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**TEXTUAL ANALYSIS OF TWO TRANSLATED TRANSCRIPTS:
2012 PRESIDENTIAL DEBATE AND A SPEECH PRESENTED BY
CYRILLE DE LASTEYRIE**

A Thesis Presented

by

LARYSSA M. WITTY

Submitted to the Graduate School of the
University of Massachusetts in partial fulfillment
of the requirements for the degree of

MASTER OF ARTS

September 2014

French and Francophone Studies

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DEDICATION

This Master's thesis is dedicated to my dear parents David and Monica Witty who have always put my needs above their own and supported me in my endeavors. Their constant support enables me to make the most of every opportunity. I am blessed to have won the parent lottery.

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First and foremost I joyfully give all glory and acknowledgment to God for His steadfast love, unending support and faithfulness throughout this journey. I am so very thankful that through this experience He has shown me the truth of Romans 8:28, given me the confidence of Romans 8:37 and upheld His promise in 2 Corinthians 9:8. This work is complete not because of what I have done, but because of who You are.

I would like to thank Philippe Baillargeon, my thesis advisor, for his refreshing perspective and patience as he always welcomed me into his office and provided insight and encouragement. I would also like to thank Regina Galasso for graciously agreeing to join my committee with encouragement, enthusiasm and support. Her insight and valuable feedback has helped me to further develop as an aspiring translator. A special thank you also extends to Luke Bouvier for his support in helping me to develop as a scholar. His constructive feedback stretched my abilities as a writer and a learner of the French language. Additional thanks to Rhonda Tarr for her guidance, encouragement and mentoring.

My deepest gratitude extends to my parents, Monica and David, sister Brittany Mills and her husband Kevin Mills, best friend Nicole Tourigny, beloved friends Aunt Diane and Sarah Yarger for believing in me no matter the circumstances and for their unwavering support.

ABSTRACT

TEXTUAL ANALYSIS OF TWO TRANSLATED TRANSCRIPTS: 2012 PRESIDENTIAL DEBATE AND A SPEECH PRESENTED BY CYRILLE DE LASTEYRIE

SEPTEMBER 2014

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Directed by: Professor Philippe Baillargeon

Delia Chiaro (2010) describes humor in two broad categories: referential and verbal. The former focuses on the meaning of a story or event and the humor embedded within. In the case of the latter, idiosyncratic features such as word play display humorous undertones. This Master's thesis examines oral text transformation to another language via transcription. The transcripts themselves consist of 10 minutes of the 2012 Presidential debate between François Hollande and Nicolas Sarkozy and 10 minutes of a monologue presented by French animator Cyrille de Lasteyrie. Both transcripts are linked by the commonality of humor and exhibit the two categories described above. The transcripts were translated from French into English, and the challenges that arose during the translation process were then analyzed, such as transferring the overall meaning of each idea, maintaining as much of the humor within the text as possible and conveying each speaker's style. This study aims to provide future translators guidance in the translation of humor in oral transcripts by pinpointing the relevant scholarly research and

discussing the various translator techniques implemented in overcoming challenges such as metaphors and collocations.

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INTRODUCTION

This Master's thesis examines oral text transformation to another language via transcription. The present thesis is comprised of the translator's translation of two transcripts: one of a political nature and one of an informal nature, both from French into English. The first transcript examines ten minutes of the 2012 Presidential Debate between Nicolas Sarkozy and François Hollande. François Hollande's victory is significant for the Socialist Party, as he is the second left-wing President under the Fifth Republic – the first being François Mitterrand from 1981 to 1995. Also significant is Sarkozy's loss, as it makes him the first president not re-elected since Valéry Giscard d'Estaing in 1981¹. The result of this election marks a defining moment in France's recent history. The candidates themselves are accustomed to public speaking; they know how to present themselves and use a formal language in which they can concisely and directly make their points. The combination of historical importance and the nature of the speakers and the nature of humor justifies this transcript for selection in this study.

The second transcript examines ten minutes of a speech from French animator Cyrille de Lasteyrie, also known as "VinVin." As founder of the audiovisual production company StoryCircus, he produces documentaries in addition to an entertainment show, *Le Vinvinteur*, about digital culture, which is featured on French television station France 5. His humorous perspective and creativity are directly accessible to his French audience through the medium of the audiovisual. Since VinVin is not an avid public speaker, his speech is characterized by colloquialisms, sound effects, sporadic stories and an

¹ See Conan, Neal, and Ted Koppel. How France's Presidential Contest Compares to U.S. NPR, 2012. <<http://www.npr.org/2012/04/17/150817062/frances-presidential-contest-like-americas-but-different>> <http://www.npr.org/2012/04/17/150817062/frances-presidential->

unstructured format. His anxiety and nervous state propel him to make spur-of-the-moment decisions involving his speech and actions. The transcript of this speech enables the reader to visualize how he humorously presents information and processes information in an outside-the-box way.

Both transcripts are linked by the commonality of humor. In the case of the first, humorous undertones are present in Nicolas Sarkozy's remarks as he balances between insulting François Hollande's stance on various political subjects and remaining within the limits of formal language, as he is expected to keep a respectable and socially acceptable persona. Humor also occurs at the semantic level when Hollande describes past events in his rebuttal in order to create counter-insults based upon previously known facts. In the case of VinVin, humor is incorporated through side commentary known as jab lines. Delia Chiaro specializes in the translation of verbally expressed humor (VEH)², particularly within screen translation, and is currently affiliated with the department of English and Linguistics at the University of Bologna's Advanced School in Modern Languages for interpreters and translators at Forlì. In *Translation, Humour and Literature* (2010) Chiaro defines jab lines as "...humorous elements which are fully integrated within the text in such a way that they do not disrupt the narrative flow" (14). In these instances, VinVin uses such jab lines and word play to create humor yet is able to invoke such humor within a serious and intellectual atmosphere. Both transcripts, while different in their contexts, express comedic undertones through their use of humor.

² See Chiaro, Delia (2010). In Chiaro D. (Ed.), *Translation, humour and literature: Translation and humour* (Volume 1 ed.). New York: Continuum International. p 35 for information on Verbally Expressed Humour.

Delia Chiaro expounds upon the notion of humor by categorizing it into two broad classes: Referential humor and verbal humor, both of which are displayed throughout the transcripts in the present corpus. According to Chiaro (2010), “*Referential (or conceptual) humour uses language to convey some meaning. (e.g. a story, a description or a situation or event) which is itself the source of humour, regardless of the medium used to convey it*” (34, italics in the original). This form of humor occurs in both transcripts when, for example, the speakers recall an event or story where humorous undertones surround the meaning expressed beyond the language.

As for verbal humor, Chiaro states: “*Verbal humour, on the other hand, relies on the particular language used to express it, so that it may use idiosyncratic features of the language (such as which words sound alike, or which sentence structures are ambiguous)*” (34, italics in the original). Here, humor is produced through the language itself. This form presents a particular challenge to the translator, as the similarity in the phonetics of particular units is in most cases not a direct match with the target language. Both transcripts incorporate this form of humor within their texts. Verbal humor includes jab lines as previously defined, but also word play, which also appears in the transcripts and most especially in VinVin’s monologue. Chiaro describes word play as “the use of language with intent to amuse,” stating that it “...is inextricably linked to circumstances which belong to the world which exists beyond words” (5). It is imperative for a translator that the source text be understood not only on a linguistic level, but also in its function in a given situation. Humor subtly knitted within the circumstances in which it exists must be grasped by translators so that they may then convey these aspects effectively to their target audience.

Of course, individual perceptions of humor vary. Chiaro expands on this notion in explaining that not everyone finds humor in the same remarks or context, as this can vary with the timing and company in which the joke is produced. Additionally, what is considered as funny in one moment may cease to remain funny months later. Chiaro articulates that a person's ability to perceive humor is "... surrounded by linguistic, geographical, diachronic, sociocultural and personal boundaries" (5). The understanding of the humor in both transcripts of this corpus depends on the audience receiving it, which poses an additional challenge for the translator.

The corpus will also include documentation of the translator's experience of translating, complete with a description of the direct and indirect translation methods used to execute the task at hand. The original intent of the project in question was first to translate the two transcripts and second to simultaneously interpret them. The initial translations were centered on the skeletal sentence structures in an effort to permit the translator, when in the role of interpreter, time to remain no more than a few seconds behind the speaker³. The scope of this project has since shifted to focus solely on translation. As a result, in revisiting the initial translations, the translator implemented additional language elements such as adverbs, adjectives, and other units added for explanatory purposes and clarity.

Susan Bernofsky, a preeminent translator of German-language literature and chair of the PEN Translation Committee, has translated 20 books and is currently a professor of literary translation at Columbia University with a specialization in the history, theory and practice of literary translation. A co editor with Esther Allen of the book *In Translation: Translators on their Work and What it Means* (2013), Bernofsky describes her translation

³ See Roderick, Jones. *Conference interpreting explained*. Manchester, UK: St. Jerome. p 72-73.

process in chapter 17, entitled “Translation and the Art of Revision.” This process of translation and revision was selected by the translator of this study as a model of best practice, in particular as concerns the continuous process of revision, as the desire to continue editing continues even after the pen is left on the table.

The difference between direct and indirect translation is another important distinction that informs this study. Basil Hatim, an English/Arabic translator and interpreter known for his work on intercultural communication and his contributions to the field of applied linguistics, defines direct translation as follows: “Direct translation is a translation in which the translator has to somehow stick to the explicit contents of the original. A translation is considered to be direct if and only if it purports to interpretively resemble the original completely in the context envisaged for the original” (40). He defines indirect translation as “a translation in which the translator is free to elaborate or summarize. This heeds the urge to communicate as clearly as possible rather than the need to give the receptor language audience access to the authentic meaning of the original” (40). The distinction between direct and indirect translation will serve to address challenges in the form of source text structure, speech style, metaphors and the transfer of humor. In this regard, this study will underline areas that are applicable to other translation practices.

In chapter one, the translator will examine the translation of a Presidential debate from French into English. The focus will be on transferring meaning and concepts through indirect translation techniques, rather than staying within the confines of the grammatical structures of the source text. As such, the focus during the initial translation process was to transfer the principal ideas expressed. Chapter two will take a form comparable to the first chapter in focusing on a speech by Cyrille de Lasteyrie. In

addition to articulating the translation challenges outlined above, this chapter will more specifically address the challenges of translating humor.

The Transcript as a Source Text

A transcript differs from other forms of text. First, it embodies the spoken word which, depending upon the individual speaker, may include incomplete sentences, interruptions and shifts in subject matter. Second, the content of the original message is also conveyed through other means of communication, such as its visual aspects, including kinesics (body language, physical movement and poses), facial expressions and the overall image of the speaker. Intonation and the emotion of each speaker constitute other conduits of communication in vocal expression. Despite these alternative modes of communication, the translator works solely with the speech or dialogue in written form. The source text transcripts in the present corpus were transcribed by the California-based company Verbal Ink. Throughout the translation process, decisions had to be made concerning how best to convey each speaker's meaning while preserving his individual style and keeping these additional modes of communication in mind. The translator of this text had access to the visual elements behind each transcript, which allowed a greater understanding of the context and actions of each speaker. In a few instances the translator incorporated background information in an effort to facilitate the reader's understanding of specific utterances.

Defining Translation

Two specific definitions of translation have proven particularly relevant to this study. The scope of this study examines the process of translation, or more specifically the choices a translator makes and the influences guiding those decisions. Thus the emphasis of this study is not so much on the end product (the translation), but rather the means of arriving there. The end product itself should not be a replica of the original in another language, but its own unique work. Lawrence Venuti's approach to translation is particularly pertinent in this regard. Venuti, who is an award-winning translator and professor of English with a specialization in early modern literature, Anglophone and foreign-language poetic traditions, translation theory, history and literary translation, has published several works on translation, most notably *The Translator's Invisibility: A History of Translation*⁴. In *The Translation Studies Reader* (2000), Venuti writes that "Translation is not a duplicate of the original text; it is not – it shouldn't try to be – the work itself with a different vocabulary...translation is not the work, but a path toward the work"(60-61). It is important to clarify that translation does not produce an exact replica of the source text with a new vocabulary. Rather, the finished product is a unique text rooted in a previous work. Translation itself is the conduit that produces a complete text.

⁴ See Venuti, L. (1994). *The Translator's Invisibility: A History of Translation* (Florence, KY: Routledge) for information on the theoretical means by which translation can be studied. This work examines translation from the seventeenth century to the present day, unmasking the ethnocentric values that molded how translation was executed.

Venuti more specifically describes translation as a path, implying that all the steps a translator takes towards creating a final product are in fact a translation⁵.

The notion that a translation is a unique text and not a duplicate of the original carries a sense that translators have the liberty to adjust the text according to their target audience. Venuti is not implying that translators can translate as they desire, but rather that they should respect how the original text was meant to be understood. In this way meaning acts as a guide that directs the translator through the stages leading to a final product. In this regard, Franz Pöchacker's (2004) definition of translation is also particularly relevant. Pöchacker is currently a practicing interpreter and Associate Professor of Interpreting Studies at the University of Vienna. He has published several books and articles regarding interpreting, including his most renowned work, *Introducing Interpreting Studies*⁶. He defines translation as follows:

“A process by which a spoken or written utterance takes place in one language which is intended or presumed to convey the same meaning as a previously existing utterance in another language.” (11)

It is interesting to note that this definition includes language expressed both in written and oral form. Within the context of this study, the initial dialogue was first transmitted from spoken to written form and subsequently translated from French into English. The goal of the French-to-English translation process was to transmit the same meaning as originally conveyed by the source. Pöchacker defines translation as a process and like

⁵ See Venuti, Lawrence. *The Translation Studies Reader*. New York: Routledge, 2000 for further information on the translator's translation stages and the scholars influencing this process, see Chapter 1 p 8.

⁶ See Pöchacker, F. (2004). *Introducing Interpreting Studies*. London: Routledge. This work intends to provide students, researchers and practitioners insight into international conference, court and hospital interpreting for languages both spoken and signed.

Venuti, focuses on the acts of the translator, as previously described, and not the end product. Translation is a means to an end.

Translation Methods

The way in which a translator performs his or her work varies according to the individual. Maria Tymoczko, a professor of comparative literature at the University of Massachusetts, has published multiple works in the fields of Translation Studies and Celtic Medieval literature. Her work *Enlarging Translation, Empowering Translators* reconceptualizes translation theory⁷. In the *Encyclopedia of Applied Linguistics* (2013), she reiterates the notion of shifts across translation approaches when she states, “Because translation involves decisions, choices, and constructions related to meaning, there is no single correct way to translate” (3). One explanation for this is the fact that language systems do not correlate exactly, resulting in more than one way to convey the same idea. There is not a set translation system that all translators follow. Variables such as translation method, source, target-text style, and decisions such as omission, addition and word choice all influence the process of translation. Individual translators discover a method and style that they themselves find most successful. In chapters one and two, the translator describes the method, style and various decisions made throughout the translation of each transcript. These decisions were influenced by the use of both direct and indirect translation methods, which the translator implemented in an attempt to

⁷ See Tymoczko, M. (2007). *Enlarging Translation, Empowering Translators*. Manchester UK: St. Jerome Publishing.

produce translations that both convey the original meaning of the source text and remain comprehensible to the target audience.

Both Venuti (2000) and Hatim (1990) discuss the distinction between direct and indirect translation. Direct translation, also referred to as literal or word-to-word translation, is the method of exactness. Through this method, the translator closely follows the content of the source text. The goal of a direct translation is to remain as faithful as possible to the original, both in form and content. The exactness of information transfer guides the translator as he or she works through one grammatical structure into a second grammatical structure.

The second translation method used in the present corpus, indirect translation, is described by Venuti (2000) and Hatim (1990) as a method that authorizes the translator to transfer the main ideas of the original text without necessarily respecting the exact form of the original. Indirect translations are considered more conventional, as they permit some degree of deviation from the original. Despite such deviation, the essence of meaning within the source text is still conveyed. Under the parameters of indirect translation, the translator works within the scope and intention of the source text while using the guidance of its original meaning and context⁸. Within these parameters the translator may express the author's ideas in a way that is conducive to target-audience comprehension. It should be mentioned that indirect translation does not mean that the translator is taking the liberty to translate whatever he or she desires, but rather, what he or she understands. It is for this reason that adequate analysis of text function and

⁸ Venuti describes this balance between source and target text in his renowned theory of domestication and foreignization. See Venuti, Lawrence. *The Translation Studies Reader*. New York: Routledge, 2000. Chapter 1 p 10 for further discussion.

purpose must first be realized. Clearer understanding of the source text results in a clearer target text translation.

Initially, the translator of this study translated each transcript directly while hewing closely to the source text. Upon commencing the revision process, the author shifted to indirect translation to convey each idea more comprehensibly for the target audience, consulting the source text primarily for meaning rather than structure. Further descriptions and analysis of the actual translation process involved in this study will provide specific examples of the challenges that arose in this regard.

The translations in the present corpus were carried out with the objectives of transferring the overall meaning of each idea, preserving the humor present in the original as well as the style of the speaker, and respecting the naturalness of the target language to facilitate comprehension for the target audience.

CHAPTER I

TEXTUAL ANALYSIS OF TRANSCRIPT 1: PRESIDENTIAL DEBATE

Translation of transcripts is different from other translation practices. First, to arrive at the transcript, the language must be transmitted from oral to written form. False starts, incomplete sentences, shifts in subject matter and interruptions occur throughout the text. Translation does not transmit the source language exactly from the source text, and certainly even less so from its oral counterpart.

The debate source text in the present corpus serves as a means of establishing for French citizens the identity of each candidate for president, including their personalities, intentions if elected president and their position on the topics of economic development and immigration. The target text, transcript 2 as produced by the translator, serves as a document of recent history.

Translator understanding of the source text will influence the intertwining textual decisions to produce the target text. For this reason initial research was performed as a means of providing adequate background information on the text's subject matter, prior to translating.

A. Background Information

The debate, which aired in France on May 2, 2012 on the mainstream networks TF1 and France 2 in metropolitan France, was moderated by David Pujadas and Laurence Ferrari, hosts of the evening newscast *Le Journal de 20 Heures* on France 2, with presidential candidates François Hollande and Nicolas Sarkozy. Hollande, after having

won the election, currently serves as the twenty-fourth President of the Republic, making history for the Socialist Party. Sarkozy of the right-wing UMP, *Union pour un Mouvement Populaire*, served as President of France from May 2007 until May 2012 when he lost reelection. The presidential transcript in this thesis is the candidates' final opportunity to address French citizens before the final round of voting¹. Results from the initial vote revealed Hollande coming in first with 28.6% of the vote to Sarkozy's 27.2%, setting up a second-round face-off between the two with 10% of the voters undecided². Results of the final election revealed voter preference toward Hollande, who won the election with 51.6 percent of the vote, while Sarkozy lost the election with 48.4 percent³.

Extensive research was performed in an attempt to equip the translator with adequate background information. This information provided the translator with the knowledge that is essential to understanding the meanings, both explicit and implicit, behind each speaker's utterances. This information ensured a proper understanding of the text, thus resulting in a clearer target-text translation.

B. Translation Process

The two transcripts used in this study were translated using both direct and indirect translation methods at different times throughout the translation process.

¹ See Vaïsse, Justin. "The 2012 French Presidential Elections: A Primer." 2012. <<http://www.brookings.edu/research/opinions/2012/04/04-france-elections-vaïsse>> for information on French government campaign restrictions.

² See No Author. "Are 18% of French People Racist?" *The Economist* April 24, 2012. for further information regarding election process statistics.

³ See Cody, Edward. "Polls show Hollande Likely Winner in French Presidential Campaign." *The Washington Post* 4 May 2012 for more information.

However, one method, the indirect, was used more prominently than the other. For this reason the main focus in analyzing the translator's work will be on indirect translation.

The translator used an approach similar to that of Susan Bernofsky (2013)² in executing the project. The target transcripts in the current corpus were initially translated created using direct translation, resulting in an intentionally poorly rendered target text.

Direct translation does not solely consider meaning, but also the exact information and language structures, as it tries to recapture this same exactness in the target language. During this stage of the translation process, the source text was frequently consulted. The purpose behind this initial stage is to enable the translator to identify the main concepts. This process mirrors that of Bernofsky (2013), who initially translates rough versions of her texts as a means to expose the “ideas worth preserving” (224). The exactness in transmitting the information conveyed in the source text allows the translator to visualize the main ideas. Once these main ideas have been understood, the translator can then use indirect translation as a means of conveying the overall message. The exactness of information transfer that is characteristic of direct translation qualifies it for the initial phase of this project.

Throughout the entire translation process Bernofsky (2013) uses dictionaries as a means to “ensure a word's range of meaning makes it the best choice in a given context” (224). Geoffrey Samuelsson-Brown's book, *A Practical Guide for Translators* (2010), was consulted, as his over thirty years of experience drench the pages with insight and advice on the proper tools at a translator's disposal³. He argues that colloquial terminology used by a culture is not necessarily articulated in a dictionary. For this

² See Chapter 17: Translation and the Art of Revision p. 223-4

³ See Chapter 7: Sources of reference, data retrieval and file management p 89.

reason he cautions translators about exclusively using dictionaries. To this end, the range of meaning within a word and its use should be carefully considered within the context of the text.

Ernst-August Gutt, a translator renowned for his proposal of relevance theory,⁴ also discusses the purposes of direct translation. Direct translation distinguishes the main limits within a text. By limit, Gutt is referring to the ideas behind the language. Direct translation demands that the translation be performed with regard to the original context, presuming that it will have complete resemblance in the target context.

In the subsequent drafts and revision process the translator shifted from executing direct to indirect translation. This approach continues to mirror that of Bernofsky. There is a delicate balance between the translator's use of direct and indirect translation methods. While at first glance direct translation may appear more faithful to the source text, this may not in fact be the case. Not all language systems correspond exactly.

In *The Translation Studies Reader* (2000), Lawrence Venuti describes his well-cited distinction between domestication and foreignization translations⁵, as translation itself can “move in either of two directions: either the author is brought to the language of the reader, or the reader is carried to the language of the author (60).” He more specifically describes the translator as one who hovers between the author and the audience. His theory was also considered by the translator of the present corpus. This theory discusses the translator's dilemma in finding a balance between loyalty to the

⁴ Gutt describes Relevance theory from a cognitive angle as follows: “Relevance theory approaches communication from the point of view of competence rather than behavior: it tries to give an explicit account of how the information-processing faculties of our mind enable us to communicate with one another” (21).

⁵ See Venuti, Lawrence. *The Translation Studies Reader*. New York: Routledge, 2000 p 188, 284-85.

source text while also conveying meaning in the most natural language in the target text. The challenge in obtaining this balance was kept in mind throughout the execution of the translations in this study.

Venuti cautions translators about using the method of direct translation, as it may have detrimental effects. While it is true that some closely related language systems will translate more directly than two languages that are grammatically and idiomatically further removed, such as French and Japanese, even closely related languages still do not correlate exactly. Thus the translation of exactness can risk production of a target text that renders itself incomprehensible. In other words, direct translation fails to consider the cultural ramifications between languages. The same idea can be expressed in more than one way according to different cultures. For example, to express that one is hungry in English we use the verb, “to be.” In French, however, the expression of the same concept is phrased, “*J’ai faim*,” literally meaning, “I have hunger.” In order to arrive at the same message two different verbs are necessary.

Indirect translation permits the translator to convey the meaning of the original in the language of the target audience. In this way the translator is not limited by the exactness of information transfer, but is guided by the intention, purpose and meaning behind the source text.

C. Textual Analysis of Transcript 2: Presidential Debate

The following textual analysis will examine the presidential debate transcript in its entirety, expounding upon challenging areas which may act as examples for future translation practices in addition to providing future translators scholarly sources which

were consulted to aid the translator of this study. The practice of direct and indirect translation in the following extracts will demonstrate the decisions the translator made in an effort to relate the meaning of the original in the language of the target while preserving the style of the individual speaker.

The first point of textual analysis occurs in David Pujadas's opening remarks as he welcomes viewers, stating: « *Bonsoir et bienvenue pour ce grand débat du second tour.* » In English: "Good evening and welcome to the second round of the presidential election." The first line has a slight alteration in the English rendition, as the original literally reads: "Good evening and welcome for this great debate of the second round." In an attempt to render the line naturally in the English language, the preposition *pour* (for) is instead replaced with the word "to." Additionally, the second half of this phrase, *ce grand débat du second tour*, refers to the event as a major debate. Word order has also shifted in the target text, where the description of the election as a second round is stated first. Restructuring this word order conveys the idea with greater clarity while also conveying the weight of importance surrounding this proceeding.

The second line of this example, however, demonstrates an additional point of discussion. In an effort to convey a sense of anticipation for the upcoming presidential election, the original text, « *C'est une tradition de la République, très attendue* » is translated as follows: "Everyone's been waiting for this tradition of the Republic." The original reads more literally, "This is a tradition of the Republic, very awaited." The final two units within the line shift considerably. Here, the translator added the indefinite pronoun "everyone" with the helping verb "has been" in addition to shifting the verb *attendre* (to wait) from a participle form to a present perfect progressive tense. These

alterations project the original image and sense of anticipation for the event which is about to unfold. The direct translation renders some understanding in the target language, yet it is conveyed with greater clarity via the conduit of indirect translation. Additionally, the word order has been reversed in an attempt to heighten the excitement felt by those who have long anticipated the event.

By way of a second example, let us consider the indirect translation in the extract of David Pujadas's welcoming remarks as he opens the 2012 Presidential Debate: «*C'est un moment important de la vie démocratique,* » translated as "This is an important moment in democratic life." In the original text the word *démocratique* functions as an adjective modifying the noun *vie*. The line subtly suggests the possible monumental outcome of this presidential election by reiterating the notion that a shift in the power of France's political parties could possibly occur. Sarkozy succeeded Jacques Chirac of the UMP, who served two terms of office totaling twelve years. Both Chirac and Sarkozy are of the same political party, making Hollande's presence in the final elections suggestive of a possible shift in power amongst France's political parties.

In the source text the welcoming remarks include an insertion of the commentary [*crosstalk*]. It may be noted that insertion of the caption [*crosstalk*] does occur at four different instances within the translated text. At these four points the speakers talk over each other resulting in two outcomes. The first is that the order of speakers is not exactly as presented on the transcript, as dialogue occurs at the same moment in time. The second is that due to this overlap of dialogue, information may have been lost through the transferral of oral to written form. The caption serves as an indicator for the reader to understand these two predicaments.

In an effort to demonstrate the alterations within the target text, the translator will present the next segment of translated text as spoken by anchorman Laurence Ferrari: « *Merci de votre participation à ce débat. Les Français et les Françaises qui nous regardent permettront ainsi de vous juger à la fois sur vos programmes mais aussi sur vos personnalités.* » The translator transferred this into English as follows: “Thank you for your participation in this debate. The ladies and gentlemen watching us will use this debate as a means to evaluate you according to your agendas and according to your personalities.” The first sentence does not present particular difficulty, with the exception of altering the preposition *de* (of) to the preposition “for” in the target text. At the beginning of the second sentence, Ferrari greets both male and female viewers by using the masculine plural and feminine plural forms of the noun *Français* (Frenchman/Frenchwoman). The colloquial phrase expressing this meaning in English is “ladies and gentlemen,” with the feminine gender acknowledged before the masculine.

The second line in the original stresses the importance of the candidates’ proposals and personalities with the conjunction *mais aussi* (but also), as candidates will be scrutinized by voters in regards to these two aspects. The unit “also” emphasizes the point that candidate proposals are not the only deciding factor when a French citizen casts his or her vote. This unit has been omitted in the target text, as its inclusion muddies the overall flow and clarity. While the target text captures this meaning, the extent to which this point is understood is lesser than that in the original.

The following paragraph presents the first of three instances where the text was translated in error. The first instance takes place in the following excerpt spoken by David Pujadas: « *Alors, ce débat nous l’animerons dans un souci, bien sûr, de stricte*

équité, de stricte égalité du temps de parole, les chronomètres en font foi, et de la plus grande clarté possible. » The translator translated this into English as follows: “This debate will present us several problems in regards to fairness: equal speaking time, the stopwatches in keeping accurate time and in maintaining as much clarity as possible.”

Scholar Hasan Ghazala articulates the error which surfaced in the above example. Her specialization involves English to Arabic translation and includes publication of the book *Translation as Problems and Solutions: A Coursebook for University Students and Trainee Translators* (1995). This goal of this text is to advise and demonstrate for students how to make decisions as a translator⁸. The error demonstrated in the present example is by way of collocation. Ghazala defines a collocation as “Two or more words which usually occur together in language” (20). In the above example combining *dans* (in) with *un souci* (a problem) results in the meaning “in view of.” The translator intentionally used the plural form “problems,” with a list of problematic areas regarding overall fairness immediately following. Furthermore, Michael Alexander Kirkwood Halliday⁶ and Ruqaiya Hasan (1976) state that collocations are “the most problematic part of lexical cohesion” (284). Hatim reiterates this, arguing that “There is always a danger that, even for experienced translators, SL interference will occasionally escape unnoticed and an unnatural collocation will flaw the TT” (204). Error by way of

⁸ See Ghazala, H. (2007). *Dictionary of collocations english-arabic* Dar El Ilm Lil Malayin. for specific examples using English to Arabic collocations and their proper use.

⁶ More commonly referred to as M.A.K Halliday, a British linguist internationally renowned for his grammar model on the systematic functional grammar which describes language as a system of choices. See Halliday, M. A. K., & Matthiesse, C. M. I. M. (2012). *Halliday's introduction to functional grammar* (4th ed.) Taylor & Francis Limited for additional information.

collocation is most common for translators (Hatim, 2001). In the current example the collocation was not unnatural; however, collocations in any form can be a source of error for translators. This further emphasizes the importance of approaching the initial stages of direct translation meticulously and cautiously. Additional alterations concerning this translation were implemented and will be discussed in the following paragraph.

Vigilant revising is a necessary preventative measure to avoid translation errors similar to the one demonstrated above (Hatim, 2001). Meaning is important, as translator understanding – or as in this case, misunderstanding – will be transferred. In reconsidering this excerpt the translator decided to implement the passive voice in an effort to relay the overall idea without fragmentation. Revised, the translation reads: “This debate will be hosted paying close attention to fairness and absolute equality of speaking time. Accurate stopwatches will be used permitting each speaker the opportunity to clearly make his point in a timely manner.” The message has now shifted from one of problematic implications regarding fairness to describing the ways in which equality between the candidates will be controlled. It is clear that while each speaker will be able to present his statement, they must both do so concisely, keeping in mind the constraint of time. The overall meaning of this segment of text is conveyed in the target text, while the syntactic features are not transmitted. For example, the collocation outlined in the previous paragraph has been omitted. Additions in the form of the words “opportunity” and “timely manner” were inserted. Structurally, the single sentence that appears in the original message has been converted to two sentences. As a result of the combination of translator decisions in the form of additions, omissions and reformatting, the original message is conveyed with greater clarity in the target text.

The paragraph preceding the one articulated above does not present any particular difficulties apart from providing a specific summary of the evening's proceedings.

However, several alterations regarding the second half of Laurence Ferrari's subsequent paragraph lend themselves to discussion. The first is her use of the passive voice, since in the original text, she states:

« ...*Je me tourne vers vous, François Hollande, pour cette première réponse, puisque le tirage au sort vous a désigné pour parler en premier. C'est donc Nicolas Sarkozy qui conclura cette émission*»

Which was translated into English as follows:

“And now turning first to you, François Hollande, as you were selected to give the first response based on the random drawing. It is, of course, Nicolas Sarkozy who will conclude this program.”

In the above example the translated shifted the active voice « le tirage au sort vous a désigné» to the passive voice in English “you were selected to give the first response based on the random drawing” since the passive construction sounds more natural in English. Mona Baker, discusses translation from a pragmatic perspective in her work *In Other Words: A Coursebook on Translation*⁷ (1992). She comments that the French language does not use the passive voice as frequently as English. Instead, reflexive structures function as a means of communicating this voice. The opening line was translated in an attempt to maintain the style and formality of the original text, while conveying its intended message.

⁷ See Baker, Mona. *In Other Words: A Coursebook on Translation*. New York: Routledge, 1992 for extensive pragmatic information on translating from the micro to the macro textual level. This text is intended for students of translation lacking a background in linguistics.

Another point of analysis occurs in Ferrari's preceding remark. In this excerpt the translator weighed two different means of expressing the same concept, as the original line, «*Monsieur Hollande, sur votre état d'esprit,* » was translated into English as "Mister Hollande, would you like to take the floor?" The last half of this line refers to Hollande's opinions and suggestions and can be literally translated as: "on your state of mind." The English expression "take the floor" was selected instead, as it sets the tone and prepares viewers for the first candidate to begin debating, as he has initial control over the conversation. The source text does not use a question mark, as the phrase is a direct statement in which Ferrari tells Hollande to open the debate. The target text converts this into a question implying that Hollande will accept her invitation. The language used has a heightened degree of politeness, while the source text is more direct. The phrase informs viewers that Hollande is now permitted to make his opening remarks and initial proposals. The original phrase in this example occurs a second time in the source text; for this reason this example will be referred to as example A. Further expansion on its use will occur after the following paragraph.

Hollande's ensuing remarks in the subsequent three paragraphs do not present any particular difficulties, with the exception of conveying his intentions and aspirations as president in a clear and concise manner. Baker (1992) highlights the importance of text development:

You may find that you can preserve the thematic patterning of the original without distorting the target text. If the elements placed in theme position in the source text can easily and naturally be placed in theme position in the target text, the method of development of the two texts will be the same or very similar. (128)

Here, theme position simply refers to the method of organization and development in a text. In other words, the construction and organization of a source text can be maintained in the target text. While this will not be true of every line encountered in translation, it can be true of some⁸. By way of example, let us consider the following lines of Hollande's initial statements:

«Dimanche, les Français vont choisir leur prochain président de la République. C'est une décision importante, grave, pour cinq ans. Et donc, je dois dire ce soir quel président je serai si les Français m'accordent leur confiance. »

Translated into English as:

“This Sunday, the French will choose their next President of the Republic. This is an important decision lasting five years. So, I need to say tonight what kind of president I will be if the French grant me their trust.”

In the above example, it can be noticed that the theme position has been kept in the target text. Alterations include omission of the adjective *grave* from the original and transmission of the preposition *pour* (for) conveyed by the verb “lasting.” However, in regards to the overall organization and position of units, source text structure is very much the same. Future examples demonstrating similar theme positions will not be analyzed in the course of the remaining textual analysis of transcript 2. The focus instead will be on understanding areas of translation challenge, thus avoiding redundant textual analysis.

We will now consider the one-line interjection spoken by David Pujadas in which he shifts towards Nicolas Sarkozy. He states: « *Nicolas Sarkozy, votre état d'esprit,*

⁸ Variances in grammatical structures across languages can restrict the thematic patterning as transferred from source to target text. In this case, Baker suggests two additional models: Halliday's model of thematic analysis and the Prague School's model of functional sentence perspective. See p 128 and 160.

qu'attendez-vous de ce débat? », which is translated into English as follows: “Nicolas Sarkozy, a word on your perspective, what do you anticipate from this debate?” It may be noticed that the phrase *état d'esprit* has once again resurfaced in the original text. In example A it was translated to mean, “Will you take the floor?”, whereas in this extract, example B, it is translated to mean, “A word on your perspective.” The range of meaning encompassed by this phrase can be seen within both translations in the above examples. Indirect translation transmits meaning in a language that is most natural for the target audience⁹. A direct translation would render this passage in the same way in both instances, as it focuses on the exactness of information transfer. However, indirect translation considers the speaker’s intentions. In example A the speaker is inviting the first candidate to open the debate. In example B the speaker is asking the opponent to present his argument and rebuttal. This subtle shift in meaning and intention is mirrored with the shift in the translation of this phrase.

Gutt (2000) describes this phenomenon as dynamic equivalence, which is described as a relationship between the receptor and message. Ideally this relationship is the same as that of the original audience and the message it received. Depending on the

⁹ During the process of translation two transcripts of the 2012 Presidential debate between President Barack Obama and former Governor Mitt Romney were considered to compare the English phrasing used by the moderators. The first transcript derives from a second debate between the Presidential candidates on October 16, 2012 at Hofstra University, Hempstead, NY. Moderator Candy Crowley states “Governor Romney, as you know, you won the coin toss, so the first question will go to you.” For the full transcript see Crowley, C. (2012, October 16). Second presidential debate full transcript. *ABC News*. The second transcript derives from a third debate taking place October 22nd 2012 in Boca Raton Florida at Lynn University. Moderator Bob Schieffer of CBS News states: “Governor Romney, you won the toss. You go first.” For the full transcript see Schieffer, B. (2012, 22 October). Transcript and audio: Third presidential debate. *National Public Radio*.

context in which a phrase is uttered, its meaning can shift. As a result different translations can occur for one theme or unit of language¹⁰.

Nicolas Sarkozy's rebuttal includes an interesting cognate that occurs twice within his opening paragraph. The cognate in question is the adjective *classique* (classic): « *J'ai écouté Monsieur Hollande: c'est assez classique ce qu'il a dit...C'est classique, c'est ce qu'on dit à chaque débat,* » which is translated into English as: "I listened to Mister Hollande; what he said is usual...This is usual; this is what we say at every debate." While the word *classique* does correspond directly with the English word, "classic," the range of meaning in the speaker's intention more closely aligns with the word "usual." The adjective "classic" to an English-speaking audience might mistakenly suggest the excellence of Hollande's words. The intentions of Sarkozy's statements, however, are twofold: first, to reveal his opponent's argument not as excellent, but rather as standard, expected and unimpressive; and second, to bait Hollande and create a sense of inferiority in him as part of Sarkozy's attempts to escalate emotions and draw an inappropriate reaction from Hollande. His attempts render a text with subtle humorous undertones. as he is confined to the social expectation of formal debate language, despite his desire to mock his opponent with more colloquial and perhaps crass terminology.

The word selected for translation, "usual," attempts to capture this dichotomy behind Sarkozy's intended meaning. This unit guides the target audience to understand the language and context in which it exists. As Ghazala (1995) states, "...meaning is the product of different elements of language, taken together, occurring in a certain type of

¹⁰ See Gutt, Ernst-August. *Translation and Relevance: Cognition and Context*. United Kingdom: St. Jerome Publishing, 2000. p 69 and 185.

text and context and directed to a certain kind of readership” (3). The same meaning rendered from the source text is understood to the target audience via the conduit of different language units. For the audience of the target text, selecting the word “usual” remained faithful to the context within which it was used.

Nicolas Sarkozy’s rebuttal is the second of three instances where we encounter a translation error. This error occurs within the last line of the first paragraph. The focus is transferred incorrectly, as the original text: « *Je veux que ce soir ce soit un moment d’authenticité, ou chacun donne sa vérité* » is translated as follows: “I want tonight to be a moment of originality, where each person presents his truth.” The error occurs with the unit noun “originality,” which instead should be “authenticity.” These two nouns encompass different ranges of meaning, and each suggests a different focus. The word “originality” indicates a newness, freshness or unfamiliarity, whereas “authenticity” points towards the truthfulness and accuracy of one’s personality or character. Here, the latter is more pertinent to the speaker’s intended meaning. This error should have been prevented and is the result in a lapse of adequate revision during the initial stages of translation. According to Bernofsky (2013), “The art of revision is generally learned through trial and error; in other words, through practice” (225).

Both the error outlined above and the lexical error previously explained occurred for the reasons provided by Gutt (2000): “The causes of failure in translation are varied, ranging from misunderstandings of the original to insufficient mastery of the receptor language” (179). Misunderstanding of the original text and insufficient mastery of the receptor language (in this case, English) were the causes of both errors discussed thus far.

Sarkozy's speech presents an example where the translator employed an English expression to convey source-text meaning. In this example target audience understanding propelled the translator to select the following English expression, as the original text states: « *La France n'a pas le droit à l'erreur,* » which can be translated literally as "France does not have the right to error." The translator, however, translated this as follows: "France does not have room for error." A direct translation of this idea renders a message less explicit than its indirect counterpart. For this reason, the expression common to English speakers conveys the message that France is at a point where it is suffering from multiple crises in regards to its economy and immigration, to name a few. In other words, France's future is not able to withstand additional mistakes from its leaders.

Sarkozy directs his argument towards the ten percent of undecided voters, as expected based upon previous research. It is here that we find another point of analysis: « *...tous ceux qui réfléchissent, se disent, « Au moins, quel que soit mon choix, j'ai une idée précise des éléments qui vont me permettre de le faire,* » which the translator translated as follows: "...all those who reflect on their decision, do so saying, 'At least I have an exact idea of his basic principles that will allow me to make my choice.'" In this excerpt, units of language vary in translation. For example, in the opening line, *se disent* (literally, say to themselves), is translated using the helping verb, "do," to convey that as voters are reflecting on their presidential choice, they are also reminding themselves of the reasoning behind their choice. By way of an additional example, consider the noun, *des éléments*, which is translated as "basic principles" referring to the candidate's position on various factors.

In addition, the last phrase in the source, *de le faire*, makes use of the direct object pronoun *le* (it), here referring to selection of the next president by an individual voter who has yet to support either candidate. The direct object pronoun was not used in the target text, as the possessive adjective “my” and the noun “choice” were placed at the end of the phrase instead of the beginning as in the source. Language structures vary across grammatical systems, influencing the order of units (Baker, 1992). Semantic choices can be expressed syntactically through manipulation of the order of elements (Baker, 1992).

The subsequent paragraph of Sarkozy’s speech does not present any significant translation issues. An interruption by Hollande results in the two candidates cross-talking over each other, such that a few phrases were lost in the transition of oral to written text.

However, the translator would like to direct the reader’s attention to the second-to-last line in Sarkozy’s opening remarks. Here, he is taking the perspective of a voter and the internal conversation they may have in considering each candidate. This line captures the nature of the candidates’ very conversation, as in the original text: « *Ils n’ont pas joué l’esquive, ils ont été vrais,* » translated as: “They did not play dodge ball, they were true,” Sarkozy uses the word *l’esquive* (evasion) to refer to the circumvention of answering tough questions, as is typical of politicians.

The translator considered cultural relevance in regards to the target audience. A popular game among American schoolchildren involves a child surrounded by a group of children whose goal is to hit him or her with a ball. The center child must duck and weave to avoid being hit, or in other words dodge the ball. Referencing this children’s game, which is popular in the target culture, conveys the meaning of the original while also transmitting the style of the original speaker. Mary Snell-Hornby, a Professor of

Translation Studies at the University of Vienna, was a founding member of the European Society for Translation Studies (EST) and also its first President from 1992-1998. Her most recent accolades include an Honorary Doctorate from the University of Tampere, Finland for her contribution to the discipline of Translation Studies. In regards to culture, Snell-Horby (1995) argues,

If language is an integral part of culture, the translator needs not only proficiency in two languages, he must also be at home in two cultures. In other words, he must be bilingual and bicultural. The extent of his knowledge, proficiency and perception determines not only his ability to produce the target text, but also his understanding of the source text. (42)

Thus the translator not only is a weaver working with units of language, but must also understand the cultural nuances and style influencing meaning beyond language units¹¹.

The ensuing line concluding Sarkozy's rebuttal presents yet another point of analysis. His two-word conclusion from the original text, «Être vrai» is translated in the target text as "Stay true." Initially, the translator considered closing Sarkozy's remarks with the translation "Be honest." Leading up to this final remark Sarkozy stated the importance of each candidate presenting himself truthfully. In ending on the same notion he not only concludes his speech, but reiterates his previous point. Altering his final word from "true" to "honest" weakens this emphasis while detracting from the purpose behind his word choice.

¹¹ See chapter 2.1 Language and Culture for additional information Snell-Hornby, Mary. *Translation Studies: An Integrated Approach*. Revised Edition 2006 ed. Philadelphia: John Benjamins, 1995. p 39-43.

Hollande's opening paragraph does not present any difficulties apart from transmitting his agreement with Sarkozy's proposal to speak directly to each other without circumventing. It is within the following segment of his speech that we encounter the third of three translation errors. The original line: « *Moi, je parle de mon côté, je suis de gauche, je l'assume, vous êtes de droite, vous pouvez l'assumer ou pas, mais au-delà de ce qu'est notre appartenance politique, nous avons le sens, je dois avoir le sens de la réunion, de la réconciliation des Français, »* is translated into English as "I speak from my side. I am from the left. I assume, you are from the right. You can assume it or not, but beyond this, what are our political affiliations? We're both aiming for, I must be sensible in reunification; in French reconciliation." The current translation is disjointed, impeding the reader from having a clear understanding of the speaker's intent. Here, Hollande switches from speaking about both of them to just speaking about himself. In the source text he cuts off this phrase making it appear as though the text reads not as an original text, but rather as one that is translated. As outlined in the introduction of the present thesis, this line fails to meet one of the goals in translating this text. Here two errors of a similar nature occur. First, an error in the translation of the verb "*assumer*" occurs. Here, the verb means "to admit" or "not deny." The second error occurs by way of the preposition "from" which would naturally be expressed in the target language with the preposition "on." A more accurate translation would be: "As for me, I speak from my side. I am on the left. I don't deny it, as for you, you're on the right, you can deny it or not, but beyond our political affiliations we're both aiming for. I must be sensible in reunification, in French reconciliation." This type of translation error is not uncommon for translators. The majority of literature concerning translation focuses on

problems arising from lexical and structural differences across languages (Gutt, 2000).

The principles which underlie language do not transfer as meaning, and form varies between languages, existing as a frequent source of translator error (Gutt, 2000).

At the end of the third paragraph we encounter an example in which the translator has divided the sentence structure differently from that of the source. In juxtaposing the two transcripts, the original text:

« Je n’essaie pas de savoir qui est né ici, depuis combien de générations, ou qui habite là, parce que je pense que nous sommes tous Français et que nous devons nous retrouver dans le même effort, la même unité et donc les Français apprécieront. Vous à partir de votre bilan, et pour ce qui me concerne, à partir de mes propositions. »

is translated into English as follows:

I do not attempt to discover who is born here or who lives over there. We are all French. We should all make an effort to come together in the same effort, in the same unity, so that the French will draw their own conclusions (from their own assessment), about you based on your record, and about me based upon what I propose.

One may notice that while both texts consist of two sentences, the target text omits the coordinating conjunction “and” in addition to the word “that” in completing the first sentence. Indirect translation does not always concern itself with the written structure of the source text. The lines as a whole reflect a certain structural unity, mirroring the very meaning expressed in the text itself. Additionally, the word *bilan*, which could be directly translated as “assessment,” has instead been translated to mean “record.” This more accurately captures Hollande’s overall meaning and intention as he is referring to all the actions Sarkozy has taken throughout his presidency.

David Pujadas immediately interrupts Hollande’s statements in an attempt to allow Sarkozy the opportunity to respond. As Pujadas states in the original: *« Vous*

répondez puis on va peut-être passer aux sujets économiques, » which the translator translates as “Give your response and then perhaps we will move on to economics.” Additions in the form of the verb “give” and the coordinating conjunction “and” were made by the translator. In the target text the verb *répondez* has been converted to its noun equivalent “response.” The source text expresses Pujadas’s moderating of the debate. He directly addresses Sarkozy in his interruption. The direct language in the translation preserves the style of the original statement. The preservation of stylistic features is desirable, as it produces a more accurate representation of the original¹² (Gutt, 2000).

The subsequent paragraph of Sarkozy’s response does not present any difficulty or pertinent challenge for analysis. It is worth mentioning, however, that at this point in the transcript Sarkozy is not speaking in complete thoughts or sentences, but rather is asking Hollande to recall examples throughout the duration of Sarkozy’s presidency where demonstrations were defused. The source text uses inversion as a means of posing these questions. The questions formulated by the translator are more direct, since they are constructed as complete sentences in an effort to render a clearer text. Despite this alteration, the translator has kept the original meaning and language, as Sarkozy is posing these questions not only to Hollande, but also to the voters, reminding them of past historical violence and that such manifestations were avoided throughout his presidency.

The speakers interrupt each other as Sarkozy concludes his remarks. When order is restored, Hollande speaks using the word « *Heureusement!* », which appears three

¹² See Gutt, Ernst-August. *Translation and Relevance: Cognition and Context*. United Kingdom: St. Jerome Publishing, 2000. p 131.

times, yet is translated in two different ways. In the first exclamation Hollande's intention is of a sarcastic nature in response to Sarkozy's remark that violence did not occur during his presidency. The translator's translation attempts to amplify the sarcastic undertone with the adverb "Happily!" The undertones of sarcasm and humor in Sarkozy's suggestion that he could claim the credit for avoiding violent riots which were sparked because of his initial actions is captured in the choice of this word.

In the second and third instances where this same exclamation occurs, Hollande credits the lack of violence not to Sarkozy but to social partners and representatives whose work helped defuse protesters. In these instances the translator has translated « *Heureusement!* » to mean "Luckily!" The shift in word choice transmits the shift in Hollande's intention and meaning behind his use of this unit. The undertones of sarcasm and humor are still retained, as Hollande tries to insult Sarkozy within the limits of social expectations and formal debate language.

The next point of analysis occurs in Sarkozy's rebuttal, as Hollande's speech does not present any particular difficulties. Sarkozy's line in question is « *Je n'ai pas évidemment le seul mérite,* » which the translator translated as "Of course I am not the only one who can take credit." Here the translator has taken liberties to alter the text in such a way as to convey his meaning, yet does so in a language that is clear for English readers. Alterations occur in the form of addition of the units "of course," and the verb "take," as this renders the meaning more natural for the target audience. Also, because of these additions, the style and tone of the original are more accurately conveyed in the target text.

The translator found the next area of textual analysis particularly challenging to translate. In the following excerpt the source text uses the same unit two times in close proximity; however, in the first case the unit functions as an adjective, and in the second case it functions as a noun. These differences are evident in the original line: « *Quand le syndicat de la magistrature, des magistrats qui s'engagent pour vous soutenir...* » which is translated by the translator as follows: « When the federation of judicial authorities, the magistrates who commit themselves to support you...” The units in question, *le syndicat de la magistrature* and *magistrats*, have been translated differently in the target text. The challenge presented by this line was in part due to a lack of translator knowledge of political positions. In realizing this, the translator performed additional research, discovering that the English word “magistrate” does in fact correspond with the French term.

However, the word *syndicat de la magistrature* still needed translating. To solve this challenge, additional research behind the etymology of this unit was performed. Dictionaries pointed towards the magistrate as a judge of criminal affairs, while online glossaries referred to this term as judicial authorities. The final translation was selected as “federation of judicial authorities” after the translator contemplated these various terms and their ranges of meaning. The unit itself refers to a particular French organization. According to Baker (1992), the structural morphology of words changes in relation to the basic meaning that is expressed¹³. The above example illustrates how a unit can shift morphologically in an effort to convey a similar meaning, when the original is culturally specific.

¹³ See chapter 4.1 Grammatical vs Lexical Categories for further information regarding morphology and syntax. p93.

The next point of analysis involves the use of a French metaphor. Metaphors are a particular challenge in translation, as they carry specific cultural importance. Michael Cronin, author of a plethora of publications discussing translation and language in a cultural sense, expands upon the future of the field. He considers translation a key element in protecting the linguistic diversity of cultures, since the relation between translators and their texts has shifted in response to globalization, technology¹⁴ and the economy¹⁵. In *Translation and Globalization* (2000) he describes metaphors as “a problem to be overcome rather than a process to be analyzed” (13). The metaphor presented in the original text: « *Quand on défile derrière le drapeau rouge avec la faucille et le marteau, est-ce que c’est l’esprit de rassemblement ?* » is translated into English as follows: “When we march behind the red flag with the hammer and sickle, is this the spirit of unification?” Award-winning foreign correspondent Kim Willsher is based in Paris on behalf of *The Guardian* and expands upon the symbolic meaning behind this image. In this example the metaphor is one of historical importance, as the hammer symbolizes the industrial proletariat, while the sickle signifies agricultural laborers or peasants¹⁶. The overall image refers to resistance against capitalism on behalf of the working class, and more specifically to communism. This metaphor, symbolic of

¹⁴ Problems will occur in translation technology moving toward automation as idiomatic expressions, non-equivalency, subculture languages and neologisms pose, to name a few, a particular difficulty for machine translators. p 111-115.

¹⁵ Technology has made products more accessible around the globe. Thus, localization of language and its adaptation to specific foreign markets is a growing trend. Expansion of business operations in a global sense has heightened the demand for translations. p 13

¹⁶ See Willsher, Kim. "French Communist Party says *Adieu* to the Hammar and Sickle." 10 Feb 2013. <<http://www.theguardian.com/world/2013/feb/10/french-communist-party-hammer-and-sickle>> for the history behind this symbol and its future as the French Communist Party decided to remove the symbol of the hammer and sickle from their membership cards to instead replace it with the symbol of the European left: the five pointed star.

social divide, exemplifies Sarkozy's speech, as both candidates are discussing the importance of unification across all French class divisions.

According to Baker (1992), the ability to recognize a metaphor can be challenging for translators. This reiterates the importance for translators to first ensure they have understood the source text correctly in order to translate effectively. In approaching this challenge, the translator chose to translate the metaphor directly. However, upon consideration of scholarly opinion, this course of action is not necessarily advantageous. According to Michael Cronin (2000), translators should exercise caution in connecting two semantic fields that are not usually connected, as this creates a paradoxical effect where two contrasting images fuse to convey meaning. It is for this reason that they are not intended to have literal inference. It should be noted that while re-expression of thought in another language can occur, it may not be done in the same conciseness as the original and in some cases may require additional explanation as a means to render clarity¹⁷.

In continuing with our analysis we encounter another sentence in which the translator has used indirect translation to express the speaker's message from the original: « *Est-ce que vous croyez que c'est l'esprit de rassemblement de donner des leçons de légitimité aux uns comme aux autres?* », which the translator translated as follows: "Do

¹⁷ For translators encountering challenging segments of text including, but not limited to, culturally specific metaphors, consider the following argument of author David Bellos. The director of the Program in Translation and Intercultural Communication at Princeton University he argues for the irrelevance of ineffable communication, as any thought expressed in one language can also be expressed in another. That which cannot be translated lies outside the field of language, not the field of translation (153). See Bellos, D. (2011). *Is That A Fish In Your Ear?* New York: Faber and Faber for additional information. It is important to note that while according to Bellos any meaning that can be expressed in one language can also be expressed in another language he does not provide advice on how this may be achieved.

you really believe that a spirit of unification means lecturing people about legitimacy?”

This is a rhetorical question in which Sarkozy is accusing Hollande of having an arrogant, sanctimonious attitude. From a lexical perspective, the analysis in this sentence focuses on the expression «*donner des leçons*» (literally: to give some lessons). The translator has shifted the verb in question from “giving” to “lecturing” with omission of the noun “lesson.” Sarkozy’s intent is to accuse Hollande of being sanctimonious, both toward other politicians and toward the public in general. The way in which this idea is framed differs across the translation. The humorous undertones of his statement are carried into the translation.

Hollande’s rebuttal involves several interesting points of textual analysis. The first involves an instance of humor in which he makes a somewhat comical statement in a very serious manner. As he states in the original:

« Vos amis, vos propres amis, m’ont comparé à je ne sais quel bestiaire, j’ai eu droit à tous les animaux des zoos, j’ai eu droit à toutes les comparaisons les moins flatteuses, j’ai été attaqué sur tous sujets et vous pensez que j’ai imaginé que c’était vous qui inspiriez ces propos ? »

which is translated into English as:

Your friends, your own friends, compared me to, I don’t know what imaginary beast, I was treated to being called every possible animal in the zoo, I was treated to the least flattering comparisons imaginable. I was attacked over every topic and you think that I imagined that it was you who instigated these remarks?

Here the adjective, “imaginary”, has been added in addition to the noun “beast” as the source unit *bestiaire* (literally: bestiary). The adjective in the target text leads the reader to understand the image Hollande is referring to is not realistic. In both French and English the term “bestiary” does not portray one specific animal, but rather a myriad of

unspecified medieval beasts¹⁸. The translator sacrificed the precision of this reference in an attempt to gain target audience understanding via the conduit of a colloquial term.

Humor is evident in this example, as Hollande bases a sarcastic remark on insults previously directed towards him. The phrase “*j’ai eu droit à,*” which can also be translated to mean “I was treated to,” incorporates humor, as he uses formal language to convey a comical concept. The dichotomy behind this excerpt posed a particular translation challenge in transferring its dual meaning concisely. This particular form of humor exemplifies Chiaro’s definition of referential humor, as this description of his perception of a past event renders itself comical regardless of the formal language in which it is told¹⁹.

The following segment of textual analysis introduces a politically charged adjective that Hollande uses to convey his opinion of Sarkozy’s comparison of him to a dictator, as is evident in the original: « *Vous avez évoqué un procès stalinien, comme si Staline avait grand-chose à voir avec nos propos.* » The translator expresses this in English as follows: “You evoked a Stalinist trial, as if Stalin had anything to do with what we are saying here.” Hollande is referring to Sarkozy’s questionable judgment in comparing him with the communist dictator, Joseph Stalin. The adjective in question, *stalinien*, has been used in the target language as “stalinist.” The exaggerated comparison

¹⁸ The adjective bestiary derives from legendary tales dating back to the Middle Ages. The term is not limited to one set animal. Names for animals real or imagined vary according to various European cultures and languages. For additional information regarding specific beast names or languages in which a name was cross referenced see Badke, D. (January, 2011). The medieval bestiary: Animals in the Middle East. Retrieved February 6, 2014, from <http://bestiary.ca/>

¹⁹ See Chiaro, Delia. (2010). In Chiaro D. (Ed.), *Translation, Humour and Literature: Translation and Humour* (Volume 1 ed.). New York: Continuum International. p 34.

Hollande is making provokes humor based on the ridiculousness of his statement. The translator aimed to keep this quality in the target text.

Hollande's speech presents another interesting point of textual analysis. Here, attention is given to the use of tonality which does not transfer from an oral to written text; however, in the case of the French language, emphasis of tone is communicated via stress pronouns, as seen in the following line: «*Moi, est-ce que je me suis plaint que la présidente du patronat français ait dit que vous avez fait un boulot extraordinaire et que moi, mes propositions n'étaient pas bonnes?* » The translator expresses this in English as follows: "Have I myself complained that the President of the French employers association said that you have done a terrific job and that my proposals were not good?" The opening line of this phrase is the focus of analysis, as in the original, the use of the stress pronoun "moi" emphasizes Hollande's emotion in this phrase. In written English, however, this stress is not reflected grammatically, but rather through syntax. Baker (1992) expounds upon the grammatical differences between French and English in this regard. In general the French language does not employ phonological stress as a means of emphasizing an element. Instead, stress pronouns function as a way of signaling that which is normally conveyed through intonation in English²⁰. The target text uses the reflexive "myself," in conjunction with the subject "I" and the verb "to be," as a means of recapturing the original emphasis; however, this is done to a lesser extent than is evident in the original. The humor in this line occurs through the cattiness of Hollande's remarks

²⁰ See Baker, Mona. *In Other Words: A Coursebook on Translation*. New York: Routledge, 1992. for an additional example outlining the differences in conveying the stress of a point or unit as expressed in English and French see p. 167.

as he confronts Sarkozy while packaging his commentary in a respectful and socially acceptable language.

Transcript 2: Presidential Debate of this corpus was analyzed regarding its textual content, the translator's approach in facing challenges and the translator's goals. These objectives include successfully transmitting the source text's meaning while conveying the original message in the speaker's style. This process revealed to the translator the importance of paying attention to detail. Not only is the meaning behind the source text important, but the style influencing the speaker's word choices must also be considered. The challenge this poses to the translator increases when undertones of humor, sarcasm, politeness and insult must also be carried to the target audience. In order to articulate these subtle undertones, the translator must have an expansive knowledge of the language into which he or she is working. In some cases expressions can be repeated in the source text multiple times, yet the intent of their meaning shifts, resulting in a different translation for each representation.

CHAPTER II

TEXTUAL ANALYSIS OF TRANSCRIPT 3: UN FINALE EN BEAUTÉ

The second transcript analyzed throughout this chapter is of an informal nature. Here, a single speaker initially remarks on his own personal stories and presentation, which he is in the very act of presenting, rather than comment on the presentations of others. The text, however, is actually dichromatic, as the main goal of the speaker is to create a humorous speech whose content is not of any great importance.

The second transcript translated in this study concerns itself with speaker Cyrille de Lasteyrie of Suresnes, France, who identifies himself with the pseudonym VinVin. The birth of this alias occurred in September 2005 when de Lasteyrie launched his new production company, “Vinvin Entertainment.”¹ Beyond this detail, the exact origins of this pseudonym remain obscure; however, his blog entitled « *20/20 peut mieux faire*[peut être]* » may provide some insight. The pseudonym “VinVin” sounds like “vingt/vingt,” or 20/20, referring to 20/20 vision, which implies clear-sighted commentary on the part of VinVin.

An animator of a French digital culture magazine, VinVin established in 2010 an audiovisual production company known as StoryCircus. StoryCircus collaborates with the mainstream network France 5, which airs his television show, *Le Vinvinteur*, every Sunday night at eight pm (or “vingt heures” in French – the show’s name puns on this phrase, and also situates the show as a parody of the regular news, which is broadcast in this same time slot on another channel). The show proclaims itself as both “serious” and

¹ See Lasteyrie, Cyrille. "20/20 peut mieux faire*[peut être]." 2012. <<http://mrvinvin.wordpress.com/>>.

“nutty” with off-the-wall topics and humor. Produced by Henri Poulain with the aid of comedian Zazon and manager Jean-Marc Manach, the show consists of seven sequences, some of which reflect the pseudonym “VinVin” through wordplay. These include the following: *La Revue de Veb*, which presents current news on digital culture; *Le dossier de la semaine*, which presents a current issue and what is at stake; “*Dans la vie vraie*,” which interviews an actor or actress; “*Le Gros t’Chat*,” in which an interview via Skype is aired; *La Vebserie*, which involves viewer participation, as an internet user writes a sketch that comedian Zazon interprets, and which is then reinterpreted by a second internet user; *L’aminial*, which discusses a funny image of an animal found online; and *La Semaine de Klair*, which reviews and makes fun of tweets. This show is unique, as viewers have the opportunity to interact with the hosts via the internet during certain segments of the program. A production crew skillfully manages the internet users to produce a coherent televised program free of technological glitches. VinVin works as the president of StoryCircus’s documentary series while actively managing a blog.

Transcript B in the present corpus derives from VinVin’s fourth TEDTalk, which took place in Paris October 6, 2012; his first occurred in 2010, while the second and third both took place in 2011. The title of his speech, “*Un final en beauté*,” translated by the author as “A Brilliant Finish,” is one in which VinVin brings humor to everyday life while executing the task of summarizing TEDTalks presented earlier the same day². TEDTalks typically consist of individuals who describe their experiences, passions,

² It should be noted that the expression “*Un final en beauté*” is usually associated, for example, with the ending of a sporting event. Here, VinVin is using it to close the end of an intellectually stimulating day of TedTalk presentations.

motivations, or insights on a topic while bringing public awareness to the subject³. The topics themselves vary from humanitarian efforts and scientific studies to a speaker's daily observations and life experience. There are primary and secondary purposes to VinVin's speech, as he is not presenting an actual TedTalk. The primary purpose takes the form of comic relief for an audience who has listened to intellectually stimulating presentations spanning an entire day. The secondary purpose is to recount for the audience all the presentations previously given.

The excerpt analyzed in this thesis explores three different presenters that VinVin discusses: Ariel Foulkes, Thomas Pasquet, and Fabrice Chrétien. Their presentations examine their careers as a sea orbiter, an astronaut, and a scientist working in a cloning lab, respectively. VinVin reflects upon the professions of these presenters through the lens of self-deprecation, as he lacks sufficient background information in their subject areas. Not only does he provide an entertaining summary of each speech, he simultaneously adds his own quirky observations of everyday life and ties all these various topics together into one coherent presentation.

A. Background Information

Research involving the speaker was performed in an effort to understand how he presents information and perceives daily life. To execute this task, the author read various posts on VinVin's blog entitled, « *20/20 peut mieux faire*[peut être]* ».

This blog serves an outlet for VinVin so that he can « *...découvr[ir] le monde, le dialogue, des plumes et des vies, le pouls du monde* », translated by the author as

³ See <https://www.ted.com/talks/browse> The TEDTalk organization was founded in 1984 and sought to converge Technology, Entertainment and Design.

“discover the world, conversation, some writers and some lives, the world’s pulse” (Lasteyrie, 2012). A blog entry dated November 9, 2012 recounts his initial impressions upon being asked to conclude the TED^x Paris convention⁴. His initial reaction was to decline, as he has already given the closing remarks in previous years. The success of his previous presentations created an insurmountable expectation for him to exceed it should he accept. However, within an hour of considering the offer, he cast these fears aside and once again accepted, as he supports the TEDTalk organization⁵.

Another article on his blog posted in February 2012 discusses “the top ten things he likes online.” VinVin attributes inspiration for this topic to American pop culture, which often categorizes the latest songs and music videos as “Top Ten Hits.” The trend of creating “Top Ten Lists” has expanded to include almost any topic of interest ranging from books and movies to actors and even green initiative projects. VinVin figured he should create a list of his own, as he recognized the growing trend (Lasteyrie, 2012).

Another post made in January of 2012, entitled “*Est-ce que vous aussi vous pensez?*” lists all the genres of thought that pass through VinVin’s mind in any given day. Varying from every type of emotion to practical and impractical imaginings he describes his thought process as never-ending (Lasteyrie, 2012). VinVin’s blog spans multiple genres and themes with an imaginative flair; thus, the translator anticipated humor and creative expression in his oral delivery. The varied and humorous span of his personality enabled the translator to recognize these moments in the transcript of the present corpus.

⁴ The ^x in TED^x represents that the presentation is an independently organized TED event.

⁵ See Lasteyrie, Cyrille. "20/20 peut mieux faire*[peut être]." 2012. <<http://mrvinvin.wordpress.com/>>.

VinVin's speaking style presents a unique challenge that persists throughout his presentation. Despite having previously regaled such audiences at least three times, the speaker's persona reveals him as an amateur presenter. As such, his utterances do not flow completely or sequentially, and they lack overall structure. Unrelated stories are recalled as he drifts from his intended speech. His nervous state fuels his rate of speech, not only rendering it at times inaudible, but also leaving sentences incomplete. One particular challenge for the translator occurred in the form of producing a coherent target text with complete thoughts and finished sentences, while preserving the style of the original.

VinVin's speaking style also presented a second challenge in the form of its content. Throughout his monologue VinVin incorporates humorous single-unit side comments, phrases of opinion, and interjections known as jab lines. Jab lines in the source text do not disrupt the narrative flow; however, transmitting these same humorous lines in the target text was at times challenging. Explanation of a humorous jab line in the target text would interrupt the speech's fluidity and the comic timing of the jab line. Not only can the transfer of humor across languages be challenging, but preserving the manner in which it was casually presented can be equally difficult.

B. Translation Process

The translation process as concerns transcript 3 incorporated both direct and indirect translation methods. The source text was read multiple times because of the scattered presentation of ideas. The text was first translated directly, resulting in a rough target text. Venuti (2000) affirms the validity of this methodology, as he states, "...we

must usually first know its language well enough to be able to identify what the intentions conventionally associated with each of its sentences are: that we must begin with the literal meanings of words, phrases, sentences” (423). This initial translation served as a platform to expose the main ideas. At this point, additional research regarding the source text language was performed with careful consideration given to collocations, colloquialisms, and metaphors. Direct translation revealed the main ideas. Indirect translation was then implemented to refine the target text. Meaning guided the translator as each thought was rendered in the natural language of the target audience. The sporadic nature of the speaker’s speech patterns created an interesting challenge where a delicate balance between the conveyance of meaning and the preservation of the original style was desired. Analysis of the target text will explain how this balance was achieved throughout the translation. The challenges a translator encounters vary greatly, as Hasan Ghazala (1995) states, “A translation problem can be posed by grammar, words, style and/or sounds. Thus, we have grammatical problems, lexical problems, stylistic problems and phonological problems” (18). The author’s approach and decisions involving these challenges will be critiqued and discussed throughout this textual analysis. In *Teaching and Researching Translation* (2001), Basil Hatim argues:

“*Self-criticism* should also be encouraged within the professional group through looking more systematically at the kind of difficulties encountered and the practices which engender them. This process of encouraging practitioner research has come to be known as “action research” (6 Italics in the original).

In the spirit of this observation, the following textual analysis strives to critique and understand the challenges posed by translation and the actions taken to overcome them.

C. Text Analysis of Transcript 4: A Brilliant Finish

The following textual analysis will be executed according to the example provided by *In Translation: Translators on their Work and What it Means* (2013) with particular attention given to translation scholars Susan Bernofsky and David Bellos. Textual analysis will examine transcript 3 (see appendix 3) of the TedTalk: “*Un final en beauté*” as presented by animator VinVin for the first ten minutes of his monologue. The translator of this study will expound upon the areas of lexical and stylistic challenge while considering the overall content. This project aims to provide future practicing translators insight into overcoming similar translation challenges.

The first line of analysis presents a particular issue, as the source text reveals a lengthy, incoherent phrase. VinVin’s opening remarks reflect his panicked state of mind, as he states in the original:

« *J’ai des notes, j’ai pas de slides parce que mon but c’est de résumer la journée, voilà, résumer la journée, donc je vais pas faire des slides, des slides, j’ai des notes, j’ai un pull, j’ai froid j’ai tout ce qu’il faut.* » (Italics on the words *slides* present in the original).

The author translated this into English as follows:

“I have notes; I’m not gonna be doing slides because my goal is to sum up today’s presentations, that’s all, sum up the day, so I will not have slides. I have notes. I have a sweater if I’m cold. I have everything I need.”

In an attempt to ameliorate the understanding of each complete thought, the run-on sentence in the source text has been divided into three sentences, as is evident in the target text. The sentence breaks appear with each complete thought. The stylistic features of the source text are preserved in the target text. For example, each sentence is characterized by simplistic and choppy lines, mimicking the manner in which the original

phrase was delivered. The content of this excerpt is not of particular interest, as VinVin is mentioning his preparations for presenting. According to Ghazala (1995), lackluster subject matter is one of many possible causes of extended sentences and is apparent in the above example. In this instance sentence length could also be a derivative of VinVin's nervous state due to the task at hand.

The first point of analysis involves the word "slides." The source text presents this unit in italics as it is not a French word. It has, in fact, been borrowed from the English language. Suzanne Kemmer, Director of Cognitive Science and Professor of Linguistics at Rice University, explains the phenomenon of borrowing within a linguistic framework. The verb "borrow," in the translational context, refers to the act of adopting units from another language into one's native tongue; however, the units themselves are known as "loanwords"⁶ (Kemmer, 2013). In the above example, the unit "slides" refers to images or words, possibly in the form of a PowerPoint accompanying the presentation, to embellish the speaker's speech. Here, of course, VinVin is stating to his audience that he does not have such accommodations. This is the first of four instances where borrowing occurs within the source text.

One may notice that the conjunction "if" is an addition present in the target text, yet absent in the source text. This conjunction, however, is present in the original audio file and was lost during the transmission from oral to written form. This unit was included in the target text for further expansion on the speaker's preparedness.

⁶ See Kemmer, Suzanne. "Loanwords: Major Periods of Borrowing in the History of English." 2013. <<http://www.ruf.rice.edu/~kemmer/Words/loanwords.html>>.

Indirect translation clarified the intended meaning behind the speaker's utterance in his opening line. In the original text, VinVin states: « *Je vais pas faire des slides* », literally: "I will not make any slides." The verb, "*faire*" (to make or do) has been rendered in the target language with colloquial language creating the indirect translation, "I'm not gonna be doing slides," rendering an unambiguous message in the target text.

The stylistic tones underlying the original phrase in the above example are of additional interest. Formally, correct negation involves the structures *ne* and *pas* surrounding the verb in question, here represented by a conjugation of the verb *aller*: *vais* (to go). However, the speaker omits the first structure "*ne*" and uses only the second structure "*pas*," rendering a source phrase that is grammatically incorrect. An additional error by way of the indefinite article "*des*" occurs which should instead be "*de*." Spoken error is not uncommon, nor is the error in question uncommon among French speakers. The translator did not want to thwart the text's comprehension by intentionally misconstruing the target text in an effort to convey these slight grammatical errors, which are signs of colloquial usage. Recreating this error in English would not be as openly accepted as in the French context, rendering either the speaker as somewhat illiterate or the translator as inadequate. In an attempt to render the line more colloquial the translator uses the English slang unit "gonna" in expressing VinVin's idea.

The subsequent text for analysis discusses new information, and as such it has been split into a separate paragraph in the target text, despite remaining as part of one larger segment in the source. Here, VinVin explains his exasperated state:

« *Il y a deux ans, Ils m'ont dit, « Tu as sept minutes pour résumer la journée et tu as un micro à l'oreille. » J'en ai fait 17. Donc cette année, ils m'ont dit, « Tu as 12 minutes. » Je me suis dit que j'avais eu une promotion. Que dalle en fait. »*

Translated as:

“Two years ago they told me, “You have seven minutes to present and you have an over-ear microphone.” I took 17 minutes. So this year they told me, “You have 12 minutes.” I told myself I had a promotion, but actually I got zip.

The target text incorporates areas of omission and addition. The text *résumer la journée* (literally, summarize the day) is omitted and translated as the verb “present.” Omission was employed in an effort to reduce the redundancy of his statement in explaining the purpose and goal of his speech. Omission can act as a translation strategy, as Baker (1992) states:

“This strategy may sound rather drastic, but in fact it does no harm to omit translating a word or expression in some contexts. If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question” (40).

To translate the goal of his speech would disrupt the flow and clarity of the target text. The words themselves are not vital to this phrase, as the meaning and intention behind this sentence are to convey the amount of time he had to speak. Baker (1992) expounds upon this notion by further stating that “This strategy...may be used to make up for any loss of meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in the target text” (78). Translating this phrase directly would detract from the simple and sporadic nature of the speaker’s style.

The current example also embodies the importance of recognizing parts of speech. The original text: «*J’en ai fait 17*» is translated as “I took 17 minutes.” Here the past tense of the verb, *faire* (to make or do), is instead expressed as the past tense of the verb

“take” in English. The pronoun “*en*” in the original replaces a noun that was introduced by an indefinite or partitive article, an expression of quantity, or a number. In the above example *en* is replacing the noun “minutes,” whose quantity is undefined. In rendering this line, the translator kept the original noun for clarity.

The final line in the above example expresses a colloquialism. Here, VinVin makes a sarcastic remark in the form of a jab line in commenting on his allotted speaking time. The original phrase, «*Que dalle en fait,*» translates literally as “nothing, actually,” or the English colloquialism “zilch.” The unit “nothing” was expressed through the words, “but actually I got zip,” where the unit “zip” emphasizes the sarcastic tone in which this line was delivered. The tonic accent or verbal stress occurs on the adverb “actually.” Mona Baker explains that use of a unit or units to convey verbal stress is a device used by English speakers to emphasize a core message⁷. Referential humor is expressed in the target text as the irony of his situation regarding the length of his presentation is made apparent.

The next excerpt for textual analysis involves the omission of individual units for the purpose of transferring meaning. VinVin describes his conversation with the TEDTalk organization as they prepared him for his presentation:

« Ils m’ont dit, « Tu as douze minutes mais on aimerait bien que tu fasses moins. » Bon. Moi j’ai trouvé ça super bizarre. Donc. Pourquoi ils n’ont pas dit, « Tu as dix minutes pile. » Voilà. Ou, « Tu as sept minutes sachant que tu vas déborder. » Bon, voilà. Moi, je trouve ça bizarre. Je voulais partager cette réflexion très intéressante. »

⁷ See Baker, Mona. *In Other Words: A Coursebook on Translation*. New York: Routledge, 1992. p 136,149-151,157.

Translated as:

“They told me, “You have twelve minutes, but we would like you to take less time.” Fine. I found that extremely strange. Why didn’t they say, “You have exactly ten minutes.” Or, “You have seven minutes knowing that you will run over.” Good, okay. I find that weird so I wanted to share that interesting reflection.”

Omission of the words: *moi, donc, voilà* and *moi* in the target text functions as a way of maintaining a narrative expression in the target language that continues unhindered.

However, the style and meaning of the original is still transmitted, as the sentences are short, to the point, and sporadic in nature. Baker (1992) expounds upon the use of lexical units, “The fact that lexical choices are optional gives them more weight than grammatical choices” (87). Thus deciding which elements to include and which to omit is of great importance.

Within the above excerpt the French word *bon* occurs twice yet is translated differently. In the first example *bon* has been translated to mean “fine,” as if to communicate that VinVin is not fine with TEDTalk’s stipulations, yet he will accept them as beyond his control. In English the word “fine” is often employed to convey a natural state of contentment whether or not this holds true. The second use of the word *bon* has been directly translated as “good.” Here, VinVin is not being sarcastic, but rather prefers to have a condensed time restraint with the hope of presenting within the designated time allotment. The shift in speaker intention and meaning is mirrored with the shift in the translation of this unit.

The next excerpt of textual analysis discusses text reconstruction, as the following line undergoes a drastic transformation. The original passage, « *Michel, pour moi c’est du gâchis, cette histoire de 12 minutes. Donc, avec 17 intervenants à passer en revue, je*

pense que ce n'est pas possible», is translated into English as follows: “Michel, I think this business about the 12 minutes is pointless. With seventeen presenters to summarize, I don't think this is possible.” Michel has an unspecified role within the TEDTalk company, and it is he, undoubtedly, who gave VinVin his presentation time limit. The difference in structure is immediately apparent, yet still conveys the meaning expressed in the original. The two subsequent paragraphs will analyze the author's structural decisions concerning this excerpt.

Baker (1992) describes the structural pattern exhibited in the source text as fronted theme⁸. Under this structure, adjuncts, or words added to a clause as a means of providing additional information to a circumstance in regards to time, place or manner, are placed at the beginning of the sentence. This holds true for both French and English. The adjunct in the present example is: *Michel, pour moi c'est du gâchis*, as Michel is responsible for the almost impossible task that VinVin is to execute. According to Baker (1992), this structure is common for texts of a narrative nature where a series of events is recounted. However, outside of a few select text types such as the one described above, this method of thematic structuring is implemented the least.

Baker (1992) expounds upon the notion of thematic structuring as she describes that it is more common in English for disjuncts to reside at the beginning of a clause⁹. Disjuncts function to convey the attitude of the speaker. In the above example the words “I think” function as a disjunct. Baker (1992) recommends that translators remain within

⁸ See Baker, Mona. *In Other Words: A Coursebook on Translation*. New York: Routledge, 1992. p 132

⁹ See See Baker, Mona. *In Other Words: A Coursebook on Translation*. New York: Routledge, 1992 p 123 and 132-135.

the thematic structure of the source text, as failure to do so “may disrupt the natural development of the text” (133). The translator of this study utilized the thematic structure of the source text.

The second line under analysis exhibits a translation challenge by way of collocation. The words *passer* (to pass) and *revue* (review) shift in meaning when the two units in question are in conjunction with each other. In the original, «*passer en revue*» functions as a collocation meaning “to look over.” Careful revision during the initial stages of translation exposed the collocation, preventing a misinterpretation of meaning. Collocations are a common source of translation error, yet can be prevented with careful revision.

Immediately following this line, VinVin states the impossibility of the task before him. The translator considered two possible lines in expressing the meaning of «*je pense que ce n'est pas possible*,» with neither being more correct than the other. The two lines in question include the translator’s selection of “I don’t think this is possible” and the concise line, “I find this impossible.” Both lines convey the speaker’s meaning with clarity in the target text. Despite a personal preference for the concise portrayal of VinVin’s statement, the former translation was chosen, as it perhaps better exudes the undertones of doubt expressed by the speaker in the original.

The subsequent excerpt of analyzed text incorporates an ellipsis or omission of an item. VinVin states: «*Je vais devoir en supprimer, dans le texte en tout cas. Je trouve ce stress autour du temps vraiment stressant* », which is translated into English as follows: “I will have to condense my speech and stay within the time limit. I find this stress about time really stressful. ” The purpose underlying these lines is to gain audience

understanding of VinVin's stress, resulting in a rushed delivery and haphazard presentation. The external pressures summarizing his current circumstance have been combined into a single line. The second line is translated literally. This extract exemplifies verbal humor, as described by Chiaro (2010), with the humorous undertones occurring through the wordplay on the unit "stress."¹⁰ The transmission of this particular joke occurred without an additional challenge as the unit in question is a cognate with English.

One technique often used by translators is that of ellipsis. Baker (1992) explains that ellipsis involves the omission of an item because it is already understood through the surrounding grammatical structure¹¹. Ellipsis functions via grammatical structures, making it highly language-specific. Function occurs across linguistic forms instead of meanings. In the above example, omission of the noun "stress" would normally occur. In an effort to create a concise statement the translator would translate "I find this stress about time really stressful" as "I will have to condense my speech and stay within the time limit – a really stressful combination." Here, the adjective "stressful" directs the reader to understand the meaning despite this omission. However the translation in transcript 4 does not utilize ellipsis, as the speaker incorporates humor through repetition of the adjective "stress." In an effort to transmit the humor expressed in the target text, redundancy was preserved.

¹⁰ See Chiaro, Delia (2010). In Chiaro D. (Ed.), *Translation, Humour and Literature: Translation and Humour* (Volume 1 ed.). New York: Continuum International. p 34

¹¹ See Baker, Mona. *In Other Words: A Coursebook on Translation*. New York: Routledge, 1992. p 187

The textual analysis continues in the lines that immediately follow: « *Cette histoire de 2030 qui fait peur, hou, moi je ne supporte pas* », which is translated as “This scary story about 2030, ooh! I don’t like scary stories.” This excerpt presents various points of analysis. His description of this story uses the verb *faire* (to make or do) in relating that it is scary. This is omitted in the target text and the story is described using the adjective “scary.”

A jab line immediately follows in which he inserts the directly translated word “boo” to comically convey fear. Here, it is captured using the expression “ooh,” as VinVin is making a sound effect in the original audio file. This noise generates laughter from the audience. His following comment, « *moi, je ne supporte pas*, » has been indirectly translated as “I don’t like scary stories.” The stress pronoun *moi* here emphasizes his dislike of scary stories and is omitted, since in English, tone rather than the lexical structures conveys this emphasis. Baker (1992) expounds upon this notion, stating, “...French does not generally use phonological stress to highlight a clause element; instead, lexical means are employed to signal what would normally be conveyed by means of intonation in English” (157). In written forms, tonality can be marked by punctuation. In the case of the above example, the sentence is written as a standard line of English.

The next lines for textual analysis present issues of word choice. Here VinVin is pinpointing the source of his stress, which assumes the form of a stopwatch directly facing him on stage. He states: « *Ce compte à rebours, voilà, j’ai prévu le petit tube qui était pour le compte à rebours, voilà ce compte à rebours, [applause]*, » which is translated as “This count down...there, I predicted there would be a little screen for the

countdown, here's what I think of the countdown [*applause as he covers the time clock in front of him with his sweater*]." In this excerpt, the original noun « *compte à rebours*, » literally "the countdown," appears four times with three different translations. A direct translation, "this countdown," occurs in the first and fourth instance of the noun. However, in the second instance the speaker shifts to the term "le petit tube," which the translator describes as "a little screen," as this is the object of referral. In the third instance the speaker reverts back to the original term, « *compte à rebours*, » in stating, "I predicted there would be a little screen for the countdown." However, in this extract the author indirectly translates this line by way of the conditional "would be" in conjunction with the noun "little screen," as previously described, while keeping the noun "countdown."

Further analysis of this line reveals a sudden shift in the speaker's attention. This shift affects the subject matter within the monologue, as an innovative thought occurs. On the stage facing VinVin is a time clock enabling him to pace his speech. Taking his sweater, he hides the counter, lowering his stress levels, thus permitting him to complete his presentation calmly. The source text includes minimal information regarding his actions, while the target embellishes upon them. With the inclusion of this description, the reader perceives the shift in subject matter. It can also be noticed that the author has added three ellipses as an indication of time passing. While not apparent in the source transcript, the audio from which the transcript derives does have a noticeable pause in the speaker's remarks. This has been added to aid the reader by signaling a shift regarding both time and subject matter. In *Translation and Relevance* (2000), Gutt argues that

providing contextual effects increases the relevance of an utterance¹². The utterance in the above example has been transferred to written form, while the receptors of this language now lack the context in which it occurred. For this reason contextual information was added in the target text.

The subsequent text explains the results of VinVin's actions. Feeling relieved of his insurmountable pressure, he states: « *Comme ça on est peinard, on est toute la soirée tranquille,* » which is translated into English as follows: "There, now we can chill and spend the rest of the night in peace." In keeping with the informal style of the speaker, the translator selected the English colloquial term "chill." A shift regarding parts of speech occurs, as in the original *tranquille* functions as an adjective, whereas in the target text it has been converted to noun form. Additions have also been made, since the original, « *on est toute la soirée tranquille,* » reads more literally "We are all night tranquil." The main idea is that without the clock's ticking presence, VinVin can take his time presenting in a relaxed manner. In relating this idea to the target audience, the translator chose the words "spend the rest of the night" instead.

The next excerpt for textual analysis begins with side comments that the speaker states to himself and not his audience. VinVin tries to explain his actions while talking to himself, stating: « *Je ne sais pas. Désolé. Ils ont l'air de se marrer. Voilà,* » which is translated as, "I don't know. Sorry. They're cracking up while others are saying, "Oh no!" The speaker attempts to regain composure by talking to the audience while also apologizing to the organizers, as he realizes his actions have wasted precious time. The

¹² See Gutt, Ernst-August. *Translation and Relevance: Cognition and Context*. United Kingdom: St. Jerome Publishing, 2000. p 33, 44,107 for information on contextual effects and relevance.

audience's laughter makes him consider the impact of his actions. While some may find his actions humorous, the organizers could interpret them as disastrous because they only have a limited amount of time in the broadcast allotted for VinVin's presentation. In an effort to convey a colloquial register, the term "cracking up" is used, referring to fits of laughter. Addition of the words "while others are saying" expands upon the source text for clarification of the contrasting interpretations of his actions. The punctuation surrounding the exclamation "Oh no!" informs the reader of his tone. The line "They're cracking up while others are saying, "Oh no!" is not included in the source transcript; however, it does occur in the audio and was lost in the transmission of forms. In an attempt to preserve the original ideas and ameliorate understanding it has been added in the target text. Inclusion of this line creates greater clarity.

The following line of his speech presents yet another shift in subject matter. Once again VinVin regales the audience with an irrelevant yet humorous story: « *À propos du stress, moi j'avais un prof de philo en Terminale, qui m'a marqué, il faut toujours commencé un pep talk par un truc super privé,* » translated as: "In regards to stress, in twelfth grade I had a philosophy professor who really influenced me with a piece of advice: you always start a pep talk with some super personal thing." From the speaker's perspective, the shift in subject matter is relevant, as the two topics both share the common theme of stress. However, to the outsider this connection is less apparent. The author does not attempt to smooth or explain this transition, as it would detract from the style of the original. The original unit *en Terminale* refers to the final year of high school, which in the target culture corresponds to twelfth grade.

The last line displays the second of four instances where borrowing occurs with the word “pep talk.” The formal description is the French noun *discours de motivation*. Adoption of the English term “pep talk” renders consistency with the informal style of VinVin’s monologue.

The final line in this excerpt alludes to the fact that VinVin shares a personal story about someone in his life who always began his class by sharing a personal story. In an effort to guide the reader’s understanding of the subtle humor underlying this line, the author has inserted a text break. The dual purpose of this text break is to inform the reader of audience laughter and to display the line devoid of any additional text, thus rendering humorous undertones more apparent as the reader is forced to pause and consider the line. The target text presents the source in its entirety, despite the fact that formatting alterations do not display it as one continuous monologue.

Textual analysis of the following text involves an explanation of VinVin’s digression. He states: « *J’avais en Terminale un prof de philo qui m’a dit un truc super important, il m’a dit, « Si tu dors deux heures de moins par nuit, tu vis huit ans de plus éveillé, »* » which is translated as, « No, it’s not like that. In twelfth grade, I had a philosophy professor who told me something very important, he said, “If you sleep two hours less each night, you will live eight years more awake.” In the audio file the speaker states, « *Non, ce n’est pas triste,* » which reads more literally, “No, it’s not sad.” However, the author has translated this to mean “No, it’s not about a sad painful confession,” as this line functions to prepare the audience for another personal story. This line is an addition, as it appears in the oral form, yet is lost in the transmission to written form and is not present in the source text. In noticing this absence, the author has

reinserted it in the target text, as it informs the reader to anticipate a second personal story.

The following excerpt displays a translation challenge in the form of a metaphor. The original: «*Tout le monde a compris. Et alors moi cette phrase m'a pris la tête. Comme quoi les petites phrases parfois changent votre vie. Moi, je suis devenu insomniaque ce jour-là,* » is translated as: “Everyone has understood. And so this went to my head. It’s funny how these little phrases change your life. I became an insomniac that day.” The metaphor “*m'a pris la tête,*” which reads more literally, “took my head,” has been conveyed using the target language expression “went to my head” to express that he seriously pondered this idea, even to the extent of acting upon it. In this circumstance the French metaphor had an equivalent English expression conveying the same meaning. Venuti (2000) further expounds on this notion, describing that in all utterances, but especially in metaphors, sense of meaning and intention is of utmost importance, as metaphors do not mean what they directly state¹³.

The next lines make use of indirect translation. The original: «*Comme quoi les petites phrases parfois changent votre vie,* » which reads more literally, “Which shows that little phrases sometimes change your life,” is translated as, “It’s funny how these little phrases...” Indirect translation expresses the intended meaning via different linguistic units. Hatim (2001) explains that with indirect translation, the translator is free

¹³ See Venuti, Lawrence. *The Translation Studies Reader*. New York: Routledge, 2000. p 422-423.

to elaborate or summarize as necessary to clearly convey meaning¹⁴. Embellishment upon this phrase has occurred in an effort to display the intended meaning.

The subsequent excerpt conveys a humorous dimension, which the translator strove to render in the target text. VinVin attempts to explain the philosophy of the concept he previously presented:

« Donc techniquement, je vis plus longtemps que vous tous. Bon, faut voir dans quel état de fatigue, ça c'est le problème. Je ne sais pas si c'est une très bonne hygiène de vie que de vivre éveillé fatigué plutôt que endormi en forme. »

Translated as:

“So, technically, I will live longer than all of you. Yeah, but you have to see in what state of exhaustion – that’s the problem. I don’t know if it’s so good healthwise to live tired and awake rather than asleep and fit.”

Specific unit differences occur as *hygiene*, “hygiene,” refers to “health-wise” and *endormi en forme*, “sleeping in good shape,” as “asleep and fit.” Translator decisions were required throughout all areas of this project; however, this particular excerpt demanded additional consideration. The original text considers sleep a fitness routine. The humor of this statement derives both from its irony and also from the invented funny expressions “*vivre éveillé fatigué*” and “*vivre endormi en forme*.” To render the line humorous in the target text, an alternate form of irony is created. Here, the irony occurs with the paradoxical concept “asleep and fit,” as one would technically need consciousness to fulfill this notion. Gutt (2000) expounds upon the notion of word choice when he states, “The need for decision-making arises from the fact that the target language rarely allows the translator to preserve exactly what the original conveyed” (8).

¹⁴ See Hatim, Basil. *Teaching and Researching Translation*. England: Pearson Education Limited, 2001. p 40.

In this example humor and creative expression were challenging to convey concisely.

Overall, this joke travels well across languages, as it is not culturally specific. The humor resides in the meaning behind the units and not in the phonology of the units themselves, since the joke is referential¹⁵.

The subsequent lines of text incorporate in the translation the same structure as in the original. An exception occurs in the form of the additional English unit “moments,” as in the original « *vivre c’est du vivre éveillé* » reads more literally, “life, this is of living awake,” which was translated as “is living found only in the moments that are spent wide awake.” Embellishment of the target text conveys the speaker’s intent, as he questions what constitutes actual living.

For the third time, the speaker uses the method of borrowing an English word. VinVin identifies himself as a “talker,” referring to his three previous TEDTalk monologues. He is incorporating wordplay on the title of the organization for which he is presenting: TEDTalk. Chiaro (1992) describes wordplay as “the use of language with intent to amuse” (5) and expounds upon this notion by further stating that it is “inextricably linked to circumstances which belong to the world which exists beyond words” (5). In this case, VinVin’s use of the words “talk” and “talker” is amusing, as they play on the event in which they are uttered. Thus, humor in this case also incorporates the context in which the text itself exists.

Once more, his remarks display humor through the conduit of irony. The following slogan attempts to summarize all the presentations into one pithy statement:

¹⁵ See Chiaro, Delia (2010). In Chiaro D. (Ed.), *Translation, Humour and Literature: Translation and Humour* (Volume 1 ed.). New York: Continuum International. p 34

« *On va tous mourir mais en meilleure santé,* » translated into English as follows: “We will all die but in better health.” The irony, of course, occurs in the opposition of dying while being in a healthier condition. This joke also travels well across languages, as it is not culturally specific.

The first line in the subsequent text is of particular interest, as indirect translation is used to convey yet another shift in subject matter. VinVin introduces another unrelated story in an attempt to provide comic relief for the audience. He states: « *Donc, moi une fois de plus, comme il y a deux ans, j’ai pris cette conférence entièrement pour moi,* » which is translated into English as follows: “So, once again, like two years ago, I accepted to do this talk entirely for myself.” Both versions provide clear understanding, yet the former was selected because it is more direct in describing his next digression.

Upon completing his additional story, VinVin begins his actual presentation summarizing various presenters. While recalling them, he incorporates acute jab lines as a means of bringing humor to his speech. The first jab line occurs in his review of Ariel Foulkes, whose career is that of a sea orbiter. The line of analysis has been directly translated. The original : « *Alors donc, moi ce que j’aurais aimé avoir, c’est une passion comme l’océan, comme, comment il s’appelle, Ariel Foulkes, et c’est ça, lui avec ses bateaux mous là,* » is translated into English as follows, “So, what I would have liked to have is passion, passion for the ocean. Like, what’s his name? Ariel Foulkes. And there he is with his soft boats over there.” VinVin brings humor to his speech by naming and describing Ariel’s boats as “soft,” which of course does not render meaning in either language and thus is the crux of humor. In *Translation, Humour and Literature* (2010), Delia Chiaro states, “...there is general agreement that all types of humour involve some

kind of contradiction between our expectations regarding linguistic, social, pragmatic or artistic behavior and what actually occurs in the humorous text” (172). In the context of the above example, the adjective “soft” is not expected to describe the noun “boats,” as a soft boat leads one to believe it may sink. In addition, the scope of VinVin’s remark shifts from macro to micro, as he begins by speaking in general terms about passion then specifically mentions someone in the audience who has this passion for his career.

The subsequent line of analysis establishes a connection between two unrelated presenters and their subjects. The unit in question is the word *sidéral*. The original: « *De l’espace sous-marin à l’espace sidéral,* » is translated into English as, « From the depths of the submarine to the infinity of space.” The adjective *sidéral* is a cognate with the English term “sidereal” and is used by astronauts in measuring the rotation of the Earth relative to the stars as opposed to the sun¹⁶. In English, this term is used in conjunction with the word “time,” not “space” as it appears in the original text. VinVin’s intention behind its use is to move from speaking about a sea orbiter to speaking about an astronaut. The original text incorporates parallelism with the unit *l’espace*. However, the target text uses the contrast between “depths” and “infinity” to make this shift. For this reason, the indirect translation “infinity of space” has been selected for inclusion in the target text.

The next excerpt to undergo textual analysis involves VinVin recreating a speech in which he pretends to have an introductory conversation with Thomas Pesquet, an astronaut who previously spoke. The lines themselves are direct translations; however,

¹⁶ See Crockett, Christopher. "What is Sidereal Time?" 2012. <<http://earthsky.org/astronomy-essentials/what-is-sidereal-time>>.

they are formatted as if an actual conversation is occurring (see transcript 4). In *A Practical Guide for Translators* (2010), Geoffrey Samuelsson-Brown argues that translators are permitted to reformat their texts: “In addition to the language and subject skills possessed by a translator, he needs skills in the preparation of documentation in order to produce work that is both linguistically correct and aesthetically pleasing” (XV). In the present example the author attempted to reformat the target text in an effort to render a text both aesthetically pleasing and easier to understand. This is made apparent as each phrase of conversation is given its own line beginning with a dash, whereas in the original the conversation is displayed in the form of a paragraph.

The next passage for textual analysis concerns a linguistic challenge involving an individual unit. The original: « *Au contraire, je crois je l’admire un peu. De toutes façons, il n’y a qu’un astronaute qui peut mettre une combinaison et être sexy comme ça dans une salopette. Sérieux,* » is translated into English as follows: “On the contrary, I believe I admire him a little. Anyway there is no one but an astronaut who can put on a onesie and be sexy like that. Seriously.” The unit in question is the noun *salopette* (overalls), here indirectly translated as “onesie.” For Americans, the cultural association with the term “overalls” depicts a pair of blue jeans with additional material extending over a person’s chest and back with snaps to keep the garment from falling off. This image did not match the speaker’s intent upon delivering this word. Arriving at the final word in the target text required a multi-step process.

Initially, the unit “overalls” was replaced with the unit “spacesuit”; however, the French term for this object is *combinaison spatiale*, which the speaker chose not to use. This word conveys the image of a bulky piece of material and did not fit the speaker’s

intention. In considering astronaut attire, the translator selected the term “jumpsuit,” as this is a uniform worn by astronauts when working inside of a spaceship. However, upon considering the speaker’s persona and individual style, the author realized his intention to incorporate humor by remarking that no one can wear an embarrassing outfit and still look sexy unless, of course, that person is an astronaut. The term “onesie” referring to a pair of fluffy pajamas with feet attached was selected to reflect this meaning. The fact that a onesie is intended for infants and not adults emphasizes the humor of his statement. Bernofsky (2013) summarizes the revision process when she states, “Although we strive to produce translations that look as though they hatched perfectly formed from the translator’s skull, generally a great deal of reworking is required” (223).

The subsequent paragraph does not present any particular challenge apart from preserving the style and content of the original. It can be noted that, particularly in the third line, the speaker constructs a disjointed line, as is evident in the target text. The awkwardness of this line: “We will watch it on television, we will be there, we will say we know him; we saw him” conveys the meaning, style and content of the original.

The speaker then begins imitating astronauts on their way to space. While this line presents no particular difficulty in translation, apart from being inaudible, the translator chose to include the background information that he was making an imitation with his voice. By providing brief contextual information, the insertion of this line may be received with greater clarity by the target audience.

The speaker once more recalls a side story while adding jab lines. The original:

« Il y a un truc que j’ai pigé, on n’a pas le droit de poser des questions à TED, mais je la pose quand même, on s’envoie un petit mail, je ne sais pas comment on va faire mais, les trois mecs là-haut qui font les malins, j’ai

pas compris pourquoi il faut qu'ils aillent si haut pour faire fabriquer une coque de iPhone. »

is translated:

“There’s one thing I’ve understood, we don’t have the right to ask TED any questions, but I’m going to ask one anyway – maybe I’ll send an email or something, but those three smartasses in space – I don’t understand why they go up there to create an iPhone case.”

The first two lines do not present any particular difficulty apart from conveying the meaning and intention that are apparent in the original. It is within this second line that we encounter a jab line, one in which the speaker makes a side comment that he will attempt to contact the TEDTalk organization via e-mail. By means of a dash this change in tone informs the reader that a shift has occurred where a humorous dimension is apparent.

The unit of interest, however, lies in the original words « *les trois mecs là-haut qui font les malins*, » translated indirectly as “the three smartasses in space.” In the original, this is literally “the three guys there, acting so clever.” In French, the verb *faire* (to make or do) is often combined with other units to create idiomatic expressions. In this case, the speaker attempts to make fun of astronauts, who are known for their intellect, by using the expression *faire les malins*. VinVin channels his monologue through the conduit of humor, as he lacks the intelligence to understand their actual presentations.

In the third line we encounter a variance between source and target text. The speaker’s tone questions the practicality of space exploration. He again attempts to render a line humorous by stating that the reason we need astronauts is so that they can invent iPhone cases, which is of course ridiculous and exaggerated.

The subsequent monologue tries to reason why it is necessary to send people into outer space. The first and final lines of the text are of interest, as the intervening lines do not present a particular difficulty other than reasoning why time and money is invested in space exploration. The first line: « *Moi, je vois pas le rapport du tout quoi,* » is indirectly translated as: “I, personally, don’t see the logic in this.” The stress pronoun, *moi*, has been omitted while the adverb “personally” is added as a means of expressing the inferiority of the speaker’s knowledge on the topic. The entire line in the target text projects a sense of disconnect from the speaker and his inability to understand the topic that he is trying to summarize.

The speaker invents ridiculous explanations as to why someone may desire to go into space, as he states in the original: « *J’ai noté c’est peut-être pour pas être dérangé dans le travail. Je trouve que ça fait un peu cher le confort au bureau quand même. Bon s’ils ont des crédits pour ça, je ne veux pas m’immiscer dans la politique de la NASA.* » The translator translated this as follows: “I have noted that this is maybe so as not to be disturbed while working. I think that is a high price to pay for office comfort. It’s good if they have the money for it. I do not want to stick my nose in the politics of NASA.” The undertones of humor in these lines depict VinVin’s erroneous reasoning behind space exploration. Initially the verb “immerse” was used in the above translation until later replaced by the phrase “stick my nose in” to convey the colloquial style of the speaker. Meaning is transferred effectively, as the humor is not culturally specific and can be understood in the target language. This excerpt does not present any particular difficulty.

The final line of this paragraph: « *Alors, de toutes façons, dès qu’il y a de l’action, moi je suis un peu impressionné,* » is translated as follows: “So anyway, as soon

as there is some action, I am a little impressed.” The speaker clarifies that as long as the space team is working on any project, he is impressed. The determiner “a little” alludes to the impressiveness of any of the inventions that astronauts create, despite the fact that they may entail an extended process of preparation and planning prior to their actual development. For fear that his comment could be interpreted offensively by audience members, VinVin makes the sudden statement: « *Je suis un peu dépassé,* » translated into English as “It’s a bit over my head,” before quickly shifting to the next presenter he will summarize: Fabrice Chrétien.

The speaker transitions into the next topic while attempting to redeem himself by comparing the astronomical presentation to that of a presentation on stem cells when he states that he loved the topic despite not completely understanding it. He disjointedly transitions to a new presenter, and upon doing so states: «*Voilà. Fabrice Chrétien,* » which the translator translates into English as follows: “There: Fabrice Chrétien.” The addition of the colon clarifies that this transition has been made.

The next two segments of text do not present any particular difficulty apart from conveying the sarcastic humor behind the presenter’s example of death as a dramatic event. The humorous tones underlying these lines are not culturally specific and do not present additional layers of translation challenge.

The subsequent text for analysis incorporates indirect translation. The original:

« *Donc moi ce que je retiens, ce que je veux retenir. C’est que pour faire que ces cellules qui sont endormies, dormantes, je trouve le mot « dormant » très joli, bravo ! Pour un scientifique, c’est bien d’inventer des mots littéraires, c’est bien.* »

is translated as follows:

“This is what I remember and what I want to take away. To create cells that have been rendered inactive or dormant – I find the word “dormant” very pretty. Well done! It’s good for a scientist to invent literary terms. It’s good.”

The first line uses indirect translation in describing the information the speaker wants to remember from this presentation. Here we notice that *retenir* reads more literally as “to hold on to” and has been expressed through the colloquial English expression “take away.” This expression is not for literal interpretation, but rather conveys that which he will remember after having heard Chrétien’s presentation.

The term “dormant” becomes the speaker’s focus, as he did not understand the actual presentation adequately enough to comment upon it. He congratulates the scientist not for his laboratory achievements, but for his vocabulary. This line of text does not present particular difficulty in conveying the overall meaning.

The subsequent text for analysis includes another jab line. In the original:

« Je me disais, évidemment que si avec deux grammes de muscle on peut ranimer une souris, peut-être qu’avec plein de cellules on peut bricoler un parent proche, qu’on aurait perdu et qui nous manque un peu, voilà, ce serait bien. »

is translated as follows:

“I told myself, evidently that if with two grams of muscle we can revive a mouse, maybe with a whole lot of cells we can throw together a close relative who died and whom we miss – a little. Now that would be good.”

The jab line occurs with the phrase “*un peu*,” meaning literally “a little” in referring to the extent to which one misses a close relative. The target text draws attention to this jab line by way of a dash, as in the original it is kept within the natural framework of the sentence. By incorporating the dash the reader is forced to pause and realize the humor in the line. When encountering humor, Chiaro (2010) states:

“The key point for the translator always to bear in mind is that language is social and purposeful and that the most important knowledge a translator needs is an insight into the nature of social relations in the society where and when the joke was told or a text was written.” (71)

The translator analyzed the above jab line through VinVin’s speaking style in order to understand its humorous characteristics.

The next excerpt presents the fourth of four instances where borrowing occurs. The original: « *Je ne veux pas inventer ta to-do list, Fabrice Chrétien, mais si vous pouviez bosser là-dessus, ce serait une vraie source de joie pour nous tous, je crois* » (Italics on “to-do list” present in the original), is translated as follows: “I do not want to invent your to-do list, Fabrice Chrétien, but if you can work on it, this would be a real source of joy for all of us, I believe.” The borrowing unit is the phrase “to-do list,” which refers to the request the speaker makes of scientist Fabrice Chrétien to use stem-cell research as a means of saving people who are facing death. This unit originates in the English language, yet is used by the speaker in his native tongue.

The following lines within the text include a quick commentary and statement referencing the moralistic battle behind the work of stem-cell research, which the speaker merely dismisses for lack of time. As such it does not present a particular difficulty in the transmission of meaning. At this point the speaker transitions yet again to summarize another presenter. The translator chose to reformat the text as a means of reflecting this shift by creating a new paragraph in the form of a conclusion. This segment of text does not pose any particular difficulty, with the exception of sentence breaks. The first line: « *Donc on y va: pour la morale, tout ça, on verra peut-être vers 2012, 2014, bon on verra* », is translated as: “So we will continue: for morality, all that.

We will see, maybe towards 2012/2014. Well, we'll see.” The speaker is not constructing complete phrases, ideas or meanings, but rather is rambling. To overcome this disconnect the translator incorporated various sentence breaks, yet VinVin's speaking style is preserved, as the target still renders disjointed phrasing. The sentence breaks were added to enhance the reader's ability to follow the text.

By way of textual analysis this chapter described various translation challenges in the forms of metaphors, expressions, collocations, speaker style, humor, transmission of meaning, and speaker intention in the target text. The translation of Transcript 4: “A Brilliant Finish” was executed with the objectives of transferring the overall meaning of each idea, preserving humor present in the original, preserving the style of the speaker, and rendering the naturalness of the target language to facilitate comprehension. Humor of both a referential and verbal nature, as defined by Chiaro (2010), was encountered in many instances and required the translator to consider its successful transmission into the target text. Careful revision was required, as each revision permitted the translator to further understand or creatively conjure the meaning and humor in the target text. It is through the scope of these objectives that the translation of this transcript was executed.

CONCLUSION

The two transcripts of the present corpus exist in different contexts, illustrating various translation challenges in different and similar forms. The context for transcript 1: Presidential Debate reflects a highly structured framework in which David Pujadas and Laurence Ferrari moderate arguments and rebuttals of the presidential candidates François Hollande and Nicolas Sarkozy. The politicians are professional speakers accustomed to presenting their arguments pointedly and concisely, using a clear and direct language. As a result, the translator found each speaker's ideas relatively easy to pinpoint and understand. A clear understanding of the source text correlates to a clear portrayal of meaning in the target text. Both candidates strive to highlight their qualifications, past actions and future intentions while making their opponent appear less favorable and intellectually inadequate.

Within transcript 1, textual challenges in the form of metaphors were encountered. Baker (1992) emphasizes the importance for a translator to first recognize the metaphor in question¹. There is no single correct or incorrect way to translate metaphors; however, a review of scholarly opinion makes evident that in such a case portrayal of the meaning in the target language is sufficient, while a literal translation of the metaphor is not advised. However, in regards to the metaphor in this study, the translator stands behind the decision to translate the metaphor in the presidential debate directly. In this example the symbol of communism is universally recognized as a red flag with a hammer and sickle. In the event that the metaphor connected two

¹ See Baker, Mona. *In Other Words: A Coursebook on Translation*. New York: Routledge, 1992. p 65.

semantically diverse fields of an obscure nature whose meaning is not well understood, then the translator of this study would have heeded scholarly opinion and focused on the translation of meaning. In this case, the translator would have reverted to indirect translation, as this translation method permits the translator to convey the cultural significance behind references more explicitly than the direct translation. For this reason, Baker (1992) supports using indirect translation to convey the desired meaning behind a metaphor². Likewise, Baker (1992) argues that the meaning behind metaphors cannot be deduced from their individual units; thus, they should not be translated in this manner.

The second transcript analyzed in the current thesis, Transcript 3: *Un final en beauté*, presented additional translation challenges. This transcript consists entirely of a single speaker, VinVin, who presents a monologue summarizing the topics of three TEDTalk presenters: Ariel Foulkes, a sea orbiter, Thomas Pasquet, an astronaut, and Fabrice Chrétien, a scientist working in a cloning lab, respectively. The nature of the presenter in particular created the additional translation challenges. The framework in which VinVin's monologue is presented differs from that of his role as host in his television series, *Le Vinvinteur*. His speech does not consist of succinct phrases; rather, he sporadically recounts stories while incorporating humor through jab lines.

The challenge particular to this transcript arose in balancing the clarity, flow and comprehension in the target text, while also preserving the style and nature of the source text. Punctuation and sentence breaks mirror the speaker's style, while structured formatting aids in clarifying meaning. Additions in the form of context information were

² See Baker, Mona. *In Other Words: A Coursebook on Translation*. New York: Routledge, 1992. p 63 for suggestions on how to use indirect translation within this context.

included in the target text as a means to provide clarification for the reader. Jab lines were translated in relation to the original meaning. For this reason, jab lines, though reoccurring in the source text with the same unit, were translated into the target text using different units.

Despite their differences in formatting, structure and speaker style, the two transcripts in the present corpus share the commonality of humor. Both transcripts of the present corpus exemplify two varieties of humor: referential and verbal. In transcript 2: Presidential Debate, referential humor occurs in Hollande's defense against Sarkozy, whose political party referred to him as "an animal." In his rebuttal Hollande states, "I was treated to being called every possible animal in the zoo; I was treated to the least flattering comparisons imaginable." Here, humorous undertones occur through the medium of facts based on previous statements. The overall meaning of his statement generates humor. The dichromatic nature of the speech should be evident in the target text, thus adding another layer of challenge for the translator.

Sarkozy also incorporated humor through the conduit of jab lines, as in the following example : « *J'ai écouté Monsieur Hollande: c'est assez classique ce qu'il a dit...C'est classique, c'est ce qu'on dit à chaque débat.* » In such instances Sarkozy is attempting to provoke Hollande by using polite terminology to condemn Hollande's statements as worthless. The duality of meaning and intention behind his statement creates humorous layers hovering under the serious tone and context in which they are delivered. Verbal humor is incorporated from the lexical units of his statements. From a translator's perspective it is essential to pinpoint the origin of humor so this can be successfully transmitted to the target text.

In transcript 3: *Un final en beauté*, VinVin incorporates humor through the medium of wordplay in the form of jab lines. For example, in discussing the possibility of using stem cell research to revive a close relative, VinVin uses the adjective “a little” in describing how much he would miss that relative in the event of his or her death. He also incorporates linguistic humor in the form of wordplay. For example, VinVin describes jumpsuits as “*les salopettes*,” or “onesies,” in stating that astronauts are the only humans who can wear these full-bodied suits and still look attractive.

The dichromatic sense of his speech clashes with his macro and micro purposes. Initially, it is understood that VinVin is to present a monologue summarizing all 17 presenters and their topics. However, it is later understood that the macro purpose of his concluding remarks is to provide comic relief to an audience that has endured 17 intellectually stimulating presentations. Thus the content of VinVin’s speech is of little to no importance as long as the fruit of his labor is laughter. Transferring these textual undertones created an additional translation challenge, which the translator attempted to relate in the translation.

For both transcripts the points of humor within the source text were not culturally specific and could be transferred across the two language barriers of this corpus: French and English. The humor generated by a referential means could be widely understood, as it was not linked to a culturally specific phenomenon that exterior cultures would be incapable of understanding. For example, VinVin’s concept of living “tired and awake rather than asleep and fit” can be understood across a wide range of people originating from various backgrounds. The interpretation of humor is up to the individual based on his or her perception of what constitutes funny, and that is another matter. The emphasis

here is that the point VinVin is making will be understood regardless of how it is received.

This same concept also applies to verbal humor, as the unit choices selected in both transcripts does not use a localized language³. In the event that a translator encounters a case where a localized language is used, the translation is not impossible to translate⁴; it simply requires additional consideration, the implementation of translation techniques⁵ and creativity on behalf of the translator.

Translation carefully balances the style and content of the source text while clearly transferring its meaning in the target text. This project has attempted to emphasize the importance of careful source-text analysis and target-text revision. This study incorporated the use of both direct and indirect translation methods. The author employed direct translation as a means of initially unveiling the meanings and prominent ideas within each text. In the case of the first challenge, careful revising during the initial stage of translation can prevent errors, especially those subject to collocations. Revisions in the form of indirect translation commenced as soon as the initial meanings from the source text were clear. The translator recommends using a variety of dictionaries in the target language – in the case of this study, English – to understand the scope of meaning

³ See Baker, Mona. *In Other Words: A Coursebook on Translation*. New York: Routledge, 1992. p 253 and 254 for information on language- and culture-specific factors.

⁴ See Bellos, D. (2011). *Is that A fish in your ear?*. New York: Faber and Faber. p 153 for information on the irrelevance of ineffable communication.

⁵ See See Baker, Mona. *In Other Words: A Coursebook on Translation*. New York: Routledge, 1992. p 63 for suggestions on various translation techniques. While this does present some relevant techniques, it is not exhaustive.

behind each unit. In this way the desired meaning is captured through the appropriate selection of each unit.

The goals of this project focus on four specific areas of translation. These include the following: transferring the overall meaning of each idea, maintaining as much of the humor within the text as possible, conveying each speaker's style, and imparting the original quality of each text so that they exist as unique entities rooted within a previous work. Paying close attention to detail is of utmost importance as even an alteration in a single letter can influence a unit's meaning. Units themselves shift in their meanings based on their position relative to adjacent units. During revision and reflection, consideration of the speaker's style, tone, actions and intention must be understood to realize how the text as a whole exists within the context from which it derived and to which it will exist in the case of the target audience. Careful considerations were also given to the overall formatting and aesthetics of both works in an effort to aid the reader's comprehension. My work aims to provide future translators guidance in their translation endeavors, in addition to existing as an example from which they may apply my realizations to their individual endeavors.

APPENDICES

APPENDIX 1
PRESIDENTIAL DEBATE
SOURCE TEXT

- David Pujadas:* Bonsoir et bienvenue pour ce grand débat du second tour. C'est une tradition de la République, très attendue. C'est un moment important de la vie démocratique. Bonsoir Laurence Ferrari.
- Laurence Ferrari:* Bonsoir, David. Bonsoir à tous. Bonsoir Messieurs.
- David Pujadas:* Bonsoir François Hollande. Bonsoir [*crosstalk*]
- Laurence Ferrari:* Merci de votre participation à ce débat. Les Français et les Françaises qui nous regardent permettront ainsi de vous juger à la fois sur vos programmes mais aussi sur vos personnalités.
- David Pujadas:* Alors ce débat nous l'animerons dans un souci, bien sûr, de stricte équité, de stricte égalité du temps de parole, les chronomètres en font foi, et de la plus grande clarté possible. Alors voilà un peu le programme. Nous avons décidé d'abord d'aborder les thèmes économiques: la croissance, l'emploi, le pouvoir d'achat, les comptes publics, c'est-à-dire, le déficit, la dette, les impôts. Ensuite nous parlerons de quelques-uns des grands sujets qui ont été souvent débattus durant cette campagne: du logement à l'éducation en passant par l'immigration. Nous évoquerons ensuite des sujets plus politiques et notamment les règles de la vie démocratique et puis nous évoquerons les sujets internationaux. D'abord quelques mots en guise d'introduction, Laurence.
- Laurence Ferrari:* Alors, effectivement, avant d'entrer dans le vif du débat, une première question sur votre état d'esprit à l'un et à l'autre. Nous sommes à un moment très important de la campagne. Qu'est-ce que vous attendez de ce débat, comment est-ce que vous l'abordez et surtout, comment est-ce que vous vous sentez à quatre jours du scrutin. Je me tourne vers vous, François Hollande, pour cette première réponse, puisque le tirage au sort vous a désigné pour parler en premier. C'est donc Nicolas Sarkozy qui conclura cette émission. Monsieur Hollande, sur votre état d'esprit ?
- François Hollande:* Dimanche, les Français vont choisir leur prochain président de la République. C'est une décision importante, grave, pour cinq ans. Et donc, je dois dire ce soir quel président je serai si les Français m'accordent leur confiance. Je serai le président de la justice, parce

que nous traversons une crise grave qui frappe notamment les plus modestes, les plus travailleurs, ceux qui sont les plus exposés. Et donc je veux que la justice soit au cœur de toutes les décisions publiques.

Les privilégiés ont été trop protégés. Et donc ce sera la justice fiscale, la justice sociale, la justice territoriale, qui inspirera mon action. Je serai aussi le président du redressement. La France a décroché, le chômage est à un niveau historique, la compétitivité s'est dégradée et donc je veux être le président qui redressera la production, l'emploi, la croissance. Ce sera un effort très long et qui appellera la mobilisation de tous, de tous les acteurs.

Et c'est pourquoi je veux être aussi le président du rassemblement. Pendant trop d'années les Français ont été opposés. C'est systématiquement les uns par rapport aux autres, et donc je veux les réunir. Car je considère que ce sont de toutes les forces de la France dont nous avons besoin. Et c'est ainsi que reviendra la confiance. Elle est indispensable à l'action publique. La confiance à l'égard d'un président, la confiance à l'égard d'une politique, d'une vision, d'une idée de nous-mêmes qui nous permet de repartir de l'avant. C'est le sens du changement que je propose.

David Pujadas: Nicolas Sarkozy, votre état d'esprit, qu'attendez-vous de ce débat ?

Nicolas Sarkozy: J'ai écouté Monsieur Hollande: c'est assez classique ce qu'il a dit. Moi c'est ce que j'attends du débat c'est que tous ceux qui nous regardent puissent se faire une idée à la fin du débat. Il a dit qu'il serait un président extraordinaire si les Français le choisissaient, et que par conséquent, son prédécesseur, naturellement, n'était pas un bon président. C'est classique, c'est ce qu'on dit à chaque débat. Moi je ferai autre chose. Je veux que ce soir ce soit un moment d'authenticité, où chacun donne sa vérité.

Et que les Français, en liberté, choisissent. Pas avec des formules creuses, pas avec des propos entendus où chacun se dénigrerait des qualités qu'on pourrait se trouver par ailleurs. En vérité, c'est un choix historique. La France n'a pas le droit à l'erreur. Nous ne sommes pas dans une crise, Monsieur Hollande, nous sommes dans des crises. Et mon ambition ce serait que, à la fin de ces deux heures, tous ceux qui hésitent, tous ceux qui réfléchissent, se disent, "Au moins, quel que soit mon choix, j'ai une idée précise des éléments qui vont me permettre de le faire."

Juste un mot sur le rassemblement. Le rassemblement, c'est un très beau mot. C'est une très belle idée. Mais il faut y mettre des faits.

Le rassemblement c'est quand on parle au peuple de France. À tous les Français. Je ne suis pas l'homme d'un parti. Je ne parle pas à la gauche. Hier je me suis adressé à tous les Français, pas simplement aux syndicalistes, qui ont parfaitement un rôle à jouer. Le rassemblement c'est de parler à tous ceux, y compris ceux qui n'ont pas vos idées. Parce que lorsqu'on est président de la République, on est président bien sûr de ceux qui ont voté pour vous, mais on l'est aussi de ceux qui n'ont pas voté pour vous.

C'est peut-être ce qui fait notre différence. *[crosstalk]* --- Si vous me permettez de terminer. Enfin je pense que ce débat doit être ce moment de démocratie où les Français en refermant ---, se disent "on peut préférer l'un, on peut préférer l'autre, on peut être en désaccord avec ce qu'ils disent, mais ils ne nous ont pas menti. Ils n'ont pas joué l'esquive, ils ont été vrais. C'est ça notre défi, Monsieur Hollande. Être vrai.

François Hollande: Oui, chacun aura sa vérité et chacun sera entendu. Je n'imagine pas que vous feindrez et vous ne pouvez pas penser que j'esquiverai. Donc nous parlerons face à face, directement, nous dirons les choses sans qu'il y ait quelque chose à cacher, à dissimuler. Mais je veux revenir sur le rassemblement, parce que je pense comme vous, que c'est une notion essentielle pour notre pays. Et si vous avez le sentiment que pendant cinq ans, vous avez rassemblé tous les Français, vous ne les avez pas divisés, vous ne les avez pas opposés, vous n'avez pas montré celui-ci du doigt, celle-là d'une certaine distance, alors je vous donnerai quitus.

Mais je sais que les Français ont eu ce sentiment d'avoir toujours à être soumis à des séparations, à des clivages. Moi je parle de mon côté, je suis de gauche, je l'assume, vous êtes de droite, vous pouvez l'assumer ou pas, mais au-delà de ce qu'est notre appartenance politique, nous avons le sens, je dois avoir le sens de la réunion, de la réconciliation des Français. Moi je ne distingue pas le vrai travail du faux, les syndicalistes qui me plaisent des syndicalistes qui ne me plaisent pas, les organisations patronales que je veux préférer ou d'autres, non.

Je n'oppose pas les salariés du privé ou du public. Je n'essaie pas de savoir qui est né ici, depuis combien de générations, ou qui habite là, parce que je pense que nous sommes tous Français et que nous devons nous retrouver dans le même effort, la même unité et donc les Français apprécieront. Vous à partir de votre bilan, et pour ce qui me concerne, à partir de mes propositions. *[crosstalk]*

David Pujadas: Vous répondez puis on va peut-être passer aux sujets économiques.

Nicolas Sarkozy:

J'ai une preuve à vous donner de cet esprit de rassemblement qui m'a animé pendant cinq ans. C'est qu'il n'y a jamais eu de violence pendant les cinq ans de mon quinquennat. Que je n'ai jamais été amené à retirer un texte qui aurait blessé ou créé un climat de guerre civile dans notre pays. Je suis depuis bien longtemps le seul président de la République qui n'ait pas eu à faire face à des manifestations de masse qui ont obligé à retirer, souvenez-vous de Monsieur Mitterrand et de l'école libre, des millions de gens dans la rue et Monsieur Mitterrand avec sa sagesse d'ailleurs, qui retire. Souvenez-vous du CIP, du CPE, de tant d'événements de cette nature, souvenez-vous de toutes ces réformes avortées dans l'université, tant de ministres ont démissionné.

Pendant cinq ans je n'ai eu qu'une seule idée en tête: qu'il n'y ait pas de violence. Et y compris pour une réforme extrêmement difficile, celle des retraites. Il y a eu des manifestations, elles se sont passées dans le calme, personne ne s'est senti humilié, il n'y a pas eu de division. Il n'y a pas eu d'émeutes. Il n'y a pas eu de violence. La France dans ces quatre années de crise, a avancé dans un mouvement de réforme continu sans aucun blocage, y compris pour le service minimum, y compris pour l'autonomie des universités.

Je vais vous dire une chose, Monsieur Hollande, c'est une fierté. Il y a ceux qui parlent de rassemblement, puis il y a ceux qui l'ont fait vivre. *[crosstalk]*

François Hollande: *[crosstalk]* parce que je pense que ce débat est intéressant, même si nous arrivons aux sujets qui vont maintenant être les nôtres, *[crosstalk]* mais là nous sommes sur un point important de votre bilan. Vous dites, "il n'y a pas eu de violence." Heureusement ! Et ça tient aussi aux organisations syndicales, à tous ces mouvements qui se sont créés, à un certain nombre de passions qui ont pu être évitées, à de nombreux élus locaux, j'allais dire, à ces corps intermédiaires qui ont permis d'apaiser, de réconcilier, et d'éviter qu'il y ait - et ce n'est jamais bon, ----- ou irruption de manifestation ou de cortège qui peuvent dégénérer.

Heureusement qu'il y a eu des partenaires sociaux. Heureusement qu'il y a eu des interlocuteurs. Et puis par ailleurs, vous nous dites, "j'ai assumé un certain nombre des réformes difficiles." Mais à quel prix pour les Français ? À quel prix pour les injustices qui ont été creusées, les inégalités qui ont été aggravées ? Et là aussi, c'est aussi parce qu'il y a eu une opposition qui a été capable de dire, "attendons, soyons patients, les épreuves viendront, celles du

suffrage universel, nous avons gagné toutes les élections intermédiaires", cela n'a pas amené l'opposition à dire qu'elle avait quelque légitimité que ce soit pour prétendre. Mais voilà, si un quinquennat se termine alors qu'il a été heurté et s'il n'y a pas eu, comme vous dites, de violence, je pense que le mérite en revient à toute la société française.

Nicolas Sarkozy:

Je n'ai pas évidemment le seul mérite. Mais je ne peux pas être le seul coupable non plus, Monsieur Hollande. Je vous dirai simplement trois exemples pour vous montrer que l'esprit du rassemblement irrigue toute la société française, peut-être à l'exception d'une partie de la gauche. Quand Monsieur Alex Came, aujourd'hui, cet après-midi, candidat socialiste dans le VIIème arrondissement de Paris, compare le rassemblement du Trocadéro d'hier pour la fête du travail au Congrès de Nuremberg, est-ce l'esprit de rassemblement ? Avez-vous condamné ce propos profondément choquant ?

Et je continue. Quand le syndicat de la magistrature, des magistrats qui s'engagent pour vous soutenir, en violation de toutes les règles syndicales, et qui prônent une politique judiciaire de laxisme, qui est le contraire de ce qu'attendent les Français, est-ce l'esprit de rassemblement ? Et enfin, quand le leader du premier syndicat français, la CGT, appelle à voter pour le candidat socialiste, en violation de toutes les traditions syndicales, est-ce l'esprit de rassemblement ?

Quand on défile derrière le drapeau rouge avec la faucille et le marteau, est-ce que c'est l'esprit de rassemblement ? Est-ce que vous ne croyez pas que, même si on n'est pas de gauche, on a une légitimité à donner son opinion ? Est-ce que vous croyez que c'est l'esprit de rassemblement de donner des leçons de légitimité aux uns comme aux autres ? Est-ce que vous avez entendu, à propos d'exclusion, quand il y a eu un propos désagréable, à l'endroit de quelqu'un qui vous est proche, je l'ai condamné à la télévision.

Quand on m'a comparé à Franco, à Pétain, à Laval, et pourquoi pas Hitler, vous n'avez pas dit un mot. [*crosstalk*] Non, non, je ne veux pas aller plus loin, je ne veux pas vous manquer de respect, je dis simplement, que quand certains de ces amis tiennent des propos de cette nature, que Madame Aubry me traite de Madoff, 183 ans de prison, et que le leader de la famille politique ne dit rien, c'est qu'il cautionne. Et quand on cautionne des outrances, c'est qu'on a tort, c'est qu'on n'a pas la force pour les dénoncer.

François Hollande: Monsieur Sarkozy, vous aurez du mal à vous faire passer pour une victime. *[crosstalk]* Je ne vous ai pas interrompu. Je vais moi-même évoquer tout ce qui a été dit sur moi. *[crosstalk]*

David Pujadas: On en restera là.

François Hollande: Vos amis, vos propres amis, m'ont comparé à je ne sais quel bestiaire, j'ai eu droit à tous les animaux des zoos, j'ai eu droit à toutes les comparaisons les moins flatteuses, j'ai été attaqué sur tous sujets et vous pensez que j'ai imaginé que c'était vous qui inspiriez ces propos ? Vous avez évoqué un procès stalinien, comme si Staline avait grand-chose à voir avec nos propos. Donc moi je condamne tous les excès et je considère que quand on est face à face comme nous le sommes, nous pouvons aller directement à vos bilans, vos propositions, à mes projets, sans qu'il soit besoin de jouer les vilains.

[crosstalk] Franchement, je vous ai mis devant ce qu'a été votre responsabilité de président, nous sortons de cinq ans où la France a été heurtée, où la France a été divisée, où la France a souffert d'un certain nombre de paroles qui ont été prononcées, pas par vos lieutenants, souvent par vous. Vous le faites encore une fois. Moi, est-ce que je me suis plaint que la présidente du patronat français ait dit que vous ayez fait un boulot extraordinaire et que moi, mes propositions n'étaient pas bonnes ? Mais moi je considère qu'elle est tout à fait dans son rôle, dans son droit. Je n'ai pas à aller chercher querelle. Donc *[crosstalk]* laissez-moi terminer, *[crosstalk]*.

[End of Audio]

APPENDIX 2
PRESIDENTIAL DEBATE
TARGET TEXT

David Pujadas: Good evening and welcome to the second round of the major debate. Everyone's been waiting for this tradition of the Republic. This is an important moment for democrats. Good evening Laurence Ferrari.

Laurence Ferrari: Good evening David. Good evening everyone. Good evening gentlemen.

David Pujadas: Good evening. [*crosstalk*]

Laurence Ferrari: Thank you for your participation in this debate. The ladies and gentlemen watching us will use this debate as a means to evaluate you according to your agendas and according to your personalities.

David Pujadas: This debate will be hosted with attention to fairness and absolute equality of speaking time. Accurate stopwatches will be used permitting each speaker the opportunity to clearly make their point in a timely manner.

Moving on to a summary of tonight's broadcast. First, we have decided to discuss topics in economics: development, employment, spending power, public accounts in other words, deficit, debt, and taxes. Next we will discuss several topics that were often debated throughout this campaign: housing, education and immigration. We will mention more political topics specifically the rules of democratic life and we will mention international topics. Firstly, a few words of introduction, Laurence.

Laurence Ferrari: Essentially, before entering into a lively debate, one first question regarding your perspective towards each other. We are at a critical moment in the campaign. What do you anticipate for this debate? How do you meet your expectations and especially how do you feel with only four days to go before Election Day?

And now turning first towards you, François Hollande, as you were selected to give the first response based on the random drawing. It

is, of course, Nicolas Sarkozy who will conclude this program. Mister Hollande, would you like to take the floor?

François Hollande: This Sunday, the French will choose their next President of the Republic. This is an important decision lasting five years. So, I need to say tonight what kind of president I will be if the French grant me their trust. I will be a president of justice because we are experiencing a serious crisis that affects the most humble, the most hardworking and those who are the most exposed. I want justice to be at the heart of all public decisions.

The privileged were too protected. Fiscal justice, social justice and territorial justice will inspire my actions. I will also be the president of adjustment. France has declined. Unemployment is at a historic high, competitiveness has degraded. I want to be the president who will recover production, employment, and growth. This will be a very long effort and will require mobilization from everybody, including all the actors.

And this is why I also want to be the president of unification. For too many years the French have been opposed. People are compared to each other and so I want them to reunite. Because I consider that we embody the strength of France and as such we have a responsibility. In this way trust will be restored. It is a vital public action. Trust in the president, trust in politics, in a vision, in an idea that we permit ourselves to set out again in front. This is the kind of change that I propose.

David Pujadas: Nicolas Sarkozy, a word on your perspective, what do you anticipate from this debate?

Nicolas Sarkozy: I listened to Mister Hollande: what he said is usual. What I anticipate from the debate is that all who watch us can have an idea of who we are and what we stand for at the end of the debate. He said that he would be an extraordinary president, if the French choose him, and by consequence, his predecessor, naturally, was not a good president. This is usual; this is what we say at every debate. I, however, will do something else. I want tonight to be a moment of originality, where each person presents his truth.

The French freely choose. Not between empty options, not between words where understanding reveals degenerate qualities that we could find anywhere. In truth, this is a historic choice. France does not have room for error. We are not in a crisis, Mister Hollande, we are in multiple crises. My ambition would be that at

the end of these two hours, all those who are hesitant, all those who reflect on their decision, do so saying, “At least I have an exact idea of his basic principles that will allow me to make my choice.”

Just a word regarding unification. Unification is a very beautiful word. It is a very beautiful idea. But we must get down to the facts. Unification is when we speak to the French people. To all French citizens. I am not a man of one party. I do not speak to the left. Yesterday, I myself addressed all French people, not simply the trade unionists, who have a perfect role to play. Unification speaks to everyone; it understands even those who do not share your own ideas. Because while we are President of the Republic we are President, naturally, of those who have voted for you, but we are also President of those who have not voted for you.

Maybe this is where we differ.

[*Crosstalk*]

If you allow me to finish.

Finally I think this debate should be a moment of democracy where the French say in closing, “We can prefer one, we can prefer the other, we can be in disagreement with what they say, but they did not lie to us. They did not play dodge ball, they were true.” This is our challenge, Mister Hollande. Stay true.

François Hollande: Yes, each one will have his truth and each one will be heard. I do not imagine that you will pretend and you cannot think that I will circumvent. We will speak one on one, directly; we will say things without anything to hide or conceal. But I want to revisit unification because I think, like you, that this is an essential notion for our country. And if you have the opinion that during five years, you have united all French, you have not divided them, you have not opposed them, you have not shown this one of the right, that one of another distance, then I will discharge you.

But I know that the French have had this feeling of always having to be submissive to separations and divisions. I speak from my side. I am on the left. I don't deny it, as for you, you are from the right. You can deny it or not, but beyond our political affiliations we're both aiming for. I must be sensible in reunification, in French reconciliation. I do not distinguish true work from false. The trade unionists who like me and the trade unionists who do not

like me, the managerial organizations that I want to prefer over others; no.

I do not oppose private or public employees. I do not attempt to discover who is born here or who lives over there. We are all French. We should all make an effort to come together in the same effort, in the same unity, so the French will draw their own conclusions (from their own assessment), about you based on your record and about me based upon what I propose.

[*Crosstalk*]

David Pujadas: Give your response and then perhaps we will move onto economics.

Nicolas Sarkozy: I have proof to give you concerning unification that I myself initiated over the course of five years. There was never any violence during my five year term. I have never been forced to remove a doctrine that would have hurt or created a state of civil war in our country. I am, for a longtime, the only President of the Republic who has not had to face up to massive protests that were forced to withdraw. Do you remember Mister Mitterrand and free school? Millions of people were in the street and Mister Mitterrand, with his wisdom, withdrew. Do you remember the CIP and the CPE with so many events of this nature? Do you remember all these reforms terminated in the university, to the extent that ministers resigned?

During five years I had one thought in my mind: that there is not any violence and this included an extremely difficult reform; retirement. There were protests, however, these occurred calmly and no one felt humiliated. They did not have division, they did not have rioting, they did not have violence. France, in these four crisis years, advanced in a movement of reform, continuing without a blockade. It includes minimum service; it includes the independence of universities.

I will tell you one thing, Mister Hollande, this is something to be proud of. There are those who speak of unification, then there are those who made it a reality.

François Hollande: Because I think this debate is interesting, in the same way if we arrive at topics that will become ours, the French, but here we are

at an important point according to your statement. You say, “they did not have violence.” Happily! And this also holds true for trade unions, all these movements were created and have a passionate fury that can be avoided by a number of elected locals, I went to say to these intermediary bodies who are permitted to calm, to reconcile, to avoid, what was—and this is never good---an eruption of protests and processions that can get out of hand.

Luckily they had social partners. Luckily they had representatives. And then out of nowhere you tell us, “I took on a certain number of difficult reforms.” But at what price for the French? At what price has injustice been worsened and inequality exacerbated? This is also because they had an opposition that was capable of saying, “wait, be patient, hardships will come, those of universal suffering, we have won all the intermediary elections”, this did not bring the opposition to say that they had some legitimacy to affirm this. But there you have it, if a five year term ends in injury and if we did not have what you call violence, I think that virtue returns to all of French society.

Nicolas Sarkozy:

Of course I am not the only one who can take credit. But I cannot be the only person held responsible and neither can you, Mister Hollande. I will simply give you three examples to show you that the spirit of unification fuels all of French society, maybe with the exception of the left party. When Mister Alex Came, today, this afternoon, a socialist candidate in the 7th district of Paris, comparing the unification of Trocadéro yesterday for the work of the Nuremberg Congress, is this the spirit of unification? Have you condemned these words as profoundly shocking?

And I continue. When the federation of judicial authorities, the magistrates who commit themselves to support you, violate all trade-union laws in advocating for the laxity of judicial politics, the contrary of which awaits the French, is this the spirit of unification? And finally, when the leader of the first French federation, the CGT, calls a vote for the socialist candidate, in violation of all trade union traditions, is that the spirit of unification?

When we march behind the red flag with the hammer and sickle, is this the spirit of unification? Do you not believe that, in the same way, if we are not of the left do we still have a right to give our opinion? Do you really believe that a spirit of unification means lecturing people about legitimacy? In regards to exclusion, are you aware that there was a remark made to someone you are close with and as a result I was condemned by television for it?

When we compared me to Franco, to Pétain, to Laval, and why not Hitler, you did not say a word.

[*Crosstalk*]: That's not true.

No, no, I do not want to continue further, I do not want you to lose respect, I simply say that when these certain friends hold onto remarks of this nature, that Miss Aubry talks about me as if I am Madoff, 183 years of prison, and that the leader of the political family remained silent, this is what that supports. And when we support outrageousness, this is where we go wrong, this is where we do not have the ability to revoke.

François Hollande: Mister Sarkozy, you will have a difficult time passing as a victim. I did not interrupt you. I, myself, will address all that was said against me.

David Pujadas: We will remain there.

François Hollande: Your friends, your own friends, compared me to, I don't know what imaginary beast, I was treated to being called every possible animal in the zoo. I was treated to the least flattering comparisons imaginable. I was attacked over every topic and you think that I imagined that it was you who instigated these remarks? You have evoked a case similar to Stalin, as if our intentions are a great thing for him to witness. So I disapprove all the abuse and I consider that when we are face to face like we are, we can go directly to your statements and your propositions, then onto my projects, without the need to play villains.

Frankly, I have placed you before that which was your responsibility as president. We depart after five years where France was hurt, where France was divided, where France suffered from a certain number of speeches that were delivered, not by your lieutenants, but often by you. You do it again. Have I myself complained that the president of French employers association said that you have done a terrific job and that my proposals were not good? But I consider that France is absolute in her role, in her right. I have not gone looking for an argument. So.....allow me to finish.

[*End of Audio*]

APPENDIX 3

UN FINALE EN BEAUTÉ

SOURCE TEXT

J'ai des notes, j'ai pas de *slides* parce que mon but c'est de résumer la journée, voilà, résumer la journée, donc je vais pas faire des *slides*, des *slides*, j'ai des notes, j'ai un pull, j'ai froid, j'ai tout ce qu'il faut. Il y a deux ans, ils m'ont dit, "Tu as sept minutes pour résumer la journée et tu as un micro à l'oreille." J'en ai fait 17. Donc cette année, ils m'ont dit, "Tu as 12 minutes." Je me suis dit que j'avais eu une promotion. Que dalle en fait.

Ils m'ont dit, "Tu as douze minutes mais on aimerait bien que tu fasses moins." Bon. Moi j'ai trouvé ça super bizarre. Donc. Pourquoi ils n'ont pas dit, "Tu as dix minutes pile." Voilà. Ou, "Tu as sept minutes sachant que tu vas déborder." Bon, voilà. Moi je trouve ça bizarre. Je voulais partager cette réflexion très intéressante.

Michel, pour moi c'est du gâchis, cette histoire de 12 minutes. Donc avec 17 intervenants à passer en revue, je pense que ce n'est pas possible. Je vais devoir en supprimer, dans le texte en tout cas. Je trouve ce stress autour du temps vraiment stressant. Cette histoire de 2030 qui fait peur, hou, moi je ne supporte pas. Ce compte à rebours, voilà, j'ai prévu le petit tube qui était pour le compte à rebours, voilà, ce compte à rebours [*applause*] Comme ça on est peinard, on est toute la soirée tranquille.

Je ne sais pas. Désolé. Ils ont l'air de se marrer. Voilà. À propos du stress, moi j'avais un prof de philo en Terminale, qui m'a marqué, il faut toujours commencer un pep talk par un truc super privé. [*laughter, applause*] J'avais en Terminale un prof de philo qui m'a dit un truc super important, il m'a dit, "Si tu dors deux heures de moins par nuit, tu vis huit ans de plus éveillé." [*laughter*] Tout le monde a compris. Et alors moi cette phrase m'a pris la tête. Comme quoi les petites phrases parfois changent votre vie. Moi je suis devenu insomniaque ce jour-là.

Donc techniquement, je vis plus longtemps que vous tous. Bon, faut voir dans quel état de fatigue, ça c'est le problème. Je ne sais pas si c'est une très bonne hygiène de vie que de vivre éveillé fatigué plutôt que endormi en forme. [*laughter*] Mais est-ce que vivre c'est vivre éveillé, donc conscient de vivre, ou est-ce que vivre c'est juste être là éveillé ou endormi ? Je place la barre un peu haut mais c'est TED, donc. [*laughter/applause*]

Je ne suis là que pour résumer. Je ne suis pas là pour changer le monde, pourtant ça fait quatre ans que je viens donc, peut-être qu'un jour j'aurai un "talk" comme on dit, on dit un "talk", je serai un "talker." Globalement je vais essayer de résumer mes impressions sur cette journée. J'essaie de trouver une phrase percutante et fédératrice qui pourrait être donc répétée par l'ensemble des gens. Technique 2012, "on va tous mourir mais en meilleure santé." [*laughter*] Ça c'est un tout petit couic, ça. Non, non. Et ce n'est pas grave, parce qu'en fait, non. [*laughter*] Ça c'est cool. Non, sérieusement. Donc, moi une

fois de plus, comme il y a deux ans, j'ai pris cette conférence entièrement pour moi. Je me suis posé des questions sur moi.

Donc, qui suis-je quand je les écoute ces gens brillants ? Pourquoi eux ? Qu'est-ce qu'ils ont de plus que moi ? Non mais, je me repose la question deux ans après, ça n'a pas changé, pour ceux qui diraient "tu l'as déjà dit", bien oui. Pourquoi est-ce que je n'ai pas de combat, voilà j'ai noté, des combats, des trucs forts, tout ça, moi j'en ai pas. Voilà. Et pourquoi je ne suis pas gaulé comme un astronaute ? *[laughter and applause][inaudible]* Alors donc, moi ce que j'aurais aimé avoir, c'est une passion comme l'océan, comme, comment il s'appelle, Ariel Foulkes, et c'est ça, lui avec ses bateaux mous là.

Moi, j'ai malheureusement pas cette passion, donc, ça me pèse. En même temps, sur l'histoire du SeaOrbiter là, moi ça me fait marrer. *[laughter]* Je ne veux pas me faire d'ennemis là mais 20 ans pour faire un sous-marin vertical *[laughter]* je trouve ça pas très prudent pour ma part. Je pense que vous devriez révéifier les calculs très vite avant de... *[inaudible]* C'est pour rendre service. Moi je ne suis là que pour résumer, donc je ne vais pas non plus... Non, puis il y a un autre problème, et là César, il n'y a pas que les bateaux

Avec les histoires sous-marines, il y a un truc qu'on n'a pas abordé, c'est l'humidité. *[laughter]* Ah ben, 2030 sera humide, moi je - On va vers une civilisation de la mycose, c'est moi qui vous le dit, voilà. J'ai noté, "Méfions-nous: parfois trop d'innovations tue l'innovation." Je vais faire une introduction à la Michel maintenant. Il faut le faire. *[imitating]* "De l'espace sous-marin à l'espace sidéral..." *[laughter]* Tu as déchiré, Michel, on le sait ! "De l'espace sous-marin à l'espace sidéral, il n'y a qu'un pas et Thomas Pesquet, astronaute, l'a franchi." Voilà, je l'ai fait.

Donc astronaute. Voilà. "Tu fais quoi dans la vie ? - Moi je suis astronaute." *[laughter]* "Et tu bosses sur quoi donc ? - Oh, je vais sur Mars. Et toi, tu fais quoi ? - Moi je fais un blog. Voilà" *[laughter]* Donc un voyage sur Mars, c'est trois ans. J'imagine trois ans dans un caisson avec un hublot noir, à côté, il y a deux *[inaudible]* Pendant trois ans. Salut les gars. C'est un truc de fou, ils sont fous, Thomas il va le faire de toutes façons. Il fait des triathlons. Je n'ai rien contre lui. Au contraire, je crois je l'admire un peu. De toutes façons, il n'y a qu'un astronaute qui peut mettre une combinaison et être sexy comme ça dans une salopette. Sérieux.

Imaginez que je mette une salopette moi ! De toutes façons. Alors qu'est-ce qu'on va faire quand il va être sur Mars ? Nous on va regarder ça à la télé, on va être là, on va dire, on le connaît, on l'a vu, il nous avait dit il y a *[inaudible]*... Du coup il m'a dit tout à l'heure, ce sera en - il aura 55 ans pépère. Il fera moins le malin en salopette !

[Imitating] "One, two, three *[inaudible]*astronauts landing on Mars." Arrête ! Il y a un truc que j'ai pas pigé, on n'a pas le droit de poser des questions à TED, mais je la pose quand même, on s'envoie un petit mail, je ne sais pas comment on va faire mais, les trois mecs là-haut qui font les malins, j'ai pas compris pourquoi il faut qu'ils aillent si haut pour faire fabriquer une coque de iPhone. *[laughter]*

Moi je vois pas le rapport du tout quoi. J'ai noté, c'est peut-être pour pas être dérangé dans le travail. Je trouve que ça fait un peu cher le confort au bureau quand même. Bon s'ils ont des crédits pour ça, je ne veux pas m'immiscer dans la politique de la NASA. Moi je respecte. Tout va bien. Alors, de toutes façons, dès qu'il y a de l'action, moi je suis un peu impressionné.

Je suis un peu dépassé. C'est comme les cellules souches. J'ai adoré. Je crois que je n'ai pas tout compris. *[laughter]* Mais j'ai adoré l'idée d'adorer. Voilà. Fabrice Chrétien. J'adore le vocabulaire scientifique. À un moment il a dit, "Prenons une situation dramatique, la mort." *[laughter]* Tu m'étonnes ! Il y en avait d'autres ? La mort... Si j'ai bien compris, 17 jours. C'est ça, 17 jours, qu'ils n'avaient pas d'autres cadavres plus vieux. *[laughter]* Donc moi ce que je retiens, ce que je veux retenir. C'est que pour faire que ces cellules qui sont endormies, dormantes, je trouve le mot "dormant" très joli, bravo ! Pour un scientifique, c'est bien d'inventer des mots littéraires, c'est bien.

Je me disais, évidemment que si avec deux grammes de muscle on peut ranimer une souris, peut-être qu'avec plein de cellules on peut bricoler un parent proche, qu'on aurait perdu et qui nous manque un peu, voilà, ce serait bien. Je ne veux pas inventer ta *to-do list*, Fabrice Chrétien, mais si vous pouviez bosser là-dessus, ce serait une vraie source de joie pour nous tous, je crois. Merci d'avance. Et puis ne vous embêtez pas pour les flics. On s'en fout, on n'a pas le temps. Donc on y va: pour la morale, tout ça, on verra peut-être vers 2012, 2014, bon on verra. Alors. Nous ce qu'on veut c'est vivre intensément, s'amuser et trouver le bonheur comme Angélique. *[applause]*

[End of Audio]

APPENDIX 4

A BRILLIANT FINISH

TARGET TEXT

I have notes; I'm not gonna be doing slides because my goal is to sum up today's presentations, that's all, sum up the day, so I will not have slides. I have notes. I have a sweater if I'm cold. I have everything I need.

Two years ago they told me, "You have seven minutes to speak and you have an over ear microphone." I took 17 minutes. So this year they told me, "You have 12 minutes." I told myself I had a promotion, but actually I got zip.

They told me, "You have 12 minutes, but we would like you to take less time." Fine. I found that extremely strange. Why didn't they say, "You have exactly ten minutes." Or "You have seven minutes knowing that you will run over." Good, okay. I find that weird so I wanted to share that interesting reflection.

Michel, I think this business about the 12 minutes is pointless. With seventeen presenters to recount, I don't think this is possible. I will have to condense my speech and stay within the time limit. I find this stress about time really stressful.

This scary story about 2030, ooh! I don't like scary stories. This countdown, there, I predicted there would be a clock counting down. Here's what I think of the countdown. *[applause as he covers the time clock in front of him with his sweater]* There, now we can chill and spend the rest of the night in peace.

I don't know. Sorry. They're cracking up while others are saying, "Oh no!" In regards to stress in twelfth grade I had a philosophy professor who really influenced me with a piece of advice: you always start a pep talk with some super private thing."

[audience laughs]

No, it's not like that. In twelfth grade, I had a philosophy professor who told me something very important, he said, "If you sleep two hours less each night, you will live eight years more awake."

[audience laughs]

Everyone has understood. And this went to my head. It's funny how these little phrases change your life. I became an insomniac that day.

So technically, I will live longer than all of you. Yeah, but you have to see in what state of exhaustion-that's the problem. I don't know if it's so good health-wise to live tired and awake rather than asleep and fit.

[laughs]

But, is living, found only in the moments that are spent wide awake, so consciousness of life? Or is living found both when we are awake and asleep? I raise the bar a little higher but it's TED so...

[laughs]

I am here to summarize. I am not here to change the world, however, this makes four years that I've come so, maybe one day I will have a "talk" like we say, we say "a talk", I will be a "talker". Generally speaking, I will try to sum up my opinions of today's presentations. I tried to find a strong and appropriate phrase that could be repeated amongst people. So 2012's slogan is "We will all die but in better health."

[laughs]

This is a tiny squeak. No, no and this is not serious because in fact, no. This, it's cool. No, seriously.

So, once again, like two years ago I accepted to do this talk entirely for myself. I asked myself these questions. So, who am I to listen to the stories of these brilliant people? Why? What do they have that I don't? No, but I asked myself this question again two years later. The answer stayed the same. Why don't I have their struggle, their drive, their strength? All that stuff. Me, I don't have that. Why am I not like an astronaut?

[laughter, applause, inaudible]

So, this is what I would have liked to have had is passion; passion for the ocean. Like, what's his name? Ariel Foulkes, and there he is with his soft boats over there. Me, I unfortunately do not have this passion, so this weighs me down. At the same time, the story of the sea orbiter; that makes me laugh.

[laughs]

I do not want to make enemies here but it took 20 years to make a vertical submarine.

[laughs]

I don't find this very wise. I think that you should verify the formulas very quickly before it [inaudible] This is to do them a favor. I am only here to make an abstract. So, I won't continue further. No then there is another problem, and here, César, there's more than boats, there is one thing that I did not touch upon: humidity.

[laughs]

2030 will be humid, I- we are moving towards a civilization of athletes foot. I have noted "Be careful: sometimes too many inventions kill the invention." I will now introduce Michel. It must be done.

[*Imitating*] "From the depths of the submarine to the infinity of space."

[*laughs*]

You have torn Michel, we know this! "From the submarine to outer space, nothing but a step and Thomas Pesquet- the astronaut he crossed." There, I did it. So an astronaut. There you have it.

- "What do you do for a living?"

- "Me, I'm an astronaut"

[*laughs*]

- "And what do you do?"

- "Oh, I'm going to Mars. And you? What do you do?"

- "I write a blog."

[*laughs*]

No, seriously, a trip to Mars for three years. I imagine three years in a chamber with a black window, next to him there are two other people like him. "Hi guys." This is crazy. They are crazy. Thomas, he goes anyway. He does triathlons. I have nothing against him. On the contrary, I believe I admire him a little. Anyway there is no one but an astronaut who can put on a onesie and be sexy like that. Seriously.

Imagine me in a onesie! Anyway. So what will we do when he goes to Mars? We will watch it on the television, we will be there, we will say we know him; we saw him. He told me not long ago, "see you later". Then, suddenly, when he will be a 55 year old grandpa, he will be less attractive in a onesie!

[*imitating*] "One, two, three. [*inaudible*] Astronauts landing on Mars. Stop!"

There's one thing I've understood, we don't have the right to ask TED any questions, but I'm going to ask one anyway - maybe I'll send an e-mail or something, but those three smartasses in space - I don't understand why they go up there to create an iPhone case.

[*laughs*]

I, personally, don't see the logic in this. I have noted that this is maybe so as not to be disturbed while working. I think that is a high price to pay for office comfort. It's good they have the money for it. I do not want to stick my nose in the politics of NASA. I

respect that. Everything's good. So anyway as soon as there is some action I'm a little impressed.

It's a bit over my head. It's like stem cells. I loved it even though I believe I don't understand everything.

[laughs]

But I love the idea of it. There: Fabrice Chrézien. I love scientific vocabulary. At one moment he said, "Take a dramatic situation: death."

[laughs]

"This surprises me!" Does it surprise anyone else? Death...if I have understood correctly, 17 days. That's it, 17 days. They don't have any other cadavers older than that?

[laughs]

This is what I remember and what I want to take away. To create cells that have been rendered inactive or dormant- I find the word "dormant" very pretty. Well done! It's good for a scientist to invent literary terms. It's good.

I told myself, evidently that if with two grams of muscle we can revive a mouse, maybe with a whole lot of cells we can throw together a close relative who died and whom we miss - a little. Now that would be good. I do not want to invent your "to do list", Fabrice Chrézien, but if you can work on it, this would be a real source of joy for all of us; I believe. Thank you in advance. And then you won't worry about the cops. We don't care, we don't have time.

So we will continue: for morality, all that. Well, we'll see maybe towards 2012/2014. Good we will see. So what we want is to live intently, have a good time and find happiness like Anjuli.

[applause]

[End of Audio]

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