# STYLE SHEET

## General Remarks

The articles published by the French Society for Translation Studies are **unpublished** texts. They must not have been previously published in any form whatsoever (paper, digital format, etc.)

The text is written in **English or French** (for an article written in French see "Feuille de style".

Writers will avoid **illustrations** (**tables, images)** as this will delay the publication of their texts.

The text is destined to be published online as an article. It will be presented as a **Word file (.docx or .doc but not .odt)** and as a **pdf** file with the following title: NAME of the author, underscore, number of the part, the sub-part and the chapter, ex.: **DUPONT_124** (= part 1, sub-part 2, chapter 4).

The article will not exceed **40,000 signs** in length, including spaces, and will be **submitted in its entirety.**

The **page layout** will be as follows:
**\*Page format**: width: 17 cm; height: 25 cm
**\*Margins**: top: 2.4 cm; bottom: 1.6 cm; left and right: 2 cm.
**\*Header**: 1 cm; **footer**: 1 cm

The text will be written using **Times New Roman, font size 10** for the body of the text, and for quotations outside the text with a left side indention of 1.25 cm at every line before the text (using left and right alignment), and font size 9 for the notes at the bottom of the page. Margin for first line of a paragraph: 0.5cm. Choose **single-spacing**, i.e. 1.

Note: The **first paragraph** of a section is **not** indented. Only the first line of the following paragraph is indented: 0.5 cm.

The following rules apply to the headings of the different parts:

|  | Font | Spacing | Numbering |
|---|---|---|---|
| Section | 12 point **Arial Bold** | 2 lines (font 10) before, and 1 after | 1, 2, 3, etc. |
| Sub-Section | 10 point **Arial Bold** | *idem* | 1.1, 1.2, 1,3, etc. |
| Sub-Sub-Section | 10 point *Arial Italics* | *idem* | *1.1.1, 1.1.2, 1.1.3, etc.* |

Additional requests for writers:
— avoid using to a table to quote two or several texts that one wishes to bring together (the original text and the English translation, comparison, etc.). Give preference to a vertical layout, and jump a line between texts, as indicated below:

> *Pendant plusieurs jours de suite des lambeaux d'armée en déroute avaient traversé la ville. Ce n'était point de la troupe, mais des hordes débandées. Les hommes avaient la barbe longue et sale, des uniformes en guenilles, et ils avançaient d'une allure molle, sans drapeau, sans régiment. Tous semblaient accablés, éreintés, incapables d'une pensée ou d'une résolution, marchant seulement par habitude, et tombant de fatigue sitôt qu'ils s'arrêtaient.*

> "For several days in succession fragments of a defeated army had passed through the town. They were mere disorganized bands, not disciplined forces. The men wore long, dirty beards and tattered uniforms; they advanced in listless fashion, without a flag, without a leader. All seemed exhausted, worn out, incapable of thought or resolve, marching onward merely by force of habit, and dropping to the ground with fatigue the moment they halted."

## Presentation at the beginning of the typescript (see example on page 10)

# Title of the article in English (in Times New Roman 16 point)
# *Title of the article in French* (idem in italics)
(Space 12 point)
(Space 12 point)
[1]First name SURNAME (in Times New Roman 10 and Name in small capitals except 1st letter with a large capital)
Affiliation, country (Times New Roman 10)
Email address (*idem)*
[2]First name SURNAME
Affiliation, country
Email address
[3]Prénom NOM
Affiliation, country
 Email address
(Space 12 point)
(Space 12 point)

**Abstract.** (max. of 500 signs, spaces included in Times New Roman 9, roman (upright) style); indentation of the text on either side: 1.7 cm)

**Keywords.** (Max. of 5 keywords in English, *idem*)

***Resumé.*** (written in French) (*idem* but in italics)

***Mots-clés.*** (Max of 5 keywords in French, italics)

NB :
The names of the authors are in alphabetical order.
When several authors have the same professional affiliation, the number in superscript only appears before the first name in the list If all the authors have the **same** professional affiliation**, no number** is used.
The titles **"Abstract.", "Résumé.", "Keywords." and "Mots-clés."** are in Arial, point 9, and in bold print.

## Illustrations

Tables and images must be inserted at their respective place in the text. They must be in their original version and of high quality. The text inside the illustrations must be in Times New Roman 10, single-spacing. The captions are in Times New Roman 9, centred above in the case of a table; below left, in the case of an image and introduced by "Fig.". Examples:

**Table 1.** Title

**Fig. 1.** Title 1.

The images will be inserted as close as possible to the place where they are mentioned in the text, as follows:
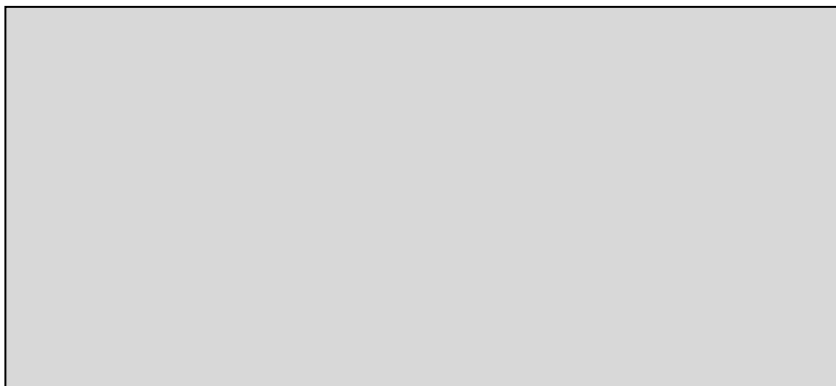


**Fig. 1.** Title

Colours can be used in an online version.

## Footnotes

Footnotes are **historical, linguistic but not referential**.
These notes always appear **at the bottom of the page**, never at the end of the article. The **note calls** are in Arabic numerals (1, 2, etc.), in superscript. Note calls appear **before the** punctuation marks and **before** the closing quotation mark; Their numbers constitute a continuous series throughout the article or the chapter.

    Each note at the bottom of the page is a single paragraph. If a note deals with different subjects, use the en dash (–) to separate them. In addition to this, NEVER quote poetry by

placing each line one below each other in a footnote. A slash (/) will separate the lines in the same stanza; two slashes (//) separate the stanzas. Examples of footnotes that are CORRECT or INCORRECT:

[1] INCORRECT: Seeneca, *op. cit*., p. 46, v. 1143-1146.
Pierre Grimal insists on the importance of this return to the Peloponnese: "The Heraclides are, in the broadest sense of the term, not only the sons of Heracles, but all his descendants, down to the most distant generation".

[2] CORRECT: Seneca, *op. cit*., p. 46, v. 1143-1146. – Pierre Grimal insists on the importance of this return to the Peloponnese: "The Heraclides are, in the broadest sense of the term, not only the sons of Heracles, but all his descendants, down to the most distant generation".

[3] INCORRECT: The chorus: "The one descended from earth, born from the dragon once. Pentheus, whom Echion the earth-man fathered, a wild monster, not a human" (Euripides, *op. cit.*, p.537-544)

[4] CORRECT: The chorus: "The one descended from earth,/ born from the dragon once. / Pentheus, whom Echion the earth-man fathered, / a wild monster, not a human" (Euripides, *op. cit.*, p.537-544)

## In-text bibliographical references

**The bibliographical references** for a book or an article where a passage is quoted are announced in the body of the text by a number in square brackets: first reference [1]; second reference [2], etc. The complete references only appear at the end of the article in the bibliography. When the same book or article is quoted several times, whether the pages be identical or different, one moves on each time to the next number.

When referring to several works from the bibliography, each number appears as follows in entre brackets: [1, 6]. When referring to several successive works from the bibliography, use a short en dash between the first and the last reference number: [1-3].

## Bibliographical references at the end of the work

The list of bibliographical references appears at the end of the article in alphabetical order. Use primary and secondary sources sections if necessary.

The title **Bibliographical references** is on the left in Arial 12, point bold font.

No blank lines between entries.

The second, third, fourth, etc. lines for each entry are set at -0, 5 cm.

Each entry begins with a number followed by a full stop and a space. The number corresponds to the one inserted in the body of the text.

Books: the name of the author appears first in small capital letters (large capital for 1st letter), followed by the first name in lower case (except for the 1st letter), the title in italics, publication location, publisher, publication date. All these indications are separated by commas.

Articles: the name of the author appears first in small capital letters (large capital for 1st letter), followed by the first name in lower case (except for the 1st letter), the title in English inverted commas (quotation marks), the name of the journal, the volume, the issue number and the number of pages (ex.: p. 124-148).

When several works by the same author are recorded, the surname of the author for each reference is repeated, without exception.

When there are two successive references to similar or different pages from a particular work, all the information is repeated.

Capital letters are used in the titles of books and articles written in English, with the exception, inside titles, for definite and indefinite articles coordinating conjunctions, etc.

Unlike French, a non-breaking space is not used before colons, semi-colons, question and exclamation marks.

The publishing location is always **in English** and in another language if the work or the article is written in another language.

In the case of two publishing locations, a forward slash separates the two (ex : London/Milan).

The abbreviation for editor in English is "ed." or "eds." in the plural.

The page numbers for an article or a chapter are preceded by a "p.", whether there be one or several pages. The page numbers are never shortened. Note that page numbers are separated by a short dash. Page numbers are placed at the end. Example :

MANDELBLIT, Nili, "The Cognitive View of Metaphor and its Implications for Translation Theory", *Translation and Meaning*, vol. 18, n° 3, 1995, p. 483-495.

The volume of a book is indicated after the publication date; the number of volumes of a particular work before the place of publication. Examples:

BALAVOINE, Claudie, "À la suite des Basia de Joannes Secundus : questions sur l'imitation", *Acta conventus neo-latini turonensis, Troisième congrès international d'études néo-latines*, Tours, François Rabelais University, September 6-10, 1976, ed. J.-Cl. Margolin, Paris, Vrin, 1980, vol. 2, p. 1077-1079.

BARTHES, Roland, "Introduction à l'analyse structurale des récits", *Œuvres complètes*, éd. Éric Marty, 5 vol., Paris, Éditions du Seuil, [1966] 2002, vol. 2, p. 828-865.

BARTHES, Roland, *Œuvres complètes*, ed. Éric Marty, Paris, Éditions du Seuil, [1966] 2002, vol. 2.

When the place of publication in unknown, use "s. l." ; when the name of the editor is unknown, use "s. n." ; when the publication date is unknown use "s. d.".

In the case of a published journal article, the reference to the volume and the number will be clearly noted without parentheses or forward slashes. Example:

EVEN-ZOHAR, Itamar, "The Position of Translated Literature within the Literary Polysystem", *Poetics Today*, vol. 11, n° 1, 1990, p. 45-51.

## Examples of entries in English

SMITH, John, *Shakespeare in the Light of Semiotics*, London, Faber & Faber, 2005.

WODAK, Ruth and MEYER, Michael, ed., *Methods of Critical Discourse Analysis*, London, Sage, 2001.

BOTHA, Willem J., "The Deictic Foundation of Ideology, with Reference to the African Renaissance", *Language and Ideology*, vol. 2, *Descriptive Cognitive Approaches*, ed. R. Dirven, R. M. Frank and C. Ilie, Amsterdam/Philadelphia, Benjamins, 2001, p. 51-76.

SMITH, John and STUART, Kate, « Shakespeare: a Lyrical Poet? », *Shakespearean Review*, n° 24, 2001, p. 201-225.

## Examples of entries in French

BANACHEVITCH, Nicolas, *Jean Bastier de La Péruse (1529-1554), étude biographique et littéraire*, Paris, PUF, 1923.

JOINVILLE, Jean de, *Vie de saint Louis*, ed. Jacques Monfrin, Paris, Librairie générale française, 2002.

SPENCER, Mary and COLLINS, Michael, *La vie secrète de Shakespeare*, transl. Barbara Durand, Paris, Seuil, 2011.

BALAVOINE, Claudie, "À la suite des *Basia* de Joannes Secundus : questions sur l'imitation", *Acta conventus neo-latini turonensis, Troisième congrès international d'études néo-latines*, Tours, François-Rabelais University, September 6-10, 1976, ed. J.-Cl. Margolin, Paris, Vrin, 1980, vol. 2, p. 1077-1079.

BALSAMO, Jean, "Les poètes français et les anthologies lyriques italiennes", *Italique. Poésie italienne de la Renaissance*, n° 5, 2002, p. 9-32.

CEARD, Jean, "Montaigne traducteur de Raymond Sebond", *Montaigne Studies*, vol. 5, n° 1-2, 1993, p. 11-26.

## URL links Refences

URL links must be indicated following all the other information, preceded by a comma, and followed, in bracket, by: (accessed: XX/XX/XXXX).

Right click to **deactivate the hyperlink**, it will then appear in black without highlighting.

Example :

HITCHENS, Christopher. "Unfairenheit 9/11", *Slate*, n° 21, June 2004, http://www.slate.com/articles/news_and_politics/fighting_words/2004/06/unfairenheit _911.single (accessed: 20/05/2015)

## Quotations

Several cases:

— A long quotation **in English outside the body of the text** that is not the translation of the preceding quotation is in Times New Roman 10, roman (upright) style, <u>with no inverted commas</u>, and a margin of 1.25 cm (for every line). Example:

> The word was first used in the middle of the 19th century to emphasize the difference between a newer approach to the study of language that was then developing and the more traditional approach of philology. The differences were and are largely matters of attitude, emphasis, and purpose. The philologist is concerned primarily with the historical development of languages as it is manifest in written texts and in the context of the associated literature and culture [1].

— A quotation in a **language other than English outside the body of the text** is in italics. This quotation will <u>always</u> be followed by its English translation. The English translation of this quotation is in roman (upright) style and <u>in inverted commas.</u> It is separated by a line from the source text. Example:

*tempus enim ridendi et tempus flendi. Qui secus facit non viri sed joculatoris vacat officio.*

"There is a time to laugh and a time to weep. He who does otherwise is not a man, but a jester [2]."

— A short quotation **in English within the body of the text** is in **roman (upright) style** between inverted commas. The punctuation at the end will always be the closing inverted comma, preceded by the bibliographical reference in brackets and, in most cases, a full stop. Example:

In his preface to *The Picture of Dorian Gray*, Oscar Wilde says that "art is quite useless [3]."

— A short quotation **in a foreign language within the body of the text** is in **italics** and framed by English inverted commas**.** It is followed by its translation in English in roman style and framed by English inverted commas. It is preceded by a forward slash, itself preceded and followed by a space. Example:

At the very least, judges are political actors to the extent that they make law. Jean Daniel righly adds: "*Cette affirmation ne nie pas en soi que la politique judiciaire puisse différer des autres politiques à bien des égards*." / "This claim does not in itself deny that judicial politics may differ from other politics in many respects."

— If the quotation is just **a word or a compound word**, there are no inverted commas, and the translation, when necessary (due to a lexical or grammatical difficulty), is followed by a forward slash as follows:

The French are far more likely to say "*excusez-moi*"/"désolé" for everyday blunders.

## Inverted commas

English inverted commas or quotation marks (" "), are required:
    — Around quotations in English or in another language (French, Spanish, etc)
    — Around the titles of articles
    N B: **simple** inverted commas are used in small quotations inside longer quotations.

    N B: In English, there is no space between the inverted commas and the word or group of words being used.

## Closing inverted commas and the final punctuation mark

There are two situations here:
    — The final punctuation mark precedes the closing inverted comma in a quotation that follows the main introductory sentence and is itself a full sentence.  Example:

Danton addressed these words to the executioner: "You will show my head to the people, it is well worth it."

— When the quotation is part of a sentence, the final punctuation mark appears after the closing inverted comma. Example:

Talleyrand said of the Russian retreat that it was "the beginning of the end".

## Titles of books and journals

The titles of literary works (novels, plays, poems, essays, etc.) or artistic works (paintings, musical compositions, etc.), journals or reviews that are quoted will be *in italics* in roman texts and vice versa, in roman in italic texts.

## Miscellaneous (punctuation, writing)

- There is no space before a colon or a semicolon in English.
- Forward slashes are preceded and followed by a space only when they separate two sentences or groups of words. Examples:

The French man kept repeating: "*Va au diable !*" / "*Go to hell !* »

His wife answered: "*What ?!"*/« Quoi ?! ».

## Centuries, abbreviations and symbols

Apart from a few rare exceptions, abbreviations are banned from the body of the text. In the case of the most common ones, their use is reserved exclusively for the notes, the references and the tables.

| INCORRECT | CORRECT |
|---|---|
| XIXth | $19^{th}$ (Arabic numerals; "th" in superscript) |
| 5th | $5^{th}$ |
| 3rd | $3^{rd}$ |
| 1st | $1^{st}$ |
| Anno Domini | AD |
| Before Christ | BC |
| *Confer* | *Cf.* |
| chapter | chap. |
| collection | coll. |
| editor(s) | ed(s). |
| et cætera | etc. |
| figure | fig. |
| folio | $f^o$ |
| *ibidem* | *ibid.* |
| *id est* | *i. e.* |
| idem | *idem* |
| introduction | introd. |

| line | l. |
|---|---|
| *loco citato* | *loc. cit.* |
| manuscript | MS. |
| note | n. |
| no date | n.d. |
| no place of publication | n.p. or s.l. |
| no name | s.n. |
| *opere citato* | *op.cit.* |
| page | p. |
| pages | p. |
| plank | pl. |
| scene | sc. |
| *sequiturque* | *sq.* |
| *sequunturque* | *sqq.* |
| supplement | suppl. |
| translator(s) | transl. |
| volume | vol. |
| volumes | vol. |

Fictional example of an article

# Ideological Deixis, Metaphorical Creativity and the Translation of Political Discourse
*Deixis idéologique, créativité métaphorique et traduction du discours politique*

[1]Jeanne DUPONT
Sorbonne University, France
jeanne.dupont@sorbonne.univ.fr
[2]Pierre DURAND
Université of Lille, France
pierre.durand@univ-lille.fr
[3]Charles SMITH
Oxford University, Great Britain
charles.smith@oxford.univ.uk

**Abstract.** This paper analyzes some of the intertextual metaphors found in a corpus of political speeches published in 2013 by the newspaper *El País*. As ideological deictic devices linking texts to a certain cultural cognitive model, these metaphorical projections help the readers infer how the writers judge the actions and decisions of the party governing Spain. Their translation into French underlines the difficulties for the translator from a different cultural community.

**Key-words.** Ideology, lexicon, analysis, intertext, conceptualization

***Résumé.*** *Ce travail analyse certaines métaphores intertextuelles d'un corpus de discours politiques publiés dans le quotidien* El País *en 2013. Sortes de déictiques idéologiques reliant les textes à des modèles culturels cognitifs déterminés, ces projections métaphoriques aident le lecteur à comprendre l'opinion du producteur textuel sur les actions et les décisions du parti au pouvoir. Leur traduction en français souligne les difficultés du traducteur originaire d'une communauté culturelle différente.*

***Mots-clés.*** *Idéologie, lexique, analyse, intertexte, conceptualisation*

## 1 A few definitions

Djfbkfnopk,^bl,p^x$fkpg^kbn^bck,p^bkl,ppvn^b,l^bnl,pcov^nnjkvlpnklpn,kcvpnckvlbpcv ;ln^bn ;^b ;,b^n ;l,p^bnlb^l ;b^l ;b^l,^bwdkopfg ;kfog^, ;gnjonpdgkbp^^gk :gpo^b ;gkpoffg kpkgopkhpfksgophsfkgpfpkhsfhk^phkopfkh^phksk^pgfkhfopkhfgkhfgkhfsgkhfpgkhfopgkh opkghpogfkhpofkkkp^fgb ;fpg^bk ;gfophj ;kgop^ ;hkogph ;knogph ;knopg ;knop ;fkopb ;k op ;^^p.

Ojvofjgiovfjio ;vjiovv ;jvcop ;jvo ;jnob ;jnop ;koppgn ;kogp ;kop^n ;kop ;kocp^ ;knop^ ;konp ;kop ;kopg ;kop ;kop, ;^kbop ;kfopxh ;hkop ;xkopv ;kop ;kop ;khop ;khonp ;vkopn ;k

vop ;gknvop ;knopb ;kop ;,kocp ;,kopcb ;k,opb ;kopb ;kn,opb ;k,op^b ;ko,pc ;kp^ ;pkp^kop ;kpo ;ô.

## 1.1 Ideological deixis

Dojovkfopg ;hkfogp ;^jhdgoph,kgoph^,kogp^ ;kih,ogph^ ;k,opgh ;k,opg,kopgh^ ;k,opdopfp ^ ;^kdopkph.

### 1.1.1 Ideological deixis in Spain

Kpkhdfkhpfdghkpf^ghkpf^ghkpfdkhpf^g^khpfgkhfp^gkhp^fg^khpfgkh^pfgkhp^fkghphkp ^^gfkhp^fkgpkhgp^qsf$kghp^fgkhpf^hkpgf^hkfp^khfp^ghkfp^gkhpfg$khpf^kghpf^gkhp^f gkhp^f$sgkhp^fkghp^fkgp^h$kfg^phkfp^ghkf^pgkhp^fghkp^fgkhp^f^kghp$f^gkhp^fkhp^ fkh^pfghkp^fhkp^fgkp^gkhp^hk^phkp^qfkghp^fqkghp^fkh^fgkhf^pgkh^pfgkhpfgkhp^fgk hp^^fgkhpfgkhp^fgkhp^gfksdjogpskfoskdfsdkfp.

    Jfogjdofgjkodfkhgopdfkhopdfgkhofpgkhopgkhpodfghkp^qkhhopdpgkhodf$gkhop$dfgk hpo$$qkpoghkoqdgkh^pdgkhopdf$gkhfgkhfogkhopfghkpoqd$gkhopfgkhpfoghkpo$khp$fh kpokgophkqpokqgh$pk^pqkh^pkqdfg^phkq^fpkfh^pk^pkp^k^pkp^kp^k^pk^pk.

### 1.1.2 Ideological deixis in France

    Etc.