouverte et son charme émissait la nuit (JT, 69) 44Nicole is visually compared to a flower in bloom, which is static compared to the continuous efforescence inherent in blooming away, and dilutes the metaphorical with the explicit reference to a resemblance in the French verb. Glowing away is used to describe Rosemary also in the same work: 21. In the car she [Rosemary] glowed away fresh and new in the morning sunshine (TITN, 219) Elle était radieuse, dans le premier soleil, avec un visage tout animé, comme neuf (JT, 331) [...] elle était radieuse et fraîche sous le soleil matinal (MC, 233) 45Although this sentence describes Rosemary, indeed in similar terms to those used to describe Nicole, the use of radieuse to remind the reader of the same