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**APPROPRIATE USE OF TRANSLATION TECHNIQUES IN DIFFERENT
TEXT TYPES**

TRANSLATION PROJECT SUBMITTED

BY

SHUKURATH ADUNKE BAKARY

(10874419)

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DECLARATION

I, Shukurath Adunke BAKARY, hereby declare that this thesis is a record of actual work done by me under the supervision of Dr. Emmanuel NKONU, except for references to works by various authors I have duly acknowledged. The result of this research has not been submitted anywhere for an academic award.

STUDENT



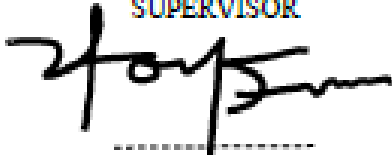
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SUPERVISOR



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Dr. Emmanuel NKONU

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DEDICATION

I dedicate this work to Mr. and Mrs. BAKARY for their unconditional love and support.



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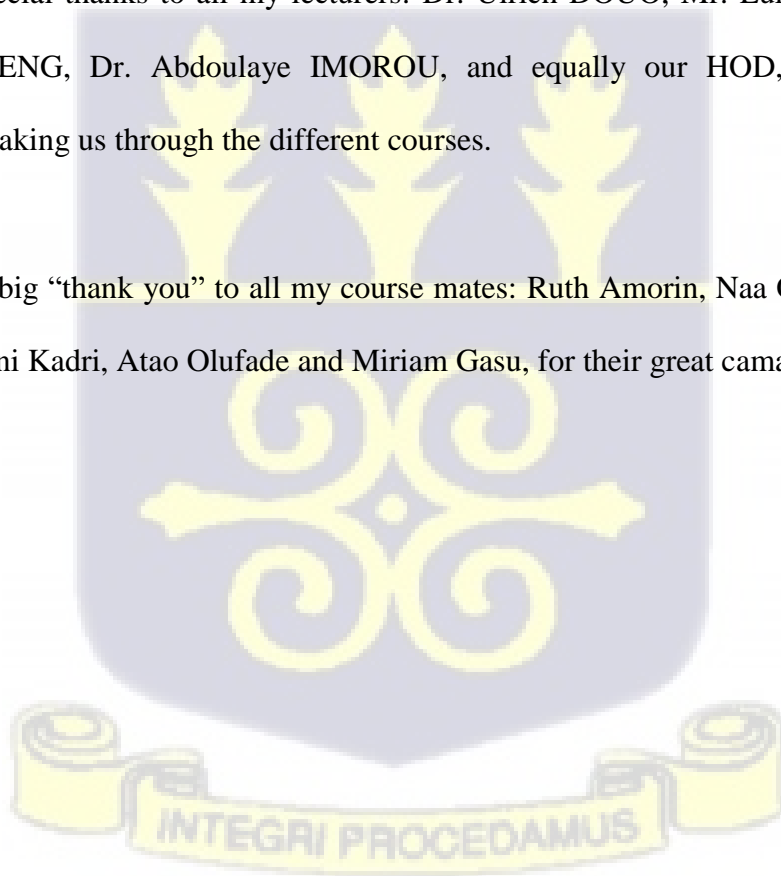
I give glory to the Almighty God for His abundant kindness and grace in my life. The journey was challenging, but He gave me the strength to complete it.

I thank my parents and siblings for always being there for me in prayers and for all the moral(e) support given to me.

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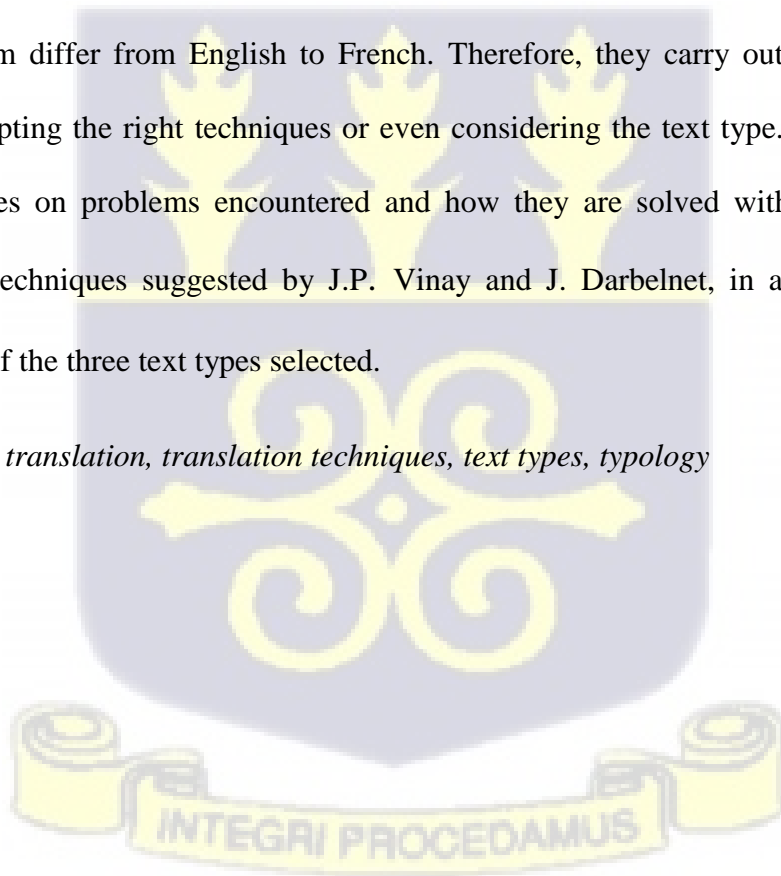
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Abstract

The ability to choose the correct translation technique is indispensable; therefore, it is essential for translators to be cognizant of why a particular technique is used. This study points out and applies the appropriate translation techniques for the translation of some specific texts. Three documents are selected based on their text type to carry out this study: (i) *Individu et société dans le roman négro-africain d'expression anglaise de 1939 à 1986*, tome III by Professor Noël Dossou-Yovo (1998), (ii) a magazine 'Afrique Intégration' (2006), and (iii) a daily newspaper 'Le MATINAL' N° 2358 (2006). A text is extracted from each document and analyzed by showing their typology and how the translation techniques are applied to them with regard to French into English translation. Based on findings, it is discovered that translators especially beginners face some main problems related to cultural contexts, sentence or language structures, and lexical features, as the rules guiding them differ from English to French. Therefore, they carry out their translation without adopting the right techniques or even considering the text type. As a result, this study focuses on problems encountered and how they are solved with the appropriate translation techniques suggested by J.P. Vinay and J. Darbelnet, in application to the translation of the three text types selected.

Keywords: *translation, translation techniques, text types, typology*



Résumé

La capacité de choisir la bonne technique de traduction est crucial. Il est donc essentiel que les traducteurs sachent pourquoi une technique particulière est utilisée. Cette étude met en évidence et applique les techniques de traduction appropriées pour la traduction de certains textes spécifiques. Trois documents sont sélectionnés sur la base de leur typologie pour mener à bien cette étude : (i) *Individu et société dans le roman négro-africain d'expression anglaise de 1939 à 1986*, tome III de Professeur Noël Dossou-Yovo (1998), (ii) un magazine 'Afrique Intégration' (2006), et (iii) un journal quotidien 'Le MATINAL' N° 2358 (2006). Un texte est extrait de chaque document et analysé en montrant leur typologie et comment les techniques de traduction leur sont appliquées en ce qui concerne la traduction du français vers l'anglais. Les recherches ont montré que les traducteurs, surtout les débutants, sont confrontés à certains problèmes principaux liés aux contextes culturels, aux structures de la phrase ou de la langue, et aux caractéristiques lexicales, car les règles qui les guident diffèrent de l'anglais au français. Par conséquent, ils poursuivent leur traduction sans adopter les bonnes techniques ou même sans tenir compte du type de texte. Par conséquent, cette étude se concentre sur les problèmes rencontrés et la façon dont ils sont résolus avec les techniques de traduction appropriées suggérées par J.P. Vinay et J. Darbelnet, en application à la traduction des trois types de textes sélectionnés.

Mots-clés : *traduction, techniques de traduction, types de textes, typologie*



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ABBREVIATIONS AND ACRONYMES

French	English
ALCRER: Association de Lutte Contre le Racisme, l'Ethnocentrisme et le Régionalisme	ALCRER: Association for the Fight against Racism, Ethnocentrism and Regionalism
BCEAO: Banque Central des Etats de l'Afrique de l'Ouest	BCEAO: Central Bank of West African States
BOAD: Banque Ouest Africaine de Développement	WADB: West African Development Bank
CEAO: Communauté Economique de l'Afrique de l'Ouest	CEAO: Economic Community of West Africa
CEDEAO: Communauté économique des Etats de l'Afrique de l'Ouest	ECOWAS: Economic Community of West African States
FMI: Fonds Monétaire International	IMF: International Monetary Fund
Franc CFA: Franc des Colonies Françaises d'Afrique	CFA Franc: Franc of the Financial Community of Africa
TGV: Train à Grande Vitesse	TGV: High Speed Train
UEMOA: Union économique et monétaire ouest africaine	WAEMU: West African Economic and Monetary Union
UDAO: Union Douanière de l'Afrique de l'Ouest	UDAO: West African Customs Union

VIH 2: virus de l'immunodéficience humaine 2	HIV 2: Human Immune Virus 2
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CHAPTER ONE

INTRODUCTION

1.0 Background of Study

It appears simple to define what constitutes a poor translation. The ones that are jagged by accident, the ones in which the original has been misread or misinterpreted, the ones who have had all of their personality sanded off. But how can we know if a translation is successful, correct or accurate? According to Newmark (1988), translation is the act of rendering a written text in a source language into a target language, taking care not to change its meaning. Theoretically, a translated text should look like an original and not like a re-transcription of a message first transmitted in a foreign language. There are many challenges involved in translation, such as grammar, culture and context. Differences in culture, social, historical or geographical context are also important aspects of translation. Given these difficulties, the introduction of the translation techniques in the 1950s by Vinay and Darbelnet (1958) is one of the solutions that shed light on translation procedures and how successfully a text can be translated. The publication of their *Comparative Stylistics of French and English* is a work in which they present the technical procedures to which the translator refers when re-expressing, in the target language, the ideas expressed in the source text. Vinay and Darbelnet (1958) distinguish seven techniques of translation, divided into two groups: direct or literal translation on one hand, and oblique translation on the other. Borrowing, calque and literal translation fall under direct translation, while transposition, modulation, equivalence and adaptation are considered to be oblique translation. In other words, Vinay and Darbelnet use the term literal translation to refer both to one of the two general directions that the translator can take (direct or literal translation as opposed to oblique translation) as well as to a specific technical process.

A literary translation requires the translator to intervene creatively in the form of the target language: to recreate a work in the target language from the content expressed in the source text. This is the case for translations of certain types of texts, such as literary prose, advertising texts, and other writings that are strongly linked to their rhetorical or stylistic component. For example, texts that must retain their archaic character in translation, or their connotative elements, their particular stylistic register: orality, regional code, colloquial, etc.). A distinction is made between translation of specialized texts and translation of general texts. Specialized texts have a restricted circulation, according to the communication purpose of these texts, to a certain social sphere of textual production. Such are scientific/theoretical, philosophical, economic, legal, administrative, technical texts. If a translation is not applied to a literary text and if it does not entirely require referral to a specialized language, then one can speak of translation of general texts. This includes on one hand texts of everyday communication, in everyday life and on the other hand texts with a pragmatic function in everyday life (various documents, informative texts, announcements, reports, instructions for use, invoices, CVs, general presentation of an institution's activity, programs, themes, press articles, scientific popularization texts.) *Castelle (1996).*

1.1 Problem Statement

Translation techniques are important elements in translation studies. It has been studied by different translators and linguists and there were earlier attempts to examine translation techniques but a comprehensive study was first carried out by Vinay and Darbelnet (1958) and later revised by (Newmark, 1988; Chuquet and Paillard, 1989; Molina and Hurtado Albir, 2002). Findings have shown that there is disagreement among researchers about translation techniques, not only in terms of terminology but also in terms of concepts. Worse still, translators and researchers in translation studies are reputed to show little or no interest in the work done by others, resulting in the lack of consensus on the terminology: "technique,

procedure, process, strategy, method". They are sometimes confused with other concepts. This is to say that before knowing how to apply the right technique in translation, the translator, first and foremost, has to be clear on the right terminology s/he wants to adopt, in order to avoid confusion. However, for the purpose of this study, translation technique is the term we adopted as the right terminology.

Translators are faced with many options in choosing translation techniques to process their translation and many researches has shown that translators, especially beginners, have difficulty applying the right translation techniques that correspond to their text types, they become puzzled and misuse the translation techniques which leads to translation errors in terms of quality. According to Hatim (2001), there are no fixed models to categorize translation errors. Translation errors stem from various causes, such as a lack of comprehension, or misuse of words, so there are many classifications of errors which are found in research. Pym (1992) stated that there are two types of translation errors: binary and non-binary errors. Binary errors refer to any errors that count as incorrect translation. In contrast, non-binary errors refer to a translation that is not totally wrong, but may not be appropriate and can be improved.

The latter definition points out the fact that there will definitely be errors in a target text if the translation techniques are not appropriately applied. Also, text analysis is one of the major aspects that is not well practiced by beginners before translation. Hence, after a good analysis of the texts, binary or non-binary errors such as mistranslation, grammar and syntax, false friends, idioms and expressions, literal translation where inappropriate will be avoided. The study equally aims at identifying and showing how to apply the appropriate translation techniques that best deals with the translation of specific texts in order to avoid eye-catching errors. The study is carried out on the translation of three types of texts in French language, selected according to their typology (literary and non-literary texts). The first text is a literal text and is taken from a book entitled: *Individu et Société dans le Roman Négro-africain*

d'Expression Anglaise de 1939 à 1986, tome III by Professor Noël Dossou-Yovo (1998), the second is a non-literal text from a magazine 'Afrique Intégration' (2006) and the third text is a literal text from a daily newspaper 'Le MATINAL' N° 2358 (2006). The diversity in the choice of texts will help us achieve the goal of this study.

1.2 Justification of Study

The research is both practically and theoretically significant. From a practical point of view, a better understanding of how to choose the right translation techniques that best deal with specific texts is essential for the advancement of the professional aspect of translation because, translation techniques come to play a role where the use of only literal translation is not possible, as vocabulary, grammar, culture and many other aspects differ from English to French. Consequently, there is need to carry out this research in order to contribute to ongoing efforts at identifying major errors during translation and how to surmount them with the appropriate techniques.

The materials were chosen according to their typology and subject matter. The first text contains interesting formal words and the tenses in which some paragraphs are written is worth to be translated in order to guide beginners. The second text equally contains specific words to the field of finance and the language use is less formal. The third text contains some comic futures and colloquial language use is applied. It is interesting to apply the translation techniques to these types of texts, we believe it will serve as a basis for the translation of similar texts.

The findings of the research can also serve as guide for beginners, as it will cover in detail, all the processes involved in translation and will therefore give a better understanding on how to apply the right translation techniques to their types of texts.

1.3 Research Objectives

The study seeks to achieve the following objectives:

1. Analyze the types of texts selected.
2. Use the results of the text analysis to identify the translation techniques to be applied.
3. Appropriately apply the translation techniques proposed by J.P. Vinay and J. Darbelnet to translate the selected texts and solve the difficulties encountered.

1.4 Research Questions

In accordance with the stated objectives, the study seeks answer to the following questions:

1. How should the analysis of the selected texts be carried out?
2. How would the appropriate translation techniques be identified?
3. How best would the selected translation techniques translate the selected texts?

1.5 Hypothesis

Following the research questions, these are the hypothesis we seek to verify:

1. The analysis of a text by a translator starts from reading; this will allow him/her to situate the text under the two common types of text which are literary and non-literary.
2. After a good analysis of the texts, the knowledge of the translation techniques to be applied is gradually acquired.
3. The translation techniques are applied according to the characteristics of the selected texts and the rules that govern each translation technique.

1.6 Theoretical Framework

Vinay and Darbelnet's pioneer work *Comparative Stylistics of French and English* (1958) was the first classification of translation techniques that had a clear methodological purpose. The

term they used was ‘technical procedures of translation’. They defined seven basic procedures operating on three levels of style: lexis, distribution (morphology and syntax) and message. The procedures were classified as direct (or literal) or oblique. Literal translation occurs when there is an exact structural, lexical, even morphological equivalence between two languages. According to the authors, this is only possible when the two languages are very close to each other.

Whatever method is chosen without proper analysis, the translator may encounter problems in the translation process, either because of a particularly difficult unit, or because there may be a gap in the translator’s knowledge or skills. This is where a translator can refer to translation strategies. Strategies are the procedures (conscious or unconscious, verbal or nonverbal) used by the translator to solve problems that emerge when carrying out the translation process with a particular objective in mind (Hurtado Albir 1996, 1999).

Nida (1964) on the other hand proposes three methods of applying translation techniques: additions, subtractions and alterations. They are used: 1) to adjust the form of the message to the characteristics of the structure of the target language; 2) to produce semantically equivalent structures; 3) to generate appropriate stylistic equivalences; 4) to produce an equivalent communicative effect.

Nida includes footnotes as another adjustment technique and points out that they have two main functions: 1) To correct linguistic and cultural differences, to identify unknown geographical or physical items, to give equivalents for weights and measures, to explain word play, to add information about proper names, etc.; 2) To add additional information about the historical and cultural context of the text in question.

Newmark (1988) also uses the term procedures to classify the proposals made by the comparative linguists and by the Bible translator Nida, as well as some of his own. He includes the option of solving translation problems by combining two or more techniques (he called

these solutions doubles, triples or quadruples). Newmark also adds synonymy as another category.

In our opinion, most studies of translation techniques are almost the same. A technique is the result of a choice made by a translator, its validity will depend on various questions related to the context (text analysis), the purpose of the translation, audience expectations, etc. If a technique is evaluated out of context as justified, unjustified or erroneous, this denies the functional nature of the translation. A technique can be judged meaningfully when it is evaluated within different contexts. It is very possible to evaluate a technique by using different terminologies, e.g., Delisle's explication/implication and addition/omission.

Translation techniques are not good or bad in themselves, they are used functionally and dynamically in terms of:

- 1) The genre of the text (letter of complaint, contract, tourist brochure, etc.)
- 2) The type of translation (technical, literary, etc.)
- 3) The mode of translation (written translation, sight translation, consecutive interpreting, etc.)
- 4) The purpose of the translation and the characteristics of the translation audience
- 5) The method chosen (interpretative-communicative, etc.)

1.7 Literature Review

1.7.1 The Seven Translation Techniques

According to Molina and Albir (2002), ... Translation techniques are procedures to analyze and they classify how translation equivalence works. Translation techniques have a significant impact on a translated text as the comprehension success of the target text largely depends on the techniques applied by the translator. According to Vinay and Darbelnet (1958), in the process of translating, translators establish relationships between specific manifestations of two linguistics systems, one which has already been expressed and is therefore given, and the other

which is still potential and adaptable. In their *Comparative Stylistic of French and English*, Vinay and Darbelnet mentioned seven techniques as the methods translators use to process their translation. These seven techniques are subdivided into two categories which are direct and oblique translation. Direct or literal translation is used when a source language message can be transferred perfectly into a target language message. This strategy consists of three techniques:

1. Borrowing

Borrowing is basically one of the easiest translation techniques. It is a process whereby a term or statement (a word or expression in the source text is maintained in the target text as it is), but in its natural form and meaning, it is made to fit the target language's grammar or pronunciation norms. This technique is not always justified by a vocabulary difference in the target language; rather, it might be employed to preserve the word's local characteristics or to avoid losing some of the semiotic and cultural components of the word if it is translated. Borrowed words such as: 'rendez-vous'

2. Calque

It is a syntagmatic borrowing in literal translation which takes up the lexical elements and the syntactic construction (at the lexical level but and at the phrasal level) that they have in the source language. (Vinay and Darbelnet, 1958,6).

Calque is a type of loan translation in which one language borrows an expression from another and then translates each of its constituents literally. Calque is a literal translation at phrasal level; it is an expression in which a source language expression is literally transferred to the target language. It is often seen in specialized, internationalized fields such as 'assurance qualité', which is translated as 'quality assurance'.

3. Literal Translation

A literal translation is a word-for-word translation, the direct translation of a source text into a grammatically correct target text. According to Vinay and Darbelnet, a literal

translation can only be applied with languages that are close in culture. A literal translation is accepted only if the target text retains the same meaning, syntax, and style as in the original text. For example, 'où êtes vous?', in English will be 'where are you?'

Oblique translation on the other hand is used when a source language text cannot be directly translated into a target language text without causing semantic or lexical alteration. This strategy consists of four techniques:

4. Transposition

This technique involves changing from one grammatical structure to another without changing the meaning of the message. These changes can occur in translation because the source language and the target language have different grammatical structures. The change of sequence can also be change of word class, change from singular to plural and others. For example, 'le docteur pense que..' = according to the doctor...

5. Modulation

Modulation is a change in the message's shape caused by a shift in the point of view. It is about changing the form of the text by introducing a semantic change or perspective. In other words, it consists of using a phrase that is different in the source and target languages to convey the same idea. Ex: 'tu n'as pas tort' = 'you're right' instead of 'you're not wrong'.

6. Equivalence

This translation technique involves using a completely different expression to reformulate and transfer the same reality. Vinay and Dalbarnet use this term to refer to the cases where languages describe the same situation by the different stylistic or structural means. The equivalence technique can be used for example, when translating idioms or, even harder, advertising slogans. It is a creative process. For example, 'être sur son 31' = 'to be dressed up to the nines'

7. Adaptation

With this last technique, we reach the extreme limit of translation; it is used in those cases where the type of situation being referred to by the source language's message is unknown in the target language culture. Adaptation can be described as a special kind of equivalence, a situational equivalence. Cultural equivalent is transferring a source language cultural word into target language cultural word, Newmark, (1988). In this procedure, the situation to which the message refers does not exist in the target language and must be created by reference to a new situation which has quite similar concept. This procedure is usually applied in the translation of book and film's titles.

Newmark (1988) on the other side mentioned eight translation methods which are also divided into two categories, and are basically inspired by the techniques proposed by Vinay and Dalbernet. The first category focuses on the source language (SL): 1) word-to-word translation, 2) literal translation, 3) faithful translation, 4) semantic translation. The second category focuses on the target language (TL): 5) adaptation, 6) free translation, 7) idiomatic translation, 8) communicative translation. Newmark is of the opinion that only semantic and communicative translation would fulfill the two main aims of translation, which are accuracy and economy. Generally, a semantic translation is written at the author's linguistic level and a communicative translation at the reader's communicative level, Newmark (1988).

1.7.2 The Concept of Text Analysis

In the 1950s and 1960s, many authors interested in translation, spoke of analysis of the original text (at the sentence level) and the process of comprehension. Eugene Nida (1964) introduced

the notions of dynamic equivalence and formal equivalence; the former aims to ensure that the effect of the source text is conveyed the same way in the target text with the same content and form of the source text, i.e., that the translation does not look like a translation, but like an original. Noam Chomsky's work on syntax and grammar was taken over by Eugene Nida (1964; 1969), who in turn emphasized the syntactic structures of the sentence and put forward the concept that translation is a three-step process (analysis, transfer of the original message, and restructuring of that message into the target text).

This concept corresponds to our study in the sense that before any translation, a thorough analysis of the original text must be made, following the transfer and restructuring of the message which implies the use of the translation techniques advocated by Vinay and Darbelnet (1958). Even if their work has been criticized for a long time, we are of the opinion that it explains well in details the processes/techniques of translation, because these techniques were developed from a comparative study of the pair of language in which our translation is focused (French & English).

Newmark (1988), invokes the translator's intention in the analysis of text by underlining the translator's choice of adaptation, i.e., the choice of the translation technique, because the document to be translated can be an advertising document, a leaflet, instructions or even a registration manual intended for less educated people. Therefore, the technique to be used has to be much more explicit in order for the target audience to understand.

These books have well stated the importance of text analysis and translation techniques which are the focal points of this study, but have not merged the two options in a detailed way to show the pitfalls and how to deal with them. This study is interested in this aspect and with the help of information and data retrieved from these books they will be collated and made a treatable topic which is the “appropriate use of translation techniques in different types of texts”.

1.8 Methodology

Our methodology is based on two main approaches, the first being analysis of the text. This method simply consists of reading and dissecting the texts in order to know to which category they belong (literary or non-literary), which function (expressive, informative, vocal). In order to use this method correctly, the translator must apply the methodology of text analysis which consists of asking the following questions:

- In what lineage does the author write?
- In which era?
- Who is the text addressed to? What is the target audience?
- Is there a regional specificity?
- What language is used in the text? Common, formal, colloquial?
- What is the message of the text?

After extracting all these elements, the second approach will be applying the 7 translation techniques proposed by Vinay and Darbelnet on the selected texts. After analyzing the three texts and understanding the translation techniques, these will be used appropriately in the translation process of the three selected types of texts.

1.9 Organization of Study

The work consists of three chapters. Chapter One introduces the research context by providing the background of the study, research problem identification, research objectives, research questions, hypotheses, literature review, and research methodology. Chapter Two focuses on the translation the source texts into the target text. Chapter Three presents the analysis and conclusion emerging from the study in accordance with the objectives of the study.

CHAPTER TWO

2.1 Introduction of Source Texts

Our first text is derived from *Individu et Société dans le Roman Négro-africain d'Expression Anglaise de 1939 à 1986*, tome III by Professor Noël Dossou-Yovo (1998).

This work deals with the question of individuals and society, which gives it a political character, but also includes a fundamental philosophical aspect - that of the development of man in his environment. The third volume revisits and adjusts the question of origins in relation to the influences exerted on the *negro-African* novel by the aesthetic revolution of the twentieth century, marked above all in Europe, but also in Africa, by the modification of the relationship of individual consciousness to the world in the sense of a quest for artistic totality.

Our second text is extracted from a magazine named '**Afrique Intégration**' (2006). It is a Beninese magazine, rich in political affairs and advertisement. The title of the excerpt is *Pour une intégration plus forte*, a written interview of the exgovernor of BCEAO (Central Bank), Mr BARO Damo Justin, who open mindedly expressed how well things are progressing under his reign concerning member states' financial status and also his thoughts and apprehension on the slowness of governments concerning the adoption of FCFA as a single African currency.

And finally, our third text is extracted from a Beninese daily newspaper **Le MATINAL**' N° 2358 (2006). The text titled '**Sacré Sarko**' is a comic extract on how Beninese reacted to Nicolas Sarkozy, the ex-president of France's arrival in their country.

Considering the nature of this research, it is important to test our hypothesis on various texts, in order to reach the goals, we set for this study.

**2.2 Corpora Alignment: Text One, *Individu et Société dans le Roman Négro-africain*
d'Expression Anglaise de 1939 à 1986, tome III by Professor Noël Dossou-Yovo (1998)**

French	English
<p>Le masque africain a beau découvrir ses dents ;</p>	<p>The African mask may reveal its teeth, but,</p>
<p>Il ne livre ses secrets qu'aux seuls initiés.</p>	<p>It shares its secrets only with the initiated.</p>
<p>CHAPITRE V</p> <p>ROMAN NÉGRO-AFRICAIN ET RÉVOLUTION ESTHETIQUE DU XXème siècle.</p>	<p>CHAPTER V</p> <p>THE NEGRO-AFRICAN NOVEL AND ESTHETIC REVOLUTION OF THE XXth CENTURY</p>
<p>Chemins d'Europe</p>	<p>The journey of Europe</p>
<p>Depuis l'homme des cavernes, l'art joue un rôle déterminant ; mais si importante que fût sa fonction aux époques antérieures, cette fonction n'était qu'auxiliaire.</p>	<p>Since the era of the caveman, art has played a very decisive role; but however important that function was in earlier times, it was only subsidiary.</p>
<p>Au Moyen-Age comme dans les civilisations de l'Europe antique, l'art est subordonné à la religion ; il devient dans les temps modernes le décor d'une société aristocratique. A nos yeux, il est aujourd'hui une expression</p>	<p>In the Middle Ages, as in the civilizations of ancient Europe, art was subordinate to religion; in modern times it became the backdrop of an aristocratic society. We believe today that it is an essential expression</p>

essentielle de l'homme — expression solidaire, à coup sûr, de tout le contexte social, mais aspirant également à son autonomie.

Cette autonomie de l'art eût été inconcevable sans l'altération et le fléchissement des pouvoirs qui l'ont si longtemps dominé. L'art reçoit son audace de la crise qui atteint d'abord les valeurs religieuses, puis les valeurs rationnelles et les valeurs de civilisation. Par ailleurs, le progrès de l'éducation, la diffusion de la culture (effet d'une évolution sociale favorable aux masses, même si elle n'est pas toujours conforme aux règles de la démocratie), des inventions techniques comme la reproduction photographique ou l'enregistrement musical (inventions aussi importantes peut-être que la découverte de l'imprimerie) étendent à l'infini le rayonnement.

L'émancipation de l'activité artistique, la conscience qu'elle prend de son importance

of man — an expression of solidarity, certainly, of the whole social context, but also an expression of its independence.

This independence of art would have been impossible without the alteration and weakening of the powers that have dominated it for so long. Art receives its boldness from the crisis which first affected religious values, then rational values and values of civilization. Moreover, the progress of education, the spread of culture (effect of a social evolution favorable to the masses, even if it is not always in conformity with the rules of democracy), technical inventions such as photography or musical recording (inventions as important, perhaps, as the discovery of printing) extends the radiance to infinity.

The emancipation of artistic activity, the awareness it has about its importance,

<p>l'imposent à la connaissance historique et à la méditation du philosophe. A la fin du XIXème siècle, l'histoire de l'art se constitue comme science et cesse de se confondre avec l'histoire des cultures et des civilisations. L'esthétique — la réflexion philosophique sur l'art — n'est plus comme aux siècles passés, une simple dépendance des systèmes : elle devient une discipline particulière qui se veut souvent entièrement positive. Enfin, jamais l'artiste n'a davantage réfléchi sur lui-même — jamais sous ses diverses formes, n'a été aussi abondante la « littérature » consacrée à l'art et à certaines activités auxquelles il est associé, à savoir la littérature ainsi que les genres qu'elle comporte (poésie, roman, théâtre etc.), les sciences humaines, etc.</p>	<p>imposes it on the historical knowledge and meditation of the philosopher. At the end of the XIXth century, the history of art is constituted as science and ceases to merge with the history of cultures and civilizations. Aesthetics — philosophical reflection on art — is no longer a mere dependence on systems, as in past centuries; it has become a particular discipline that often claims to be entirely positive. Finally, never has an artist reflected more on himself - never in its various forms has "literature" devoted to art and to certain activities with which it is associated, namely, literature as well as the genres that it comprises (poetry, novel, theatre etc.), social sciences, etc.</p>
<p>Nous entendons « art » au sens grec de (ΤΕΧΝΗ, ns) « manière de faire » qui va bien au-delà des signes de culture que sont la peinture, la sculpture et la musique par exemple, toutes activités qui ont maintenant une histoire en bonne et due forme.</p>	<p>We understand "art" in the Greek term (ΤΕΧΝΗ, ns) as "way of doing" which goes far beyond the signs of culture such as painting, sculpture and music for example, all activities that now have a proper history.</p>

On sait en effet que le XVII^{ème} siècle français — notamment à surtout connu la tradition gréco-romaine que la Renaissance avait redécouverte et que, si les deux siècles qui suivent ont notablement élargi le champ de vision, ils n'ont pas été au-delà du domaine européen des temps modernes (art de la Renaissance, poésie du siècle, littérature anglo-allemande).

Pour la plupart des amateurs — ou des philosophes — de la fin du XIV^{ème} siècle, l'art n'est rien d'autre encore que la tradition antique ajoutée à l'art moderne occidental.

Cette tradition antique — d'ailleurs fort dégénérée — pèse plus ou moins sur tout ce qui se crée et se juge, tout ce qui s'en écarte radicalement demeurant discuté et le plus souvent refusé.

L'idée de progrès et le sentiment de la supériorité occidentale permettent de voir seulement des tentatives maladroites dans les arts primitifs, archaïques et non européens.

Indeed, we know that the XVIIth century in France - in particular, was mostly familiar with the Greco-Roman tradition that the Renaissance had rediscovered and that, if the two centuries that followed significantly widened the field of vision, they were not beyond the European domain of modern times (Renaissance art, poetry of the century, Anglo-German literature).

For majority of amateurs or philosophers of the end of XIVth century, art is nothing else than the ancient tradition added to modern western art.

This ancient tradition - indeed very degenerated - weighs more or less on all that is created and judged, all that deviate radically from it remain discussed and most often refused.

The idea of progress and the feeling of western superiority allow us to see only clumsy attempts in primitive, archaic and non-European arts. Although the existence of non-

<p>Et, bien que fût reconnue à l'intérieur du domaine européen l'existence d'arts non classiques (art gothique, baroque, romantique), <i>le primat de l'art classique</i>, s'il n'est pas toujours nettement affirmé, est presque toujours implicite : au sujet de la sculpture grecque, Hegel (qui, cependant, introduit dans l'esthétique le point de vue de l'histoire) — écrit que « rien de plus beau ne s'est vu ni ne se verra ». Et du point de vue général de la connaissance, de la culture et de la civilisation, l'Allemagne (et pourquoi pas l'Europe occidentale) ne serait-elle pas cette partie des terres émergées où le « gheist », l'esprit suprême, aurait mieux qu'ailleurs inspiré l'esprit de l'homme ? Clairement ou confusément, et jusqu'au XIX^{ème} siècle, on mesure tous les styles à l'aune du classicisme occidental, héritier de la Grèce et de Rome : recherche de la beauté, représentation de la nature, habileté des techniques d'imitation.</p> <p>Or, tout autre est la perspective contemporaine. L'élargissement de la connaissance historique et l'évolution de la sensibilité — dans un décor qui change</p>	<p>classical arts (Gothic, Baroque, Romantic art) was recognized within the European domain, <i>the primacy of classical art</i>, if not always clearly asserted, is almost always implicit: about Greek sculpture, Hegel (which, however, introduces the point of view of history into aesthetics) — writes that “nothing more beautiful has been seen or will be seen”. From a general point of view of knowledge, culture and civilization, wouldn't Germany (and why not Western Europe) be that part of the emerging lands where the "gheist", the supreme spirit, would have inspired the spirit of man better than elsewhere? Clearly or confusingly, and until the XIXth century, all styles are measured by the yardstick of Western classicism, legacy of Greece and Rome: search for beauty, representation of nature, skillful techniques of imitation.</p> <p>Whereas, the contemporary perspective is totally different. The expansion of historical knowledge and the evolution of awareness in a setting that is changing abruptly, due to</p>
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<p>brutalement, de par le développement de la machine, les nouvelles formes, les nouveaux rythmes et les nouvelles conditions de vie qu'elle impose — détruisent la primauté de l'art classique et menacent même celle de l'art occidental. En même temps que les styles européens irréductibles à l'art classique, entrent dans la conscience de l'intelligentsia européenne des arts étrangers à son humanisme : arts primitifs, arts « sauvages », art nègre, arts asiatiques... ; il n'est pas jusqu'à certaines manifestations réputées étrangères au domaine de l'art (celles émanant d'enfants, de « simples », de fous) qui, pour certains, ne doivent être considérées comme en faisant partie. L'art serait devenu la totalité de Ses styles connu.</p>	<p>development of machine, new forms, new rhythms and new conditions of life that it imposes - are destroying the primacy of classical art and even threatening that of Western art. At the same time that the European styles irreducible to classic art enter the conscience of the European intelligentsia of foreign arts to its humanism. primitive arts, arts "savage arts", negro art, Asian arts...; not until certain demonstrations considered foreign to the field of art (those coming from children, "simple" and crazy) which, for some, must not be considered as being an integral part. Art has become the totality of its known styles.</p>
<p>Et si les perspectives de l'esthétique contemporaine, ainsi que nous venons de l'évoquer, se sont profondément transformées, c'est essentiellement parce que l'époque actuelle est une époque de grandes mutations</p>	<p>If the perspectives of contemporary aesthetics, as we have just mentioned, have been deeply transformed, it is essentially because the present era is one of great artistic mutations. No form of art, no genre has escaped this change.</p>

<p>artistiques. Aucune forme d'art, aucun genre n'a échappé à ce mouvement de métamorphose.</p> <p>Ne pouvant et n'étant guère supposé étudier ici chacune de ces formes, chacun de ces genres, à travers les créateurs et les œuvres (ce qui est l'objet de leur histoire proprement dite) — nous voudrions seulement marquer les jalons principaux de l'évolution de la poésie et du roman dans l'Europe du siècle jusqu'au début de la période (1939-1986) sur laquelle porte notre travail de recherche.</p>	<p>Not being able and not supposed to study here each of these forms, each of these genres, through the creators and the works (which is the object of their proper history) - we would only like to mark the main milestones of the evolution of poetry and novels in Europe this century until the beginning of the period (1939-1986) on which our research work is focused.</p>
<p>En effet, si tous ceux-ci sont romanciers, certains sont également poètes à la manière de ceux de l'Europe du XXème siècle de l'Atlantique à l'Oural.</p>	<p>Indeed, if all these are novelists, some are also poets in the style of those in the XXth century Europe from the Atlantic to the Urals.</p>
<p>1. <i>Primat et ubiquité de la poésie</i></p> <p>La poésie tient dans la littérature du siècle (notamment en France) une place essentielle ; elle déborde même de la littérature sur les autres arts, dans la mesure où il existe une forme poétique de la sensibilité contemporaine qui concerne, à peine moins que la poésie elle-</p>	<p>1. <i>Primacy and ubiquity of poetry</i></p> <p>Poetry has an essential place in the literature of the century (particularly in France); it even spills over from literature into other arts, in as much as there is a poetic form of contemporary sensitivity which concerns, hardly less than poetry itself, painting,</p>

<p>même, la peinture, le cinéma, le théâtre, le roman, et même le spectacle de la rue.</p> <p>La poésie offre par conséquent un exemple éclatant de la métamorphose évoquée plus haut. Passer d'un poème romantique à un poème moderne, c'est changer à la fois de langage et d'univers ; une véritable rupture s'est produite que l'on peut dater des <i>Fleurs du Mal</i>, mais qui n'a cessé de s'accentuer.</p> <p>La poésie européenne parle un langage au caractère particulier et même irréductible. Quant aux poésies classique et romantique, elles utilisent, on le sait, une forme particulière — laquelle n'est parfois pas fondamentalement différente du langage ordinaire ; le langage poétique, tout compte fait, exprime, simplement en les rythmant et en les versifiant, des idées et des sentiments de tous les jours.</p> <p>Avec la poésie moderne, <i>un langage de création</i> se substitue à un <i>langage d'expression</i> ; l'essentiel de cette poésie n'est point dans son contenu, ou dans sa forme</p>	<p>cinema, theatre, novel, and even street performance.</p> <p>Poetry therefore, offers a striking example of the change mentioned above. Moving from a Romantic poem to a modern poem means changing both language and universe; a real break can be dated to the "<i>Fleurs du Mal</i>", and this has continued to grow.</p> <p>European poetry expresses a language with a particular and even irreducible character. As for classical and romantic poetry, it is known that it uses a particular form - which is sometimes not fundamentally different from ordinary language; poetic language, after all, expresses everyday ideas and feelings simply by rhythm and versification.</p> <p>With modern poetry, a <i>creative language</i> replaces a <i>language of expression</i>; the essence of this poetry is not in its content, or in its prosodic form: it is in its very language, which</p>
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<p>prosodique : il est dans son langage même, qui tend à devenir fin en soi et création originale. En effet, si comme disait Mallarmé, « la poésie est faite de mots » il s'agit là non pas de mots ordinaires, mais de mots ayant reçu une autre fonction et accédé à une autre nature.</p>	<p>tends to become a goal to itself and an original creation. Indeed, if, as Mallarmé said, “poetry is made of words”, it is not a question of ordinary words, but of words that have assumed other functions and have attained another nature.</p>
<p>Que la poésie soit essentiellement langage, c'est la leçon de toute poésie moderne. Mais comment concevoir ce langage de manière complète ? Interprète de la tradition mallarméenne et symboliste, Valéry, l'oppose radicalement au langage de la prose et à toute forme de parler populaire. Or cette définition ne saurait rendre compte de toute une poésie moderne qui, au contraire, s'est efforcée d'intégrer le parler de la prose, de la vie quotidienne, au langage poétique.</p>	<p>The lesson of all modern poetry is that poetry is essentially language, but how can this language be conceived in a comprehensive way? Valéry, an interpreter of the Mallarméan and Symbolist tradition, radically opposes it to the language of prose and to all forms of popular speech, but this definition cannot account for all modern poetry which, on the contrary, has tried to integrate the language of prose, of everyday life, into poetic language.</p>
<p>L'effort pour ressaisir à sa source — qui est parole — le langage dans ce qu'il a de plus vif, de plus immédiat, nous le retrouvons, en effet, à travers des œuvres et des tempéraments très divers, aussi bien chez</p>	<p>The effort to recapture language at its source - which is speech - in what is most vivid, most immediate, we find it, in fact, through very diverse works and characters, as much in Péguy, Apollinaire, as in the “unanimism”, in</p>

<p>Péguy, Apollinaire, que chez les unanimistes, chez Claudel et Eliot ; et pour revenir en Europe à une période plus proche de nous, chez Garcia Lorca et Jacques Prévert.</p> <p>Il n'est en effet pas indifférent de remarquer (quand on sait que toute une littérature américaine contemporaine, de Gertrude Stein à Hemingway, s'est efforcée de créer un style plus ou moins calqué sur la parole) — que c'est précisément un poète et critique d'origine américaine, un des maîtres du « poème-conversation », qui a plaidé surtout en faveur de cet effort, définissant le langage poétique comme « le langage d'une personne qui s'adresse à une autre » ; T. S. Eliot (puisque c'est de lui qu'il s'agit) — dit notamment : « Il peut paraître étrange qu'en prétendant parler de la musique, de la poésie, je mette un tel accent sur la conversation.</p> <p>Mais je voudrais vous rappeler d'abord que la musique de la poésie n'a pas d'existence indépendante de la signification du vers. Ou alors nous pourrions avoir une poésie d'une</p>	<p>Claudel and Eliot; and to return to Europe at a closer period to us, in Garcia Lorca and Jacques Prévert.</p> <p>It is indeed not irrelevant to note (when we know that a whole contemporary American literature, from Gertrude Stein to Hemingway, has endeavored to create a style more or less based on the spoken word) - that it is precisely a poet and critic of American origin, one of the masters of the "conversation poem", who has pleaded above all in favor of this endeavor, defining poetic language as "the language of one person addressing another"; T.S. Eliot (since it is about him) - says, among other things: "It may seem strange that in claiming to speak of music, poetry, I place such an emphasis on conversation.</p> <p>But first I would like to remind you that the music of poetry does not exist independently of the meaning of the verse. Or we could have a very beautiful poetry that is devoid of</p>
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grande beauté qui serait dénuée de sens : je ne suis jamais tombé sur une poésie de ce genre. Les exceptions apparentes ne manifestent qu'une différence de degré dans le rapport du sens à la musique : tantôt, c'est la musique du poème qui nous émeut — et nous en admettons la signification sans nous en préoccuper davantage ; tantôt, c'est au sens du poème que nous donnons toute notre attention, nous laissant toucher par la musique sans y prendre garde...

...Ainsi, tandis que la poésie tente de nous communiquer ce que les rythmes de la prose ne sauraient nous transmettre, elle reste cependant le langage d'une personne qui s'adresse à une autre ; cela vaut également pour la poésie chantée, car le chant n'est lui-même qu'une autre façon de parler »

('La Musique de la poésie', in « Écrivains et poètes des États-Unis numéro spécial de *Fontaine*, 1945)

meaning: I have never come across such a poetry. The obvious exceptions show only a difference of level in the relationship of meaning to music: sometimes it is the music of the poem that moves us - and we accept its meaning without further concern; sometimes it is to the meaning of the poem that we give our full attention, allowing ourselves to be touched by the music without taking any notice...

...Thus, while poetry attempts to communicate to us what the rhythms of prose cannot, it remains the language of one person addressing another; this also applies to sung poetry, because song, is itself, another way of speaking”

('La Musique de la poésie', in « Écrivains et poètes des États-Unis numéro spécial de *Fontaine*, 1945)

<p>Cette page d'Eliot reflète un souci plus général, partagé périodiquement depuis lors, aussi bien par le poète que par le romancier.</p>	<p>This page of Eliot reflects a more general concern, shared periodically since then by the poet as well as the novelist.</p>
<p>Raymond Queneau, par exemple, qui a souvent exprimé ce souci, va même jusqu'à vouloir que les mots (français, bien entendu) s'écrivent, orthographiquement, comme ils se prononcent — appuyant, pour soutenir son idée, aussi bien sur les conclusions du philologue Vendryes que sur l'exemple d'Henri Monnier et de Jehan Rictus. Il exprime « la prééminence de l'oral sur l'écrit » en ces termes :</p>	<p>Raymond Queneau, for example, who has often expressed this concern, even goes to the point of wanting words (French, of course) to be written, orthographically, as they are pronounced - relying, in support of his idea, on the conclusions of the philologist Vendryes as well as on the example of Henri Monnier and Jehan Rictus. He expresses 'the pre-eminence of oral over written' in these terms:</p>
<p>Je n'ai aucun respect, ni considération spéciale pour le populaire, le devenir, la vie, etc. Mais précisément comme je ne vois rien de réellement sacré dans notre français contemporain, je ne vois non plus aucune raison pour ne pas élever le langage populaire à la dignité de langage écrit, et source d'une nouvelle littérature, d'une nouvelle poésie. Et la réforme de l'orthographe, ou plutôt l'adoption d'une</p>	<p>“I have no respect nor special consideration for popularity, future, life, etc. But precisely as I do not see anything really sacred in our contemporary French, I also see no reason not to raise popular language to the standard of written language, and source of a new literature of a new poetry. The reform of spelling, or rather the adoption of phonetic spelling, is necessary, because it</p>

<p>orthographe phonétique, s'impose, parce qu'elle rendra manifeste l'essentiel : la prééminence de l'oral sur l'écrit. Il s'agit donc non de réforme, mais de création — Le français ira de son côté, le vulgaire de l'autre ; on devrait même s'attendre à des échanges fructueux, plus tard.</p> <p>Pour le moment, voici un accouchement difficile, la mère se refuse à enfanter, et pourtant l'enfant demande bien à naître.</p> <p>« Je ne veux pas croire que ce soit un fibrome »</p> <p>(Bâtons, Chiffes et Lettres, Gallimard, 1950)</p> <p>« Un langage dans le langage » (Valéry), mais pourtant « le langage d'une personne qui s'adresse à une autre » (Eliot et avec lui un certain nombre d'écrivains contemporains) : ces deux définitions sont-elles contradictoires ? Pas tout à fait. La vérité, c'est que toute une poésie moderne, dans la mesure justement où elle veut être expérience totale, accueille tour à tour, et parfois même dans un contrepoint concerté, les pôles les plus divers, apparemment les plus opposés,</p>	<p>will make the essential clear: the pre-eminence of oral over written.</p> <p>It is therefore not a question of reform, but of creation. French will go its own way, the vulgar on the other; we should even expect fruitful exchanges later on.</p> <p>For the moment, here is a difficult birth, the mother refuses to give birth, and yet the child wants to be born.</p> <p>"I don't want to believe that it's a fibroid".</p> <p>(Bâtons, Chiffes et Lettres, Gallimard, 1950)</p> <p>"A language within a language" (Valéry), yet "the language of one person addressing another" (Eliot and a number of contemporary writers): are these two definitions contradictory?</p> <p>Not quite. The truth is that all modern poetry, precisely as far as it wants to be total experience, welcomes in turn, and sometimes even in a concerted counterpoint, the most diverse poles, apparently the most opposed, of expression and at the same time of reality.</p>
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de l'expression et en même temps de la réalité.

Mais la poésie est plus qu'un langage ; elle révèle par les mots quelque chose qui sans elle, ne serait pas révélé ; ainsi il y a comme une signification, une portée particulière de la poésie, que connote la notion d'une expérience poétique qui peut être de nature mystique, voire divine ou non, c'est-à-dire simplement surréaliste.

La démarche surréaliste — qui remonte à l'éphémère mouvement dadaïste que caractérisa son attitude violemment négativiste — s'est fondée sur une nouvelle définition de l'homme. Les éléments de cette définition, qui sont autant de découvertes et d'« actes poétiques », on les retrouve déjà dans ces pages fameuses du Manifeste qu'André Breton publiait en 1924 et qui, à ce moment, exprimait les aspirations des membres du groupe, en ces termes :

But poetry is more than a language; it reveals by words something which without it, would not be revealed; thus, there is like a significance, a particular range of poetry, which connotes the notion of a poetic experience which can be of mystic nature, even divine or not, that is simply surreal.

The surrealist approach - which goes back to the ephemeral "Dadaist" movement that characterized its violently negativist attitude - was founded on a new definition of man. The elements of this definition, which are so many discoveries and "poetic acts", one finds them already in these famous pages of the Manifeste that André Breton published in 1924 and which, at this time, expressed the aspirations of members of the group, in these terms:

<p>Faites-vous apporter de quoi écrire, après vous être établi en un lieu aussi favorable que possible à la concentration de votre esprit sur lui-même.</p> <p>Placez-vous dans l'état le plus passif, ou réceptif, que vous pourrez.</p> <p>Faites abstraction de votre génie, de vos talents, et de Ceux de tous les autres. Dites-vous bien que la littérature est un des plus tristes chemins qui mènent à tout. Écrivez vite sans sujet préconçu, assez vite pour ne pas retenir et ne pas être tenté de vous relire</p> <p>— La première phrase viendra toute seule, tant il est vrai que à chaque seconde il est une phrase étrangère à notre pensée consciente qui ne demande qu'à s'extérioriser.</p> <p>Il est assez difficile de se prononcer sur le cas de la phrase suivante ; elle participe sans doute à la fois de notre activité consciente et de l'autre, si l'on admet que le fait d'avoir écrit la première entraîne un minimum de perception. Peu doit vous importer, d'ailleurs.</p> <p>C'est en Cela que réside, pour la plus grande part, l'intérêt du jeu surréaliste.</p>	<p>Have something to write on, after you have settled down at a place as favorable as possible for the focus of your mind.</p> <p>Place yourself in the most passive, or receptive, state you can.</p> <p>Disregard your genius, your talents, and those of all the others. Tell yourself that literature is one of the saddest paths that leads to everything. Write quickly without a prepared subject, quickly enough not to hold back and not be tempted to re-read</p> <p>- The first sentence will come by itself, as it is true that at each second, it is a strange sentence to our thoughts that only asks to be expressed.</p> <p>It is quite difficult to decide on the following sentence; it probably participates in both our conscious activity and the other, if one admits that having written the first one leads to a minimum of perception. It must not matter to you, by the way.</p> <p>It is in this that lies, for most part, the interest of the surrealist game.</p>
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<p>Toujours est-il que la ponctuation s'oppose sans doute à la continuité absolue de la coulée qui nous occupe, bien qu'elle paraisse aussi nécessaire que la distribution des nœuds sur une corde vibrante. Continuez autant qu'il vous plaira. Fiez-vous au caractère inépuisable du murmure.</p>	<p>Still, punctuation is undoubtedly opposed to the full continuity of the flow we are dealing with, although it seems as necessary as the distribution of knots on a vibrating chord. Continue as much as you please. Trust the inexhaustible character of murmur.</p>
<p>Si le silence menace de s'établir pour peur que vous ayez commis une faute : une faute, peut-on dire, d'inattention, rompez sans hésiter avec une ligne trop claire. A la suite du mot dont l'origine vous semble suspecte, posez une lettre quelconque, la lettre I par exemple, toujours la lettre I, et ramenez l'arbitraire en imposant cette lettre pour initiale au mot qui suivra. »</p>	<p>If silence threatens to set in because you have made a mistake: a mistake, one might say, of distraction, break without hesitation with a line that is very clear. Following a word whose origin seems suspicious to you, place any letter, the letter 'I' for example, always the letter I, and bring back the arbitrary by imposing this letter as the initial of the word that will follow. "</p>
<p>De cette nouvelle démarche, l'élément primordial est l'image, laquelle, pour toute une poésie moderne, est devenue presque le synonyme du phénomène poétique lui-même. Et comment ne pas trouver une « correspondance » entre les images surréalistes et ces images de l'opium que</p>	<p>From this new approach, the vital element is the image, which, for all modern poetry, became almost the synonym of the poetic phenomenon itself, and how not find a "correspondence" between the surrealist images and these images of opium that man does not evoke any more, but that "offer</p>

<p>l'homme n'évoque plus, mais qui « s'offrent à lui, spontanément, despotiquement. Il ne peut pas les congédier ; car la volonté n'a plus de force et ne gouverne plus les facultés » (Baudelaire).</p>	<p>themselves to him, spontaneously, despotically. He cannot dismiss them; because desire does not have power anymore and does not govern faculties any more" (Baudelaire).</p>
<p>Mais qui dit Baudelaire pourrait également dire Coleridge, lequel, tel Malherbe, « le premier fit sentir dans les vers une juste cadence » dans la région des lacs en Angleterre et grâce à l'opium. Il s'agit de poésie, mais aussi d'une connaissance de l'homme à chaque fois plus poussée. L'influence de l'Europe littéraire et artistique sur nos auteurs et romanciers a pour limite extrême dans le temps, la période située entre les deux dernières guerres mondiales — et au cours de laquelle il y eut un « mouvement économique » parallèlement à un mouvement psychologique. Pour ce mouvement-ci, E.M. Forster avoue se sentir « plus d'enthousiasme » ; il pense également de ce mouvement que pour la commodité il est associé au nom de Freud, encore qu'il ne soit pas tant dans Freud qu'il n'est dans l'air. L'homme commence à se</p>	<p>But who says Baudelaire could also say Coleridge, who, like Malherbe, "the first one made the verses feel in a right pace " in the region of the lakes in England and thanks to opium. It is a question of poetry, but also of a more advanced knowledge of man each time. The influence of literary and artistic Europe on our authors and novelists is limited in time to the period between the last two world wars, during which there was an "economic movement" in parallel with a psychological movement. E.M. Forster admits to feeling "more enthusiasm" for this movement, and he also thinks that "for convenience, it is associated with the name of Freud, although it is not so much in Freud as in the air. Man begins to know himself better, to explore his own contradictions, and of what resources this knowledge did not endow the art of fiction!"</p>

<p>mieux connaître, à explorer ses propres contradictions, et de quelles ressources cette connaissance n'a-t-elle pas doté l'art de la fiction ! ».</p> <p>2. Et que dire de l'art romanesque (européen) ?</p> <p>Peu, si l'on considère que le roman, aujourd'hui le genre le plus offert et le plus demandé, s'adresse à un public si vaste et si divers, et est soumis à des exigences si nombreuses, que son évolution ne peut guère offrir la même netteté de traits que celle de la poésie.</p> <p>Beaucoup, si l'on considère justement <i>le caractère polymorphe du roman contemporain</i>. Et c'est peut-être dans le roman que l'on vérifie le plus ce « éclatement » des formes que nous avons constaté dans la poésie surréaliste. En réalité, depuis près de trois quarts de siècle, on a souvent appelé « romans » les écrits les plus divers (mémoires, confessions, essais, correspondance, journal intime etc). Ainsi, parler du roman de façon</p>	<p>2. What about the art of the (European) novel?</p> <p>Not much, if one considers that novel, today the most offered and most demanded genre, is addressed to such a large and diverse public, and is subjected to so many requirements, that its evolution can hardly offer the same sharpness of features as that of poetry.</p> <p>Much, if one considers precisely <i>the polymorphic character of the contemporary novel</i>. And it is perhaps in the novel that one verifies the most this "bursting" of the forms that we noticed in the surrealist poetry. In fact, for nearly three quarters of a century, the most diverse writings (thesis, confessions, essays, correspondence, diaries, etc.) have often been called "novels". Thus, to speak of the novel in details would include speaking of each of the</p>
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<p>détaillée serait parlé de chacune des formes qu'il a prises. Nous nous bornerons ici à quelques remarques estimées pertinentes à la période et au thème choisis.</p> <p>Dans le roman du XIXème siècle — surtout français et anglais triomphaient l'imagination en même temps que l'observation réaliste : il s'agissait avant tout d'imposer au lecteur une histoire, des personnages dans un certain milieu physique et humain.</p> <p>Balzac a créé une œuvre qui constitue l'univers romanesque archétypal en tant que fresque sociale totale. Il introduit dans l'art romanesque un certain nombre d'idées qui domineront le genre pendant longtemps.</p> <p>Tout d'abord pour lui les types sociaux sont aussi différenciés que les espèces animales : il y a des espèces sociales comme il y a des espèces zoologiques. De ce fait la réalité sociale a la même évidence et la même fixité</p>	<p>forms it has taken. We will limit ourselves here to a few remarks considered relevant to the chosen period and subject.</p> <p>In the novel of the XIXth century - especially French and English triumphed imagination at the same time as realistic observation: it was above all a question of imposing on the reader, a story, characters in a certain physical and human environment.</p> <p>Balzac created a work that constitutes the archetypal novelistic universe as a total social fresco. He introduced into the art of fiction a number of ideas that would dominate the genre for a long time.</p> <p>First of all, for him, the social types are as differentiated as the animal species: there are social species as there are zoological species. Thus, social reality has the same evidence and the same constancy as natural biological</p>
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que la réalité naturelle biologique. Toutefois, par contraste avec les naturalistes (même si le naturalisme n'est qu'une forme dérivée du réalisme) — le niveau sociologique n'est pas chez lui l'émanation du niveau biologique ; il n'en est qu'une image analogique où le social garde toute sa spécificité bien qu'il reproduise certains traits du règne animal.

En conséquence, le rôle de *l'artiste* est simplement d'être *le secrétaire d'une société* qui est *l'historien*, créant la réalité et la dictant à l'artiste sous forme de langage structuré. Par ailleurs, bien que, à la différence de la *Divine Comédie* de Dante, le matériau de la *Comédie Humaine* soit le contingent, le particulier, le produit du hasard, « le plus grand romancier du monde », et non un universel ordonné et soutenu par la pensée divine, la réalité sociale est une sorte de nature douée d'une stabilité et d'une rationalité internes.

Enfin Balzac apporte au roman deux principes de structure fondamentaux : en

reality. However, in contrast to the naturalists (even if naturalism is only a form derived from realism) - the sociological level is not for him the emanation of the biological level; it is only an analogical image where the social keeps all its specificity although it reproduces certain features of the animal kingdom.

Consequently, the role of the *artist* is simply to be the *secretary of a society* that is the *historian*, creating reality and dictating it to the artist in the form of structured language. Moreover, although, unlike Dante's *Divine Comédie*, the material of *Human Comedy* is the contingent, the particular, the product of chance, "the greatest novelist in the world", and not a universal ordered and sustained by divine thought, social reality is a kind of nature endowed with an internal stability and rationality.

Finally, Balzac brings to the novel two fundamental principles of structure: first, the

<p>premier lieu, l'union du personnage et du milieu est si étroite que tout individu est un type social et réciproquement, tout type social est fortement individualisé. Balzac est un romancier chez qui l'équilibre entre l'individu et la société est très harmonieuse et extrêmement riche sur le plan esthétique ; en second lieu, avec l'introduction du retour systématique des personnages, ceux-ci vivent en dehors du cadre de l'œuvre qui peu à peu se constitue en univers autonome, en une cosmologie sociale.</p>	<p>union of character and of environment is so tight that every individual is a social type and conversely, every social type is strongly individualized. Balzac is a novelist in whom the balance between individual and society is very harmonious and extremely rich at the aesthetic level; secondly, with the introduction of systematic return of the characters, they live outside the framework of work which little by little is constituted in autonomous universe, in a social cosmology.</p>
<p>Cependant on peut constater dès le XIXème siècle, une rupture dans le genre romanesque. Stendhal, Flaubert, Zola, sont tous dans l'axe balzacien en ce qu'ils visent à brosser un tableau complet de la société (française). Mais avec Stendhal et Flaubert s'amorce une réflexion sur les structures du roman qui annonce les expérimentations du siècle, l'objectif du genre se déplace de l'extériorité sociale vers l'intériorité individuelle et ce changement d'orientation entraîne une modification et une révolution dans les</p>	<p>However, one can note since the XIXth century, a rupture in the novelistic genre. Stendhal, Flaubert, Zola, are all in the Balzacian axis in that they aim at painting a complete picture of the (French) society. With Stendhal and Flaubert a reflection on the structures of the novel begins, which announces the experiments of the century, the objective of the genre shifts from the social exteriority towards the individual interiority and this change of orientation involves a modification and a revolution in the aesthetic</p>

<p>techniques esthétiques. Chez Proust, le roman devient, au plus haut point, pour reprendre les expressions de Michel Raimond — auteur de <i>Le Roman depuis la Révolution</i>, Armand Colin, Collection U, 1967, pp. 73-74 — « compte rendu d'une expérience spirituelle » « mythologie intellectuelle » « expression d'une âme privilégiée à la recherche de son secret ».</p>	<p>techniques. With Proust, the novel becomes, at the highest point to reuse the expressions of Michel Raimond - author of "<i>Le Roman depuis la Révolution</i>", Armand Colin, Collection U, 1967, pp. 73-74 - "compte rendu d'une expérience spirituelle" "mythologie intellectuelle" "expression d'une âme privilégiée à la recherche de son secret".</p>
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2.3 Corpora Alignment: Text Two, Magazine ‘Afrique Intégration’ (2006)

French	English
<p>Baro Damo Justin, Gouverneur de la BCEAO</p> <p>Pour une intégration plus forte</p> <p>La BCEAO a 44 ans. La Banque centrale des Etats de l'Afrique de l'Ouest se pose en effet comme le principal outil de gestion financière au sein des Etats de la sous-région ayant en partage l'utilisation du franc CFA. Cette monnaie créée depuis 1945 se trouve dans une situation plutôt curieuse. Malgré sa bonne tenue relative tout au long de son histoire, elle doit faire face aujourd'hui à l'impératif de compétitivité des économies de la zone. De ce défi et de celui de l'intégration progressive des Etats ouest-africains, le Burkinabé Baro Damo Justin, Gouverneur de la BCEAO nous parle sans tabou. Esprit brillant qui aime parler un langage de vérité, il ne cache pas ses doutes et ses appréhensions sur la lenteur des dirigeants de la zone dans le processus d'intégration qui est</p>	<p>Baro Damo Justin, Governor of the Central Bank of West African States (BCEAO)</p> <p>Towards a stronger integration</p> <p>The BCEAO is 44 years old. The Central Bank of West African States is indeed the main financial management tool within the states of the sub-region that use the CFA franc. This currency, created in 1945, is in a rather strange situation. Despite its relatively good performance since its establishment, it now has to face the imperative of competitiveness of the region's economies. Baro Damo Justin, the Burkinabe, Governor of the BCEAO, speaks to us without mincing words about this challenge and that of the progressive integration of West African states. A brilliant mind who likes to speak frankly, he does not hide his doubts and apprehensions about the slowness of leaders of the area in the integration process, which is nonetheless vital for the future of the states in the subregion.</p>

<p>pourtant vital pour l'avenir des Etats de la sous-région.</p> <p>Afrique Intégration :</p> <p>L'état de la BCEAO lui permet-il de jouer pleinement son rôle aujourd'hui ?</p> <p>Baro Damo Justin : La BCEAO est une institution sous-régionale appartenant aux huit pays membres de l'Union économique et monétaire ouest-africaine, l'UEMOA. Il s'agit du Bénin, du Burkina Faso, de la Côte-d'Ivoire, de la Guinée-Bissau, du Mali, du Niger, du Sénégal et du Togo. Cette union a institué en son sein une banque centrale qui joue naturellement le rôle d'un institut d'émission, le rôle de banque centrale, le rôle de structure chargée de la gestion de nos réserves de changes. Il s'agit donc d'une banque de réserve qui reçoit les dépôts des trésors et des banques commerciales, une banque de réserves qui gère l'ensemble des devises appartenant à tous les Etats membres de l'Union. C'est aussi un institut d'émission parce qu'elle est chargée d'émettre la monnaie</p>	<p>“Afrique Intégration”:</p> <p>Does the condition of the BCEAO allow it to fully play its role today?</p> <p>Baro Damo Justin: The BCEAO is a sub-regional institution belonging to eight member countries of the West African Economic and Monetary Union, WAEMU. These are Benin, Burkina Faso, Côte d'Ivoire, Guinea-Bissau, Mali, Niger, Senegal and Togo. This union has established a central bank which naturally plays the role of an issuing institution, the role of a central bank, the role of a structure in charge of managing our foreign exchange reserves. It is therefore, a reserve bank that receives deposits from treasuries and commercial banks, a reserve bank that manages all the currencies belonging to all the member states of the union. It is also an issuing institution because it is responsible for issuing the currency that circulates in all our member states.</p>
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<p>qui circule dans l'ensemble de nos Etats membres.</p> <p>Ce sont donc les trois rôles fondamentaux de la BCEAO. Notre banque centrale se porte très bien. Elle a aujourd'hui une situation qui est tout à fait enviable par rapport à toutes les banques centrales. Elle évolue de façon tout à fait harmonieuse dans le milieu qui est le sien et joue le rôle qui est le sien dans le cadre de la gestion de la politique monétaire dans notre sous-région. Tout compte fait, la BCEAO est une 'success story' tout simplement parce que voilà une structure qui est créée, sous sa forme actuelle depuis 1962 et qui jusqu'aujourd'hui n'a pas d'assistance technique extérieure. Tout le staff est composé essentiellement de cadres très compétents provenant de l'ensemble des Etats membres de l'Union.</p> <p>De ce point de vue, la Banque centrale est un succès. Voilà une structure qui a été rapatriée, qui était d'abord logée à Paris, 29 rue du Colliset, et qui a été donc rapatriée depuis</p>	<p>These are therefore the three fundamental roles of the BCEAO. Our central bank is doing very well. Today, it is in an enviable position compared to other central banks. It is evolving in a completely harmonious way and playing its role in the management of monetary policy in our subregion. All in all, the BCEAO is a success story simply because it is a structure that was created in its current form in 1962 and which, until now, has had no external technical assistance. The entire staff is made up essentially of very competent executives from all the member states of the Union.</p> <p>From this point of view, the Central Bank is a success. This is a structure that has been repatriated, having been initially located in Paris, '29 rue du Colliset', and has been</p>
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<p>1977 à Dakar. Parmi les tentatives de structures d'intégration sous régionale, la banque centrale est l'une des rares qui ait été épargnée par les différentes secousses qui ont fait disparaître des structures telles que la CEAO, l'UDAO, Air Afrique, etc. La banque centrale demeure encore et fait un travail qui est apprécié de tous. D'une façon générale, l'ensemble des propriétaires de la banque centrale sont contents de son fonctionnement et les populations de l'union trouvent là le moyen de faire de bonnes affaires à travers les signes monétaires qu'elle met à leur disposition en tant qu'institut d'émission.</p>	<p>relocated to Dakar since 1977. Among the attempts at sub-regional integration organizations, the central bank is one of the few that have been spared by the various shocks that have caused structures such as CEAO, UDAO, Air Afrique, etc. to disappear. The central bank is still on its feet and is doing a job that is appreciated by all. Generally speaking, all the owners of the central bank are happy with its operation and the people of the union find means to do good business through the currency signs that it makes available for them as an issuing institution.</p>
<p>D'une façon globale, elle continue de gérer la politique de monnaie et de crédit en faisant en sorte que l'inflation soit maîtrisée. Dans notre sous-région, l'inflation est pratiquement réduite à son minimum. Nous avons un taux d'inflation qui est tout près de 3% tout simplement par les performances de cette banque centrale. Or, l'inflation est l'ennemie de toutes les banques centrales, parce que c'est le taux d'inflation qui nous</p>	<p>Globally, it continues to manage currency and credit policy by ensuring that inflation is kept under control. In our subregion, inflation is practically reduced to its minimum. We have an inflation rate that is close to 3% simply because of the performance of this central bank. Yet, inflation is the enemy of all central banks, because it is the inflation rate that shows us the extent to which our currency is depreciated and loses its internal</p>

<p>montre jusqu'à quel niveau notre monnaie est érodée et perd sa valeur intérieure. Voilà donc quelques éléments qui vous donnent une certaine idée des succès de cette banque centrale et de sa bonne santé.</p>	<p>value. So, these are therefore, some of the things that give you some idea on how successful and healthy this central bank is.</p>
<p>On constate que depuis le début de l'année, les autres monnaies de la CEDEAO se sont dépréciées par rapport au CFA. Est-ce le signe de la bonne santé de cette monnaie ?</p>	<p>Since the beginning of the year, other ECOWAS currencies have depreciated against the CFA. Is this a sign of the currency's good health?</p>
<p>Cela veut dire tout simplement que le Franc CFA se porte très bien au niveau régional et par rapport aux autres monnaies. Cela est vrai et nous en sommes fiers. Cela veut dire que c'est une monnaie qui est tout à fait appréciée et solide. Mais l'inconvénient majeur, c'est que cela érode un peu notre compétitivité. C'est-à-dire que lorsque nos opérateurs économiques sont en concurrence avec les autres opérateurs économiques, la monnaie qui s'est appréciée rend nos prix un peu plus élevés par rapport au dollar parce que ces monnaies sont appréciées par rapport au dollar ou par rapport à l'Euro. Les raisons fondamentales d'ailleurs de cette valeur de</p>	<p>This simply means that CFA Franc is doing very well at the regional level and in relation to other currencies. This is true and we are proud of it. It also means that it is a currency that is highly valued and solid. However, the major disadvantage is that it erodes our competitiveness a little bit. That is to say, when our economic operators compete with other economic operators, the appreciated currency makes our prices a little higher compared to the Dollar because these currencies are appreciated against Dollar or Euro. The fundamental reasons for the value of our currency, which is well appreciated, is</p>

<p>notre monnaie qui est bien appréciée, c'est cette parité fixe avec l'Euro. Mais il y a aussi les performances de nos différentes économies.</p>	<p>the fixed parity with Euro. But there is also the performance of our various economies.</p>
<p>Il ne faudrait pas qu'en tant que pays pauvres, nous ayons une monnaie de riche qui nous permette d'aller partout pour dépenser plutôt que de gagner de l'argent. Si la monnaie vous permet de voyager, de commander des choses à l'extérieur au lieu de vous faciliter la vente de vos produits à l'extérieur, vous constatez avec moi que cela ne nous permet pas de nous enrichir. Mais je préfère que notre monnaie s'apprécie jusqu'à une certaine limite que de se déprécier parce que tout simplement la confiance n'y est plus, et parce que tous les marchés fuient cette monnaie. Dans ce cadre-là, ce n'est pas une bonne chose.</p>	<p>We should not, as poor countries, have a rich country's currency that allows us to go around spending money rather than earning it. If the currency allows you to travel, to order things from oversea instead of making it easier for you to sell your products oversea, you will agree with me that it does not allow us to become rich. But I would rather have our currency be appreciated to a certain level than depreciate because there is simply no confidence in it, and because all the markets are fleeing from it. In this context, it is not a good thing.</p>
<p>Y aura-t-il jamais pour toute l'Afrique de l'Ouest et par-delà pour toute l'Afrique une monnaie unique ?</p>	<p>Will there ever be a single currency for the whole of West Africa and by extension, Africa?</p>
<p>Je crois je suis un afro-optimiste parce que si les Européens ont réussi à réaliser cela,</p>	<p>I believe I am an Afro-optimist because, if the Europeans have managed to achieve this,</p>

<p>pourquoi pas nous ? Nous sommes déjà huit pays qui avons une monnaie unique. Si les autres arrivent avec nous, nous serons bientôt quinze. Donc pour l'instant les travaux sont en cours. Je pense que nous faisons de notre mieux. L'approche que nous avons aujourd'hui est peut-être à revoir, parce que je commence à avoir quelques petits doutes Il y a eu trop de va-et-vient. Les Etats semblent avoir la volonté de faire quelque chose rapidement mais, ils ne semblent pas déterminés à faire le dernier pas au plan politique. C'est l'inconvénient majeur que je vois dans la démarche que nous avons adoptée.</p>	<p>why not us? We are already eight countries that have a single currency. If the others join us, we will soon be fifteen. So, for the moment, the work is in progress. I believe we are doing our best. The approach we have today may need to be reviewed, because I am beginning to have some doubts. States seem to have the will to do things quickly, but they don't seem to be determined to take the final step politically. That's the major setback I see in the approach we've taken.</p>
<p>Peut-être faudrait-il changer de fusil d'épaule, faire comme l'UEMOA par exemple qui est déjà une union économique et monétaire et nous arrêter à des moments donnés peut-être, un peu comme on a fait avec le Mali en 1984 et avec la Guinée-Bissau en 1997. Nous pouvons progresser de cette manière. J'aimerais bien que la Guinée Conakry puisse venir avec nous. C'est plus facile à faire parce que nous avons le même héritage</p>	<p>Perhaps we should change our approach, like the WAEMU, for example, which is already an economic and monetary union, and stop at certain times, perhaps, as we did with Mali in 1984 and with Guinea-Bissau in 1997. We can progress in this way. I wish Guinea Conakry could join us. It is easier to do because we have the same legal heritage, the same language, the same geographical context. Therefore, it would be much easier</p>

<p>juridique, la même langue, le même contexte géographique. Par conséquent, il serait beaucoup plus facile déjà pour la guinée Conakry de venir. Ensuite on verra avec le Ghana qui me paraît isolé et pris en sandwich par les Etats francophones avec lesquels il commerce. Il n'a pas le choix. C'est la même chose pour la Gambie prise comme dans une banane au milieu du Sénégal. Il suffit seulement que nos dirigeants reviennent à une autre notion de la souveraineté et qu'ils se disent que l'avenir va vers l'intégration. S'atteler à cela, c'est ramer dans le sens de l'histoire. La banque centrale n'a pas de fonds destiné au financement de l'intégration.</p>	<p>for Guinea Conakry to join us. Then we will take a look at Ghana, which seems to me to be isolated and sandwiched by the French-speaking states with which it trades. It has no choice. It is the same thing for Gambia, which is caught like a banana in the middle of Senegal. All that is needed is for our leaders to return to a different notion of sovereignty and tell themselves that the future lies in integration. To do this is to row in the direction of history. The central bank has no funds allocated to finance integration.</p>
<p>Pour permettre cet arrimage des autres Etats à L'UEMOA, ne faut-il pas mettre en place une politique de développement pour eux ? Quelle politique de développement la banque centrale propose-t-elle à tous les Etats ?</p>	<p>In order to allow the other states to join WAEMU, should there not be a development policy put in place for them? What development policy does the central bank propose to all states?</p>
<p>Là aussi, il y a effectivement problème. La constitution d'un bloc n'est pas seulement un problème de financement de développement.</p>	<p>Here again, there is indeed a problem. The constitution of a union is not only a problem of development financing. That is so,</p>

<p>Il y a certes cela, mais nous avons déjà des blocs complètement hétérogènes. L'UEMOA n'est pas constituée d'Etats qui ont le même niveau de développement. Il y a des différences. De la Guinée Bissau à la Côte-d'Ivoire, de la Côte-d'Ivoire au Sénégal, en passant par le Togo, le Mali et le Bénin, on se rend compte que ce sont des entités qui ont des niveaux de développement assez différents. C'est vrai que l'Union Européen a réglé le problème à travers les politiques sectorielles qui ont permis par exemple de financer des pans entiers de développement au niveau du Portugal. Ce pays n'aurait jamais eu le TGV n'eurent été les politiques sectorielles au niveau de l'Union européenne.</p> <p>Il y a plein d'autoroutes, il y a plein d'infrastructures qui ont été réalisées dans le cadre des financements de l'Union européenne. En ce qui nous concerne, nous n'avons pas les moyens de l'Union européenne, mais ensemble on peut les avoir.</p> <p>Nous avons des projets comme le Nepad qui pourraient permettre de régler ce problème de financement.</p>	<p>certainly, but we already have completely heterogeneous groups. WAEMU is not made up of states with the same level of development, there are differences. From Guinea Bissau to Côte d'Ivoire, from Côte d'Ivoire to Senegal, through Togo, Mali and Benin, we realize that these entities have quite different levels of development. It is true that the European Union has solved this problem through sectoral policies that have made it possible, for example, to finance entire areas of development in Portugal. This country would have never had the TGV (high speed train) if not for the sectoral policies of the European Union. There are many highways, there are many infrastructures that have been built within the framework of European Union financing. In our case, we do not have the means like the European Union, but together we can have them. We have projects such as NEPAD (New Partnership for Africa's Development) that could help solve this financing problem.</p>
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<p>Que fait la banque centrale dans le cadre du financement du développement des Etats membres de l'intégration ?</p> <p>Je regrette, ce n'est pas une banque de financement du développement. C'est la BOAD que la banque centrale a mise en place pour financer le développement. C'est le même schéma que la Banque Mondiale qui a été mise en place pour financer le développement et la reconstruction des Etats européens qui ont été détruits par la guerre, et le FMI qui s'occupe des problèmes de balance de paiements. Chez nous, la banque centrale s'occupe des problèmes de balance de paiements, de l'émission monétaire, gérer les réserves de changes et de faire des crédits à partir de son marché secondaire... Son rôle est de lutter ainsi contre l'inflation. Mais nous savons que nous sommes une banque centrale assez particulière en ce sens qu'on appartient à huit Etats membres, et pour lutter contre l'inflation c'est compliqué parce qu'il s'agit de huit Etats membres avec des politiques de développement différentes les</p>	<p>What does the central bank do in the framework of financing the development of integrated member states?</p> <p>I'm sorry, but it is not a development finance bank. It is the WADB (West African Development Bank) that the central bank set up to finance development. It is the same scheme as the World Bank, which was set up to finance development and the reconstruction of European states that were destroyed by war, and the IMF, which deals with balance of payments problems. In our country, the central bank deals with balance of payments problems, monetary issuance, management of foreign exchange reserves and grant loans from its secondary market... Its role is to fight against inflation. But we know that we are a rather special central bank in the sense that we belong to eight member states, and to fight inflation is complicated because we are talking about eight member states with different development policies. It is eight very different fiscal policies. What we have been doing since 1994 is to bring the</p>
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<p>unes des autres. C'est huit politiques budgétaires très différentes. Ce que nous faisons depuis 1994 est alors d'amener les Etats à se rapprocher les uns des autres au plan des politiques économiques et budgétaires à travers le pacte de convergence, de stabilité, de croissance et de solidarité. C'est un pacte qui a été mis en place et qui a pour but de déboucher sur cette convergence des politiques macro-économiques entre les Etats membres. Il faut d'abord que les performances macro-économiques soient convergentes, que tout le monde rame dans le même sens. Déjà dans ce sens, on peut gérer une monnaie commune.</p>	<p>States closer together in terms of economic and budgetary policies through convergence, stability, growth and solidarity pact. This is a pact that has been put in place with the aim of bringing about this convergence of macroeconomic policies among member states. First of all, macroeconomic performance must be convergent, so that everyone is rowing in the same direction. In this sense, we can already manage a common currency.</p>
<p>Dans une zone comme l'Uemoa, ne pas agir directement pour le développement est-il bien perçu ?</p>	<p>In a zone like UEMOA, is not acting directly for development well perceived?</p>
<p>Nous sommes effectivement une Banque centrale dans un milieu de pays en développement, donc nous ne pouvons pas fermer les yeux sur cette situation. C'est la raison pour laquelle de 1962 à 1973, elle a agi à travers le financement direct ou indirect des infrastructures. Mais à partir de 1973-74, la</p>	<p>We are indeed a central bank in a developing country environment, so we cannot overlook this situation. That is why from 1962 to 1973, it acted through direct or indirect financing of infrastructures. But from 1973-74, the WADB was set up. The Central Bank transferred a large part of its resources to the</p>

<p>BOAD a été mise en place. La Banque centrale a transféré une grosse partie de ses ressources vers la BOAD pour lui permettre de financer le développement. Parce que pour que la monnaie ait la même valeur dans tous les Etats membres, il ne faut pas par exemple qu'un poulet coûte 500 F au Burkina, 1000 F au Bénin, 3000 à Dakar, 4000 à Abidjan. Ce n'est pas normal. C'est la même unité monétaire. Il serait normal que le même bien ait même prix partout, sauf un petit décalage dû aux frais d'approche : transports, manutention... En dehors de cela, si c'est la même monnaie, vous devrez acheter le même bien partout au même prix. Mais compte tenu du niveau de développement de chacun des Etats membres, cela n'est pas possible, Cela donne l'impression que le CFA est plus fort dans certains Etats qu'il ne l'ait dans d'autres, puisqu'il faut en prendre davantage dans certains Etats pour acheter le même bien et un peu moins dans certains pays. Donc la BOAD devait financer le développement de chacun des Etats membres pour les élever au même niveau de développement économique.</p>	<p>WADB to enable it to finance development. In order for the currency to have the same value in all member states, for example, a chicken should not cost 500 Franc in Burkina, 1000 Franc in Benin, 3000 in Dakar, and 4000 in Abidjan. This is not normal. It is the same monetary unit. It would be normal for the same good to have the same price everywhere, except for a small difference due to the lead charges: transport, handling... Apart from that, if it is the same currency, you should buy the same good everywhere at the same price. But given the level of development of each of the member states, this is not possible. This gives the impression that CFA is stronger in some states than it is in others, since you have to spend more in some states to buy the same goods and a little less in others. Therefore, the WADB should finance the development of each of its member states in order to raise them to the same level of economic development.</p>
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<p>Quand on voit la politique de financement de la BOAD, on a l'impression que certains pays en bénéficient tandis que d'autres n'en bénéficient pas du tout</p> <p>Je crois que ça c'est la politique de financement de la BOAD Je ne peux toutefois pas me dérober en disant que je vous renvoie à la BOAD parce que la banque centrale est membre du Conseil d'Administration de la BOAD en tant qu'actionnaire principal. Nous sommes le premier des actionnaires mais le capital de la BOAD, comme vous le savez, a été ouvert à d'autres partenaires extérieurs. Et nous avons, non seulement les pays membres mais également des non régionaux dans le capital de la Banque Ouest Africaine de développement. Au niveau de la BOAD, en tant que membre du Conseil d'administration, nous veillons à ce que les projets qui sont bien étudiés soient financés. Maintenant, ça dépend du dynamisme des Etat membre qui doivent absorber avec beaucoup de célérité les fonds mis à leur disposition. De même les agents de la BOAD</p>	<p>When we look at the WADB's financing policy, we have the impression that some countries benefit from it while others do not benefit at all...</p> <p>I believe that this is WADB's financing policy. However, I cannot avoid saying that I am referring you to WADB because the central bank is a member of the Board of Directors of WADB as the main shareholder. We are the main shareholder but the capital of WADB, as you know, has been opened to other external partners. As it is, not only member countries but also non-regional partners in the capital of the West African Development Bank. At the WADB level, as a member of the Board of Directors, we ensure that projects that are well studied are financed. Now, it depends on the dynamism of the member states which must absorb with great speed the funds made available to them. Likewise, WADB staff must quickly study the projects that are initiated. So, I do not think that there is an unequal treatment between member states.</p>
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<p>doivent étudier rapidement les projets qui sont initiés. Donc, je ne pense pas qu'il y ait un traitement inégalitaire entre les Etats membre.</p>	
<p>La filière coton occupe une place prépondérante dans les économies des Etats, et pourtant elle est en mauvaise posture. Que faites-vous pour Y pallier ?</p>	<p>The cotton sector occupies a major place in the economies of the States, and yet it is in a bad state. What are you doing to remedy this?</p>
<p>Cette filière qui devait nous apporter de l'argent ne nous apporte plus d'argent. Cette filière est déficitaire dans tous nos Etats membres pratiquement à cause du comportement des pays industrialisées qui subventionnent, qui forcent la concurrence sur les marchés. Nous sommes au coude à coude avec la BOAD qui s'est saisie de ce dossier, de même que la Commission de l'UEMOA qui s'est également saisie de ce dossier dans le cadre des politiques sectorielles – secteur agricole. Et nous sommes à leurs côtés pour essayer de trouver des solutions idoines à ce problème notamment du coton. Mais sachez que nous sommes intéressés à plus d'un titre et que le</p>	<p>This sector, which was supposed to generate money, is no longer generating money for us. This sector is in deficit in all our member states practically because of the behavior of industrialized countries that subsidize, that force competition on the markets. We are alongside WADB, which has taken up this issue, as well as the WAEMU Commission, which has also taken up this issue within the framework of sectoral policies for the agricultural sector. And we are by their side to try to find appropriate solutions to this problem, particularly with regard to cotton. You should know that we are interested in more than one area, and that cotton enables us to improve our external production,</p>

<p>coton nous permet d'améliorer notre production extérieure notamment en ce qui concerne les réserves de ce que cela rapporte.</p>	<p>particularly in terms of the reserves it brings in.</p>
<p>Et au niveau de l'allègement des dettes extérieures des Etats ?</p>	<p>And what about the relief of states' external debts?</p>
<p>Au niveau de l'allègement de dettes extérieures, nous apprécions à sa juste valeur la chose. La banque centrale trouve que c'est une très bonne chose et le Fonds Monétaire International nous a fait réaliser plus de 300 milliards de francs CFA d'économies sur les sorties éventuelles pour repayer la dette et nous pensons que la Banque Mondiale qui est encore plus importante dans les financements de même que la Banque Africaine de Développement qui est très engagée aux cotés de nos Etats vont rapidement suivre le Fonds Monétaire International. Cela nous permettrait d'alléger très considérablement la production extérieure de nos différents Etats membres.</p>	<p>As far as external debt relief is concerned, we do appreciate it. The central bank thinks this is a very good thing, and the International Monetary Fund has saved us more than 300 billion CFA francs on possible outflows to repay the debt, and we think that the World Bank, which is even more important in terms of financing, and the African Development Bank, which is very committed to our countries, will quickly follow the International Monetary Fund. This would enable us to lighten the external production of our various member states very considerably.</p>

<p>Les établissements bancaires dans la zone UEMOA font plus l'épargne que la banque. Une telle attitude n'est – telle pas préjudiciable à nos Etats ?</p> <p>C'est vrai. Mais je pense qu'elles ne font même pas suffisamment l'épargne. Il faudrait qu'elles se décident à financer le développement. Je suis sûr qu'elles auraient pu faire mieux, parce que nos banquiers des banques commerciales qui sont dans notre sous-région se comportent un peu comme les banques commerciales qui sont en Europe. Les banquiers sont un peu souvent trop dans leurs bureaux ; parce que nous avons affaire à une population qui ne sait pas ce qu'est une banque. La population est très peu « bancalisée » Ce n'est pas normal si moi je fais le métier de banquier commercial, je vais certainement me lever pour aller dire aux gens voilà ce qu'on fait quand on a 500 000 Francs CFA On peut le placer, on peut faire ceci, on peut financer cela. Bref, il faut créer des produits qui attirent la clientèle et le motivent à venir. Donc, le rôle important que les banquiers doivent jouer c'est d'essayer de</p>	<p>Banking institutions in the WAEMU zone save more than the bank. Is such an attitude not detrimental to our States?</p> <p>That's true. But I think they don't even do enough saving. They should decide to finance development. I am sure they could have done better, because the commercial banks in our sub-region behave a bit like the commercial banks in Europe. Bankers are often too much in their offices, because we are dealing with a population that does not know what a bank is. It is not normal, if I am a commercial banker, I will certainly get up and tell people that this is what you do when you have 500,000 francs CFA. You can invest it, you can do this, you can finance that. In short, you have to create products that attract customers and motivate them to come. The important role that bankers must play, therefore, is to try to promote this investment policy among economic operators and even among rural populations who are not particularly economic operators but who often have the means to do so in certain</p>
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<p>promouvoir cette politique de placement auprès des opérateurs économiques et même auprès du monde rural qui n'est pas particulièrement opérateur économique mais qui en a souvent dans certaines régions les moyens. Par exemple en Côte d'Ivoire, lorsque les traites de cacao, café se font, ces traites là leur permettent d'avoir des disponibilités énormes. Ce n'est pas normal quand le système bancaire se développe. Mais, de plus en plus, il y a une prise de conscience qui permet à nos banquiers de sortir de leurs bureaux pour aller chez les clients, Il faut mobiliser cette population et l'amener à se « bancaliser » parce — que le taux de bancalisation est trop faible.</p>	<p>regions. For example, in Côte d'Ivoire, when cocoa and coffee are traded, these transactions allow them to have enormous availability. This is not normal when the banking system develops. More and more, there is an awareness that allow our bankers to come out of their offices and go to customers. We have to mobilize this population and bring them to "bankalisation", to be enlighten on banking systems because the rate of "banking" is too low.</p>
<p>Comment peut-on faire pour amener aujourd'hui les banques comme la BCEAO à financer des initiatives, des réalisations de dignes fils africains pour la valorisation de l'intelligentsia africaine ?</p> <p>Votre question est cruciale et vous avez raison de la poser. Elle concerne la problématique des banques commerciales et</p>	<p>How can we get banks like BCEAO to finance initiatives and achievements of worthy African sons for the valorization of the African intelligentsia?</p> <p>Your question is crucial and you are right to ask it. It concerns the problem of commercial banks and even WADB financing</p>

<p>même de la BOAD dans le financement du développement, d'une part, dans le financement de nos technologies, de nos techniciens qui sont dans la recherche et qui trouvent. Il y a deux personnes que vous connaissez et j'ai le privilège de connaître personnellement l'une des deux personnes. Il s'agit du Docteur Jérôme Mèdékan Fagla qui est quelqu'un qui a fait beaucoup dans ce sens en tout cas. Pour que les banques comme la BOAD puissent s'occuper de ces personnes, il faut qu'il y ait une véritable Politique de promotion au niveau des différents Etats membres.</p>	<p>development, on the one hand, in financing our technologies, our technicians who are in research and who are able to make discoveries. There are two people you know and I have the privilege of knowing one of them personally. It is Dr. Jérôme Mèdékan Fagla who has done a lot in this direction. For banks like WADB to be able to take care of these people, there must be a real promotion policy within the different member states.</p>
<p>Il faut que les autorités sachent qu'il y a de vraies golden boys qu'ils doivent encadrer et vendre. Et les vendre ça commence d'abord par les possibilités que nous avons à l'intérieur ici et ensuite, parce que la recherche coûte très cher. Les résultats étant hypothétiques, il faut avoir les grands moyens pour prendre cela en charge. Mais, à partir du moment où les pas sont faits dans la bonne direction. Je crois que les autorités</p>	<p>The authorities need to know that there are real golden boys that they must supervise and sell. Selling them starts with the possibilities that we have here and then, because research is very expensive. The results are hypothetical, so you need to have the resources to take care of it. As long as the steps are made in the right direction, I believe that the national authorities should be aware of this. Indeed, on the one hand, to supervise</p>

<p>nationales devraient en prendre conscience. Effectivement encadrer ces gens, les financer, trouver le moyen de les subventionner, d'une part, et également, ne pas tout prendre à leur compte, permettre aux structures de financement que nous avons, donc la BOAD, par exemple, le secteur bancaire local, pourquoi pas, pour justement les financer et les encourager et leur permettre de développer les résultats de leurs recherches. Des chercheurs qui continuent de chercher on en trouve beaucoup mais ceux qui cherchent et trouvent on n'en trouve pas souvent. Ceux qui ont des résultats palpables sur le terrain sont très peu nombreux.</p>	<p>these people, to finance them, to find the means to subsidize them, and on the other hand, not to take everything at their expense, but allow the financing structures that we have, thus the WADB, for example, the local banking sector, why not, to finance, encourage and allow them to develop the results of their research. There are many researchers who continue to search, but those who search and find are not often found. Those who have tangible results in the field are very few.</p>
<p>On doit donc encadrer le peu de gens qui ont trouvé des choses et ont percé au plan international, il faut qu'on les encadre. Mais surtout, lorsque Cette recherche fait l'objet de résultat palpable sur le terrain. Je crois que ça devrait pouvoir être finançable. Dans tous les cas de figure en ce qui concerne le Docteur Mèdégan Fagla, de même que l'autre chercheur sénégalais qui a trouvé le HIV2, je</p>	<p>We must therefore supervise the few people who have found things and have broken through at the international level, we must supervise them. Above all, when this research produces tangible results in the field, I believe that it should be fundable. In any case, as far as Dr. Mèdégan Fagla is concerned, as well as the other Senegalese researcher who found HIV2, I think that it is</p>

<p>pense qu'il faut d'abord une reconnaissance au niveau national pour que les banquiers vous prennent en charge et que ceux-là mêmes fassent preuve de dynamisme auprès des banques notamment la Banque Ouest Africaine de Développement. Mais la banque centrale, sachant qu'il fallait des types de financements alternatifs, au secteur bancaire classique, a mis en place le marché financier régional à travers la bourse où on peut donc faire des financements. Mais ce n'est pas facile je sais parce qu'il faut être bien connu. Les banques commerciales doivent, et nous faisons tout pour les y amener, financer le développement. Ces banques commerciales ont été échaudées dans les années 1980. Nous avons connu cette débâcle qui a été une vraie crise systémique au niveau du système bancaire. « Chat échaudé craint l'eau froide ». Mais en ce qui concerne les résultats palpables, je reviens là-dessus, on ne devrait rien craindre parce que là il y a des résultats.</p> <p>C'est presque sans risque puisque les résultats sont là. S'il n'y a plus de risque,</p>	<p>necessary first of all to be recognized at the national level so that the bankers can support you and that the researchers themselves must demonstrate dynamism to the banks, in particular the West African Development Bank. The central bank, knowing that alternative types of financing were needed to the traditional banking sector, set up the regional financial market through the stock exchange where financing can be done. I know it is not easy because you have to be well known. The commercial banks must, and we are doing everything to get them to do so, finance development. These commercial banks were scalded in the 1980s. We experienced this financial meltdown, which was a real systemic crisis in the banking system. "A burnt child dreads the fire". But as far as tangible results are concerned, and I come back to this, we should not fear anything because there are results.</p> <p>It's almost risk-free because the results are there. If there is no longer any risk, they</p>
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<p>elles devraient pouvoir s'engager résolument aux côtés de ces chercheurs pour leurs permettre de développer les résultats et également percer au plan international. Mais cela n'est pas facile, parce que nous sommes dans un milieu où les banquiers ne veulent pas trop prendre de risques et comme c'est un marché nous ne pouvons pas obliger des commerçants installés dans un marché à vendre ou à ne pas vendre. Voilà notre problème. Vous n'êtes pas les seuls. Votre question entre dans une série de question que les Chefs d'Etats nous ont posé le 23 décembre 2005 à Niamey au Niger et le 27 mars 2006, toujours Niamey au cours du sommet de l'UEMOA. On nous a donc posé le problème du financement de l'investissement. Nous sommes en train d'étudier comment faire pour que ce financement de l'investissement se fasse à la satisfaction de nos opérateurs économiques.</p> <p>Que vous inspirent, personnellement les travaux de ces chercheurs ?</p>	<p>should be able to commit themselves firmly to these researchers so that they can develop the results and also break through internationally. This is not easy, because we are in an environment where bankers do not want to take too much risk and as it is a market, we cannot force traders in a market to sell or not to sell. That's our problem. You are not alone. Your question is part of a series of questions that the Heads of States asked us on December 23, 2005 in Niamey, Niger, and on March 27, 2006, again in Niamey, during the WAEMU summit. The question of funding for investment was put to us. We are currently studying how to ensure that this investment funding is made to the satisfaction of our economic operators.</p> <p>Does the work of these researchers inspire you personally?</p>
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<p>Je suis de ceux qui encouragent le plus cela parce que ce qui a été cherché, trouvé et expérimenté ailleurs est peut-être très efficace ailleurs car nous sommes un peu façonnés par le milieu dans lequel nous vivons. Au plan géographique, ceux qui sont au Nord ne sont pas aussi exposés au soleil que nous qui sommes sous l'équateur, sous les tropiques. Tout ce qu'on a pu trouver dans notre milieu, j'en suis convaincu, est beaucoup plus convenable, est beaucoup plus utile à notre organisme que ce qu'on a trouvé ailleurs.</p>	<p>I am one of those who encourage this the most because what has been researched, found and experimented elsewhere is perhaps very effective elsewhere because we are somewhat shaped by the environment in which we live. Geographically, those who are in the North are not as exposed to the sun as we who are under the equator, in the tropics. I am convinced that everything we have found in our environment is much more suitable and useful to our organism than what we have found elsewhere.</p>
<p>Je ne dis pas que les médicaments des européens ne sont pas efficaces. Loin s'en faut. Mais je dis également qu'en ce qui concerne la recherche, il faut que nous continuions à encourager ceux qui ont ce don, ceux qui ont reçu cette compétence de le faire dans notre milieu et qui trouvent. Je reviens encore au Docteur Mèdégan Fagla qui a trouvé le VK500, vraiment je ne voudrais pas faire trop de publicité pour lui parce que votre objectif n'est pas de faire de la publicité pour le Docteur Médégán Fagla.</p>	<p>I am not saying that European medicines are not effective. Far from it, but I am also saying that as far as research is concerned, we must continue to encourage those who have this gift, those who have been given this skill to do it in our environment and who find it. I come back to Dr. Mèdégan Fagla who found the VK500, I really don't want to make too much publicity for him because your objective is not to make publicity for Dr. Médégán Fagla.</p>

<p>J'ai eu l'opportunité de le voir depuis au moins cinq ans déjà c'était pour moi une chance parce que j'ai rencontré un Africain qui croit en l'Afrique. Un Africain qui fait partie des Africains qui gagnent, qui pensent qu'en Afrique on peut sortir des choses qui sont tout à fait aux normes internationales, qui respectent les normes internationales et qui sont aussi efficaces sinon davantage parce que fait localement et tenant compte effectivement des noirs avec leurs structures particulières avec leurs spécificités. Moi, personnellement, j'ai utilisé son produit le VK500 en ce qui concerne la drépanocytose. Je peux vous dire que j'en ai été absolument satisfait. J'ai, à la limite, joué au promoteur auprès de plusieurs personnes pour le produit. Plusieurs de mes amis ont dû l'appeler et se sont approvisionnés parce que tout simplement, après un premier essai, ils avaient trouvé en ce produit quelque chose qui leur convenait et qui les avait soulagés de leurs problèmes. C'est important ! En ce qui concerne le médecin sénégalais qui a trouvé</p>	<p>I have had the opportunity to see him at least five years ago, and it was an opportunity for me because I met an African who believes in Africa. An African who is part of the Africans who win, who think that in Africa we can produce things that are completely in line with international standards, that respect international standards and that are as effective if not more so because they are made locally and take into account the black people with their peculiar structures and specificities. Personally, I have used his product VK500 for sickle cell disease. I can tell you that I was absolutely satisfied. I have, at the very least, acted as a promoter to several people for the product. Several of my friends had to call him and stock up simply because, after an initial trial, they found something in the product that worked for them and relieved their problems. This is important! As for the Senegalese doctor who found HIV2, I think it is indeed the same thing. We should do everything possible; our governments should implement policies that</p>
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le HIV2, je crois qu'il en est effectivement de la même chose. Il faudrait que nous mettions tout en œuvre, que nos Gouvernements mettent en œuvre des politiques qui permettent d'encourager ceux-là qui ont pu arracher au plan international une reconnaissance internationale. C'est le cas du Docteur Médégan Fagia.

allow us to encourage those who have been able to obtain international recognition. This is the case of Doctor Médégan Fagia.



2.4 Corpora Alignment: Text Three, Daily Newspaper, ‘Le Matinal’ (2006) *Sacré Sarko*

French	English
<p>Sacré Sarko !</p> <p>Le ministre d’Etat français, chargé de l’intérieur aura donc réussi son coup. Celui d’occuper les Africains, et plus particulièrement les Maliens et autres Béninois à l’occasion de son passage à polémique sur le continent noir. De retour en France, il se dira « Ces Noires-là, je les ai eus ». Et je tire un coup de chapeau à cet homme qui a su donner toute la preuve de sa dimension d’un véritable animal politique.</p> <p>Ce n’est pas pour rien que le ministre d’Etat a pris le risque d’atterrir en Afrique par ces temps. Vous n’allez tout de même pas dire qu’il a eu le temps d’oublier qu’il reste l’initiateur d’un projet de loi sur l’immigration choisie, Nicholas Sarkozy était en quête de l’électorat français raciste. J’ai eu pitié des députés béninois en les voyant déverser toute leur bile sur l’hôte, allant jusqu’à boycotter un déjeuner offert à leur intention par ce</p>	<p>Holy Sarko!</p> <p>The French Minister of State, in charge of interior, has succeeded in his task, that is, keeping the Africans busy, and more particularly the Malians and other Beninese on his controversial visit to the black continent. When he returns to France, he will say to himself "These black people, I got them". I salute this man who has proven to be a true political animal.</p> <p>It is not by coincidence that the Minister of State took the risk of landing in Africa in these times. You are not going to tell me that he had time to forget that he remains the initiator of a law on selective immigration, Nicholas Sarkozy was in search of racist French electorate. I felt sorry for the Beninese members of parliament when I saw them pouring out all their bile on the host, even boycotting a lunch offered to them by</p>

<p>dernier... Soit. Je trouve que tout ceci est venu trop tard. Une fois encore, la venue au Benin de ce ministre français m'a convaincu davantage de l'idée que je me suis toujours fait de cette législature.</p>	<p>the latter... So be it. I find that all this has come too late. Once again, the visit of this French minister to Benin has convinced me more of the idea I have always had of this legislature.</p>
<p>A savoir qu'ils n'ont jamais eu à cœur la défense des intérêts de ceux qu'ils sont censés représenter. Le communiqué final du conseil des ministres en date du mercredi 10 mai 2006 a bel et bien annoncé l'arrivée au Bénin de celui qu'on peut appeler aujourd'hui l'indésirable. Plusieurs jours après, personne n'a su que le Bénin avait un parlement constitué de députés prêts à se sacrifier pour l'intérêt du peuple. Il a fallu d'abord que leurs homologues maliens donnent de la voix. Aux nôtres alors de prendre le relais. Il fallait les voir se défouler pour la cause de la majorité, Il n'est jamais trop tard de bien faire. En définitive, le théâtre présenté par la représentation nationale me paraît bien que celle-ci a voulu mettre la venue de Sarkozy et surtout la réaction de nos frères du Mali à profit pour se racheter.</p>	<p>Meaning that they have never had at heart the defense of the interests of those they are supposed to represent. The final communiqué of the Council of Ministers of Wednesday, May 10, 2006, announced the arrival in Benin of the one we can call today the unwanted. Several days later, nobody knew that Benin had a parliament made up of deputies ready to sacrifice themselves for the interest of the people. Their Malian counterparts had to give their voices first. Then over to ours to take over, you should have seen them letting off steam for the cause of the majority, it is never too late to do well. In the end, the drama presented by the national representation seems to me that the latter wanted to take advantage of Sarkozy's visit and especially the reaction of our brothers in Mali to redeem itself.</p>

<p>On a vu Martin Assogba et son Alcrer crier pour dire non à Sarkozy. Je ne voudrais pas m'attarder sur le cas des étudiants, ils me font honte du moment où on ne les empêche pas d'aller étudier et revenir servir leur pays. Je ne servais pas que mon Etat s'investit dans leurs études pour qu'ils aillent servir la France, ou à défaut d'insertion, être utiles dans le balayage des rues parisiennes. Tout ce beau monde aurait pu réfléchir un temp soit peu et mieux apprécier le courage « sarkozien ». La réaction de mes frères signifie qu'ils ne veulent pas se libérer du joug du colonisateur.</p> <p>L'étudiante malienne en a d'ailleurs donné la preuve au point où le ministre d'Etat, avec son franc parlé habituel n'a pas hésité à pousser loin le bouchon : « Economiquement, la France n'a pas besoin de l'Afrique » C'est vrai que ceci est bien discutable. Le bouillant ministre a su donner la preuve, par son courage, que le Blanc est en avance sur le Noir. Encore que les Français n'ont pas su</p>	<p>We saw Martin Assogba and his NGO "Alcrer" shouting to say no to Sarkozy. I do not want to dwell on the case of the students, they make me ashamed as long as they are not prevented from studying and coming back to serve their country. I did not want my country to invest in their studies so that they could go and serve France, or if they could not find a job, to be useful in sweeping the streets of Paris. All these people could have reflected within a short period and better appreciate the "Sarkozian" courage. The reaction of my brothers means that they do not want to free themselves from the yoke of the colonial master.</p> <p>The Malian student gave proof of this to the point where the Minister of State, with his usual frankness, did not hesitate to push the plug: "Economically, France does not need Africa" It is true that this is debatable. The angry minister was able to prove, by his courage, that the white man is ahead of the black man. Still, the French did not know</p>
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<p>anticiper sur l'immigration. Ceci est encore possible au Bénin.</p> <p>J'ai vu mes compatriotes se faire de la peine pour rien, Qui a dit que Sarkozy a oublié qu'il est petit-fils d'immigré hongrois ? Il en est tellement conscient qu'il sait qu'il ne lui sera pas facile de succéder à Jacques Chirac en 2007. Il a dû choisir son thème de campagne pour affaiblir Le Pen et du coup ratisser large. Lors de la précédente élection présidentielle, tout le monde a su apprécier le message fort des Français et qui a permis à Le Pen de se retrouver au second tour. Déjà charismatique, cet immigré a voulu donner sa preuve de toute sa capacité à aider son pays d'adoption à résoudre le problème de l'heure. Ces milliers d'Africains qui ne rêvent que d'aller s'installer en France, laissant le continent noir à sa misère. Autrefois, ce sont les Européens qui sont venus arracher nos bras valides. Aujourd'hui, c'est bien le contraire. Tout le bruitage fait autour de la venue du ministre d'Etat ne fait que le renforcer dans ses ambitions. Si vous tenez à faire mal à</p>	<p>how to anticipate immigration. This is still possible in Benin.</p> <p>I've seen my fellow countrymen worrying for nothing. Who says that Sarkozy has forgotten that he is the grandson of a Hungarian immigrant? He is so aware of this that he knows that it will not be easy for him to succeed Jacques Chirac in 2007. He had to choose his campaign theme in order to weaken Le Pen and thus, reach a wide audience. During the previous presidential election, everyone appreciated the strong message of the French people and that allowed Le Pen to reach the second round. Already charismatic, this immigrant wanted to prove his ability to help his adopted country to solve pressing issues. These thousands of Africans only dream of moving to France, leaving the black continent to its misery. In the past, it was the Europeans who came to take away our able-bodies. Today, it is the opposite. All the noise made around the arrival of the Minister of State only strengthens his ambitions. If you want to hurt</p>
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<p>Sarkozy, rappelez-lui un peu comment il est devenu un divorcé. Cherchez à savoir comment il a épousé sa femme et pourquoi les deux ne sont plus ensemble. Il est plus sensible sur ces questions. Autrement, agiter le projet de loi sur l'immigration choisie ne fait qu'alimenter la polémique qui permettra à Sarko de devenir le président des Français.</p>	<p>Sarkozy, remind him how he became a divorcee. Find out how he married his wife and why the two are no longer together. He is more sensitive on these issues. Otherwise, stirring up the law on selective immigration only fuels the controversy that will allow Sarko to become the president of the French.</p>
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CHAPTER THREE

STRUCTURED ANALYSIS AND DISCUSSION OF TRANSLATION PROBLEMS

The goal of this chapter is to examine the difficulties that were encountered during the translation of the source texts, as well as how these challenges were solved by employing the different translation techniques. The three selected texts are from different domains and they contain terminologies and acronyms specific to their domain. We first attempted a free translation of the selected texts as young beginners in order to spot out the common and frequent errors committed by them. Therefore, retranslating the texts into a more appropriate and professional way required some level of knowledge in each domain which we were able to acquire through careful and extensive research. As a result, the texts were analyzed by answering the following questions: 1. In what lineage and era does the author write? 2. Who is the text addressed to? What is the target audience? 3. Is there a religious specificity? 4. What language is used in the text? Common, formal, colloquial? 5. What is the style and message of the text? After the text analysis, we used the two main translation procedures of Vinay and Darbelnet which are; Direct translation subdivided into: Borrowing, Calque and Literal translation. Oblique translation on the other hand comprises: Transposition, Modulation, Equivalence, and Adaptation.

In the following paragraphs, we will present the results of our text analysis and the translation techniques adopted and demonstrate how appropriately they have been used to enable us overcome the challenges that we encountered all in the aim of appropriately translating the different text types selected.



3.1 Application of The Text Analysis

3.1.1 In what lineage and era does the author write?

The first text is *Individu et Société dans le Roman Négro-africain d'Expression Anglaise de 1939 à 1986*, written by a Béninise Professor named Noël Dossou-Yovo. The book was written in 1998 and like the name says, it is a book on African literature. It shows the evolution of poetry and novels in the ancient Europe until the beginning of the period (1939-1986) when African literature began to be known. Many African writers were mentioned such as Henri Lopès and Chinua Achebe who personally appreciated the work of Noël Dossou-Yovo.

The second text is a written interview from a magazine named '**Afrique Intégration**'. It was written and published in 2006. The ex-governor of the BCEAO (Central Bank of West African states), Mr. BARO Damo Justin was interviewed by Ahmed Gounou on the occasion of the Central Bank's 44th anniversary. The interview was titled *Pour une intégration plus forte (Towards a stronger integration)* and the discussion was held on the financial status of the bank, brief historical background of its creation since 1962, and also on the evolution of the CFA Franc as a unique African currency.

The third text, on the other hand, is an excerpt from a daily newspaper **Le MATINAL**. The excerpt contains comic features because the author describes the funny reaction of Beninese on the arrival of Nicolas Sarkozy, who was just a Minister in 2006 searching for African allies in order to win the next presidential election of his country. The text was written and published in 2006.

3.1.2 Who is the text addressed to? What is the target audience?

The first text is addressed to the general public. Our translation will be readable and understood by any English-speaking person.

The second text is equally targeted at the general public, therefore all the acronyms and financial terminologies mentioned will be understood by any English-speaking person, thanks to the existing translation techniques.

The third text is targeted at a Nigerian public. It will therefore be translated in a Nigerian socio-cultural and linguistic context

3.1.3 Is there a religious specificity?

The three selected texts do not contain any religious specificity; therefore, it does not limit us in the types of translation techniques to apply in order to appropriately transfer the message.

3.1.4 What language is used in the text? Common, formal, colloquial?

The first text contains both formal and common languages. This can be seen in "... Cette autonomie de l'art **eût** été inconcevable ..." (P.15), the application of the simple past tense "**eût**" in the French version gives it a formal tone; and we can see the common language in "A nos yeux, il est aujourd'hui une expression essentielle de l'homme" (P.14-15). This sentence is common and can be understood by any French speaking person.

The second text also contains some formal, common and specific languages. The formal language can be noticed in "Que **vous** inspirent, personnellement les travaux de ces chercheurs ? " (P.56), the use of **vous** in French shows the use of the formal language. "**Ce n'est pas normal**" (P.47), is commonly used in French language and "Nous avons un taux d'inflation qui est tout près de 3% tout simplement par les performances de cette banque centrale." (P.39) which is a specific language because it contains some specific terms to the subject of the text.

The text three contains mostly common and colloquial languages. The common language can be seen in "**Ceci est encore possible** au Bénin" (P.63), and the colloquial in "**Sacré Sarko.**" (P.58) Or in "**Ces Noires-là, je les ai eus.**" (P.60).

The rendition of the three selected texts into the target language will as much as possible respect their original languages used.

3.1.5 What is the style and message of the text?

The first text is informative; it provides information on the evolution of European to African literature. The second text is equally informative and also descriptive; it informs us on a brief historical background of the BCEAO and describes its financial status and initiatives that keeps the bank flourishing. The third text is narrative, it tells us how the president of France was welcomed and treated during his stay in the Republic of Benin.

3.2 Application of The Seven Translation Techniques

3.2.1 Direct Translation

1. Borrowing

Borrowing is used when there is lack of equivalence of the word or expression in the target language. The technique is also used to create a rhetorical effect (local color, humor, etc.). It is particularly useful when there is no equivalent term in the target language. It also allows a text to be clearly situated in its cultural context. It should be noted that borrowing often occurs in a language through translation. The question of local color evoked with the help of borrowing concerns the effects of style and consequently the message. (Vinay and Darbelnet, 1958, 47). Thus, in the following extracts from our texts:

French	English
Text 1: Nous entendons « art » au sens grec de (TEXVN, ns) « manière de faire » qui va bien au-delà des signes de culture que sont la	We understand "art" in the Greek term (TEXVN, ns) as "way of doing" which goes far beyond the signs of culture such as

peinture, la sculpture et la musique par exemple, toutes activités qui ont maintenant une histoire en bonne et due forme. (P.16)	painting, sculpture and music for example, all activities that now have a proper history. (P.16)
Text 3: Le communiqué final du conseil des ministres en date du mercredi 10 mai 2006 a bel et bien annoncé l'arrivée au Bénin de celui qu'on peut appeler aujourd'hui l'indésirable (P.61)	The final communiqué of the Council of Ministers of Wednesday, May 10, 2006, announced the arrival in Benin of the one we can call today the unwanted (P.61)

As far as the first text is concerned (literal text), the borrowing technique is adopted for the translation of “(TEXVN, ns)” which is in Greek. First of all, as a beginner, we decided to omit the word and keep the explanation "way of doing" because it was difficult to find the exact equivalent of the Greek word in our target language. The omission or economy technique which falls under oblique translation would have been wrong in this case because it is not necessary to translate every word from a source text. Therefore, in order to keep its originality, it is preferable to borrow the Greek word into our translation.

In the second text, organization names such as **BCEAO** (P.35) and places name like **Paris**, **‘29 rue du Colliset** (P.36) were equally borrowed. The translation of nouns that do not have their equivalent in the target language must not be translated but borrowed.

The same rule of proper noun applies to the third text, where persons' name **‘Nicholas Sarkozy’** and country names such as **Benin and France** were also intact in the target language. **‘Communiqué’** was equally borrowed although it has its equivalent in English as **‘press release’** but, **‘communiqué’** is also used in our target language. The translator can choose to

use synonyms as Newmark (1988) suggests, but the translation has to be accurate and appropriate.

2. Calque

Calque translates word for word the word or expression from the source text to the target language. It is then a "copy" of the original, a loan that has been translated. A source language (French, for example) translates a word, simple or compound, which belongs to a target language (German, or English, for example) into a simple word already existing in the language or into a term formed of words also existing in the language.

Calque is different from borrowing, where the foreign term is integrated as it is into the language that borrows it. In the case of a simple word, calque manifests itself by the addition of a "meaning" borrowed from language B to the common meaning of the term. In the case of a compound word, language A often retains the order of the elements of language B, even when this order is contrary to that observed elsewhere in the use of the language. Calque is the opposite of oblique. (Dubois, 1994, 50). Thus, in the following examples from our selected texts:

French	English
Text 1: A la fin du XIXème siècle, l'histoire de l'art se constitue comme science et cesse de se confondre avec l'histoire des cultures et des civilisations. (P.16)	At the end of the XIXth century, the history of art is constituted as science and ceases to merge with the history of cultures and civilizations. (P.16)
Text 3: Tout ce beau monde aurait pu réfléchir un temp soit peu et mieux apprécier le courage « sarkozien » (P.62)	All these people could have reflected within a short period and better appreciate the " Sarkozian " courage. (P.62)

The literal text gives a typical example of the calque technique. **XIXème** in French was translated as **XIXth** in English; this is a number that is neither written in French nor in English but Roman, it was adopted and personalized by both languages with the help of **ème and th** which is used after numbers to design a position. The calque technique was adopted here for originality and formal reasons, as far as literal text is concerned, it is prudent to give a translation that is as close to the original text.

In the second text which is also literal, the French compound word **sarkozien** was borrowed and translated into our target language as **Sarkozian**.

Calque should only be used with caution because it leads very easily to misunderstandings or even mistranslation, which are very serious mistakes beginners make in translation. Calque is therefore a borrowing of a particular kind. The phrase is borrowed from the foreign language, but the elements that make it up are translated literally.

The result is either an expressive calque, which respects the syntactic structures of the foreign language, while introducing a new expressive mode, or a structural calque, which introduces a new construction into the language. (Vinay and Darbelnet, 1958, 47)

3. Literal Translation

Literal or word-for-word translation refers to the transfer from the source language (SL) to the target language (TL) resulting in a text, without making any changes in word order or grammatical structures and remaining correct and idiomatic without the translator having to worry about anything other than linguistic constraints.

Basically, the literal translation is a unique solution, reversible and complete in itself. The most numerous striking examples of this can be found in translations between languages of the same family, such as French and Italian, and above all, languages of the same cultural background.

If we can observe a certain number of cases of literal translation between French and English, it is because metalinguistic conceptions can also underline physical coexistences, periods of bilingualism, with the conscious or unconscious imitation that is attached to a certain intellectual or political prestige.

We can also explain them by a certain convergence of thoughts and sometimes of structures, which we observe well in the languages of Europe. (Vinay and Darbelnet, 1958, 48). Thus, in the following extracts from the selected texts:

French	English
Text 1: Mais précisément comme je ne vois rien de réellement sacré dans notre français contemporain... (P.23)	But precisely as I do not see anything really sacred in our contemporary French... (P.23)
Text 2: De ce point de vue, la Banque centrale est un succès. (P.36)	From this point of view, the Central Bank is a success. (P.36)
Text 2: ...parce que ce qui a été cherché, trouvé et expérimenté ailleurs est peut-être très efficace ailleurs car nous sommes un peu façonnés par le milieu dans lequel nous vivons. (P.55)	...because what has been researched, found and experimented elsewhere is perhaps very effective elsewhere because we are somewhat shaped by the environment in which we live. (P.55)
Text 3: On a vu Martin Assogba et son Alcrer crier pour dire non à Sarkozy. (P.60)	We saw Martin Assogba and his Alcrer shouting to say no to Sarkozy. (P.60)

Literal translation was applied to all our selected texts but only to the portions which is appropriate. As beginners, once a text is difficult to understand or translate, the literal translation becomes the “escape” technique, which is wrong. Literal or word-for-word technique must be applied only if the translated version would be grammatically correct and well understood by the target audience as shown in the extracts above.

3.2.2 Oblique Translation

4. Transposition

Transposition is a change in the grammatical category of a word from the SL to the TL. That is, it consists in replacing a part of speech by another, without changing the meaning of the message.

This process can be applied within a language as well as in the particular case of translation. Transposition is used only when the literal translation makes no sense, leads to a translation error, or is incomprehensible (structural problem). If the translation is neither authentic nor idiomatic, then transposition must be used. (Vinay and Darbelnet, 1958, 50). Thus, in the following examples:

French	English
Text 1: Chemins d’Europe (P.14)	The journey of Europe (P.14)
Text 1: L'esthétique — la réflexion philosophique sur l'art — n'est plus comme aux siècles passés, une Simple dépendance des systèmes : elle devient une discipline particulière qui se veut souvent entièrement positive. (P.16)	Aesthetics — philosophical reflection on art — is no longer a mere dependence on systems, as in past centuries; it has become a particular discipline that often claims to be entirely positive. (P.16)

Text 2: Cette union a institué en son sein une banque centrale qui joue naturellement le rôle d'un institut d'émission... (P.37)	This union has established a central bank which naturally plays the role of an issuing institution... (P.37)
Text 3: Ces Noires-là , je les ai eus. (P.60)	These black people , I got them. (P.60)
Text 3: Je ne servais pas que mon Etat s'investit dans leurs études pour qu'ils aillent servir la France... (P.62)	I did not want my State to invest in their studies so that they could go and serve France... (P.62)

In the first text, **Chemins d'Europe** was translated as **The journey of Europe**; **Chemins** which is in plural form was translated as **The journey** which is singular form, this is because according to our target language and the real meaning of the message, the singular form as a title already englobes all the possible journeys Europe has been through with regards to African literature. Therefore, a shift in the grammatical category was absolutely necessary in order to clearly pass on the message in the target language. The application of literal technique here which was adopted by us during our first attempt of translation resulted in '**Europe's Road**'. According to the message the source text is passing on, the literal technique is wrong.

Another example is seen in **elle devient** which was translated as **it has become**; '**it**' was used in our target language to replace **elle** simply because according to the text, **elle** is referring to **L'esthétique** which is used as an adjective in the source text, therefore, it is grammatically wrong to use the personal pronoun "she" for an adjective in our target language, which was one of the errors that occurred in our position as a beginner. The tenses were equally changed according to the period and message of the text: **devient = has become**.

From the extract in the third text, there is simply a change in the position of words where the negative word '**pas**' in French is placed after the verb and '**not**' is placed before the verb. As a

beginner, we tend to adopt the literal technique here which did not sound correct in the target language, therefore, transposition was the most appropriate.

Besides the methods of transposition demonstrated above, Vinay and Darbelnet mentioned some other methods in the transposition category which were equally adopted in the translation of the selected texts. There are:

I. Amplification

This is the case when the target language uses more words than the source language to express the same idea. (Vinay and Darbelnet, 1958, 5). Amplification is a type of transposition that consists of adding a nominal or verbal phrase to translate a preposition, pronoun or interrogative adverb. Amplification is the opposite of economy. (Chuquet and Paillard, 1987, 14-17). Thus, in the following examples:

French	English
Text 2: Mais, de plus en plus, il y a une prise de conscience qui permet à nos banquiers de sortir de leurs bureaux pour aller chez les clients, Il faut mobiliser cette population et l'amener à se « bancaliser » parce — que le taux de bancalisation est trop faible. (P.52)	This is not normal when the banking system develops. But, more and more, there is an awareness that allow our bankers to come out of their offices and go to customers. We have to mobilize this population and bring them to "bankalisation", to be enlighten on banking systems because the rate of "bankalisation" is too low. (P.52)
Text 3: ...« Ces Noires-là, je les ai eus ». (P.60)	... " These black people, I got them ". (P.60)
Text 3: Soit ! (P.61)	So be it! (P.61)

This technique was used in the second (non-literal) and third (literal) text as we can see in **sortir** = **to come out**. Other techniques can work here but, when it comes to appropriateness and better understanding of the message, amplification is much more appropriate. The same applies to “**bancaliser**” which is in a verbal form and transposed to “**bankalisation**” in our TL which is in a noun form; and the composed word was equally amplified with the addition of “**to be enlighten on banking systems**” for a better understanding of our target audience.

In the third text, **Ces Noires-là** was translated as **These black people**, the noun ‘**people**’ was introduced in order to put accent on the fact that the writer is referring to human beings, thus, the use of amplification in this comic literal text.

II. Economy

Economy is applied to translate a preposition, pronoun or interrogative adverb into a verbal or nominal phrase in French. It is often useful and sometimes even essential to add a precision when translating in order to obtain the same effect as in the source language. Economy also makes it possible to achieve a more authentic formulation than a simple literal translation. (Vinay and Darbelnet, 1958, 9)

French	English
Text 1: Pas tout à fait. (P.26)	Not quite. (P.26)
Text 1: Faites-vous apporter de quoi écrire, après vous être établi en un lieu aussi favorable que possible à la concentration de votre esprit. (P.28)	Have something to write with, after you have settled down in a place as favorable as possible for the focus of your mind. (P.28)

Text 2: Cette union a institué en son sein une banque centrale qui joue naturellement le rôle d'un institut d'émission... (P.37)	This union has established a central bank which naturally plays the role of an issuing institution... (P.37)
Text 3: Vous n'allez tout de même pas dire qu'il a eu le temps d'oublier qu'il reste l'initiateur d'un projet de loi sur l'immigration choisie... (P.60)	You are not going to tell me that he had time to forget that he remains the initiator of a law on selective immigration... (P.60)

Pas tout à fait which was translated as **Not quite** in our target language shows the application of transposition and economy of words, **tout à fait** was simply translated as **quite**, this shows the grammatical change and usage of less words to express the message. The same technique also applies to the following paragraph; **Faites-vous** (verb+pronoun) was translated as **Have**, simply because the verb grammatically connotes the fact that it is being addressed to a person. **Projet de loi** in our third paragraph equally shows the economy technique where the noun **projet** was omitted and was simply translated as **law**, and this is clearly understood in our target language.

III. Crossed Transposition

Crossed transposition is the method through which two signifiers change between them and also change grammatical category, as we can see in text 3:

French : **Ce n'est pas pour rien que** le ministre d'Etat a pris le risque d'atterrir en Afrique par ces temps. (P.60)

English: **It is not a coincidence that** the Minister of State took the risk of landing in Africa in these periods. (P.60)

Pour rien was translated as “**coincidence**”. Applying the literal technique in this case would be totally wrong and miscommunicate the message as far as French to English translation is concerned and this was a difficulty we came across during our attempt of translation.

5. Modulation

Modulation, which is a variation in the message, obtains a change in point of view to avoid the use of a word or expression that goes wrong in the TL. It also gives importance to differences of expression between the two languages. When one realizes that the literal or even transposed translation results in a grammatically correct statement, but which clashes with the original language.

French	English
Text 1: Nous entendons... (P.17)	We understand... (P.17)
Text 2: Peut-être faudrait-il changer de fusil d'épaule (P.42)	Perhaps we should change our approach (P.42)

In text 1, **entendons** was translated as **understand**, a literal translation (**to hear**) would have been wrong here because of the real meaning of the expression **nous entendons** in French. The same applies to **fusil d'épaule** which was translated as **approach**. Modulation technique has been appropriately applied because they do not have the same meaning literally, therefore, a change in the point of view and in the application of words was necessary to these parts of our two literal texts.

6. Equivalence

Equivalence consists of translating a message from its essence. Equivalence is used in particular for frozen expressions, exclamations, or idiomatic expressions. It is possible for two texts to

convey the same situation using completely different stylistic and structural means. The translator must therefore save the situation in the SL and must choose the equivalent expression that is adequate and that is used in the same situation in TL. (Vinay and Darbelnet, 1958, 52).

As shown in the extract below:

Our financial text is rich in the use of the equivalence technique which was used to translate the names of the international organizations mentioned.

French	English
BCEAO (P.34)	Central Bank of West African States
UEMOA (P.35)	WAEMU
CDEAO (P.38)	ECOWAS
BOAD (P.46)	WADB

Also, in the literal text 3, **Et je tire un coup de chapeau** (P.60) which was translated as **And I salute**, because **tirer un coup de chapeau** is an expression of greeting therefore, it was appropriately rendered in the TL with its equivalent which is **to salute** as far as the Nigerian language is concerned.

This technique was also applied on the expression **nos bras valides** (P.62) which was translated as **able-bodies**. A literal translation would have been **our valid arms**, which totally deviates from the meaning the French version is passing on.

7. Adaptation

Adaptation applies to cases where the situation to which the message refers does not exist in the TL, and must be created in relation to another situation, which is deemed equivalent. This process is used in the translation of titles of works, proper names, wise sayings or proverbs,

metaphorical expressions or poetic or playful productions. It is thus a particular case of equivalence, an equivalence of situations. With regard to the adaptation,

Georges L. Bastin says:

"Adaptation is the creative and necessary process of expressing a general meaning aimed at restoring, in a given inter-linguistic speech act." (Bastin, 1993, 477)

The expression “**Chat échaudé craint l'eau froide**” P.55 which was rendered as “**A burnt child dreads the fire**” is the adapted equivalent of the meaning in our target language. The translation of this particular expression written in the financial text, made us carry out extensive research before we could find its adapted meaning in our target language.

3.3 Remarks

We found out that translating the first text (literal text) into our target language was quite challenging. Our first attempt to translate this text as beginners was quite tricky because of the formal language use of the author. For a beginner, only the literal technique can be applied to the translation of a literal text; this was wrongly proven in the examples above.

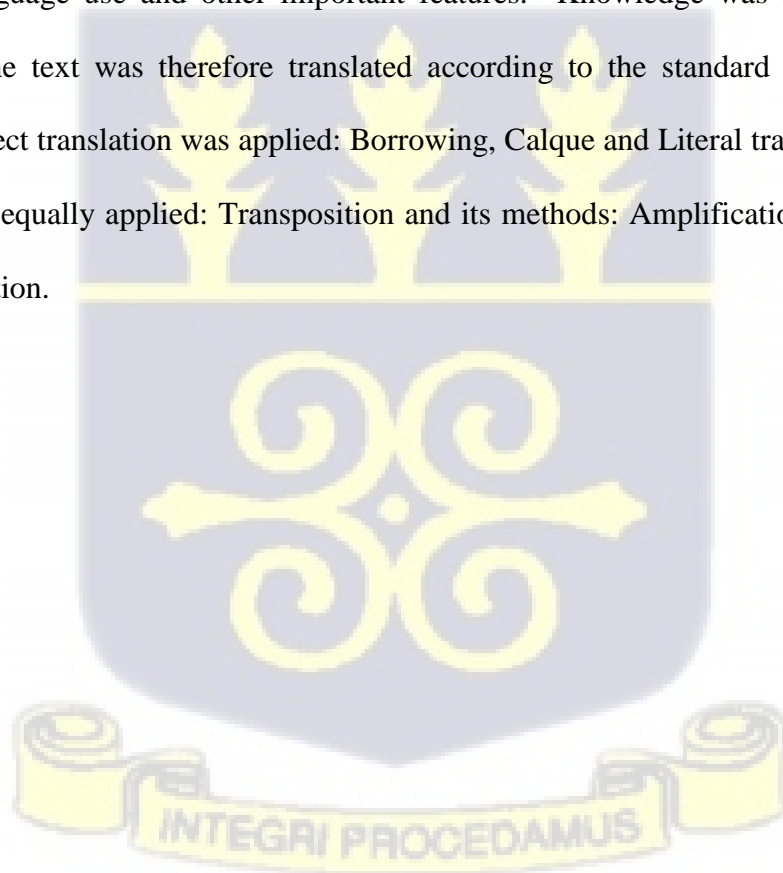
After an appropriate retranslation of the text, targeted at all English-speaking countries, we found out that all the translation techniques were applied but, the most used were Direct Translation: Borrowing, Calque, Literal translation, and Oblique Translation: Transposition and its methods: Economy and Modulation.

A literary text is one that belongs to one of the aesthetic genres of literature and writing. The format in which the message is to be delivered, as well as the content of the message, is extremely important. Therefore, in order to keep its originality, we avoided too many modifications and we tried to stay faithful to the original text.

The second text is on finance and is also targeted at the general public. Serious research was made in order to appropriately translate the various acronyms and terminologies we came across in the source text. The following techniques were applied: Direct translation: Borrowing and literal translation, and Oblique translation: Transposition and its methods: Amplification and Economy, then Modulation, Equivalence, and Adaptation.

For accuracy purpose, oblique translation was the most applied because it contains methods that could appropriately transfer the meaning and the different terminologies the text contains.

The third text is an article in a daily newspaper and the target audience was the Nigerian public. The third text which is also literal contains some comique features which has to be carefully rendered into the target language. It was important to be culturally aware of their mode of expression, language use and other important features. Knowledge was acquired through research and the text was therefore translated according to the standard Nigerian way of expression. Direct translation was applied: Borrowing, Calque and Literal translation, Oblique translation was equally applied: Transposition and its methods: Amplification, Economy and Crossed translation.



CONCLUSION

The basic goal of translation is to convey a message to the intended audience as naturally as possible. However, most translators especially beginners struggle to appropriately apply the translation techniques in order to adequately transmit meaning into the target language, therefore, reaching such an objective is not always very easy.

The main objective of our work is to identify the existing translation techniques proposed by Vinay and Darbelnet and appropriately apply them to the selected texts types. After a theoretical reminder of Vinay and Darbelnet's approach to translation, we applied their principle of translation to the selected texts to show its applicability.

First of all, we internally translated the texts with very few knowledge on text analysis and the translation techniques in order to spot out the various errors and challenges beginners go through during translation, then with the help of the outcomes, we carried out a text analysis on the selected texts and acknowledged a good comprehension of the translation technique through reading and research. We referred to online dictionaries, various websites, and other key information in order to achieve our goal which is to appropriately translate the selected texts with the help of Vinay and Dabelnet's techniques.

Our work demonstrates first and foremost that text analysis is a key element to understanding a source text, understanding the context and message that is to be passed on. Our work also confirms that after a good understanding of the text and a good analysis of the translation techniques by Vinay and Darbelnet, their application becomes less complex. Therefore, we strongly recommend this method for young translators. Our work equally demonstrates that being able to correct oneself is an important skill a translator must develop; rereading and retranslating after a laps of time equally help in achieving a more structured and appropriate translation.

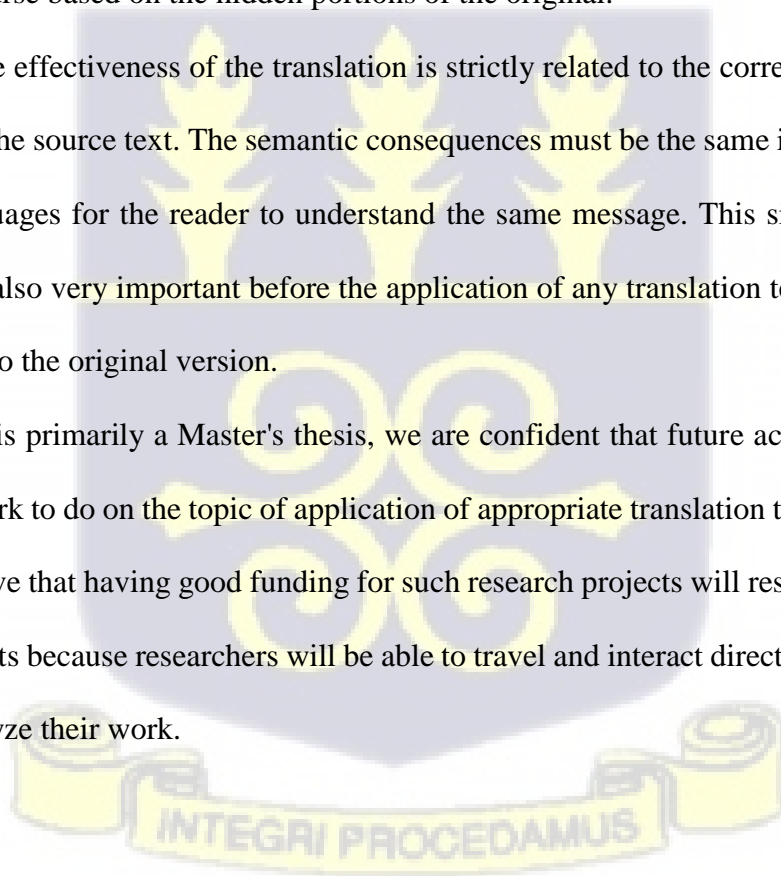
It is true that translators use structural differences to solve translation problems. As long as the equivalence is not lost, this is acceptable in almost all translation activities because one cannot use only one technique to translate a whole text and expect a good result. This confirms Hurtado Albir 1996, 1999 statement about using strategies for comprehension and reformulation into the target text.

Moreover, since language competence alone is not enough to carry out a translation activity, it is undoubtedly also necessary to address information concerning cultural elements which we did above in the translation of abbreviations and acronyms. This ensures that translators can easily translate equivalents.

The limits of a translator's creativity are related to the ability to solve the structures of expressions in both the source and target languages because the translator is able to create the style of a discourse based on the hidden portions of the original.

It is true that the effectiveness of the translation is strictly related to the correspondence of the translator with the source text. The semantic consequences must be the same in both the source and target languages for the reader to understand the same message. This simply means that text analysis is also very important before the application of any translation technique in order to stay faithful to the original version.

Given that this is primarily a Master's thesis, we are confident that future academics will still have a lot of work to do on the topic of application of appropriate translation techniques on text types. We believe that having good funding for such research projects will result in much more interesting results because researchers will be able to travel and interact directly with beginners in order to analyze their work.



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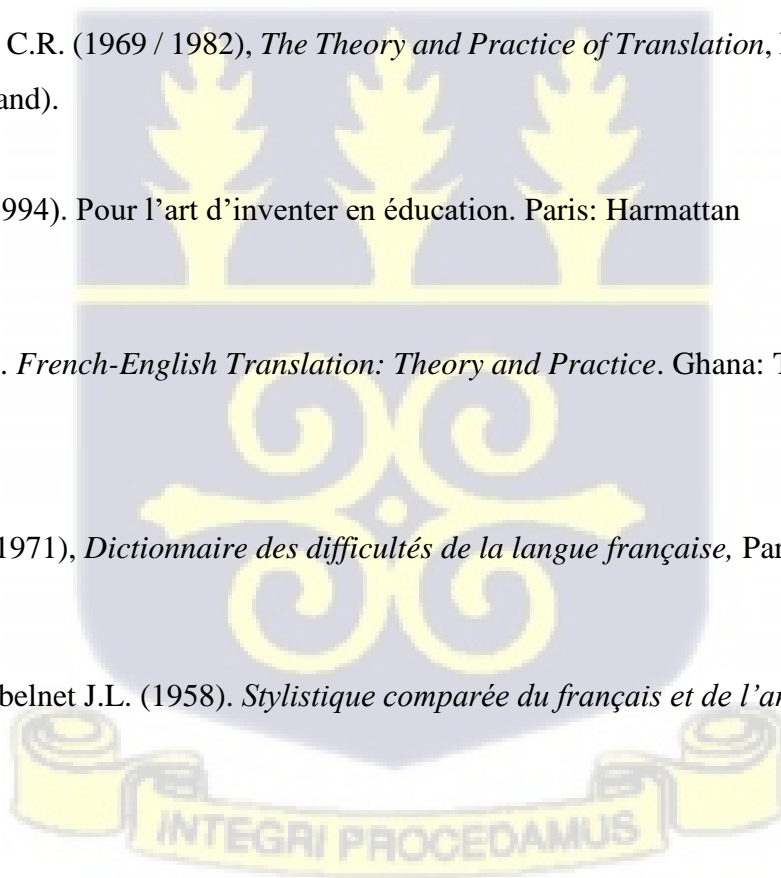
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GLOSSORY

TEXT 1

French	English
Aristocratique	Aristocratic
Gréco-romaine	gréco-roman
Individu	Person
Langage	Language
L'Europe antique	Ancient Europe
L'esthétique	Aesthetics
Négro	Negro
Primat	Primacy
Poésie	Poem
Romancier	Novelist
Romanesque	Novel
Surréaliste	Surrealist
Ubiquité	Ubiquity

TEXT 2

French	English
Gestion financière	Financial management
Monnaie	Currency
Actionnaire	Shareholder
Affaire	Business
Balance de paiement	Payment balance

Banque commercial	Commercial bank
Budget	Budget
Concurrence	Competition
Croissance	Growth
Dette	Dept
Dépréciées	Depreciated
Déficitaire	Deficit
Dirigeants	Leaders
Epargnée	Save
Etats	States
Etats membre	Member state
Fiancer	Finance
Filère coton	Cotton sector
Fonds	Funds
Infrastructure	Infrastructure
Inflation	Inflation
Institut d'émission	Issuing company
Intégration	Integration
Monétaire	Monetary
Organisme	Organization
Opérateur économique	Economic operator
Pact de convergence	Convergence agreement
Politique de développement	Development policy
Politique sectorielle	Sectoral policy

Rapatriée	Repatriated
Réserve de change	Foreign exchange reserve
Secteur bancaire	Banking sector
Système bancaire	Banking system
Sous-région	Sub-region
Taux	Rate
Union économique	Economic union

TEXT 3

French	English
Colonisateur	Colonizer
Compatriote	Fellow citizen
Continent noir	Black continent
Député	Deputy
Immigration	Immigration
Législature	Legislature
Ministre d'Etat Français	French Minister of State
Parlement	Parliament
Peuple	People
Projet de loi	Law
Polémique	Polemic
Représentation national	National representation