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Albert Camus' Les justes: a descriptive approach to the analysis of a drama text in translation.

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The lexico-semantic change from 'Pourquoi m'offenses-tu?' in line 11 of the ST to 'Why are you taking it out on me?' in line 13 of the TT results in a certain ambiguity in the TT because of the use of the unrelated pronoun 'it', which does not refer back to anything in the previous dialogue.

The lexico-semantic and stylistic shifts result in a definite change in meaning in line 15 of the TT where line 13 of the ST, 'Je ne sais pas', becomes 'There was no need to tell me'.

Lines 13 to 16 of the ST are shifted syntactically from a series of clauses in one long sentence to a number of short sentences in lines 15 to 17 of the TT. The final clause in the ST 'et maintenant le suicide...' has been omitted, and the final clause has been changed to 'and now you want to throw yourself under the horses' feet', which has less elocutionary force than the ST sentence. The lexico-semantic and deictic shifts in lines 18 and 19 of the TT 'No, I can't say you inspire me with confidence' from 'Je n'ai pas confiance en toi' in lines 16 and 17 of the ST change the TT into a type of conclusion, reached as a result of the facts previously listed, whereas the ST is a plain statement of fact. The above deictic shifts also change the perspective from Stepan to Kaliayev.

The two short sentences in lines 18 and 19 of the ST have been syntactically altered to form one longer sentence in lines 20 and 21 of the TT.

The second clause of line 21 of the ST has been expanded into two sentences in lines 22 and 23 of the TT. Through the addition of the adjective 'mere' in the TT, the contrast between justice and life is heightened. This effect is increased by the syntactic shift in the position of 'justice'

which is in the middle of the sentence in the ST, but which appears at the end of Stepan's line in the TT, thus giving it added elocutionary force.

Line 23 of the ST 'Chacun sert la justice comme il peut' has been expanded in lines 24 and 25 of the TT to 'Each of us serves justice in his own way - you in yours and I in mine.' These deictic and stylistic shifts result in a strong personal element in the TT whereas the sentence in the ST has a more general application. The same obligatory lexico-semantic shift noted earlier occurs twice in lines 23 to 25 of the ST and lines 25 and 26 of the TT, where the impersonal constructions with 'falloir' have been changed to an active question and an exhortation in the TT.

Line 29 of the ST, 'saluer sa différence', has been semantically and stylistically shifted to the use of two infinitives in lines 29 and 30 of the TT: '(to) agree to differ from him'.

The adjective 'only' has been added to line 33 of the TT, 'That is your only justification': this is a stylistic shift which heightens the intensity of the conflict between Kaliayev and Stepan.

In line 34 of the TT, the noun phrase, represented by the pronoun 'en' in line 33 of the ST 'Je n'en ai pas besoin', is repeated in full: 'I don't need any justification!'. The syntax of the next sentence has been altered in the TT to clarify the sense, and the adverb 'pour toujours' has been replaced by the verb phrase 'I'll ever want'.

There are several stylistic shifts in lines 36 to 40 of the ST and in lines 37 to 40 of the TT. The adjective 'fous' has been replaced by 'out of your minds', which means the same but is of a lower register than the original. The semantic shift from 'Vous souvenez-vous' to 'Have you forgotten' is for purely stylistic reasons as the use of the verb 'remember' is justified in terms of acceptable target language usage. The ellipsis 'Des frères' is reproduced in its full form 'We are all brothers' in the TT, which is again a stylistic shift. The use of the specific nouns 'exécution' and 'tyrans' has been softened and generalised in the TT to 'an end to tyranny', the more specific and personal aspect of 'tyrans' being replaced by an abstract noun. The personal element is introduced at the end of the TT sentence with the use of the deictic 'our' which in the ST is a simple determiner. The abstract and impersonal phrase 'la libération du pays' therefore becomes the more personal and active 'set our people free!' in the TT. The paralinguistic stress shown by the use of italics in the next sentence is heightened by the syntactic change of position of 'together' to the beginning of the sentence in the TT.

In Act II there is renewed and increased conflict between Stepan and Yanek, following the latter's failure to throw the bomb at the Grand-duke because of the unexpected presence of the Grand-duke's niece and nephew. The third passage to be analysed (Appendix D) is selected from this act at the point where Annenkov and Dora join in the argument, as they too disagree with Stepan's point of view.

In line 1 of both texts, the position of 'Stepan' has been altered from the beginning of the sentence in the ST to the middle of the TT: this is a stylistic shift. The deictic 'ici' in the ST has been shifted to 'us'

in the TT, which results in an increased personal element. The punctuation has been altered in the TT so that the three sentences in lines 1 to 5 of the ST become one long sentence in lines 1 to 4 of the TT. Line 2 of the ST 'quelles que soient tes raisons' has been expanded in the same line in the TT to clarify the sense: 'whatever your reasons are for feeling this way'. The deictic shifts from 'je ne puis te laisser dire' in lines 2 and 3 of the ST to 'you must not say' in line 2 of the TT, are stylistic and change the focus from Annenkov to Stepan and reduce Annenkov's active participation. In line 4 of the ST, 'nos frères' has been shifted to 'us' in line 3 of the TT; this is a deictic and lexico-semantic shift. The shift from the impersonal construction 'pour qu'on sache que' in line 4 of the ST to a simple infinitive 'to prove that' in line 4 of the TT is obligatory in terms of the norms of the target language. There is a lexico-semantic shift from the past participle 'permis' in line 5 of the ST to an adjective 'justifiable' in line 4 of the TT. The syntax in line 4 of the TT is unusual: 'everything is *not* justifiable' (cf. *not* everything is justifiable'), but is straightforward in line 5 of the ST: 'tout n'est pas permis'.

The syntactic shifts in line 5 of the TT of lines 6 and 7 of the ST are obligatory in terms of the target language norms. There is also a further lexical shift from 'défendu' in the ST to 'ruled out' in the TT.

In line 6 of the TT, 'justifiable' is again used for 'permis' in line 8 of the ST. The question 'Le ferais-tu?' in line 10 of the ST is omitted in the TT. Because of this omission, the personal element is lost from Stepan's reply of 'Oui, s'il le fallait' in line 11 of the ST, which is preserved in line 8 of the TT as 'Yes, if it was necessary'. This reply be-

comes, in the TT, a response to the general question of 'Is it justifiable', and not a personal response as to what Stepan himself would do.

The positioning of 'Stepan' has been altered from the beginning of the sentence (line 12, ST) to the middle of the sentence in line 10 of the TT. The sentence 'Souviens-toi seulement de ceci' and the following one which begins 'Il s'agit de savoir' in lines 14 and 15 of the ST are reduced to one statement in line 11 of the TT: 'The point is this'. The time reference 'tout à l'heure' in line 15 of the ST has been omitted in the TT. There is added emphasis to the importance of the question in lines 11 and 12 of the TT through the repetition of 'are we or are we not', which is not present in the ST. In line 16 of the ST, there is a numerical reference 'ces deux enfants' which is omitted in line 12 of the TT: 'these children'. All of these shifts are stylistic.

Lines 17 and 18 of the ST contain idiomatic source language usage: 'Vous n'avez que ce mot à la bouche', which is lexically shifted in lines 13 and 14 of the TT to 'there you go again, always talking about children!'. Although the meaning remains the same, the register is less formal than that of the ST. A shift of this type is obligatory as the French idiom cannot be rendered word for word in the target language.

The use of paralinguistic stress, shown by italics, in line 15 of the TT has already been discussed. There is a lexico-semantic shift in this line of the TT, where the verb in the future tense ' mourront' in line 20 of the ST is changed to 'will go on dying' in the TT. This shift results in a stronger message in the TT, where the continuous aspect of dying is emphasized. The shift from 'Moi, oui' in line 21 of the ST to 'I have' in line 17 of the TT is obligatory in terms of the target language norms.

The syntactic shift in line 17 of the TT, linking 'I have' to the following sentence, and thus avoiding a very short sentence in the TT, is a stylistic shift.

The semantic shift from the noun 'la mort' in line 22 of the ST to a passive infinitive construction ' to be killed' in line 17 of the TT may be considered obligatory in terms of the target language norms. The lexico-semantic shift from a noun 'un enchantement' in line 23 of the ST to an adjective 'pleasant' in line 18 of the TT is an optional and therefore also a stylistic shift.

In line 19 of the TT, the pronoun 'les' used in line 24 of the ST is expanded to include the whole noun phrase: 'Yanek has never seen children starving to death', thus making the TT more explicit than the ST. The addition of the second 'Yanek' in this sentence of the TT is an elocutionary shift.

There is a connotative shift in line 20 of the TT where 'les deux chiens savants' in line 25 of the ST has been changed to 'little pair of lapdogs' in the TT. The English translation of 'chien savant' is a performing dog, and the connotation in this passage is therefore that the two children are on show, that they are behaving in a particular manner because of all the attention focused on them as relatives of the Grand-duke. The connotation of 'lapdog', however, is that the children are very spoilt and pampered.

The syntactic and lexico-semantic shifts in lines 20 and 21 of the TT have resulted in a complete change of meaning. The sentence in lines 25 and 26 of the ST is 'N'êtes-vous donc pas des hommes?', and in the TT it

is replaced by 'Can't you see what will happen'. In the ST sentence, Stepan is implying that Annenkov and the group are cowards; this is not preserved in the TT, where Stepan's line instead refers to the group's understanding of the situation.

There are various lexico-semantic changes in lines 21 to 25 of the TT. In line 22, there is an addition of 'go on!', which is not present in the ST. The verb 'choisissez' in line 27 of the ST is replaced in line 22 of the TT by 'indulge'; the ST implies a decisive choice by the group which is not preserved in the TT. Lines 22 and 23 of the TT 'cure each petty little suffering that comes along, but don't meddle with the revolution' contain numerous lexico-semantic shifts of lines 28 and 29 of the ST: 'guérissez seulement le mal de chaque jour, non la révolution'. The lexical choice in the TT results in a much stronger and more overtly aggressive tone than in the ST.

In line 26 of the TT, the future tense 'will kill' replaces the present tense with an infinitive construction in line 31 of the ST 'accepte de tuer'. This is a lexico-semantic shift which is also stylistic. There is a stronger personal element in line 28 of the TT as the deictic 'him' has been added. The addition of 'task' in the same line expands on the use of 'cela' in line 33 of the ST in order to clarify the sense. There is a lexico-semantic shift of the passive noun 'la mort' in line 34 of the ST, to an active present participle 'killing' in line 29 of the TT. In line 30 of the TT the lexico-semantic shift from the impersonal 'il y a' construction in lines 36 and 37 of the ST has resulted in an active construction where 'destruction' is made the subject of the sentence. The noun 'ordre' in line 36 of the ST has been lexico-semantically altered to 'a right and a wrong

way' in lines 30 and 31 of the TT, and this is an optional stylistic shift, which makes the TT more explicit than the ST.

In line 32 of the TT, 'what it really means' replaces 'La vérité' in line 38 of the ST. This is again an optional lexico-semantic and stylistic shift. The addition of 'any of you!' in line 34 of the TT is a device to clarify the fact that Stepan is addressing the whole group and not only Kaliayev. In French this is clear from the use of the subject 'vous' which is plural. In the target language, however, the distinction between a singular and a plural 'you' is not made.

Lines 40 and 41 of the ST 'Si vous y croyiez totalement, complètement,' has been stylistically shifted to 'if you had your whole heart in it' in line 35 of the TT. The use of an English idiom in the TT results in a slightly lower register than in the ST.

The personal element in line 36 of the TT is reduced as the deictic phrase 'nous arriverons à bâtir' in lines 42 and 43 of the ST is replaced by the noun 'foundation' in the TT and 'our sacrifices and our triumphs' are made the subject of the sentence. There is added emphasis in line 39 of the ST because of the repetition of 'then and only then'; line 45 of the ST is simply 'alors'.

'Préjugés' in line 46 of the ST has been translated as 'superstitions' in line 40 of the TT. This is a connotative shift, as superstition means simply irrational belief, whereas there is a strong political connotation in 'prejudice', usually used to mean intolerance of or dislike for people of specific racial, social or religious groups. In this text, 'préjugés' is

obviously used to refer to the disparity between the 'masses' and the nobility, and this connotation is not present in the TT.

Lines 48 to 50 of the ST have been considerably expanded upon in lines 42 to 44 of the TT in order to clarify what the translator deemed Stepan's intended meaning to be: 'Vous vous reconnaîtriez tous les droits, tous, vous m'entendez' has been stylistically, syntactically and lexico-semantically altered to 'Surely you'd feel justified in doing anything and everything that might bring that day nearer'. The subject in line 50 of the ST, 'cette mort', has been replaced by an active verb 'kill' in line 44 of the TT, with the addition of the deictic 'you' as the subject. This change in subject alters the perspective of the TT to focus on the group's decision rather than the death of the children.

The fourth passage (Appendix E) selected for analysis is the opening section from Act III, in which Voinov's tenseness and apprehension, which later cause him to leave the group, first become apparent.

The semantic shift in line 1 of the ST and line 1 of the TT from 'Que fait Voinov?' to 'What's Voinov up to', results in a slightly less formal register in the TT. There is an added time reference in the second sentence of this line in the TT which makes Stepan's impatience apparent somewhat sooner than this occurs in the ST.

The lexico-semantic shift from 'Il a besoin de dormir' in line 2 of the ST to 'He can do with some sleep' in line 2 of the TT, is another stylistic change which makes the TT register less formal than that of the ST. The two short sentences in the ST have been joined together, the

infinitive verb 'dormir' has been changed to a noun 'sleep', and the phrase 'devant nous' replaced with the adverb 'yet', all of which are stylistic shifts as they are not necessitated by target language norms, nor do they alter the sense of the line.

Line 4 of the ST has been expanded in line 4 of the TT to clarify the sense. Another obligatory shift from the use of the impersonal 'falloir' to the personal deictic 'we' occurs in line 5 of both texts. The positive form of the sentence in the ST has been altered to a negative form in the TT, resulting in the addition of the adjective 'unnecessary' in the TT to clarify the sense. The negative question 'pourquoi ne dis-tu rien' in line 6 of the ST has been changed to a positive one, 'Why are you so silent', in the ST and the position of 'Yanek' has been altered from the beginning of the sentence in the ST to the end in the TT. These are all stylistic shifts.

The ellipsis 'Get some sleep?' in line 9 of the TT is a lexico-semantic shift of 'As-tu dormi?' in lir e 9 of the ST, and results in a less formal register.

Line 13 of the ST has been expanded considerably in lines 13 and 14 of the TT. In the first sentence , the noun phrase has been partially repeated in the TT, whereas a pronoun was used in the ST. The impersonal 'falloir' is replaced in the TT by the deictic ' You' and a personal construction, so that 'Il le fallait' becomes the more explanatory 'You ought to have done' in the TT. The second sentence, too, has been expanded to clarify the meaning: 'Il y a des moyens' becomes 'There are ways of making yourself sleep'.

A lexico-semantic and stylistic shift in line 18 of the TT has resulted in the use of the more intense verb 'staring' in place of the verb 'regarder' in line 17 of the ST. The sentence using the impersonal French pronoun 'on' in lines 17 and 18 of the ST has been changed to a direct question with no specific personal subject, 'What's wrong with being tired?', in line 18 of the TT. This results in a corresponding change in the following line: the ST line repeats the previous ST construction 'On peut être fatigué' in line 19 , and line 19 of the TT becomes 'That's not the point'.

The impersonal 'falloir' used in line 20 of the ST again results in an obligatory lexico-semantic shift to the use of the deictic 'You' in line 21 of the TT. There is a lexico-semantic and stylistic change from 'nous ne serions plus fatigues' in lines 21 and 22 of the ST to 'we wouldn't be tired now', in lines 22 and 23 of the TT.

The addition of 'for everyone' in line 25 of the TT introduces a stronger personal involvement than is present in line 24 of the ST.

Line 28 of the TT is a negative form of line 27 in the ST: 'Tout ira vite, maintenant' means the same as 'Well, it won't be long now , despite the optional lexico-semantic shifts and the addition of the interlocutory 'well' in the TT.

The dramatic climax of *Les Justes* comes at the end of Act III with the successful assassination of the Grand-Duke, and this constitutes the fifth passage to be analysed (Appendix F).

The shift from 'Ces deux mots' in line 3 of the ST to 'that word' in line 3 of the TT is obligatory in terms of the target language, as the noun 'la haine' is only one word in English - 'hate'. This line has been expanded in the TT to clarify the sense.

In line 5 of the ST the positive construction of the sentence 'Yanek les prononçait très mal' has been made negative in line 5 of the TT: 'Yanek could never say it well', which is a stylistic shift. The infinitive 'marchander' in lines 8 and 9 of the ST has been changed to a participle, 'grudging', in line 9 of the TT, which is a syntactic and stylistic shift. The present participle results from the partitioning of the TT sentence with the addition of an adjective and a comma: 'You're all the same, grudging what you do', compared with the verb plus infinitive structure of the ST: 'Vous êtes tous la à marchander ce que vous faites'.

The addition of the deictic determiner 'your' in line 9 of the TT strengthens the contrast between Stepan's viewpoint and that of the 'others', the 'you' of the sentence. In the next line, paralinguistic italicised stress has replaced the French repetition of 'Mais moi, je n'aime rien' in line 10 of the ST. Although this shift is optional in grammatical terms ('But I, I don't love anything' is grammatically correct in English), it can be considered an obligatory shift in terms of the target language norms, where the TT form '*I* don't love anything' is more usual.

The addition of the adjective 'precious' to line 11 of the TT again emphasizes the contrast between Stepan and the others, and gives semantic expression to his scorn for their love. It is not present in the ST, however, but is the result of the translator's personal interpretation of the scene.

In line 13 of the ST, the pronoun 'le' is replaced in line 13 of the TT by the noun phrase for which it stands - 'its marks'. The change from the rhetorical question in lines 13 to 15 of the ST to an exclamatory statement in lines 13 and 14 of the TT represents an elocutionary shift; the way in which the line is said will be affected by the change in the punctuation.

The two clauses 'Je suis allé trop loin, je sais trop de choses' in lines 15 and 16 of the ST have been reduced to one in line 14 of the TT: 'I've seen too much'. This lexico-semantic and stylistic shift combines the two French phrases into one English one which implies both of the original ideas.

The demonstrative sentence 'Ce sont les marques' in line 17 of the ST has been changed to an elocutionary sentence of gesture 'There you are' in lines 16 and 17 of the TT. In this way, the translator avoids the repetition of 'the marks', which is in the original: 'ce sont les marques! Les marques de leur amour!'

In line 21 of the TT, the deictic 'I' and an active verb construction 'Perhaps I'm just worn out' replaces the abstract noun in line 21 of the ST: 'Peut-être est-ce la fatigue'. This is another lexico-syntactic and stylistic shift which, in the TT, emphasizes the personal element.

There are three lexical shifts in the selection of nouns in line 22 of the ST and lines 22 and 23 of the TT. The abstract noun 'angoisse' ('anguish' or 'distress', according to the Collins Robert dictionary, 1981: 28) is replaced by 'suspense' in the TT. 'Les mouchards', defined as a slang word meaning 'sneak' or 'grass' (1981: 431), appears in the TT as

'police-spies'. This is a shift in language levels, from the informal to the formal, but it is also a shift in connotation. 'Police-spy' connotes a recognized position: members of the police in plain clothes, or people employed by the police to spy on certain people in society. The connotation of 'mouchard', however, is somewhat unsavoury; an informer is implied, or even the 'snitch' of modern television drama. The third lexical shift is again a shift in connotation. The word 'le bagne' has acquired the connotations of Stepan's own spell in prison and his humiliation caused by the flogging. By changing the denotation to the plural form 'prisons' in the TT, the connotations become more general: imprisonment and unfair treatment at the hands of the authorities.

The impersonal form 'il me reste' in line 24 of the ST is replaced in line 24 of the TT by the active construction 'I've got' with the corresponding introduction of the deictic 'I'. This is an obligatory shift in terms of the target language norms, as 'il me reste' is a grammatical construction peculiar to the source language.

The conditional phrase 'S'il est seul...' in line 28 of the ST with its attendant implications of what will then ensue, has been changed in lines 28 and 29 of the TT to the statement 'Let's hope he's alone', which refers back to Kaliayev's previous inability to throw the bomb due to the presence of the children. The TT sentence recalls Stepan's mistrust of Kaliayev's abilities and heightens the tension by referring to past events, whereas the ST phrase alludes to the events about to happen.

In line 31 of the TT, the ST exclamations in line 30 of 'Réussi! O peuple! O joie!' have been expressed as a complete sentence which sums up the results of Yanek's actions: 'The people have triumphed!'. This shift is

both lexico-semantic and stylistic, and also affects the elocutionary force of the statement.

In line 32 of the ST, Dora's 'C'est moi' has been expanded in lines 33 and 34 of the TT to resemble the first two sentences: *'I* have killed him!'.

The sixth passage selected for analysis (Appendix G) is taken from the beginning of Act IV; it is part of the conversation which takes place after Kaliayev has been arrested, between the latter and Foka, a prisoner who has been sent to clean Kaliayev's cell.

The lexico-semantic shift from 'Nettoie. Et fais vite' in line 1 of the ST to 'Get on with it' in line 1 of the TT is obligatory to the extent that a command such as 'Clean!' is unusual in terms of the norms of the target language. Although the adverb 'vite' has been omitted in the TT, the TT line does contain an implication of 'Don't delay'.

In line 2 of the ST, the word 'frère', with its socialist connotation, is replaced by the neutral 'friend' in line 2 of the TT. In line 7 of the TT, a noun has been added to the sentence as the French 'J'ai tué' in line 7 of the ST, is very stark in English. This stylistic shift results in a clearer sentence in the target language: 'I killed a few people'.

The Guard's order of 'Moins haut' in line 9 of the ST has been changed to 'Keep it quiet' in line 9 of the TT: the meaning is the same, but there is a stylistic shift as 'Not so loud' would have been lexico-semantically more similar. Direct repetition in line 11 of the ST is avoided once more

in line 11 of the TT by the addition of the deictic 'I' and the accompanying verb: 'I said keep it quiet'. This is a stylistic shift, which emphasizes the Guard's authoritative status.

The deictic change from 'Je' in line 11 of the ST to 'you' in line 11 of the TT is a semantic and stylistic shift which changes the emphasis to Kaliayev and Foka. The 'h' in 'him' has been dropped in line 12 of the TT; this is an elocutionary shift. It introduces a lower class sociolect into the TT which is not present in the corresponding line of the ST. This sociolect is also an indication of an important cultural shift, as the translator, by using recognizable Cockney speech elements, is introducing features of the target culture into the text.

The adverb 'Alors' in line 15 of the ST has been expanded into the sentence 'What happened?' in line 15 of the TT. This is a semantic and stylistic shift which makes the meaning of the sentence clearer in the target language than a direct translation would have.

The insertion of the determiner 'this' in line 16 of the TT is another elocutionary shift which introduces a lower class sociolect into Foka's speech. This sociolect is continued in the sentence with further elocutionary shifts. The French 'J'ai tout démoli' in line 16 of the ST is grammatically correct and the level of language is formal; the elocutionary shifts result in the following sentence in line 17 of the TT: 'I really laid about with it good and proper'. The impersonal construction 'Il paraît que' in line 17 of the ST is changed to the general but personal construction 'so they tell me' in line 18 of the TT. The pronoun 'en' in the same sentence of the ST is reproduced in full as 'I killed three people' in the TT.

The lexical shift of 'barine' in line 18 of the ST to 'my young gentleman' in lines 18 and 19 of the TT is consistent with the addition of the lower class sociolect in the TT. The word 'barine' is of Russian origin, and, according to the *Trésor de la langue française*, it means 'seigneur en Russie à l'époque des tsars'. The Oxford Russian-English dictionary gives the following English translations for this word: 'barin', 'gentleman', 'master' and, as a mode of address used by peasants and servants and so on, 'sir' (1984: 17). As Camus chose 'barine' and not 'seigneur', he was obviously aware of the word's solely Russian origin, and wished to include in the play the Russian images the word evoked. By selecting one of the English equivalents of the word rather than the transcription of the Russian word, the translator has consciously decided not to retain the Russian allusion, but to keep it in character with the Cockney sociolect he has introduced into Foka's speech.

There is further evidence of this sociolect in lines 19 and 20 of the TT, where syntactic, semantic and graphic (the dropping of the 'h' in "'aughty") shifts are all part of the wider, elocutionary shift. It must be stressed that none of these lower class sociolectal elements are present in line 19 of the ST, which states simply 'Tu es refroidi'. Finally, the use of 'frère' in this section has again been replaced by 'friend', as it was earlier in the passage.

In line 21 of the TT, a noun has been added to the sentence to clarify it: the original in line 20 of the ST is 'J'ai tué moi aussi', and the TT has been changed to 'I killed someone as well'.

In line 23 of the TT, 'my friend' is again used to replace 'frère' in line 22 of the ST.

The French 'Bien sûr' in line 24 of the ST has undergone an elocutionary shift to the Cockney expletive and rhetorical question 'Gawd! Do I regret it ?' in line 25 of the TT.

The metonymical reference to age in lines 26 and 27 of the ST 'j'en sors les cheveux gris' is fully explained in line 28 of the TT: 'I'd be an old man by the time I got out'.

The positive adverb 'mieux' in line 28 of the ST has been replaced with the negative phrase 'not so bad' in line 29 of the TT. Typically English phrases have replaced 'Un juge, ça a des hauts et des bas', lines 28 and 29 of the ST, to become 'You can never tell with these judges' in lines 29 and 30 of the TT. This stylistic shift necessitates various deictic, syntactic and lexico-semantic shifts. The phrase 'et avec qui' in line 30 of the ST is expanded in the TT into a very explicit phrase in lines 30 and 31 'and what his wife's like'. The introduction of the lower class sociolect in the TT is very obvious in lines 31 and 32 of the TT: 'and anyway you are a gentleman, and it ain't the same for you gentlemen and us poor buggers'. Although the French in lines 30 to 32 is slightly colloquial, the language level is still more formal than that of the TT: 'Et puis, tu es barine. Ce n'est pas le même tarif que pour les pauvres diables'.

The pronoun 'le' in line 33 of the ST is reproduced as the full noun phrase in line 34 of the TT, 'je ne le veux pas' changing to 'I don't want to get away with it'. The syntactical rearrangement of the sentence in lines 33 to 35 of the ST 'Je ne pourrais pas supporter la honte pendant vingt ans' results in two separate phrases in lines 35 and 36 of the TT,

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