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«Сравнительный анализ употребления пассивного залога во французском и английском языках на примере романа Дугласа Адамса «Автостопом по галактике»
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Introduction

The present research paper is focused on problematic of the passive voice in the English language as well as on methods of translation of English passive voice constructions into French. Formation and ways of expression of the English passive voice is considered in regards to the French language. This is the **subject** of the paper. The **aim** of the work is to examine and analyse various passive voice constructions, perceiving their functions and use along with the ways of their interpretation in the French language. Along with that the **tasks** are to find out which differences and similarities have both languages in application of the passive voice. Such kind of research has **scientific and practical significance**, as it takes a very important role in identifying conceptions, norms and models of the passive voice using. It helps realize when and how the phenomenon in question is employed, what factors influence its interpretation, how it develops, what kind of changes it is subjected to, if it does. Applying the **methods** of comparative analysis we will compare our observations, trying to classify them if possible.

To provide the analysis we take examples of the passive voice from the novel "The Hitchhiker's Guide to the Galaxy" written by Douglas Adams. These examples build the English corpus and are considered as the **object** of the research. The corpus does not include all the passive voice constructions used in the novel. Translation of these examples are gathered from the French translation of the novel « Le Guide du voyageur galactique » made by Jean Bonnefoy. These both novels appear to be the **material** of the research. By using the examples only from this novel we deliberately limit ourselves in order to avoid too vast data base. The English corpus we managed to gather seems sufficient for the analyses, as they cover most of the types of the passive voice constructions. Moreover the novel is written in Present-Day-English and does not have any specific orientation.

Both languages involve the passive voice but in different proportions. It is always interesting to explore how one and the same phenomenon is represented and used in different realities, what motivates to make one or another choice. Even at the beginning of the research, while gathering data and preparing English and French corpora for the analysis, we realized that sometimes variants of translation in French either completely correspond to their English counterparts, or *vice versa* do not resemble at all structures in the original.

The way of the examples analysing explains the **structure** of the work. The paper is divided into two main parts, which are interconnected. The first part of the paper deals with the presentation and examination of the English corpus. Different examples of the passive

voice constructions are displayed according to their types, forms and use. The first part contains three chapters. In Chapter I we give a definition of the passive voice. We discuss how the passive voice differs from the active voice, what construction is typical for the passive voice and what conditions are supposed to be observed to form and use a passive construction. Chapter II describes peculiarities and functions of passive voice constructions. Different types of the passive voice are presented together with the examples from the English corpus. Some brief theoretical information accompanies the examples for better understanding. We observe the examples taking into consideration context and from point of view of syntax, morphology and semantics. *The Cambridge Grammar of the English Language,* 2002 by Huddleston & Pullum is used for presentation and analysis of the types of the passive voice. Chapter III gives observation of non-passive forms semantically related to the passive voice. We examine some constructions and lexemes which syntactically have nothing in common with the passive voice but in terms of context, way of their formation or morphologically they may obtain passive interpretation. At first view these cases have no relation to passive orientation. However, close consideration uncovers latent passive meaning.

The second part of the work is dedicated to the analysis of how the English passive voice constructions are translated into the French language. We explore which methods of translation are preferable and which constructions are mostly used. Chapter I of the second part displays peculiarities of the passive voice in French in comparison to the English language. In Chapter II we observe the French translation of the English examples, trying to define if there are any translation equivalents and similar constructions or, on the contrary, translation solutions tend to diverge from the original.

In the conclusion the results of the research will be presented with an assessment of the way of translation of the English examples into French. Constructions which are preferably used and what are the principal similarities and differences in the passive voice systems of both languages.

The **principal defense states** are

1. There are various types of the passive voice constructions in the English language with different applications.
2. Together with typical passive voice constructions there are structures semantically close to the passive voice.
3.

4. In spite of the fact that the two languages in question are quite similar there are still a number of differences and absolutely alternative constructions expressing the passive voice.

The principal statements and the conclusions of the work got **approval** in two articles which are called "Ways of Translation of the Passive Voice from English into French from the novel.docx, Non Passive Forms Semantically Related to the Passive in the novel "The Hitchhiker's Guide to the Galaxy" written by Douglas Adams" and "Non Passive Forms Semantically Related to the Passive in the novel "The Hitchhiker's Guide to the Galaxy" written by Douglas Adams".

Part I

Chapter I A Definition of the Passive Voice

This study is an analysis of the English passive voice in comparison to the French passive constructions. For a very long period now linguists all over the world have been interested in the passive voice, its construction and structure. For better understanding and explaining the passive voice different language levels are supposed to be considered. This is the main difficulty in passive voice studies. This category is highly used in the English language and that is why it needs to be studied in view of its cognitive, communicative and pragmatic significance.

1.1 Definition

In general, linguists denote the English voice as "a clause or sentence-level phenomenon which concerns the way the semantic arguments of a verb are mapped onto syntactic functions". (Puckica, 2009: 1) And subject choice appears to be the main issue. Being a grammatical category, voice is closely interconnected with morphology, logic, action orientation, syntactical categories of subject and object, actual sentence segmentation and text interpretation. One of the definitions of the voice applies to

> "[…] a system where the contrasting forms differ in the way semantic roles are aligned with syntactic functions, normally with some concomitant marking on the verb". (Huddleston, Pullum, 2002: 1427)

The active voice form, which is included in the voice system of every language may have constructions formed with almost all the verbs. This is with the exception of the verbs of state, the verbs which express possession (*have, own, want*), senses (*see, hear, smell*), *etc*. Traditionally linguists distinguish between active voice as in example 1 and passive voice as in examples 2 and 3.

> 1 "My God, they are! **They're knocking my house down**." (Corpus I, page 29, ll. 3-4)
>
> 2 "It's probably just **your house being knocked down**", said Ford, downing his last pint. (Corpus I, page 28, ll. 28-29)
>
> 3 Mr Prosser's mouth opened and closed a couple of times while **his mind was for a moment filled with** inexplicable but terribly attractive visions of Arthur Dent's house being consumed with fire […] (Corpus I, page 9, ll. 20-23)

1.2 Formation of the Passive Voice

One of the differences between the active and passive sentences in the examples above is the presence of the auxiliary *be* in the passive. The difference in examples 1 and 2 is in the information processing. The subject in the passive voice is the theme. The passive voice implies that the theme and subject is not an agent.

The lexical verb must be a transitive verb, which means that it is supposed to be able to take a direct object as its complement in the active counterpart. Passivization is not compulsory. However, it is possible only if an object are subjected to an action. "Copular and intransitive verbs cannot take the passive because they do not have an object". (Quirk et al., 1985: 162-163). No passivization is possible with intransitive verbs.

> 4 **You hadn't exactly gone out** of your way to call attention to them had you? (Corpus I, page 8, ll. 27-29)
>
> 5 **Pages one and two had been salvaged** by a Damogran Frond Crested Eagle and **had already become incorporated** into an extraordinary new form of nest which the eagle had invented. (Corpus I, page 42, ll. 12-16)

The verb *go* in example 4 is an intransitive verb, which is an action verb, and it cannot have a direct object, which implies it has no passive form. On the contrary *salvage* and *incorporate* in example 5 are transitive and may obtain passive forms.

Standard passive sentences can be distinguished by the presence of the structure *be + past participle,* where *be* is in the position before the lexical verb, which itself is in the past participle form. *Be* inflects for tense, as in examples 6 and 8, or may follow a modal verb as in 7.

> 6 Many solutions **were suggested** for this problem, but most of them were largely concerned with the movements of small green pieces of paper… (Corpus 1, ll. 11-14)
>
> 7 The bottle **would then be refilled**. The game **would be played** again. (Corpus I, page 14, ll. 30-31)
>
> 8 As soon as a predetermined quantity **had been consumed**, the final looser would have to perform a forfeit, which was usually obscenely biological. (Corpus I, page 15, ll. 3-5)

Except of being one of the passive voice markers, the verb *be* may be used as well as a copula, "which takes a predicative complement in the complex-intransitive construction." (Huddleston, 2002: 1431). Sometimes it leads to an ambiguous comprehension, as it is not

clear enough whether it is the basic passive voice structure or subordinator *be* takes a predicate role with an adjectival complement.

9 He had given up **being surprised**, there didn't seem to be any point any longer. (Corpus I, page 28, lines 13-15)

10 Ford stared at Arthur, and Arthur **was astonished** to find his will beginning to weaken. (Corpus I, page 14, ll. 9-10)

Treating these sentences as passive ones appears to be impossible, even if one may surmise that somebody or something affects the subject and makes him *surprised* and *astonished*. *Surprised* from example 9 together with *astonished* from example 10 are not construed as past participles but as participial adjectives, which indicates a state, the result of somebody's actions or another kind of influence on the subject. So *surprised* and *astonished* are adjectives and may be regarded as adjectival passives in its derivative status.

11 Everything was ready, everything **was prepared**. (Corpus I, page 33, ll. 18-19)

12 The terror moved slowly through the **gathered** crowds… (Corpus I, page 34, ll. 28-29)

Example 11 contains a passive construction, which underlines the result of the action. The presence of a performer is not important and may be omitted. In example 12 all the attention is drawn to *the terror*, which is the subject of the sentence. It goes without saying that interpretation depends on context. Background information is necessary to recognize a type of a structure. Morphology, syntax, stylistics, logic, author's intention, *etc.* should be taken into consideration.

"The basic rule says that differences in syntax indicate differences of meaning. The differences may be 'mere' matters of perspective and orientation, however, they exist and must be taken into account". (Miller 1985: 193)

In Chapter II different types of passive voice constructions will be discussed. We will examine their formation, application rules and conditions of use.

Examples of these constructions are taken from Douglas Adam's novel "The Hitchhiker's Guide to the Galaxy". They represent various cases of passive voice, used in the novel. These examples make the English corpus of the work.

Chapter II Types of Passive Voice Constructions with Examples

2.1 *Get*-passives

Together with the auxiliary *be,* the catenative verb *get* is highly used in passive constructions. *Get* is more often used in informal speech patterns and often distinguishes gradual or immediate changes and conditions together with the situations which either have bad impact on the subject, like *get nailed* in example 13, or grant some kind of benefit, as *get paid* in example 15. The passive construction *get rescued* from example 14 has an agent *it [spaceship]* in structure. The agent takes an action in relation to the protagonists, it rescues them. So evidently they experienced some troubles before getting rescued. Being rescued has a positive interpretation, hence it is a kind of benefit.

> 13 […] and no one would have to **get nailed** for anything (Corpus I, page 2, ll. 8-9)
>
> 14 "Bright idea of mine" said Ford, "to find a passing spaceship and **get rescued** by it". (Corpus I, page 80, ll. 19-20)
>
> 15 […] who was arguing with a spokesman for the bulldozer drivers about whether or not Arthur Dent constituted a mental health hazard, and how much they should **get paid** if he did. (Corpus I, page 15, ll. 20-23)

Passives with *get*-auxiliary are normally used in sentences with no agent presented as they emphasize the subject and the influence and impact on it. *Get*-passives never occur with verbs expressing cognition, as for example *to know, to understand, to comprehend.*

Together with the ability to be a part of the expanded passive constructions, the catenative verb *get* may occur as a head of a complex-intransitive clause. For example *get drunk* in example 16. The predicative complement *drunk* appears to have the adjectival characteristics of an adjectival passive. In that case, *get* functions as a copula.

> 16 […] he would often gate-crash university parties, **get** badly **drunk** and start making fun of any astrophysicists he could find till **he got thrown out**. (Corpus I, page 11, ll. 5-8)

He got thrown out in example 16 and *get stranded* and *get invited* in examples 17 and 18 represent verbal *get*-passives, whereas *get angry* in 19 and *get excited* in 20 are complex-intransitive clauses.

> 17 […] because fifteen years was a long time to **get stranded** anywhere, particularly somewhere as mind-bogglingly dull as the Earth. (Corpus I, page 12, ll. 5-7)

18 Many respectable physicists said that they weren't going to stand for this, partly because it was a debasement of science, but mostly because they didn't **get invited** to those sorts of parties. (Corpus I, page 86, ll. 19-22)

19 He knew that when a Dentrassi looked that pleased with itself there was something going on somewhere on the ship that he could **get** very **angry** indeed about. (Corpus I, page 51, ll. 9-12)

20 "Don't **get excited**," said Ford, "it's only a catalogue." (Corpus I, page 186, ll. 5)

Get stranded in example 17 may be regarded as the synonym of the *be*-passive construction. *Angry* in 19 is an adjective as it can be modified by the gradual adverb *very* before the complement in question. However, sometimes such *get*-constructions may be in the form of a short passive (passives without by-phrase complements) that may lead to an ambiguity, which occurs less frequently than with the *be*-passives. This is due to the characteristics of the verb *get,* which usually involves active meaning and is supposed to refer to a dynamic process.

Normally gradable adjectives such as *alarmed, worried, bothered, etc.* are used to form adjectival *get*-passives. Non-gradable adjectives like *lost* or *caught* may also be involved. With such complements as *married* or *dressed* semantic opposition occurs in the verbal and adjectival structures. In example 21 *dressed* does not have a *by*-phrase complement so it is considered as an adjective. *Get* may commute with *become.* The presence of a *by*-phrase makes this sentence a verbal passive and changes the meaning of the whole sentence. The agent *his nanny* is the performer of the action.

21 "Yellow", he thought, and stomped off back to his bedroom to **get dressed**. (Corpus I, page 5, ll. 24-25)

21' "Yellow", he thought, and stomped off back to his bedroom to **get dressed by his nanny**.

The *get-passives* have some typical characteristics. First of all it should be emphasized that *get*-passives are highly restricted to dynamic verbs, which means that sometimes it is impossible to replace *be* with *get*. As in example 22 it is hardly possible to give a dynamic meaning to the verb *understood*. This *get*-passive helps sometimes avoid an ambiguity which then happens more often in *be*-passives.

22 The principle of generating small amounts of finite improbability by simply hooking the logic circuits of a Bambleweeny 57 Sub-Meson Brain to an atomic vector plotter suspended in a strong Brownian Motion producer (say a nice hot cup of tea) **were** of course well **understood** […] (Corpus I, page 86, ll. 9-14)

"[…] *get* tends to be preferred over *be* when the subject-referent is seen as having an agentive role in the situation, or at least as having some responsibility for it". (Huddleston, Pullum, 2002: 1442)

It means that if the subject acts in some way, influences the situation or lets it happen it is better to use the *get*-passive as in 21, as it would be seen more reasonable and semantically correct. *Get promoted* in sentence 23 is logical as according to the context the promotion depends on the efforts the Vogons guardian makes. The same principle is applied to example 24. According to the context of the novel, the protagonists made some efforts to be rescued by the ship.

23 You see, if I keep it up I can eventually **get promoted** to Senior Shouting Officer […] (Corpus I, page 73, ll. 2-3)

24 However, it does go on to say that what with space being the mind-boggling size it is the chances of **getting picked up** by another ship[…] (Corpus I, page 77, ll. 22-25)

Most frequently *get*-passives occur in situations where the effect on the subject referent is either beneficial as *get promoted* or *get rescued* in examples 25 and 26, respectively, or negative as *got stuck* or *got lynched* in examples 27, 28. It is less used in phrases illustrating indifferent casual events and actions.

25 You see, if I keep it up I can eventually **get promoted** to Senior Shouting Officer… (Corpus I, page 73, lines 2-3)

26 "Bright idea of mine," said Ford, "to find a passing spaceship and **get rescued** by it." (Corpus I, page 80, ll. 19-20)

27 Unfortunately I **got stuck** on the Earth for rather longer than I intended… (Corpus I, page 54, lines 3-4)

28 It startled him even more when just after he was awarded the Galactic Institute's Prize for Extreme Cleverness he **got lynched** by a rampaging mob of respectable physicists… (Corpus I, page 87, ll. 19-22)

There are some cases when *be* and *get* may not be substitutable. For example *seen* in example 29 is a stative verb, and bearing in mind that *get* requires dynamism in action, the passive voice construction with *be* is compulsory. *Got knocked down* in example 30 describes a dynamic process, hence *get* is preferable.

29 They had swung round now on to a direct homing course so that all that **could be seen** of them now was the warheads, head on. (Corpus I, page 127, ll. 1-3)

30 "Ford Prefect knew that it didn't matter a pair of dingo's kidneys whether Arthur's house **got knocked down** or not. (Corpus I, page 19, ll. 4-5)

Habitually *get*-passives are considered to be simple passive constructions where there is no NP complement between the catenative verb *get* and its complement. But sometimes *get* occurs in complex constructions with an involved NP. These are the causative structures which are used when somebody or something causes another person or thing to produce an action. There is normally no agent presented.

31 "Oh, that was easy," says Man, and for an encore goes on to prove that black is white and **gets himself killed** on the next pedestrian crossing. (Corpus I, page 59, ll. 28-30)

32 I'd better **get you both shoved** into this airlock and then go and get on with some other bits of shouting I've got to do. (Corpus I, page 72, ll. 24-26)

33 A voice on a loud hailer said, "OK Beeblbrox, hold it right there. **We've got you covered**." – "Cops!" hissed Zaphod […] (Corpus I, page 205, ll. 25-26)

Example 31 with a reflexive is an agentive structure, in which the subject is responsible for the action. In this type of complex catenative constructions, *get* may not be considered as a passive denotation, as it is not a passive construction itself but it has a passive clause complement. In spite of the presence of the subject *I* in example 32, it is clear from the context of the novel that the subject will not perform an action himself, but will arrange it involving somebody else. In example 33 it is clear that Bebblebrox has been caught by police officers which were involved in the process.

2.2 Bare Passives

There are also passives with no auxiliary verb that contain just a subject and the past participle of a verb. Such passive constructions are called bare passives. *Buried, knotted* and *thought* in examples 34, 35 and 36 respectively are bare passives.

34 Somewhere in a small dark cabin **buried** deep in the intestines of Prostentic Vogon Jeltz's flagship, a small match flared nervously. (Corpus I, page 47, ll. 1-3)

35 With her red head scarf **knotted** in that particular way and her long flowing silky brown dress, she looked vaguely Arabic. (Corpus I, page 42, ll. 31-33)

36 Zaphod Beeblebrox, adventurer, ex-hippie, good-timer, (crook? Quite possibly), manic self-publicist, terribly bad at personal relationships, often **thought** to be completely out to lunch. (Corpus I, page 37, ll. 26-29)

"Having no tensed verb, bare passives cannot generally occur as full sentences, but they do occur as adjuncts or on their own in newspaper headlines". (Geoffrey K. Pullum, 2014: 3).

2.3 Expanded Passives

Bare passives are opposed to *expanded passives,* which are called like this because of the presence of *be* and *get,* as in examples 37 and 38.

> 37 The reason why **it was published** in the form of micro sub meson electronic component is that if **it were printed** in normal book form, an interstellar hitch hiker would require several inconveniently large buildings to carry it around in. (Corpus I, page 26, ll. 18-23)
>
> 38 You see, if I keep it up **I can eventually get promoted** to Senior Shouting Officer […] (Corpus I, page 73, ll. 2-3)

> "Expanded passives contain a bare passive augmented by means of a catenative verb that can carry the full range of verb inflections". (Huddleston, Pullum, 2002: 1430)

Thanks to the presence of the verbs *be* and *get,* a passive clause is not restricted to any position and can have any syntactic environment. The difference between *be* and *get* is discussed earlier but it should be noted that *be*-passives are still more usual and frequently used.

2.4 Passive Gerunds

Gerunds are used after a number of words, such as *like, enjoy, remind, etc*. Examples 39 and 40 present passive gerund constructions. Passive gerunds describe a process a The auxiliaries *be* or *get* are used in formation of the basic passive voice construction. Passive gerunds use the word *being* as in example 39 and the past participle. Example 40 proves that *getting* is also possible to use. *The mattresses* in 39 experience an action. *They are killed, dried* and afterwards *put to service.* It is a typical passive construction. Gerunds also follow prepositions which is another hallmark of the structure. *Being* follows the preposition *before,* which justifies the gerund. In example 40 *getting* follows the preposition *of,* so the same principle is applied. *Another ship* functions as an agent.

> 39 […] in fact they had very little to be nervous about, because all **mattresses** grown in the swamps of Sqornshellous Zeta are very thoroughly killed and dried **before being put to service**. (Corpus I, page 51, ll. 29-31, page 52, ll. 1)
>
> 40 However, it does go on to say that what with space being the mind-boggling size it is the chances of **getting picked up by another ship** within those thirty seconds […] (Corpus I, page 77, ll. 22-25)

2.5 Passive Infinitives

Passive infinitive is a phenomenon which occurs when a sentence is formed by means of an infinitive construction but this construction has rather a passive, than active interpretation. Passive infinitive constructions consist of the verb *be* in infinitive form, which may or may not have *to,* and the past participle. Infinitives as well as gerunds are used after certain verbs, nouns and some expressions. As for example the infinitive construction *to be pulled backword* in 41 follows the verb *seemed* which requires infinitive.

41 **His skin seemed to be pulled backword** from the nose. (Corpus I, page 10, ll. 25-26)

42 On Earth it is never possible to be father than sixteen thousand miles from your birthplace, which really isn't very far, so **such signals are too minute to be noticed**. (Corpus I, page 29, ll. 29-32)

43 **The deadly missile attack shortly to be launched by an ancient automatic defense system** will result merely in the breakage of three coffee cups and a mouse cage […] (Corpus I, page 122, ll. 5-7)

Infinite passive is often used when it is more important to emphasize an object receiving an action. For example in 42 it does not matter who is supposed to *notice the signals*, whereas the goal is to attract attention to *signals which are too short.*

Example 43 expresses an action that might happen but under some conditions. The relative pronoun *which* functioning as a subject is omitted. *An ancient automatic defense system* is an agent of the sentence. In this case it is the agent that is emphasized.

2.6 Passive Voice *vs*. Complex-Intransitive Constructions

Sometimes there is an ambiguity between the passive voice forms and the complex-intransitive construction, as the verb *be* does not exclusively take part in the formation of the passive voice but also appears to be a copula, taking a predicative complement. Because of the possibility of the verb *be* to be followed by either an adjectival complement or the past participle forms, this resemblance or sometimes ambiguity occurs. Example 44 is a verbal passive, where *trap* is a verb. The action is completed. The past participle is a marker of telicity. Telicity implies that the object is affected in transitive active structures (*somebody has trapped us*), and that the subject is affected in passive constructions. The past participle expresses the new state affecting the subject (*we're trapped*) and is associated to the process (*the process of catching/trapping*).

44 **We're trapped** now, aren't we? (Corpus I, page 74, ll. 3)

45 "Yes," said Ford. The Vogons run the ship, the Dentrassis are the cooks, they let us on the board."

"**I'm confused**," said Arthur. (Corpus I, page 51, ll. 25)

Confused in example 45 is the participial adjective, which marks that the condition of the subject is stabilized. Telicity is also relevant to this example but with the participial adjective, the state represented is beyond the end point and the process is no longer considered. Arthur's confusion is the result on Ford's remark.

2.7 Adjectival Passives

Adjectival passive constructions belong to the group of extended derivative passive forms and semantically they convey a kind of passive meaning. In example 46 *the moods* seem to have a reason to be *distracted,* as well as the subject *he* became *hypnotized* because of somebody or something.

46 Sometimes he would get seized with oddly **distracted moods** and stare into the sky as if **hypnotized** until someone asked him what he was doing. (Corpus I, page 11, ll. 9-11)

Bearing in mind that passive voice constructions originally always have verbal characteristics, it is better to consider adjectival passives as passives but in a derivative sense. To avoid the ambiguity a simple test may be applied. The adjectives may be accompanied by adverbs such as *very* and *too* or *desperately,* as in example 48, while verbs are not subjected to such a modification. It is hardly possible to use *very* or *too* before *unveiled* in example 47.

47 The report was an official release which said that a wonderful **new form of spaceship drive was at this moment being unveiled** at a government research base on Domogran which would henceforth make all hyper spatial express routes unnecessary. (Corpus I, page 52, ll. 7-11)

48 […] he quite liked human beings after all, but **he always remained desperately worried** about the terrible number of things they didn't know about. (Corpus I, page 49, ll. 1-4)

However, sometimes this test is not applicable, as not all adjectives have a gradable nature. In example 49*, for instance, *called* cannot be modified by the adverbs *very* or *too*, so it remains ambiguous.

49 I thought you said **they were called** Vogons or something. (Corpus I, page 51, ll. 21-22)
49* I thought you said they **looked called** Vogons or something.

"Adjectival predicative complements are not restricted to occurrence with *be* but are found also with such verbs as *seem, look* and *remain*". (Huddleston, Pullum, 2002: 1437)

50 […] he quite liked human beings after all, but he always **remained desperately worried** about the terrible number of things they didn't know about. (Corpus I, page 49, ll. 1-4)

51 The right-hand head **seemed to be thoroughly preoccupied with this task,** but the left-hand one was grinning a broad, relaxed, nonchalant grin. (Corpus I, page 105, ll. 29-32)

52 **It looked insanely complicated**, and this was one of the reasons why the snug plastic cover it fitted into had the words DON'T PANIC printed on it in large friendly letters. (Corpus I, page 26, ll. 12-15)

A construction is considered to be a verbal one if the verb *be* cannot be replaced by the verbs mentioned above. So for example *called* in 49 cannot be used as a complement to the verbs *look, require, seem,* which helps avoid the ambiguity described above. This is also due to the fact that a stable property can be expressed in another way (*their name was Vogons*).

A great number of adjectives have the prefix *un* which provides them with an opposite meaning. This is a distinctive feature of adjectives, especially when the corresponding verbs do not take this prefix, as *unwashed* in example 53* which is unacceptable alternatively to the adjective *unwashed* in example 53. This could be another test in differentiating an adjectival passive from a verbal one.

53 Ford frowned at the grubby mattresses, **unwashed** cups and unidentifiable bits of smelly alien underwear that lay around the cramped cabin. (Corpus I, page 51, ll. 16-18)

53' ***I unwashed** the cups.

Usually adjectival passives have a static rather than a dynamic meaning. So dynamic or statal interpretation is another factor in differentiating verbal passives in 54 from adjectival ones as in 55, as in the case of *accepted* in the sentences presented below.

54 Their early attempts at composition had been part of bludgeoning insistence that **they be accepted** as a properly evolved and cultured race, but now the only thing that kept them going was sheer bloody-mindedness. (Corpus I, page 65, ll. 6-10)

55 It was Arthur's **accepted role** to lie squelching in the mud making occasional demands to see his lawyer, his mother or a good book… (Corpus I, page 12, ll. 19-21)

However, this factor may not be considered as one of the ways to test the adjectives, as it is close to impossible to distinguish the passives just by examining if the meaning is statal or dynamic. It results in ambiguity because of the ability of the verbal passives to take a

statal interpretation as in example 56, whereas the adjectival passives appear to function as a predicative complement of a dynamic verb in 57.

> 56 "So what you are saying is that I write poetry because underneath my mean callous heartless exterior **I really just want to be loved**," he said. (Corpus I, page 67, ll. 33, page 68, ll. 1-2)
>
> 57 Every tin can, every dustbin, every window, every car, every wineglass, every sheet of rusty metal **became activated** as an acoustically perfect sounding board. (Corpus I, page 34, lines 4-7)
>
> 57' **They activated** every tin can, every dustbin, every window, every car, every wineglass, every sheet of rusty metal [...]

Example 56 has passive properties and *to be loved* is as a verbal passive, notwithstanding the fact that semantically the verb *love* has a statal interpretation. This point does not then provide a strong difference between the verbal and adjectival passives.

Example 58 is syntactically regarded as an ordinary verbal passive that has its active counterpart 58'. However, it easily subjected to the adjectival tests mentioned earlier. *Bothered* may be accompanied by the adverbs *too* or *very* and may follow *seem* or *look* instead of the cumulative verb *be.* So syntactically it looks like a verbal passive but at the same time semantically there is no difference.

> 58 **Mr Prosser was often bothered** with visions like these and they made him feel very nervous. (Corpus I, page 9, ll. 26-27)
>
> 58'**Visions** like these often **bothered** Mr Prosser [...]

In example 57 if there is the catenative verb *be* in one of its tense forms instead of the predicate *become,* which denotes a change of state and hence has a dynamic meaning, *activated* would lead to an ambiguity. With its active counterpart 57' it illustrates an action with a dynamic meaning, hence it may be considered as a verbal passive. At the same time it may be interpreted as the result of some prior actions that make it an adjectival passive with a statal meaning. Providing a dynamic interpretation the verb *become* applies an action to the phrase and makes it dynamic. However, it does not influence the statement mentioned above about the statal nature of adjectival passives. It is the predicate*,* which has dynamic features but not the predicative complement *activated.*

There is another quite common difference between verbal and adjectival passives. "Verbs but not adjectives can take predicative complements." (Huddleston, Pullum, 2002:

1439) Example 59 is the verbal passive construction, as it has an infinitival complement *to be completely out to lunch.*

59 Zaphod Beeblebrox, adventurer, ex-hippie, good-timer, (crook? Quite possibly), manic self-publicist, terribly bad at personal relationships, often **thought to be completely out to lunch**. (Corpus I, page 37, ll. 26-29)

2.8 *By*-phrase Complements

A *by*-phrase complement is another important characteristic of the passive voice construction. In contrast to example 60, which does not have any *by*-phrase complement, an optional *by* phrase in example 61 helps emphasize the *agent* or the cause of the action (here: *the Infinite Improbability Drive)* conveyed by the lexical verb. The subject of the passive voice construction, usually called the *patient*, is related to the passive role and considered to be the participant. *By*-phrase complements are used in both adjectival and verbal passives, but in adjectival structures they occur less frequently.

60 It's now just after four in the afternoon and **I'm already being thrown out** of an alien spaceship six light-years from the smoking remains of the Earth! (Corpus I, page 69, ll. 21-24)

61 **We've been picked up by a ship** powered by the Infinite Improbability Drive! (Corpus I, page 85, ll. 2-4)

Ship in 61 is considered to be the internalised complement, which is internal to the VP. If the sentence was active *ship* would be the subject and consequently external to the VP.

2.9 Short Passives *vs*. Long Passives

The internalised complement may be omissible, which permits the distinction between short (with no internalised complement) and long passives (where an internalised complement is presented).

62 Most of the others secretly believe that the ultimate decision-making process **is handled by a computer.** (Corpus I, page 38, ll. 37-36)

Example 62 is an example of the long passive which may have an active counterpart 62'with *computer* as the subject of a subordinate clause.

62'Most of the others secretly believe that **computer handles the ultimate decision-making process.**

Without the complement *by a computer* the phrase would be regarded as the short passive, which is not an equivalent to its long variant. The presence of an internalised complement in a passive sentence makes the sentence more informative. If there is an internalised complement we would have only a general notion about a thing or a person who is supposed to *handle the ultimate decision-making process.* So there is no information about the agent in the short passive form.

The preposition *by* could be used in different ways not just for denoting an internalised complement. In example 63 it is simply a part of the adverbial even though it is placed after the adjectival passive.

63 **The man** sitting next to Ford **was a bit sozzled** by now. (Corpus I, page 30, ll. 24-25)

According to Huddleston and Pullum there is the main prerogative which demands for the internalised complement to be rhematic.

"The felicity of a long passive requires that the subject not represent information that is newer in the discourse than the NP governed by the word *by* in the internalised complement". (Huddleston, Pullum, 2002: 1444)

64 **The President** in particular is very much a figurehead – he wields no real power whatsoever.

65 **He is apparently chosen by the government**, but the qualities he is required to display are not those of leadership but those of finally judged outrage. (Corpus I, page 38, lines 28-30)

The subject *he* in example 65 is a discourse-old information. *He* relates to *the President* from example 64. The internalised complement *by the government* is a discourse-new fact.

According to the notion of old and new discourse we can easily identify the main and peripheral themes of a sentence. New information always takes the last position in a sentence. This new information relates to the following sentences. So that is why a *by*-internalised complement appears to be logically and pragmatically stressed.

The English language demands a strict word order in a sentence and any of its constituent parts can hardly be freely positioned without any reference to the syntactic structure of the sentence. Regarding the information structure of the sentence, themes are regarded to be external arguments and appear to be subjects, which are usually in initial position. The theme is normally the subject, and this is what justifies the choice of the voice,

either active if the theme-subject referent is an agent, or passive if the theme-subject is a patient. The sentence member taking the first position "must not be less familiar in the discourse than the one that comes to occupy a latter position". (Huddleston, Pullum, 2002: 1444) In comparison to inversion, which reorders sentence members, passivization reorganizes semantical and syntactical functions and does not make it obligatory to have a discourse-old open position nor any additional context as in example 66, which is opposed to the active voice form in example 66.

66 **The shouting guard interrupted** Ford again.

67 Ford tried desperately to think, but **was interrupted by the guard** shouting again. (Corpus I, page 69, ll. 31, page 70, ll. 1-2)

In short passives there is no internalised NP complement hence it cannot be required to be less familiar than the subject, which in turn is thematic (discourse-old).

"The crucial difference between a short passive and an active clause is that the information expressed in the subject of the active is omitted in the passive". (Huddleston, Pullum, 2002: 1445)

There are numbers of reasons why such information is omitted. First of all one of the most common reasons is that a speaker does not have any information about the performer of the action as in example 68 or it does not matter who or what is responsible for the action in question as in 69 and 70. Otherwise it may be the common human knowledge that does not require being commented or a scientific or a general observation, as in example 71.

68 **Many solutions were suggested** for this problem, but most of them were largely concerned with the movements of small green pieces of paper […] (Corpus I, page 1, ll. 11-14)

69 […] **it must be properly iced** or the benzine is lost. (Corpus I, page 21, ll. 1-2)

70 […] and she finally knew how **the world could be made** a good and happy place (Corpus I, page 2, ll. 6-8)

71 **The planet's surface was blurred** by time, by the slow movement of the thin stagnant air that had crept across it for century upon century. (Corpus I, page 120, ll. 22-25)

There are cases when the short passive is used to avoid any reference to a performer or in order not to identify their responsibilities and duties. In example 72 the planet is subjected to demolition and there is no information or any reference to the person responsible for this action.

72 The plans for development of the outlying regions of the Galaxy require the building of a hyper spatial express route through your star system, and regrettably **your planet is one of those scheduled** for demolition. (Corpus I, page 34, ll. 20-23)

It is a common knowledge that short passives influence the writing in such a way that it becomes more objective and general. As compared to the first person narration, texts with a great number of passives make the reader ignore the writer and do not take into consideration their point of view. So the highest proportion of the passive voice construction is considered to be one of the main distinctive features of scientific writing.

2.10 *Born* and *Gone*

The case with the participles *born* and *gone* are peculiar. Example 73 is not considered as an example of the passive voice construction.

73 […] the supermarket **was gone**, everyone in it **was gone**. (Corpus I, page 60, ll. 20-21)

Example 73 does not have semantical or syntactical passive meaning nor a predicative complement. First of all, *go* is not transitive, hence no passive can be expected; *gone* used with the copula *be,* so it functions as an adjective. In the sentence reference is made not to the dynamic process of going but to the adjacent and stabilised result of the process (being away)[1].

74 Ford Prefect was at this moment under great stress, and **he was born** 600 light years away in the near vicinity of Betelgeuse. (Corpus I, page 29, ll. 32; page 30, ll. 1-2)

The same applies to the *born* in example 74, as *Oxford English Dictionary* says the past participle from *bear* used to be *bore* or *born,* which had the same interpretation. Later *bore* was not in use, and *born* became the only variant but still it did not have the passive meaning, unless being followed by the *by*-phrase with the complement *mother,* for example. The idea is that a baby rather experiences the process of birth.

2.11 Prepositional Passives

Prepositional passives are another quite common category of the passive voice constructions. Prepositional passives, which are also called pseudo-passives, occur when "the

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[1] We thank Professor Merle for the information given on this subject.

subject in the passive structure corresponds to the object of a preposition in the related active structure" (Tseng, Jess, 2007: 1) with a preposition taking final position.

In examples 75 and 76 it is seen that the prepositions *after* and *through* are stranded and are not followed by complements.

> 75 The room was much as Slartibarfast had described it. In seven and a half million years **it had been well looked after** and cleaned regularly every century or so. (Corpus I, page 178, ll. 21-23)
> 76 He kicked the hatch **they'd just been thrown through**. (Corpus I, page 74, ll. 12-13)

> "Passives of this kind are felicitous only if the VP indicates either a significant property or a change in significant property of the subject-referent". (Huddleston, Pullum, 2002: 1446)

In example 75 somebody has been taking care of the room for some time, which resulted in the fact that the room is clean and in good conditions. The same principle is applied to example 76 where the subject *they* in the subordinate clause is subjected to some external influence. *They'd just been thrown through*, which means that "*they passed through the hatch"* now the door of which is open. In both examples there is a change in significant property of the subject-referent, so they satisfy the constraint mentioned above.

2.12 Impersonal Passives

Passive voice constructions are quite frequently used either in formal speech patterns, or necessary to omit the performer of the action. These constructions can be impersonal and more or less neutral and help report a general information or a common thought or belief. Impersonal passives are interchangeable with such active structures as *they say, they believe, they see* etc. as in example 77. As for example 78, the impersonal clause *it was realized* expresses a general opinion about the subject by means of the impersonal passive voice construction, which avoids any reference to the source of perception or judgment, the people who really think like this.

> 77 And **some said** that even the trees had been a bad move, and that no one should ever have left the oceans. (Corpus I, page 1, ll. 21-23)
> 78 Eventually of course, after their Galaxy had been decimated over a few thousand years**, it was realized** that the whole thing had been a ghastly mistake, and so the two opposing battle fleets settled their few remaining differences in order to launch a joint attack on our own Galaxy – now positively identified as the source of the offending remark. (Corpus I, page 196, ll. 6-12)

In spite of the fact that the impersonal passives do often appear in many languages the way of their formation differs from the one which forms ordinary passives. The impersonal passives do not make an NP move to the subject position. There is a dummy subject *it,* which replaces an NP subjected to an action. The impersonal passives are used in the cases when the personal passives cannot be formed. For example in cases when an introduction or a general remark is needed.

There are other alternative structures that circumstantially are semantically related to the passive voice. In spite of the absence of the basic original passive voice form and common syntactic characteristics, semantically they may be regarded as closely related to passive. Sometimes their interpretation depends on context and should be examined more precisely to discover passive orientation. Some examples of such structures are discussed in Chapter III.

Chapter III Non Passive Forms Semantically Related to the Passive

One normally imagines the passive voice as a structure with a subject that is semantically the patient of the verb, an auxiliary *be* or *get*, the past participle form and an optional *by*-phrase. However, apart from usual passive constructions there are ways to form sentences that have passive meaning even though they are not in the passive form. For instance, examples 79 and 80 have also a passive interpretation.

3.1 Adjectives Ending in *–able*

These are non-typical marginal passive construction. They are usually called V-able passives. The adjectives *remarkable* and *unidentifiable* semantically can be glossed as passives. First of all they are derived from the transitive verbs *remark* and *identify,* and the suffix *–able* expresses an action referred to an NP (*can be remarked; cannot be identified*). They illustrate passive implement and may be followed by a complement, as in 80'.

79 Ford Prefect was a roving researcher for that wholly **remarkable** book, The Hitchhiker's Guide to the Galaxy. (Corpus I, page 12, ll. 14-16)

80 His fair tousled hair stuck out in random directions, his blue eyes glinted with something completely **unidentifiable**, and his chins were almost always unshaven. (Corpus I, page 41, ll. 6-9)

80' […] his blue eyes glinted with something completely **unidentifiable by humans.**

"The past participle form of the verb is almost, but not quite, an invariant feature of the passive". (Huddleston, Pullum, 2002: 1429)

Examples 81 and 82 again easily prove the statement above. Passive voice is clearly seen when an agent occurs in a sentence. Besides that by no means the constructions in these examples do not resemble the basic passive structure, there are no agents presented that could emphasize an action referred to the subjects. However, examining the context we can notice a latent agentivity. The actions described in the examples are meant to be performed by somebody. For example, *strangers cannot be deciphered by somebody* or *humiliation cannot be explained by somebody*. The same is applied to *incomprehensible* in 82. Only a performer is able to comprehend or not the sense.

81 Bureaucratic cock-ups, angry men lying in mud, **indecipherable** strangers handing out **inexplicable** humiliation and an unidentified army of horsemen laughing at him in his head – what a day. (Corpus I, page 18, ll.32, page 19, ll. 1)

82 The barman reeled for a moment, hit a shocking **incomprehensible** sense of distance. (Corpus I, page 30, ll. 3-4)

There are several variants of the ABLE-morpheme. The first one is normally considered to be "a derivational suffix which attaches to transitive verb stems to yield adjectival forms." (Puckica, 2009: 230) This type of the V-able passive has an orientation that may be called *passive potential orientation*. It may denote a capability/incapability of doing or being something, *unidentifiable* (which cannot be identified) in 83, a notion of possibility, as *governable* (which can be governed) in 84, or a concept of worthiness or merit, *remarkable* (which can be remarked) in the sentence 85. "These secondary values may be regarded as extensions from the primary meaning of passive potentiality." (Puckica, 2009: 230)

83 Ford frowned at the grubby mattresses, unwashed cups and **unidentifiable** bits of smelly alien underwear that lay around the cramped cabin. (Corpus I, page 51, ll. 16-18)

84 It was discovered by a lucky chance, and then developed into a **governable** form of propulsion by the Galactic Government's research team of Damogran. (Corpus I, page 86, ll. 5-7)

85 […] this device was in fact the most **remarkable** of all books ever […] (Corpus I, page 26, ll. 15-16)

V-able passive constructions obtain a passive interpretation in the English language only if adjectives, participating in formation of these structures, are derived from verbs. The

passive voice is habitually discussed in the context of a verb and verbal forms and characteristics. The words with –ABLE suffix are mostly analysed in close connection to the words formation, which is performed by means of an adjective-constructing suffix, and regarded as derivational ones. The adjective *pronounceable* from example 86 is derived from the verb *pronounce* by means of the suffix *–able. To pronounce* means *to articulate, to vocalize something.* The verb is dynamic, as somebody articulates, literally, moves their lips to produce a sound or a name, as we have in 86. Which means that the subject *Ford Perfect's original name* is subjected to the action: it is pronounced. Hence, *pronounceable* expresses the ability of the subject to experience this action.

> 86 Ford Prefect's original name is only **pronounceable** in an obscure Betelgeusian dialect […] (Corpus I, page 47, ll. 21-22)

As far as we can see, there is nothing in common between V-able structure and past participles except the gloss. However, V-able is very similar to past participial adjectives that leads to the *adjectival passives,* as in example 87.

> 87 Mr Prosser's mouth opened and closed a couple of times while his mind was for a moment filled with **inexplicable** but terribly attractive visions […] (Corpus I, page 9, ll. 20-23)

V-able forms are more adjectival than verbal. Generally the V-able structures correspond to basic adjectival features, which means that they can be used attributively and predicatively after such copular verbs as *seem* or *look,* as *seemed unbelievable* in example 88. Few of them can be accompanied by *very* or *too*. But *be able to* is equal to the verb can, which does not have any gradation and assessment apart from either *it can be done* or *it cannot.*

> 88 Their relative velocity **seemed unbelievable**, and Arthur had hardly time to draw breath before it was all over. (Corpus I, page 158, ll. 21-23)

In examples 89 and 90 *respectable* and irritable represent the V-able constructions with a passive meaning. Semantically V-able structures have quite logical similarities with V-EN. As for example "only what is V-able can be V-EN" (Puckica, 2009: 232). So only what is *respectable* can be *respected,* and only what is *irritable* can be *irritated.*

89 Many **respectable** physicists said that they weren't going to stand for this, partly because it was a debasement of science, but mostly because they didn't get invited to those sorts of parties. (Corpus I, page 86, ll. 19-22)

90 He always felt vaguely **irritable** after demolishing populated planets. (Corpus I, page 50, ll. 17-18)

Even if with V-able adjectives it happens less frequently, this form may also be followed by an agent, a *by*-phrase complement, which is typical for the basic passive voice structure and considered to be one of the main passive characteristics. This fact is easily proved by modifying example 91. In 91' *every creature in the world* is the agent. So we may conclude that V-able passives can take such a complement, which allows to classify them as a non-typical passive construction.

91 It said: "The History of every major Galactic Civilization tends to pass through three distinct and **recognizable** phases, those of Survival, Inquiry and Sophistication […] (Corpus I, page 215, ll. 13-16)

91' It said: "The History of every major Galactic Civilization tends to pass through three distinct and **recognizable by every creature in the world** phases, those of Survival, Inquiry and Sophistication […]

3.2 Adjectival Passive Forms with Specialised Sense

Moreover there are adjectival passive forms with specialised sense, which means that they are morphologically close to the past participles of some verbs but with the meaning that has been changed. They are not equalled any more to the verbal passives, which keep identical forms, and they relate to passive forms rather historically than syntactically or semantically.

92 And **I was meant** to recognize that from a blank screen? (Corpus I, page 113, ll. 9-10)

93 **You are bound** to feel some initial ill effects as you have been rescued from certain death at an improbability level […] (Corpus I, page 84, ll. 20-22)

94 "But **what are supposed** to do with a manically depressed robot?" (Corpus I, page 136, ll. 11-12)

3.3 Adverbs Derived from Adjectives Ending in *-able*

The adverbs derived from V-able adjectives may be also considered as non-typical passive related adverbs, because they convey the same characteristics as the adjectives, and semantically they are related to the passive interpretation.

95 […] and the story of how these consequences are **inextricably** intertwined with this remarkable book begins very simply. (Corpus I, page 3, ll. 13-15)

96 "I'm trying to baby, I'm trying to," is what Ford **invariably** replied on these occasions. (Corpus I, page 11, ll. 30-31)

97As he grinned his heart screamed **unbearably** and he fingered the small Paralyso-Matic bomb that nestled quietly in his pocket. (Corpus I, page 44, lines 21-23)

98 The plans for development of the outlying regions of the Galaxy require building of a hyper spatial express route through your star system, and **regrettably** your planet is one of those scheduled for demolition. (Corpus I, page 34, ll. 20-23)

V-able adverbs, together with V-able adjectives, syntactically do not have anything in common with the habitual passive voice structure. Nevertheless semantically their passive interpretation may be seen through the context. In general, *able* means *being able to be,* which already implies a dynamic interpretation. Bearing in mind that passive constructions are mostly verbal and usually tend to keep their verbal qualities, one may notice that most of V-able adjectives and adverbs are derived from complete verb stems, as for example *inextricably* in 95 is derived from *inextricable,* and *inextricable* from *extricate.* In example 96 *invariably* is derived from *invariable* then *invariable* is derived from *variable* and *variable* is from *vary*. *Bear* becomes *bearable,* then *unbearable* and finally we get *unbearably* as in 97. And *regrettably* in example 98 is derived from *regrettable* and *regrettable* is from *regret.* All of them have the typical adverbial suffix *ly*. This point makes it possible to classify them in most cases according to a number of verbal characteristics.

3.4 Adjectives Ending in *–less*

Adjectives and adverbs derived from verbs by means of the suffix *less* as in example 99, sometimes may also have a relation to passive interpretation.

99 It contains contributions from **countless numbers** of travellers and researches. (Corpus I, page 76, ll. 4-6)

100 He turned it over in his hands with a shrug and tossed it aside **carelessly**, but not so **carelessly** that it didn't land on something soft. (Corpus I, page 193, ll. 21-22)

Countless numbers in example 99 may be glossed to the *numbers, which cannot be counted.* However, *carelessly* in example 100 means *without taking care of something or somebody,* which implies no semantic passive interpretation.

3.5 Reflexive Structures

As a grammatical category voice structures the subject – predicate interrelations. Sometimes voice, as illustrated in examples 103-105 is a separate category. Even if morphologically and syntactically they seem not to have any relation to passive voice, nevertheless they may obtain passive interpretation.

101 **Arthur** struggled to his feet and **hugged himself** apprehensively. (Corpus I, page 49, ll. 22-23)

102 **Arthur had jammed himself** against the door to the cubicle, trying to hold it closed, but it was ill fitting. (Corpus I, page 85, ll. 8-9)

103 These patterns quickly learned to **copy themselves** (this was part of what was so extraordinary about the patterns) and went on to cause massive trouble on every planet they drifted on to. (Corpus I, page 80, ll. 4-8)

In examples 103 and 104 the subject *Arthur* and a reflexive pronoun *himself* are referentially interconnected, hence if the reflexive pronoun is affected and subjected to some action, semantically the subject-referent will also be involved. The subject appears to be both the performer of the action and the receiver of it. It is *Arthur* who is responsible for the action, however being a performer he is affected and takes the main role in the situation. Even if in 103 *Arthur hugged himself,* the interpretation is as if **Arthur has been hugged.* The same principle is in 104 **Arthur has been jammed.* The verbs *hug* and *jam* are dynamic.

Copy themselves in example 105 has also a latent passive meaning. *The patterns copy themselves* by means of self-reproduction. In other words *the patterns are being copied by themselves.*

3.6 Reciprocal Structures

Reciprocal constructions display a mutual situation which "can be defined as a situation with two or more participants (A, B, *etc.*) in which for at least two of the participants A and B, the relation between A and B is the same as the relation between B and A". (Haspelmath, 2007: 1) Reciprocals are interchanging an action, which means they are performing an action and subjected to it at the same time. So the subject together with a co-performer are involved in an action. Both get simultaneously either benefits or effects from an action. Even if it does not at all look as the basic passive voice construction, still a passive interpretation may be read, as the doers realise an action implicitly by means of *each other.* For example the subject *his eyebrows* in example 106. Evidently they are two, so each of them is a patient and an agent at the same time. One eyebrow is affected by the other. And

vice versa. In other words *one of his eyebrows was almost rolled over by the other.* The number of doers may be more than two, as in example 107.

> 106 The Vogon stared up at the law steel ceiling and **his eyebrows almost rolled over each other**. (Corpus I, page 70, ll. 17-18)
>
> 107 […] he continued, as with a huge bang Southend split itself into **six equal segments which danced and span giddily round each other** in lewd and licentious formation […] (Corpus I, page 82, ll. 10-14)

Even if traditional structure *be+past participle* is regarded as the main spotlight in the process of the passive voice studying, it can be observed that the classical passive voice structure cannot be considered as the only way to express passive. Some other structures with passive reading may occur, so classical treatment of the passive voice fails to capture cases, which can be interpreted as passives, even if they do not contain an auxiliary or a past participle. In Chapter III we examined some constructions atypical to the passive voice. They were taken from the English Corpus. Neither morphologically, nor syntactically do these examples refer to the passive voice. However, close analysis of their glosses allow establish a latent passive interpretation.

V-able passives, for example, express the same passive orientation as V-EN forms and may also take a by-phrase complement, as an agent. Participles are not completely verbal forms, that is why V-able structures do resemble passive participles, nevertheless they possess more adjectival features than verbal.

Some morphological components may produce passive orientation. Adjectives derived from transitive verbs by means of such suffixes as *–ly, -less* or *–full* display sometimes passive features, but mostly in the frame of context.

Reflexive and reciprocal constructions are also quite interesting phenomena, as usually being used in active form they may imply obscure passive interpretation. In reflexive structures a subject produces and experiences an action at same time, so it functions simultaneously as a patient and an agent of a sentence. In reciprocal constructions relations between members of a sentence are based on mutuality. Coincidently they all are involved in an action.

To draw a conclusion we should notice that passive voice cannot be restricted to the basic forms. Constructions with latent passiveness may also take place in passive voice studying.

The second part of the work is dedicated to examination and comparative analysis of translation of the English passive in the French language on the bases the examples illustrated above.

Part II

Chapter I Peculiarities of the Passive Voice in the French Language

In the first part of the research paper we examined different types of passive voice constructions in the English language. Their diversity, which is proved by numerous classic forms as well as atypical ones, invites the assumption that there are also various ways of their translation. To find out which methods of translation from English into French are more appropriate and highly used, how the constructions in both languages differ and what they have in common, we will examine the translation of the examples from Corpus I into French, in such a way gathering and systemising Corpus II with French examples. The French examples are taken from the French version of the novel « Le Guide du voyageur galactique », translated by Jean Bonnefoy.

1.1 Formation of the Passive voice in French

It goes without saying that both English and French have a great number of similarities as well as differences. The French language, together with Spanish and Italian, belongs to the Indo-European language family. So does English. English was partly influenced by French. It gave rise to formation of some common features. French and English grammar systems are not an exception. These languages have the same parameters, such as catenative verbs, past participles, the categories of tense and voice. But at the same time in spite of quite similar characteristics both languages have some differential peculiar features.

It should be mentioned that the passive voice forms are less frequently used in French in comparison to the English language. Below are presented English examples 1a and 2a opposed to French equivalents 1b and 2b. These examples help notice that when English requiress a passive voice construction, in French either active structure as in 2b or the dummy subject *il* as in 1b can be used.

1a. […] who was arguing with a spokesman for the bulldozer drivers about whether or not Arthur Dent constituted a mental health hazard, and how much **they should get paid** if he did. (Corpus I, page 15, ll. 20-23)

1b. […] qui était en discussion avec un porte-parole des chauffeurs de bulldozer pour savoir si oui ou non le cas Arthur Dent relevait de la psychiatrie et, dans l'affirmative, **combien il faudrait les payer**. (Corpus II, page 32, ll. 26-30)

2a. Well, if **you're resigned** to doing that anyway, you don't actually need him to lie here all the time do you? (Corpus I, page 16, ll. 5-7)

2b. Eh bien, **si vous avez une bonne fois pour toutes décidé** d'agir ainsi, vous n'avez en fait aucun besoin qu'il reste allongé là en permanence, n'est-ce pas ? (Corpus II, page 33, ll. 12-15)

The French passive has one distinctive feature which the English language does not. The past participles in French are subjected to modifications according to gender and number of the subject. It is clear from the examples below that in French variants the forms of the predicates and the past participles correspond their subjects.

2a. Sometimes **he would get seized** with oddly distracted moods and stare into the sky as if hypnotized until someone asked him what he was doing. (Corpus I, page 11, ll. 9-11)

2b. **Il était pris** parfois de bizarres accès de distraction et contemplait le ciel, comme hypnotisé, jusqu'à ce qu'on vienne lui demander ce qu'il cherchait. (Corpus II, page 27, ll. 27-30)

3a. **Though the planet Earth, the Islington flat and the telephone have all now been demolished,** it's comforting to reflect that **they are all** in some small way **commemorated** by the fact that twenty nine seconds later Ford and Arthur were rescued. (Corpus I, page 77, ll. 33, page 78, ll.1-4)

3b. Bien que **la planète Terre, l'appartement d'Islington et le téléphone soient aujourd'hui démolis**, il est réconfortant de se dire que **tous ces éléments ont** en quelque modeste manière **été commémorés** par le fait que vingt-neuf secondes plus tard exactement Arthur et Ford devaient être sauvés. (Corpus II, page 105, ll. 17- 22)

In Chapter II of the second part of the research paper we will examine, estimate and compare the ways and methods of translation of the passive voice examples from English into French. Taking into consideration their syntactic, morphological and semantic characteristics we will try to analyse how French translation of the English passives differs, if it does, and we will make a French corpus, corresponding to the English examples.

Chapter II Translation of the Passive Voice from English into French

2.1 Basic Passive Voice Structure

The pattern of the basic passive voice constructions in French resembles the one in the English language, *i.e.* an auxiliary (verb usually *être,* which is the counterpart of *be*) and the past participle form. Examples 4b and 6b easily prove this fact, as the constructions are the same in both languages. The English examples are translated into French keeping their temporal and aspectual characteristics.

4a. **Many solutions were suggested** for this problem, but most of them were largely concerned with the movements of small green pieces of paper… (Corpus I, page 1, ll. 11-14)

4b. **Bien des solutions avaient été suggérées** mais la plupart d'entre elles faisaient largement intervenir la mise en circulation de petits bouts de papier vert… (Corpus II, page 15, ll. 14-16)

5a. The bottle **would then be refilled**. The game **would be played** again. (Corpus I, page 14, ll. 30-31)

5b. **On remplissait** de nouveau la bouteille. **Et le jeu recommençait**. (Corpus II, page 32, ll. 1-2)

6a. **As soon as a predetermined quantity had been consumed**, the final loser would have to perform a forfeit, which was usually obscenely biological. (Corpus I, page 15, ll. 3-5)

6b. **Dès qu'avait été consommée une quantité prédéterminée**, le perdant devait accomplir un gage, lu plus souvent d'un caractère biologiquement obscène. (Corpus II, page 32, ll. 7-10)

French example 5b does not have the classic passive voice construction in its structure. *The game would be played* is translated into French by means of the active voice construction. The lexical verb *played* is translated by the verb *recommançait*, with the prefix *re-* instead of the adverb *again*. The French language tends to avoid passive voice constructions in favour of the active voice or the structures with passive interpretation. *Would be refilled* in 5a is translated by means of the impersonal pronoun *on*. This pronoun is highly used in the French language. The sentences with the pronoun *on* have an active structure, where *on* is the subject. In the French language this construction is very handy, as it helps avoid the basic passive voice structure.

7a. And then, one Thursday, nearly two thousand years after **one man had been nailed** to a tree for saying how great it would be to be nice to people… (Corpus I, page 2, ll. 1-3)

7b. Et puis, un beau jeudi, près de deux mille ans après qu'**on eut cloué un homme** sur un arbre pour avoir dit combien ça pourrait être chouette de se montrer sympa avec les gens… (Corpus II, page 16, ll. 8-11)

8a. The Guide also tells you on which planets the best **Pan Galactic Blasters are mixed** […] (Corpus I, page 20, ll. 12-13)

8b. Le Guide vous indique également sur quelles planètes **on prépare le meilleur gargle blaster pan galactique** […] (Corpus II, page 37, ll. 12-14)

It is a very common practice to use *on* in the French translation of the English passive voice. The impersonal pronoun *on* is the subject of an active sentence, which means it is the performer of an action. Using the active construction with the pronoun *on,* the prepositions *par* or *de* cannot be used, as there is no mention of the agent – *on* takes on the role of the performer of the action. The English language has a similar construction in generic context.

2.2 Short and Long Passives

Quite often an agent of an action is introduced by the preposition *by* or *with*. In the French passive voice as well as in the English the subject is acted upon. The agent

responsible for the action is usually introduced by the preposition par, as in example 9b, and more rarely *de* is used even if earlier in classic French mostly *de* was used. These constructions are the counterparts of the English long passives with *by*-phrases. Any kind of physical action tends to be introduced by *par,* whereas any state, feeling, perception or adjectival passive – by *de.*

> 9a. **Pages one and two had been salvaged by a Damogran** Frond Crested Eagle and had already become incorporated into an extraordinary new form of nest which the eagle had invented. (Corpus I, page 42, ll. 12-16)
>
> 9b. **Les pages une et deux avaient été piquées par un aigle damograin** à crête huppée et se trouvaient d'ores et déjà incorporées à une forme de nid radicalement nouvelle que venait d'inventer ce rapace… (Corpus II, page 63, ll. 5-9)
>
> 10a.The voice was low and hopeless and **accompanied by a slight clanking sound**. (Corpus I, page 94, ll. 16-18)
>
> 10b. La voix, basse et désespérée, était **accompagnée d'un léger bruit** de ferraille. (Corpus II, page 127, ll. 6-7)

But again as it often happens the active voice construction *as celui que lui présentait l'araignée* becomes a translation of example 11a. 12a is translated as *le processus ultime de décision serait en définitive aux mains d'un ordinateur* by means of a static verb *serait.* Sometimes it may be explained by peculiarities of the French language or simply by an intention of the translator to make a text more artistic and pleasant for the reader. The expression *aux mains d'ordinateur* has a figurative meaning.

> 11a. Zaphod Beeblebrox would not be needing his set speech and he gently deflected **the one being offered him by the spider**. (Corpus I, page 42, ll. 21-23)
>
> 11b. Zaphod Beeblebrox n'avait aucunement besoin d'un discours préparé, aussi repoussa-t-il doucement **celui que lui présentait l'araignée**. (Corpus II, page 63, ll. 15-17)
>
> 12a. Most of the others secretly believe that **the ultimate decision-making process is handled by a computer**. (Corpus I, page 38, ll. 37-36)
>
> 12b. La plupart des autres croient en secret que **le processus ultime de décision serait en définitive aux mains d'un ordinateur**. (Corpus II, page 58, ll. 31-33)

Again similarly to the English language the passive voice constructions sometimes do not have an agent in their structures, which corresponds to the English short passives. This type of passive voice is used when it is undesirable or impossible to mention the agent in its active counterpart.

13a.[…] **it must be properly iced** or the benzine is lost. (Corpus I, page 21, ll. 1-2)

13b. […] **il doit être bien frappé**, faute de quoi tout le benzène s'évapore. (Corpus II, page 38, ll. 5-6)

14a. This had about a hundred tiny flat press buttons and a screen about four inches square on which **any one of a million "pages" could be summoned at a moment's notice.** (Corpus I, page 26, ll. 9-12)

14b. Mais celui-ci possédait une centaine de minuscules boutons plats ainsi qu'un écran d'environ dix centimètres de côté sur lequel **on pouvait appeler en un clin d'œil plus d'un million de « pages »**. (Corpus II, page 43, ll. 17-20)

15a. "It's probably just **your house being knocked down**", said Ford, downing his last pint. (Corpus I, page 28, ll. 28-29)

15b. « C'est sans doute simplement **ta maison qu'on abat** », constata Ford en éclusant son dernier verre. (Corpus II, page 46, ll. 19-20)

The majority of the passive constructions in French do not have *par*-phrase complement. This allows the speaker not to mention an agent responsible for the event at hand. In examples 14b and 15b the semantic role associated to the subjects is not expressed. The referents are not mentioned, either because the speaker finds it preferable not to mention the referents, or just because there is simply no information about them. The impersonal pronoun *on* appears to be a preferable and favourable decision in translating English short passives in French.

2.3 Get-passives

The auxiliary *get* is often used in the passive voice constructions. In the English language *get* takes place of the auxiliary *be* in the sentence. In French the passive voice constructions with *get* are translated in different ways, as there is no any corresponding structure. For example, it would hardly be acceptable to translate *get* in 16a or 18a as *devenir* or *obtenir*. It can be replaced by *être* but with the tendency to avoid the passive voice constructions, any other acceptable form is preferable. As the impersonal construction with the pronoun *on* in example 16b, or the active voice form in 18b. However example 17a is translated into French by means of the classic passive voice construction with the auxiliary *être* and the past participle.

16a. […] and no one would have to **get nailed** for anything (Corpus I, page 2, ll. 8-9)

16b. Et puis, un beau jeudi, près de deux mille ans après **qu'on eut cloué** un homme sur un arbre pour avoir dit combien ça pourrait être chouette de se montrer sympa avec les gens […] (Corpus II, page 16, ll. 8-11)

17a. Many respectable physicists said that they weren't going to stand for this, partly because it was a debasement of science, but mostly because **they didn't get invited** to those sorts of parties. (Corpus I, page 86, ll. 19-22)

17b. Plus d'un physicien respectable estimait ne pouvoir encaisser une telle chose, en partie parce que c'était rabaisser la science, et en parti parce **qu'ils n'étaient jamais invités.** (Corpus II, page 117, ll. 3-6)

18a. […] who was arguing with a spokesman for the bulldozer drivers about whether or not Arthur Dent constituted a mental health hazard, and how much **they should get paid** if he did. (Corpus I, page 15, ll. 20-23)

18b. […] qui était en discussion avec un port parole des chauffeurs de bulldozer pour savoir si oui ou non le cas Arthur Dent relevait de la psychiatrie et, dans l'affirmative, combien **il faudrait les payer**. (Corpus II, page 32, ll. 26-30)

Example 19a is translated into French by means of the verbal construction *se faire+infinitive.* This infinitive construction may be read with a passive interpretation. According to the context, the protagonists made an effort and initiated their rescue, but still it happened by means of the spaceship, so an action was applied on them. Moreover in both examples there are agents *it* and *lui,* introduced by *by* and *par,* respectively. This form is highly used in everyday language, as it requires to conjugate just the verb *se faire*. Except *se faire,* another pronominal forms such as *se laisser* in 20b and 21b. The verb *se faire* has a causative character, as it makes a subject to be responsible for an action at some extent. The reflexive occurs when the subject undergoes some action evoked by the verb. On the contrary, *se laisser* emphasizes its passive nature, as it means *do not be concerned/preoccupied. Se voir, s'entendre* may be also considered as the structures obtaining passive interpretation.

19a. "Bright idea of mine" said Ford, "to find a passing spaceship and **get rescued by it**". (Corpus I, page 80, ll. 19-20)

19b. Belle idée que j'ai eue, reprit Ford, de trouver un astronef de passage et **de nous faire recueillir par lui**. (Corpus II, page 109, ll. 30-32)

20a. For a moment **his embittered racial soul had been touched**, but he thought no – too little too late. (Corpus I, page 67, ll. 29-31)

20b. Durant un moment, **sa conscience de race aigrie s'était laissé toucher** mais il se ravisa: non, c'était trop peu, et trop tard. (Corpus II, page 94, ll. 30-32, page 95, ll. 1)

21a **Arthur would not be deterred**. «A party six months ago. On Earth…England…» (Corpus I, page 107, ll. 23-24)

21b Mais **Arthur ne se laissait pas démonter**. Il poursuivit : « Une soirée, il y a six mois… Sur Terre… en Angleterre… » (Corpus II, page 143, ll. 8-10)

2.4 Bare Passives

In English the basic passive voice form with either the auxiliary *be*, or *get* is used as often as bare passives, which do not have any auxiliary verb in their structure. As it is seen from the examples below the English bare passives are translated in French without any replacements or modifications. In French an auxiliary is also omitted. So in both languages bare passives structure represents a subject together with a verbal contracture in a non-finite clause. The only difference may occur in the French language, as it requires a subject to correspond a past participle in gender in number, as for example *une cabine nichée* in 22b.

22a Somewhere in a small **dark cabin buried deep** in the intestines of Prostentic Vogon Jeltz's flagship, a small match flared nervously. (Corpus I, page 47, ll. 1-3)

22b Quelque part au fin fond **d'une cabine sombre nichée** dans les tréfonds des entrailles du vaisseau amiral de Prostentic Vogon Jeltz, une petite allumette se mit à luire nerveusement. (Corpus II, page 69, ll. 19-22)

23a With her **red head scarf knotted** in that particular way and her long flowing silky brown dress, she looked vaguely Arabic. (Corpus I, page 42, ll. 31-33)

23b […] avec son **fichu rouge noué** d'une manière si particulière et son ample le longue robe de soie marron, elle avait l'air vaguement arabe. (Corpus II, page 63, ll. 27-29)

24a Zaphod Beeblebrox, adventurer, ex-hippie, good-timer, (crook? Quite possibly), manic self-publicist, terribly bad at personal relationships, **often thought** to be completely out to lunch. (Corpus I, page 37, ll. 26-29)

24b Zaphod Beeblebrox, aventurier, ancien hippy, bon vivant (escroc ? c'est bien possible !), caractérisé par son autosatisfaction maladive ainsi que par une redoutable inaptitude aux relations personnelles, un homme **assez souvent jugé** comme complètement parti du bulbe. (Corpus II, page 56, ll. 30-32, page 57, ll. 1-3)

2.5 Expanded Passives

Expended passives, which have an auxiliary in their structure, are translated in relation to the type of the auxiliary and giving priority to a form which is preferable in the frames of the French grammar and stylistics. For example in 25b the basic passive voice construction with the auxiliary *be* is translated by means of the basic in the French language passive construction. In 26b the action has not happened yet. It is just a possibility. The construction in example 26b is active.

25a Only six people in the entire Galaxy understood the principle on which **the Galaxy was governed** […] (Corpus I, page 37, ll. 32-33)

25b Six individus seulement dans toute l'étendue de la Galaxie comprenaient le principe selon lequel **celle-ci était gouvernée** […] (Corpus II, page 57, ll. 7-9)

26a Today he [Mr. Prosser] was particularly nervous and worried because something had gone seriously wrong with his job, which was to see that **Arthur Dent's house got cleared** out of the way before the day was out. (Corpus II, page 7, ll. 2-6)

26b Et, aujourd'hui, il était particulièrement énervéet soucieux car quell-que chose clochait sérieusement dans son boulot – lequel consistait à veiller **à ce que la maison d'Arthur Dent eut bien débarrassé le plancher** d'ici au soir. (Corpus II, page 22, ll. 20-25)

Once again the interpretation depends on the context, in French as well as in English the auxiliary *être* may be either a constitutive part of a passive voice construction, or can take a role of copula with a predicative complement. This results in ambiguity, which we already analysed in the first chapter of this work.

27a **We're trapped** now, aren't we? (Corpus I, page 74, ll. 3)
27b « **On est coincés**, hein ? » (Corpus II, page 102, ll. 19)
28a "Yes," said Ford. The Vogons run the ship, the Dentrassis are the cooks, they let us on the board." - "**I'm confused**," said Arthur. (Corpus I, page 51, ll. 25)
28b […] **Je m'y perds.** (Corpus II, page 75, ll. 22)

The passive voice construction *we're trapped* from example 27a is translated into French by means of the impersonal structure with the pronoun *on*. But in the French example the construction is adjectival. The absence of the agent leads to ambiguity. *On est coincés* expresses a stable final condition of the subject. In the English example the subject *we* is affected by the process of *trapping*, so in its active counterpart *somebody* or *something trapped them*. According to the context of the novel the protagonists, Arthur and Ford, are caught by the Vogons guard and found themselves trapped into a tightly closed cylindrical chamber to be later thrown out of the spaceship. They are affected by the actions of the guardian. So a dynamic process takes place. Example 27b does not have an active counterpart (*quelqu'un nous coinçait*). The meaning would be different (*somebody pressed/nailed us to the wall*).

29a "But **I was stuck** there for fifteen years!" (Corpus I, page 108, ll. 3)
29b « Mais moi **j'y suis resté coincé** quinze ans! » (Corpus II, page 143, ll. 23)

So *on est coincés* is an adjectival construction expressing the final state of the subject. It interpretation is close to the interpretation of the example 29b, which is the translation of the English adjectival passive. In French it also could have been translated by means of the verbal construction, as *on s'est fait coincés.*

The adjectival passive *I'm confused* in example 28a is translated into French with a pronominal construction *J'y me perds.* Pronominal verbs are quite frequently used in the French language. With the tendency to avoid the basic passive voice construction pronominal verbs sometimes are preferable in French, when the English language requires passive voice. Some scholars qualify this type of French constructions as an independent French voice category – the reflexive voice. This construction expresses an action implied to the subject and performed by the subject itself.

30a "Yellow", he thought, and stomped off back to his bedroom to **get dressed**. (Corpus I, page 5, ll. 24-25)

30b « Jaune », remarqua-t-il, avant de retourner, pesamment, **s'habiller** dans sa chambre. (Corpus II, page 21, ll. 4-5)

31a It startled him even more when just after **he was awarded the Galactic Institute's Prize** for Extreme Cleverness he got lynched by a rampaging mob of respectable physicists […] (Corpus I, page 87, ll. 19-22)

31b Sa surprise fut plus grande encore lorsque juste après **s'être vu décerner le prix d'Extrême Habileté de l'Institut galactique** il se retrouva lynché par une foule déchaînée de physiciens respectables […] (Corpus II, page 118, ll. 1-5)

32a […] a terrible, stupid catastrophe occurred, and **the idea was lost** forever (Corpus I, page 2, ll. 11-12)

32b […] la nouvelle, une terrible catastrophe survint et **l'idée se perdit** à jamais (Corpus II, page 16, ll. 22)

Pronominal verbs in French has a tendency for impersonalization. The reflexive pronoun *se* refers an action to the subject and makes it oppressed by it. There is no agent in example 30b but *s'habiller* indicates a dynamic process and an action referred to the subject. In example 30a *get* is usually used in sentences with no agent presented and emphasizes an influence on the subject. The passive construction *he was awarded* in example 31a is again translated into French with the reflexive construction *s'être vu décerner.* Literary it means **he see himself awarded the prize*. In the English language this structure is unacceptable, whereas in French it occurs quite frequently. As well as the constructions *se faire/se laisser* the structure *se voir* forms an active construction with a passive meaning, as it is clear that the subject *he* cannot award the prize to himself. Example 31b could also have been translated by means of the basic passive voice structure *il a été décerné du prix* or with the impersonal pronoun *on,* as *on a lui décérné le prix.*

The idea was lost in example 32a is translated into French using the reflexive construction, as it is important to keep the original interpretation of the sentence. In the English variant *the idea was lost because of the terrible stupid catastrophe*, but for sure there

is somebody or something responsible for it. The intention of the writer was to omit this information, so the short passive was used. Even if the impersonal pronoun *on* does not indicate the performer of the action, it still emphasizes its presence. That is why either the reflexive construction, or the basic passive voice (*L'idée a été perdu*) is preferable.

The English equivalent to the French reflexive construction is the suffix *–self.* They have some similar characteristics and both occur in constructions whose process affects the subject. As was mentioned above, the subject appears to be at the same time the performer and the patient of the action. It applies to the English as well as to the French, which means that the passive interpretation of this construction is common for both languages, which is illustrated in the examples below.

2.6 Adjectival passives

Adjectival passives are considered to be passive constructions but with a derivative sense. As seen from the examples the ways of their translation from English into French are different. Some of the examples are translated with the use of a resembling structure, as in examples 33b and 34b. The only difference between examples 33a and 33b is in the words *looked* and *semblait* but it does not influence the sense. The word *preoccupied* is close in its meaning to the word *worried,* which quite often has statal interpretation. Whereas in example 34b *absorbée* is a form of the dynamic verb *absorber.* Moreover in example 34b there is an agent *sa tâche* introduced by the preposition *par.* These are all the characteristics of the verbal passive voice construction.

> 33a **It looked insanely complicated**, and this was one of the reasons why the snug plastic cover it fitted into had the words DON'T PANIC printed on it in large friendly letters. (Corpus I, page 26, ll. 12-15)
> 33b **Tout cela semblait effroyablement compliqué**, ce qui était l'une des raisons pour lesquelles la confortable housse de plastique dans laquelle il se glissait portait gravée en grandes lettres amicales la mention PAS DE PANIQUE ! (Corpus II, page 43, ll. 20-25)
>
> 34a The right-hand head **seemed to be thoroughly preoccupied with this task**, but the left-hand one was grinning a broad, relaxed, nonchalant grin. (Corpus I, page 105, ll. 29-32)
>
> 34b Si cette dernière **semblait entièrement absorbée par sa tâche**, la tête gauche en revanche lui adressait un grand sourire nonchalant et détendu […] (Corpus II, page 141, ll. 7-10)

The relexive construction is used to translate the adjectival passive from example 35a. In 35b the verb *se mettre* in the form of passé simple translates *became*. *Vibrer* is used to convey the semantics of the adjective *activated. Become* expresses a change of state, it is a dynamic verb. One of the meanings of the French verb *se mettre* is beginning of an action.

Beginning of an action is a change of state. So the interpretation of example 35b corresponds to the one of example 35a.

> 35a Every tin can, every dustbin, every window, every car, every wineglass, every sheet of rusty metal **became activated** as an acoustically perfect sounding board. (Corpus I, page 34, ll. 4-7)
> 35b Chaque boite de conserve, chaque poubelle, chaque fenêtre, chaque voiture, le moindre verre à vin, la moindre plaque de tôle rouillée **se mirent à vibrer** comme de parfaites caisses de résonance. (Corpus II, page 52, ll. 28-31)

The verb *remained* from example 36a is translated into French with the use of the negative construction *ne laissait pas de+V*. Apart from the inversion applied to the lexical verb *remind*, the verb *être* is used in the French translation, whereas in its English counterpart there is no verb *be* in the sentence. So by contrast with the original English version French translation has a passive infinitive construction. According to the context of the sentence *worried* has a stative interpretation. It expresses a mental condition of the protagonist [Ford], when he realized that there are lots of things people do not know about. The verb *affliger* is also static. In 36b there is a complement *la terrifiante étendue*, introduced by the preposition *par*.

As discussed above, together with the auxiliary *be* English adjectival passives accept some other verbs such as *remain, look* or *seem.* In French it appears to be less appropriate to keep the similar word *rester* in translation as it obtains more physical character. And also by means of the inversion the French variant obtains some artistic value.

> 36a […] he quite liked human beings after all, **but he always remained desperately worried about the terrible number of things** they didn't know about. (Corpus I, page 49, ll. 1-4)
> 36b […]il aimait bien les humains après tout ; mais **il ne laissait pas d'être désespérément affligé par la terrifiante étendue** de leur ignorance. (Corpus II, page 72, ll. 15-17)

Example 37a is interesting as it is also translated by means of an infinitive construction, which is introduced by the preposition *de* and takes the role of the indirect object, whereas in the original version the gerund *acting* forms the sentence. But alternatively to the English version the French one does not have a corresponding past participle. A subordinate clause *de jouer la surprise* in example 37b is an active infinitive. *Surprised* refers to the noun *surprise* with the definite article *la* to determine the reason of the surprise (demolition of the planet). In the English example *about it* is a determiner of the surprise.

37a There is no point **in acting all surprised** about it». (Corpus I, page 35, ll. 3)

37b Il est inutile **de jouer la surprise** : tous les plans du projet […] (Corpus II, page 53, ll. 28-29)

The way of translating example 38a into French is a bit unforeseen. The French version obtains an impersonal construction with the pronoun *on,* which is the subject of the main clause. The impersonal construction is in the active voice. Whereas the counterpart of *on avait admis* is the adjective *accepted* in the original sentence. This adjective has a concealed passive meaning, as Arthur's role has been accepted by somebody. The performer of the action is unknown, so the impersonal pronoun *on* appears to be a good choice for translation.

38a **It was Arthur's accepted role** to lie squelching in the mud making occasional demands to see his lawyer, his mother or a good book […] (Corpus I, page 12, ll. 19-21)

38b **On avait admis que le rôle d'Arthur** consistait à rester couché dans la boue en réclamant épisodiquement son avocat, sa mère ou un bon bouquin […] (Corpus II, page 29, ll. 10-13)

2.7 Born **and** *Gone*

We discussed in the first part of the research paper the fact that the cases with *gone* and *born* are not considered to be examples of passive voice constructions. *Gone* obtains adjectival characteristics because *be* functions in this case as a copula. *Born* can be explained in the same way, unless there is a *by*-complement, usually – *mother.*

39a […] the supermarket **was gone**, everyone in it **was gone**. (Corpus I, page 60, ll. 20-21)

39b […] le supermarché **avait disparu** ! **Avec tous ses occupants !** (Corpus II, page 86, ll. 15-16)

40a Ford Prefect was at this moment under great stress, and **he was born** 600 light years away in the near vicinity of Betelgeuse. (Corpus I, page 29, ll. 32; page 30, ll. 1-2)

40b Ford Prefect était à ce moment même soumis à une tension extrême et lui, **il était né** à six cents années-lumière d'ici, aux confins de Bételgeuse. (Corpus II, page 48, ll. 3-5)

Example 39b has quite an interesting translation, as *gone,* which is not regarded as a passive, is translated by means of active constructions. The first sentence in example 39b is in the active voice. Even if *disparu* is the past participle, the verb *disparaître* requires the verb *avoir* when conjugated. So the entire sentence is in the active voice with the subject *supermarché* which cannot be considered as an agent, as it has experienced something. Translation with the use of the structure *il était parti* is not possible, because nobody

participates in the action. Moreover *partir* is a dynamic verb, which simply requires the verb *être*. And the sentence *le supermarché était parti* would be inadequate, as it would imply that the supermarket has legs and can walk away. The second sentence of example 39a is completely different. It is the continuation of the first part. They are separated by an exclamation mark to emphasize how severe and significant the disaster is.

Il était né in 40b is not in the passive voice either. The verb *naître* is an active verb which is always conjugated with the verb *être* because the subject is affected. Moreover intransitive verbs cannot be used in the passive voice. So it is safe to say that neither *to be gone* nor *to be born* are the forms of the passive voice. And no passive counterpart in the French language exists.

2.8 Prepositional Passives

Prepositional passives occur quite often in the English language. This type of passive voice constructions has a stranded preposition in its structure. It is a quite common phenomenon in English. Below are examples of such passives with their translation in French.

41a The room was much as Slartibarfast had described it. In seven and a half million years **it had been well looked after** and cleaned regularly every century or so. (Corpus I, page 178, ll. 21-23)
41b La pièce était fort semblable à la description de Slartibartfast. En sept millions et demi d'années, **elle avait été soigneusement entretenue et régulièrement nettoyée** à peu près une fois par siècle. (Corpus II, page 228, ll. 8-11)
42a He kicked the hatch **they'd just been thrown through**. (Corpus I, page 74, ll. 12-13)
42b Il donna un coup de pied dans la porte **par laquelle on venait de les jeter. (Corpus I, page 102, ll. 30-31)**
43a What the strag will think is that any man who can hitch the length and breadth of the Galaxy, rough it, slum it, struggle against terrible odds, win through and still know where his towel is, is clearly **a man to be reckoned with**. (Corpus I, page 27, ll. 23-28)
43b […] son raisonnement était que tout homme ainsi capable de sillonner de long en large la Galaxie en vivant à la dure, de zoner en affrontant de terribles épreuves et de s'en tirer sans avoir perdu sa serviette ne peut être assurément **qu'un homme digne d'estime**. (Corpus II, page 45, ll. 13-17)

This construction is not typical for the French language. It is not at all in use. As seen from the examples, no prepositional structure is presented. *Looked after* in example 41a is a phrasal verb. It is translated with the basic passive voice construction, which evidently does not have any preposition in its structure. The preposition *through* refers to the preposition *par* in example 42b. But while *through* takes the last position in the sentence, *par* is "inside" the structure and functions as a binding element between the principle and

subordinate clauses, which in turn forms relation between the clauses. Generally the passive construction from example 42a is translated in French with the impersonal active structure with *on* taking the role of the subject. *Un homme digne d'estime* is the translation of the infinitive prepositional passive *man to be reckoned with* into French. Except the preposition *de,* which does not correspond to the preposition *with* from example 43a, there are no other prepositions in the sentence. *Un homme digne d'estime* means *a man who deserves to be admired.* It may be considered as a concealed passive though the structure is active and *estime* is a noun.

2.9 Impersonal Passives

In the French language there are two impersonal constructions which may be used in the passive voice. The impersonal proouns *il* and *on* are usually used. Some impersonal constructions are also typical to the English language.

44a It is possible that her remark would have commanded greater attention **had it been generally realized** that human beings were only the third most intelligent life form present on the planet Earth, instead of (**as was generally thought by most independent observers**) the second. (Corpus I, page 137, ll. 4-9)
44b Sa remarque aurait sans doute soulevé davantage l'attention, **à condition qu'eût été plus généralement admise l'idée** que les êtres humains n'étaient en fait que la troisième forme de vie intelligente sur Terre et non pas (comme **il était généralement admis par une majorité d'observateurs impartiaux**) la seconde. (Corpus II, page 178, ll. 10-16)
45a Eventually of course, after their Galaxy had been decimated over a few thousand years**, it was realized** that the whole thing had been a ghastly mistake, and so the two opposing battle fleets settled their few remaining differences in order to launch a joint attack on our own Galaxy – now positively identified as the source of the offending remark. (Corpus I, page 196, ll. 6-12)
45b Bien sûr, après que leur Galaxie eut été décimée durant quelques millénaires, **on finit par s'apercevoir** que tout cela était le résultat d'une affreuse méprise, et, en conséquence, les deux flottes adverses décidèrent de régler leurs ultimes différends, afin de lancer une attaque concertée sur notre propre Galaxie, désormais nettement identifiée comme étant la source de la remarque insultante. (Corpus II, page 249, ll. 17-25)

In example 44a two cases of impersonal passive voice constructions are presented. The first one *had it been generally realized* is a conditional structure with an omitted conditional conjunction. A conditional sense is achieved by inversion. No agent is involved in the action of *realization*, which is considered to be a typical feature of impersonal passives. Generally, no agent is needed, as a common attitude to the situation is described. *Nobody took attention to her remark*, because *before nobody had realized the fact that human beings were only the third intelligent life form*. This conditional impersonal structure refers to *à condition qu'eût été plus généralement admise l'idée* in the French translation. Conditional

interpretation is expressed by means of the conjunction *à condition que.* In the French version the clause in question is also in form of passive voice but with the presence of the subject *l'idée.* The subject takes the last position in the structure to be emphasized, because it is important to tell exactly, which idea had been accepted. Information about the performer of the action is also omitted in the French version.

On the contrary, *as was generally thought* in example 44a has an agent *most independent observers*, introduced by the preposition *by. As was generally thought* is also an impersonal passive but with an omitted subject (*as it was generally thought*). Whereas the French translation has the impersonal pronoun *il,* as seen from the example *il était généralement admis. Une majorité d'observateurs impartiaux* is the agent, introduced by *par.*

In example 45a *it was realized* is also an impersonal passive construction. In the French translation the impersonal pronoun *on* is used instead of *il* to express an impersonal character of the sentence. Moreover we find the translation of the past participle *realized* in the infinitive *s'apercevoir* with the reflexive pronoun *se* which reflects an effect on the subject *on.* In the English version the action is completed, as the construction is in preterit, whereas in French its counterpart is in the present. But there is the verb *finit* which is the mark of termination. So literally it would be *we finally finished by understanding.*

2.10 Passive Gerunds

Examples 46b and 47b demonstrate the way of translation passive gerund structures from English into French. The passive gerunds from the English examples *being put* from 46a and *being picked up* from 47a refer to infinitive constructions *d'être mis* in 46b and *d'être recuilli* in 47b. In English gerunds are verbal forms functioning as nouns. Whereas gérondif in French has verbal and adverbial characteristics. It does not possess any properties of a noun. As adverb it functions as circumstantial complement. Usually it is in form of a present participle sometimes preceded by the preposition *–en.* In both English examples 46a and 47a gerunds follow prepositions *before* and *of*, which find their translation in *avant* and *de*, respectively.

46a […] in fact they had very little to be nervous about, because **all mattresses** grown in the swamps of Sqornshellous Zeta are very thoroughly killed and dried **before being put to service**. (Corpus I, page 51, ll. 29-31, page 52, ll. 1)

46b […] en fait, il n'avait guère à s'inquiéter car **tous les matelas** élevés dans les marécages de Sqornshellous Zeta sont très soigneusement tués et séchés **avant d'être mis en service**. (Corpus II, page 75, ll. 27-30)

47a However, it does go on to say that what with space being the mind-boggling size it is the chances of **getting picked up by another ship** within those thirty seconds […] (Corpus I, page 77, ll. 22-25)

47b Toutefois, compte tenu des dimensions proprement ahurissantes de celui-ci, cela revient à évaluer les chances **d'être recueilli par un autre vaisseau** […] (Corpus II, page 107, ll. 4-7)

2.11 Passive Infinitives

Below are presented the translation of passive infinitive forms. *Seemed* in example 48a requires an infinitive structure. In the French variant *seemed* refers to the comparative conjunction *comme,* which is not restricted to any obligatory structures. So the French example does not have an infinitive form in its structure. Literally *the skin (was) as if pulled backward.* The subject is subjected to an action, consequently we can conclude that example 48b is a bare passive.

Passive infinitive construction *signals are too minute to be noticed* from example 49a is translated into French by means of a passive infinitive. In 49b the preposition *pour* has equal interpretation as *in order to*, so it means *the signals are too short in order not to be noticed.* Because of the fact that an agent is not mentioned in both examples, 49a can also be translated by means of the impersonal pronoun *on* (*signaux demeurent trop minimes pour qu'on puisse les remarquer*).

The passive infinitive *the deadly missile attack shortly to be launched* from example 50a with *an ancient automatic defense system*, which takes the role of an agent, refers to a relative clause *que va bientôt lancer un antique dispositif de défense automatique.* The relative clause in the French example is in the form of active voice. *Un antique dispositif de défense automatique* is the performer of the action.

48a **His skin seemed to be pulled backward** from the nose. (Corpus I, page 10, ll. 25-26)

48b […] **la peau comme tirée en arrière** depuis le nez […] (Corpus II, page 27, ll. 9-10)

49a On Earth it is never possible to be father than sixteen thousand miles from your birthplace, which really isn't very far, so such **signals are too minute to be noticed**. (Corpus I, page 29, ll. 29-32)

49b Sur Terre, comme il n'est guère possible de se trouver à plus de vingt mille kilomètres de son pays natal (ce qui ne fait vraiment pas loin) de tels **signaux demeurent trop minimes pour être remarqués**. (Corpus II, page 47, ll. 29-30/page 48, ll. 1-2)

50a **The deadly missile attack shortly to be launched by an ancient automatic defense system** will result merely in the breakage of three coffee cups and a mouse cage […] (Corpus I, page 122, ll. 5-7)

50b […] **la meurtrière attaque de missile que va bientôt lancer un antique dispositif de défense automatique** n'aura pour seules conséquences que le bris de trois tasses à café et d'une cage à souris […] (Corpus I, page 160, ll. 9-12)

2.12 Theme is to be emphasized

Bearing in mind the fact that in French passive voice is not as commonly used as in the English language, there are still some cases when it is inevitably needed. For example, when a theme of a sentence should be emphasized. As in example 51b the focus is on the theme *cette déviation*, because as we know from the context, the construction of the bypass is of high importance for everybody and it must be built even in spite of the fact that Arthur Dent's house is supposed to be destroyed.

Missle attack shortly to be launched in example 50a implies an action that will happen in the future. So *an ancient automatic defense system* will launch the attack. Example 50b is in the form of the active voice. No infinitive construction is used for translation. To demonstrate that the action has not happened yet but will be done soon is expressed by *va bientôt.* The *Un antique dispositif de défense automatique* is a rheumatic component, which takes the last position in phrase to emphasize the fact that particularly this system will launch the attack.

51a […] **this bypass has got to be built**, and it's going to be built (Corpus I, page 7, ll. 15-16)

51b **Cette déviation doit être construite** et elle sera construite. (Corpus II, page 23, ll. 4-5)

Another reason for not mentioning a patient in French is when the agent is unknown, unimportant or should not be mentioned. For example, 52b expresses a process concerning *le Cœur-en-Or* as the theme and subject but there is no information about the performer of this action, as it does not matter.

52 a […] the day that **the Heart of Gold was finally to be introduced** to a marvelling Galaxy […] (Corpus I, page 37, ll. 14-15)

52b […] le grand jour de la révélation, celui ou **le Cœur-en-Or allait enfin être offert** à l'émerveillement de la Galaxie […] (Corpus II, page 56, ll. 16-18)

2.13 Faire l'objet de

The basic passive voice structure *it has been compiled and recompiled* in example 53a is translated in the French language by means of the construction *fait l'objet de,* which is not typical to the English language. Together with such structures as *subir, être la cible de, être la victime de, être la proie de,* construction *fait l'objet de* semantically may be related to the passive voice. One of the meanings of the verbal construction *faire l'objet de quelque*

chose in English is *to be subjected to something* or sometimes *suffer from something.* These verbs imply passive reading, which means that the Guide has been subjected to adjustments and updates. So the Guide has been adjusted and updated.

> 53a **It [the Guide] has been compiled and recompiled** many times over many years and under many different editorships. (Corpus I, page 76, ll. 2-4)
>
> 53b **Il a fait l'objet de** bien des remaniements et mises à jour depuis bien des années et sous la responsabilité de nombreux rédacteurs. (Corpus II, page 105, ll. 2-5)

In the second part of the research paper we examined how the examples from the English corpus were translated into French. Both languages, English and French, have differences as well as similarities. The way of using of the passive voice is not an exception.

In comparison to the English language the French passive has one distinctive feature. Past participles can be modified according to gender and number, whereas in the English language it is not at all applicable.

The French language as well as the English language has the canonical passive voice construction. However, as mentioned above, French searches every time for a way to avoid the basic passive structure. It should be admitted that except habitual passive voice constructions with their specific morphology and canonical definition, associated with the classic syntactical scheme, there are other compatible constructions with one or a number of similar distinctive features in French as well as in English. Whereas the English language requires nothing but passive, the French language is not restricted to a particular passive construction. Very often the active voice, pronominal or impersonal constructions are used. Structures with the impersonal pronoun *on* are quite widespread. Some English passives find their translations in verbal constructions such as *faire l'objet de, subir, être la victim de, etc.* In most cases this helps avoid an ambiguity, whereas in English it occurs quite often.

Conclusion

We have been intended to explore the use, formation and ways of expression of the English passive voice together with the analysis of its translation from English into French. We displayed and examined the examples taken from the novel "The Hitchhiker's Guide to the Galaxy" written by Douglas Adams.

We aimed to study the examples of the passive voice in the frames of context and according to syntactical, morphological and semantic parameters. To do this we gathered examples for the English corpus and presented them in accordance with their types and classification given by Huddleston and Pullum in *The Cambridge Grammar of the English Language, 2002.*

In Chapter I of the first part of the paper we observed the definition of the passive voice, its formation and manifestations in the English language. In Chapter II we classified and analysed the English examples in relation to forms and types of passive constructions. It is safe to say that apart from the classical passive structure *be + past participle* there are other constructions compatible to the basic one.

Auxiliary *get*, for example, is commonly used in informal speech patterns and in some situations when a kind of benefit or, on the contrary, loss is described.

With the tendency of the English language to reduction, bare passives consider as an integral part of the English passive voice system. Bare passives are opposed to expanded passives, which have an auxiliary in structure which is either *be* or *get*. However sometimes in constructions with *be* an ambiguity may occur, as *be* may also function as a copula. Hence there are cases when it is quite difficult to be certain in distinguishing the passive voice from a complex-intransitive construction. Presence of a *by*-phrase complement, an agent of an action, helps recognize a passive construction. Short passives, which do not have such complement in structure, are opposed to long passives. The latter help in avoiding of an ambiguous sense of a sentence which may occur, when no agent is presented.

Quite often adjectival passives appear in the corpus. They are considered as extended passive forms. Even if in adjectival passives a subject is also affected, this adjectival structure illustrates a final condition of the subject, but not an action in process. So adjectival passives possess more adjectival characteristics than verbal.

Infinitives and gerunds are also used in the passive voice. They have their special forms and usually, depending on context, infinitives emphasize either a patient or an agent of the sentence, whereas gerunds attract attention to a process.

Cases with the use of *born* and *gone* are not considered to be the examples of the passive voice.

Prepositional passives are commonly used in the English language not only in the passive voice. They are structured with a stranded preposition.

Impersonal passives are also regarded as a habitual phenomenon for the English language. Apart from ordinary application very often they function as parenthesis, just to provide some assessment or additional information.

Chapter III reveals some non-passive forms semantically related to the passive voice. Bearing in mind context, ways of formation, morphology and some other factors, a latent passive interpretation may be uncovered.

Adjectives ending in –*able* may be read with a passive meaning. The suffix –*able* implies that somebody is able to do something, hence something can be done. Adverbs derived from adjectives ending in –*able* sometimes obtain passive reading too. The suffix – *less* in terms of context may also possess passive features, as for example *countless* may denote something which cannot be counted.

Reflexive structures as well as reciprocal may imply a passive orientation even if their forms are active. In reflexive constructions a patient and an agent perform an action simultaneously, experiencing it at the same time. Reciprocal constructions has a notion of mutuality, when all the participants produce an action and in parallel with it they are subjected to the same action. All these constructions prove the fact that the passive voice cannot be restricted just to its classical form.

The second part of the work was dedicated to the analysis of translation of the English examples into French. We compared the structures, methods of expressing one and the same thing in both languages.

Contrasting and examining the English and the French corpora we payed attention to differences and similarities typical for both languages. And if any conclusion is to be drawn, it is that the cases of the use of the passive voice in French are much less often than in the English language. Cases when English requires a passive voice construction are translated into French either by means of the active voice or by some different compatible constructions. It has been observed that the most frequent translation solution was the use of impersonal construction with the impersonal pronoun *on.* We would assume that it results from the tendency of the French language to simplification, in order not to use bulky complicated structures.

At the same time it should be admitted that there are some similarities in both languages. Very often translation coincided with the original version. For example, the basic passive voice constructions resemble in both languages as well as the use of bare passives, passive infinitives or short and long passives. Preposition *by* which introduces an agent in the English language refers to the preposition *par* in French. Both *bore* and *gone* do not have passive interpretations in the French language, nor they are passives. The same principle implies on *être né* and *être parti,* as they also are not the cases of the passive voice in French.

Such phenomenon as prepositional passives do not occur in French as structures with stranded prepositions are not typical for the French language.

As mentioned above French tends to avoid the passive voice, so there are some constructions with a passive orientation but not passive syntactically. One of them is *faire l'objet de,* which may be interpreted as to be subjected to something which employs a passive reading.

In general, the research revealed peculiarities of the use of the passive voice in both languages. It demonstrated different types of passive constructions as well as non-passive forms semantically related to the passive voice. Comparison of the examples provide a vision of how on and the same concept, as for example the passive voice, is treated in different realities. The examples of the corpora may be used in further studying of the passive voice in both languages in question as well as in some others in comparison to English and French.

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We consulted the site Wikipedia https://fr.wikipedia.org/ in order to find information about the passive voice, pseudo-passives, transitivity, stranded prepositions, etc.

Corpus I (English examples)	**Corpus II (French examples)**
1. **Many solutions were suggested** for this problem, but most of them were largerly concerned with the movements of small green pieces of paper […] (page 1, ll. 11-14)	1. **Bien des solutions avaient été suggérées** mais la plupart d'entre elles faisaient largement intervenir la mise en circulation de petits bouts de papier vert […] (page 15, ll. 14-16)
2. And then, one Thursday, nearly two thousand years after **one man had been nailed** to a tree for saying how great it would be ti be nice to people […] (page 2, ll. 1-3)	2. Et puis, un beau jeudi, près de deux mille ans après **qu'on eut cloué un homme** sur un arbre pour avoir dit combien ça pourrait être chouette de se montrer sympa avec les gens […] (page 16, ll. 8-11)
3. […] and she finally knew how **the world could be made** a good and happy place (page 2, ll. 6-8)	3. […] vit enfin comment **on pouvait faire du monde** un endroit agréable et chouette. (page 16, ll. 15-16)
4. […] and **no one would have to get nailed** for anything (page 2, ll.8-9)	4. […] **on n'aurait plus besoin de clouer n'importe où n'importe qui**. (page 16, ll. 17-18)
5. […] a terrible, stupid catastrophe occured, and **the idea was lost** forever (page 2, ll. 11-12)	5. […] la nouvelle, une terrible catastrophe survint et **l'idée se perdit** à jamais (page 16, line 22)
6. […] it has **the words DON'T PANIC inscribed** in large friendly letters on its cover. (page 3, ll. 10-11)	6. […] sur sa couverture **on peut lire en larges lettres amicales la mention : PAS DE PANIQUE** ! (page 17, ll. 24-26)
7. "Yellow", he thought, and stomped off back to his bedroom to **get dressed**. (page 5, ll. 24-25)	7. « Jaune », remarqua-t-il, avant de retourner, pesamment, **s'hebiller** dans sa chambre. (page 21, ll. 4-5)
8. […] which was to see that **Arthur Dent's house got cleared out** of the way before the day was out. (page 7, ll. 4-6)	8. […] lequel consistait à veiller à ce que **la maison d'Arthur Dent eut bien débarrassé le plancher** d'ici au soir. (page 22, ll. 23-25)
9. […] **this bypass has got to be built**, and **it's going to be built** (page 7, ll. 15-16)	9. **Cette déviation doit être construite** et **elle sera construite.** (page 23, ll. 4-5)
10. People living at point C, being a point directly in between, **are often given to wonder** what's so great about point A […] (page 7, ll. 25-28)	10. Les gens qui vivent au point C, exactement situé à mi-chemin, **ont souvent tendance à se demand**er ce qu'a de particulier le point A […] (page 23, ll. 17-19)
11. Mr Prosser's mouth opened and closed a couple of times while **his mind was for a moment filled with inexplicable** but terribly attractive visions of Arthur Dent's **house being consumed with fire** […] (page 9, ll. 20-23)	*11. La bouche de M. Prosser s'ouvrit et se referma plusieurs fois de suite tandis que **lui venaient à l'esprit, inexplicable mais terriblement attirant, des visions de la maison d'Arthur Dent consumée par les flammes [...] (page 25, ll. 25-29)**
12. **Mr Prosser was often bothered with visions** like these and they made him feel very nervous. (page 9, ll. 26-27)	12. **M. Prosser était souvent hanté par ce genre de visions** qui lui rendaient extrêmement nerveux. (page 25-26, ll. 32-33/1)
13. **His skin seemed to be pulled backward** from the nose. (page 10, ll. 25-26)	13. (…) la peau comme tirée en arrière depuis le nez […] (page 27, ll. 9-10)
14. […] he would often gate-crash university parties**, get badly drunk** and start making fun of any astrophysicists he could find till **he got thrown out**. (page 11, ll. 5-8)	14. […] il lui arrivait souvent de débouler à l'improviste dans les soirées d'universitaires, **de s'y saouler méchamment** avant de commencer à ce foutre de tous les astrophysiciens qu'il pouvait dénicher jusqu'à ce **qu'on soit obligé de le jeter dehors**. (page 27, ll. 21-26)
15. Sometimes **he would get seized** with oddly **distracted** moods and stare into the sky as if **hypnotized** until someone asked him what he was doing. (page 11, ll. 9-11)	15. **Il était pris parfois de bizarres accès de distraction** et contemplait le ciel, comme **hypnotisé**, jusqu'à ce qu'on vienne lui demander ce qu'il cherchait. (page 27, ll. 27-30)
16. […] because fifteen years was a long time **to get stranded** anywhere, particularly somewhere as mind-bogglingly dull as the Earth. (page 12, ll. 5-7)	16. [...] car quinze ans **c'est long lorsqu'on est paumé** quelque part, surtout quand ce quelque part s'avère aussi désespérément ennuyeux que la Terre. (page 28, ll. 27-30)
17. Ford Prefect was a roving researcher for that wholly **remarkable book,** The Hitchhiker's Guide to the Galaxy. (page 12, ll. 14-16)	*17. Ford Prefect était un enquêteur itinérant pour le compte de cet ouvrage en tout point **remarquable** qu'est Le Guide du voyageur galactique. (page 29, ll. 4-6)*
18. It was Arthur's **accepted** role to lie squelching in the mud making occasional demands to see his lawyer, his mother or a good book… (page 12, ll. 19-21)	18. **On avait admis** que le rôle d'Arthur consistait à rester couché dans la boue en réclamant épisodiquement son avocat, sa mère ou un bon bouquin… (page 29, ll. 10-13)
19. Ford stared at Arthur, and **Arthur was astonished** to	19. […] et **Arthur sentit non sans surprise** sa volonté

find his will beginning to weaken. (page 14, ll. 9-10)	commencer à faiblir. (page 31, ll. 10-11)
20. **The bottle would then be refilled**. The **game would be played again**. (page 14, ll. 30-31)	20. **On remplissait de nouveau** la bouteille. **Et le jeu recommençait**. (page 32, ll. 1-2)
21. **As soon as a predetermined quantity had been consumed,** the final looser would have to perform a forfeit, which was usually obscenely biological. (page 15, ll. 3-5)	21. **Dès qu'avant été consommée une quantité prédéterminée**, le perdant devait accomplir un gage, lu plus souvent d'un caractère biologiquement obscène. (page 32, ll. 7-10)
22. […] who was arguing with a spokesman for the bulldozer drivers about whether or not Arthur Dent constitued a mental health hazard, and how much **they should get paid** if he did. (page 15, ll. 20-23)	22. […] qui était en discussion avec un port parole des chauffeurs de bulldozer pour savoir si oui ou non le cas Arthur Dent relevait de la psychiatrie et, dans l'affirmative, combien **il faudrait les payer**. (page 32, ll. 26-30)
23. Well**, if you're resigned to doing that anyway**, you don't actually need him to lie here all the time do you? (page 16, ll. 5-7)	23. Eh bien, **si vous avez une bonne fois pour toutes décidé d'agir ainsi**, vous n'avez pas en fait aucun besoin qu'il reste allongé là en permanence, n'est-ce pas ? (page 33, ll.12-15)
24. Bureaucratic cock-ups, angry men lying in mud, **indecipherable** strangers handing out **inexplicable** humiliation and an **unidentified** army of horesmen laughing at him in his head – what a day. (page 18, line 32, page 19, ll. 1)	24. *Les conneries de la bureaucratie, les râleurs dans la gadoue, les étrangers **insondable** qui vous servaient **d'inexplicables** humiliations, avec en prime une armée de cavaliers non **identifiés** qui venaient se foutre de lui sous son crane – quelle journée ! (page 36, ll. 16-20)*
25. Ford Prefect knew that it didn't matter a pair of dingo's kidneys whether **Arthur's house got knocked down or not.** (page 19, ll. 4-5)	25. *Ford Prefect se moquait comme d'une paire de rognons de coyote de savoir si **oui ou non on allait démolir la maison d'Arthur**. (page 36, ll. 21-23)*
26. The Guide also tells you on which planets **the best Pan Galactic Blasters are mixed** […] (page 20, ll. 12-13)	26. Le Guide vous indique également sur quelles planètes **on prépare le meilleur gargle blaster pan galactique** […] (page 37, ll. 12-14)
27. […] **it must be properly iced or the benzine is lost**. (page 21, ll.1-2)	27. […] **il doit être bien frappé, faute de quoi tout le benzène s'évapore**. (page 38, ll. 5-6)
28. This had about a hundred tiny flat press buttons and a screen about four inches square on which **any one of a million "pages" could be summoned at a moment's notice**. (page 26, ll. 9-12)	28. Mais celui-ci possédait une centaine de minuscules boutons plats ainsi qu'un écran d'environ dix centimètres de côté sur lequel **on pouvait appeler en un clin d'œil plus d'un million de « pages »**. (page 43, ll. 17-20)
29. It looked insanely **complicated**, and this was one of the reasons why the snug plastic cover it fitted into had **the words DON'T PANIC printed on it in large friendly letters.** (page 26, ll. 12-15)	29. Tout cela semblait effroyablement **compliqué**, ce qui était l'une des raisons pour lesquelles la confortable housse de plastique dans laquelle il se glissait **portait gravée en grandes lettres amicales la mention PAS DE PANIQUE !** (page 43, ll. 20-25)
30. […] this device was in fact the most **remarkable** of all books ever […] (page 26, ll. 15-16)	30. […] cet appareil était en fait le plus **remarquable** de tous les livres […] (page 43, ll. 26-27)
31. The reason why **it was published** in the form of micro sub meson electronic component is that if **it were printed** in normal book form, an interstellar hitch hiker would require several inconveniently large buildings to carry it around in. (page 26, ll. 18-23)	31. *Et **s'il était publié** sous la forme d'un microcomposant subméson-électronique, **il aurait contraint le routard interstellaire à trimbaler avec lui l'équivalent** (malcommode) en volume de plusieurs gros pâtés de maisons. (page 43-44, ll. 29-34/2)*
32. What the strag will think is that any man who can hitch the length and breadth of the Galaxy, rough it, slum it, struggle against terrible odds, win through and still know where his towel is, is clearly **a man to be reckoned with**. (page 27, ll. 23-28)	32. …son raisonnement était que tout homme ainsi capable de sillonner de long en large la Galaxie en vivant à la dure, de zoner en affrontant de terribles épreuves et de s'en tirer sans avoir perdu sa serviette ne peut être assurément **qu'un homme digne d'estime**. (page 45, ll. 13-17)
33. **He had given up being surprised**, there didn't seem to be any point any longer. (page 28, ll. 13-15)	33. *** Il avait renoncé à être surpris** ; cela semblait désormais sans objet. (page 46, ll. 5-7)*
34. "It's probably just your **house being knocked down**", said Ford, downing his last pint. (page 28, ll. 28-29)	34. « C'est sans doute simplement ta **maison qu'on abat** », constata Ford en éclusant son dernier verre. (page 46, ll. 19-20)
35. On Earth it is never possible to be father than sixteen thousand miles from your birthplace, which really isn't very far, so **such signals are too minute to be noticed**. (page 29, ll. 29-32)	35. Sur Terre, comme il n'est guère possible de se trouver à plus de vingt mille kilomètres de son pays natal (ce qui ne fait vraiment pas loin) de **tels signaux demeurent trop minimes pour être remarqués**. (page 47, lines 29-30/page 48, ll. 1-2)

36. Ford Prefect was at this moment under great stress, and **he was born** 600 light years away in the near vicinity of Betelgeuse. (page 29, ll. 32/page 30, ll. 1-2)	36. Ford Prefect était à ce moment même soumis à une tension extrême et lui, **il était né** à six cents années-lumière d'ici, aux confins de Bételgeuse. (page 48, ll. 3-5)
37. The barman reeled for a moment, hit by a shocking **incomprehensible** sense of distance. (page 30, ll. 3-4)	37. Le barman oscilla quelques instants, frappé d plein fouet par cette impression d'immensité, **aussi violente qu'incompréhensible.** (page 48, ll. 6-8)
38. **Everything was ready, everything was prepared.** (page 33, ll. 18-19)	38. *Tout était en ordre. Tout était prêt. (page 52, ll. 5-6)*
39. Every tin can, every dustbin, every window, every car, every wineglass, every sheet of rusty metal **became activated** as an acoustically perfect sounding board. (page 34, ll. 4-7)	39. Chaque boite de conserve, chaque poubelle, chaque fenêtre, chaque voiture, le moindre verre à vin, la moindre plaque de tôle rouillée se **mirent à vibrer** comme de parfaites caisses de résonance. (page 52, ll. 28-31)
40. The plans for development of the outlying regions of the Galaxy require the building of a hyperspatial express route through your star system, and regrettably **your planet is one of those scheduled** for **demolition**. (page 34, ll. 20-23)	40. *...les plans de développement des régions périphériques de la Galaxie requièrent la construction d'une voie express hyper spatiale à travers votre système solaire et, malencontreusement, **votre planète fait partie de celles que l'on va devoir démolir**. (page 53, ll. 12-17)*
41. The terror moved slowly through the **gathered crowds** […] (page 34, ll. 28-29)	41. *Une terreur qui progressait lentement parmi **les foules rassemblées** [...] (page 53, ll. 21-22)*
42. "There is no piont in **acting all surprised** about it". (page 35, ll. 3)	42. Il est inutile **de jouer la surprise** […] (page 53, ll. 28-29)
43. […] which by another meaningless coincidence **was called France** (page 37, lines 7-8)	43. […] qui une autre coincidence sans plus de signification **se trouvait s'appeler France**. (page 56, ll. 10-11)
44. […] the day that **the Heart of Gold was finally to be introduced** to a marveling Galaxy[…] (page 37, ll. 14-15)	44. […] le grand jour de la révélation, celui ou **le Cœur-en-Or allait enfin être offert** à l'emerveillement de la Galaxie […] (page 56, ll. 16-18)
45. Zaphod Beeblebrox, adventurer, ex-hippie, good-timer, (crook? Quite possibly), manic self-publicist, terribly bad at personal relationships, **often though to be completely out of lunch**. (page 37, ll. 26-29)	45. Zaphod Beeblebrox, aventurier, ancien hippy, bon vivant (escroc ? c'est bien possible !), caractérisé par son autosatisfaction maladive ainsi que par une redoutable inaptitude aux relations personnelles, **un homme assez souvent jugé comme complètement parti du bulbe**. (page 56, ll. 30-32, page 57, ll. 1-3)
46. Only six people in the entire Galaxy understood **the principle on which the Galaxy was governed**[…] (page 37, ll. 32-33)	46. Six individus seulement dans toute l'étendue de la Galaxie **comprenaient le principe selon lequel celle-ci était gouvernée**[…] (page 57, ll. 7-9)
47. **He is apparently chosen by the governement**, but the qualities he is required to display are not those of leadershipbut those of finaly judged outrage. (page 38, ll. 28-30)	47. **Il est apparemment choisi par le gouvernement** mais on lui demande moins de faire montre de qualités de dirigeant qu'au contraire de susciter une subtile indignation. (page 58, ll. 18-21)
48. Most of the others secretly believe that the **ultimate decision-making process is handled by a computer**. (page 38, l. 37-36)	48. La plupart des autres croient en secret que **le processus ultime de décision serait en définitive aux mains d'un ordinateur.** (page 58, ll. 31-32)
49. His fair tousled hair stuck out in random directions, his blue eyes glinted with something completely **unidentifiable**, and his chins were almost always unshaven. (page 41, ll. 6-9)	49. Ses cheveux blonds ébouriffés pointqient dans toutes les directions, il y avait dans ses yeux bleus l'éclat de quelque chose de quasiment **insaisissable** et ses deux mentons étaient presque constamment mal rasés. (page 61, ll. 19-24)
50. **Pages one and two had been salvaged by a Damogran Frond Crested Eagle** and had already become incorporatedinto an extraordinary new form of nest which the eagle had invented. (page 42, ll. 12-16)	50. **Les pages une et deux avaient été piquées par un aigle damograin** à crête huppée et se trouvaient d'ores et déjà incorporées à une forme de nid radicalement nouvelle que venait d'inventer ce rapace […] (page 63, ll. (5-9)
51. Zaphod Beeblebrox would not be needing his set speech and he gently deflected the **one being offered him by the spider**. (page 42, ll. 21-23)	51. Zaphod Beeblebrox n'avait aucunement besoin d'un discours préparé, aussi repoussa-t-il doucement **celui que lui présentait l'araignée**. (page 63, ll. 15-17)
52. With **her red head scarf knotted** in thar particular way and her long flowing silky brown dress, she looked vaguely Arabic. (page 42, ll. 31-33)	52. …avec **son fichu rouge noué** d'une manière si particulière et son ample le longue robe de soie marron, elle avait l'air vaguement arabe. (page 63, ll. 27-29)
53. As he grinned his heart screamed **unbearably** and he	53. *Tandis que s'épanouissant son sourire, son cœur se déchirait*

fingered the small Paralyso-Matic bomb that nestled quitely in his pocket. (page 44, lines 21-23)	*douloureusement et son doigt caressait la petite bombe Paralyso-Matic qui était gentiment nichée dans le fond de sa poche. (page 65, ll. 30-31, page 66, ll. 1-2)*
54. Somewhere in a small dark **cabin buried** deep in the intestines of Prostentic Vogon Jeltz's flagship, a small match flared nervously. (page 47, ll. 1-3)	54. Quelque part au fin fond d'une **cabine sombre nichée** dans les tréfonds des entrailles du vaisseau amiral de Prostentic Vogon Jeltz, une petite allumette se mit à luire nerveusement. (page 69, ll. 19-22)
55. Ford Prefect's original name is only **pronounceable** in an obscure Betelgeusian dialect […] (page 47, lines 21-22)	55. Le nom originel de Ford Prefect est uniquement **prononçable** dans un obscur dialecte de Bételgeuse […] (page 69, ll. 26-27)
56. […] he quite liked human beings after all, but he always **remained desperately worried** abut the terrible number of things they didn't know about. (page 49, ll. 1-4)	56. […] il aimait bien les humains après tout ; mais **il ne laissait pas d'être désespérément affligé** par la terrifiante étendue de leur ignorance. (page 72, ll. 15-17)
57. The report was an official release which said that a wonderful new form of spaceship drive **was at this moment being unveiled** at a governement research base on Domogran which would henceforth make all hyperspatial express routes unnecessary. (page 52, ll. 7-11)	57. Ce message était en effet un **communiqué officiel annonçant** qu'un des centres de recherche spatiale du gouvernement situé sur Damogra venait de présenter un merveilleux nouveau système de propulsion dont l'efficacité allait ôter toute utilité aux voies express hyper spatiales. (page 74, ll. 19-25)
58. **Prostentic Vogon Jeltz was delighted.** He knew that when a Dentrassi looked that pleased with itself there was something going on […] (page 51, ll. 9-10)	58. *Prostentic Vogon Jeltz était ravi : il savait que lorsqu'on Dentrassi semble aussi content de lui c'est qu'il y a sans conteste à bord de quoi le mettre, lui, particulièrement en colère. (page 75, ll. 3-6)*
59. Ford frowned at the grubby mattresses, **unwashed** cups and **unidentifiable** bits of smelly alien underwear that lay around the cramped cabin. (page 51, ll. 16-18)	59. *Ford fronça les sourcils en découvrant le matelas crasseux, les tasses sales et les fragments non **identifiables** de sous-vêtements épars qui empestaient leur réduit encombré. (page 75, ll. 10-13)*
60. I thought you said they were called Vogons or something. (page 51, ll. 21-22)	60. *Je croyais **t'avoir entendu les appeler** des Vogons ou quelque chose comme ça ? (page 75, ll. 17-18)*
61. "I'm confused", said Arthur. (page 51, ll. 25)	61. Je m'y perds. (page 75, ll. 22)
62. […] in fac the had very little to be nervous about, because all mattresses grown in the swamps of Sqornshellous Zeta **are very thoroughly killed and dried before being put to service**. (page 51, ll. 29-31, page 52, ll. 1)	62. […] en fait, il n'avait guère à s'inquiéter car tous les matelas élevés dans les marécages de Sqornshellous Zeta **sont très soigneusement tués et séchés avant d'être mis en service**. (page 75, ll. 27-30)
63. Unfortunately I **got stuck** on the Earth for rather longer than I intended… (page 54, ll. 3-4)	63. *Malheureusement, **je suis resté** sur Terre un peu plus longtemps que prévu [...] (page 78, ll. 15-16)*
64. "Oh, that was easy", says Man, and for an encore goes on to prove that black is white and **gets himself killed** on the next pedestrian crossing. (page 59, ll. 28-30)	64. « Bah, c'est facile », dit l'Homme puis – en guise de rappel – il se met à prouver sur sa lancée que le noir est blanc et finit écrasé sur le premier passage pour piétons. (page 85, ll. 16-19)
65. […] **the supermarket was gone, everyone in it was gone**. (page 60, ll. 20-21)	65. […] **le supermarché avait disparu ! Avec tous ses occupants** ! (page 86, ll.15-16)
66. For **a moment his embittered racial soul had been touched,** but he thought no – too little too late. (page 67, ll. 29-31)	66. Durant un moment, **sa conscience de race aigrie s'était laissé toucher** mais il se ravisa : non, c'était trop peu, et trop tard. (page 94-95, ll. 30-33/1)
67. "So what you are saying is that I write poetry because underneath my mean callous hartless exterior I **really just want to be loved**", he said. (page 67, ll.33, page 68, ll. 1-2)	67. *« Donc, ce que vous êtes en train de me dire, c'est que j'écris des poèmes parce que sous mes dehors de brute épaisse et sans cœur **j'aurais envie d'être aimé ?** » (page 95, ll. 3-6)*
68. […] you're talking about a positive mental attitude and **you haven't even had your planet demolished** today. (page 69, ll. 17-19)	68. […] tu peux parler d'attitude mentale constructive, **tu ne t'es pas fait démolir ta planète aujourd'hui, toi** ! (page 97, ll. 1-3)
69. It's now just after four in the afternoon and **I'm already being thrown out** of an alien spaceship[…] (page 69, ll. 21-23)	69. Il est à peine quatre heures de l'après-midi et **je me retrouve déjà expulsé** d'un astronef extra-terrestre[…] (page 97, ll. 6-8)
70. Ford tried desperately to think, but **was interrupted by**	70. *Ford essayait désespérément de réfléchir mais **il fut***

the guard shouting again. (page 69, ll. 31, page 70, ll. 1-2)	*interrompu de nouveau par les cris du garde […] (page 97, ll. 17-19)*
71. I'd better **get you both shoved** into this airlock and then go and get on with some other bits of shouting I've got to do. (page 72, ll. 24-26)	*71. Je ferais mieux de vous balancer tous les deux dans ce sas avant d'aller finir de pousser les hurlements qu'il me reste encore à pousser. (page 100, ll. 25-28)*
72. You see, if I keep it up I can eventually **get promoted** to Senior Shouting Officer[…] (page 73, ll. 2-3)	*72. Vous voyez, en continuant dans cette voie, je peux terminer promu au rang de Grand Officier de la Légion des hurleurs […] (page 101, ll.7-9)*
73. **We're trapped** now, aren't we? (page 74, ll. 3)	73. « On est coincés, hein ? » (page 102, ll. 19)
74. He kicked the hatch **they'd just been thrown through**. (page 74, ll. 12-13)	74. Il donna un coup de pied dans la porte **par laquelle on venait de les jeter**. (page 102, ll. 30-31)
75. **It has been compiled and recompiled** many times over many years and under many different editorships. (page 76, ll. 2-4)	75. **Il a fait l'objet de** bien des remaniements et mises à jour depuis bien des années et sous l'égide de bien des équipes de rédacteurs. (page 105, ll. 2-5)
76. It contains contributions from **countless** numbers of travelers and researches. (page 76, ll. 4-6)	*76. Il recueille les contributions d'innombrables voyageurs et chercheurs. (page 105, ll. 5-6)*
77. However, it does go on to say that what with space being the mind-boggling size it is the chances of **getting picked up by another ship**[…] (page 77, ll. 22-25)	77. Toutefois, compte tenu des dimensions proprement ahurissantes de celui-ci, cela revient à évaluer les chances **d'être recueilli par un autre vaisseau** […] (page 107, ll. 4-7)
78. Though the planet Earth, the Islington flat and the telephone **have all now been demolished**, it's comforting to reflect that **they are all in some small way commemorated by the fact** that twenty nine seconds later **Ford and Arthur were rescued**. (page 77, ll. 33, page 78, ll. 1-4)	78. Bien que la planète Terre, **l'appartement d'Islington et le téléphone soient aujourd'hui démolis**, il est réconfortant de se dire que tous **ces éléments ont en quelque modeste manière été commémorés par le fait** que vingt-neuf secondes plus tard exactement **Arthur et Ford devaient être sauvés**. (page 105, ll. 17- 22)
79. "Bright idea of mine", said Ford, "to find a passing spaceship and **get rescued by it**". (page 80, ll. 19-20)	79. Belle idée que j'ai eue, reprit Ford, de trouver un astronef de passage et **de nous faire recueillir par lui**. (page 109, ll. 30- 32)
80. **We've been picked up by a ship powered by the Infinite Improbability Drive**! (page 85, ll. 2-4)	*80. Nous avons été recueillis par un vaisseau propulsé par un générateur d'improbabilité infinie ! (page 11, ll. 11-13)*
81. **They were all officially denied**, but they must have done it! (page 85, ll. 5-6)	81. […] **elles avaient toujours été démenties** ! Et pourtant ils y sont arrivés ! (page 115, ll. 13-16)
82. **Arthur had jammed himself** against the door to the cubicle, trying to hold it closed, but it was ill fitting. (page 85, ll. 8-9)	*82. Arthur s'était précipité contre la porte du cagibi et cherchait à la maintenir fermée mais elle joignait mal. (page 115, ll. 19-21)*
83. **It was discovered** by a lucky chance**,** and then **developed** into a governable form of propulsion **by the Galactic Government's research team** on Damogran. (page 86, ll. 5-7)	*83. Sa découverte était l'effet d'un heureux hasard et sa concrétisation était l'œuvre de l'équipe de recherche du gouvernement galactique sur Damogra. (page 116, ll. 5-8)*
84. Many respectable physicists said that they weren't going to stand for this, partly because it was a debasement of science, but mostly because **they didn't get invited** to those sorts of parties. (page 86, ll. 19-22)	84. Plus d'un physicien respectable estimait ne pouvoir encaisser une telle chose, en partie parce que c'était rabaisser la science, et en parti parce **qu'ils n'étaient jamais invités.** (page 117, ll. 3-6)
85. It startled him even more when just after **he was awarded the Galactic Institute's** Prize for Extreme **Cleverness he got lynched by** a rampaging mob of respectable physicists[…] (page 87, ll. 19-22)	85. Sa surprise fut plus grande encore **lorsque juste après s'être vu décerner le prix d'Extrême Habileté de l'Institut galactique il se retrouva lynché** par une foule déchainée de physiciens respectables […] (page 118, ll. 1-5)
86. What's the point? Nothing is worth **getting involved in**. (page 95, ll. 3-4)	*86. « Pourquoi s'en soucier ? Quel intérêt ? Rien ne justifie que l'on prenne parti. (page 127, ll.30-31)*
87. "No government owns it", snapped the robot, "**it's been stolen**". (page 96, ll. 6-7)	87. Aucun, coupa le robot. **Ce vaisseau a été volé.** (page 129, ll. 11-12)
88. **The right-hand head seemed to be thoroughly preoccupied with** this task, but the left-hand one was grinning a broad, relaxed, nonchalant grin. (page 105, ll. 29-32)	88. **Si cette dernière semblait entièrement absorbée par sa tâche**, la tête gauche en revanche lui adressait un grand sourire nonchalant et détendu […] (page 141, ll. 7-10)
89. "But **I was stuck there** for fifteen years!" (page 108, ll.	89. Mais moi **j'y suis resté coincé** quinze ans ! » (page 143, ll.

3)	23)
90. **And I was meant** to recognize that from a blank screen? (page 113, ll. 9-10)	*90. Et j'étais censé la reconnaître à partir d'un écran vide ? (page 149, ll. 31-32)*
91. **The planet's surface was blurred by** time, by the slow movement of the thin stagnant air that had crept across it for century upon century. (page 120, ll. 22-25)	*91. **La surface de la planète était brouillée par** le temps et le travail de lente érosion, siècle après siècle, d'un air stagnant et raréfié. (page 158, ll. 17-20)*
92. **The deadly missile attack shortly to be launched by an ancient automatic system** will result merely in the breakage of three coffe cups and a mouse cage […] (page 122, ll. 5-7)	*92. […] **la meutrière attaque de missile que va bientôt lancer un antique dispositif de défense automatique** n'aura pour seules conséquences que le bris de trois tasses à café et d'une cage à souris […] (page 160, ll. 9-12)*
93. They had swung round now on to a direct homing course so that all that **could be seen** of them now was the warheads, head on. (page 127, ll. 1-3)	*93. Ils avaient à présent basculé pour se mettre en trajectoire de poursuite si bien **qu'on ne distinguait plus** que leur coiffe, fonçant vers eux tête baissée. (page 165, ll. 22-25)*
94. A voice on a loud hailer said, "OK Beeblbrox, hold it right there. **We've got you covered**." – "Cops!" hissed Zaphod […] (page 205, ll. 25-26)	*94. Une voix jaillit dans un beuglophone :* *95. — O.K., Beeblebrox. **Ne bougez plus !** On vous tient en joue. — Des flics ! » siffla Zaphod (page 261, ll. 10-13)*
95. The principle of generating small amounts of finite improbability by simply hooking the logic circuits of a Bambleweeny 57 Sub-Meson Brain to an atomic vector plotter suspended in a strong Brownian Motion producer (say a nice hot cup of tea) **were** of course well **understood** […] (page 86, ll. 9-14)	*96. Le principe de la génération de petites quantités d'improbabilité finie par simple raccordement des circuits logiques d'un cerveau sub-méson Bambleweeny 57 avec un conspirateur vectoriel mis en suspension dans un puissant émetteur de mouvement brownien (mettons, par exemple, une bonne tasse de thé bien chaud), **ce principe était certes parfaitement maîtrisé** […] (page 116, ll. 15-18)*
96. Their early attempts at composition had been part of bludgeoning insistence that **they be accepted** as a properly evolved and cultured race, but now the only thing that kept them going was sheer bloody-mindedness. (page 65, ll. 6-10)	*97. Leurs premiers balbutiements dans le domaine de la composition leur avaient en partie servi d'alibi pour réclamer – avec une lourde insistance – leur entrée **dans le concert** des races évoluées et cultivées ; (page 91, ll. 14-18)*
97. The man sitting next to Ford **was a bit sozzled** by now. (page 30, ll. 24-25)	*98. Le voisin de Ford au compto**ir était à présent quelque peu abruti.** (page 48, ll. 29-30)*
98. The room was much as Slartibarfast had described it. In seven and a half million years **it had been well looked after** and **cleaned** regularly every century or so. (page 178, ll. 21-23)	*99. La pièce était fort semblable à la description de Slartibartfast. En sept millions et demi d'années, **elle avait été soigneusement entretenue et régulièrement nettoyée** à peu près une fois par siècle. (page 228, ll. 8-11)*
99. **And some** said that even the trees had been a bad move, and that no one should ever have left the oceans. (page 1, ll. 21-23)	*100. **D'aucuns même affirmaient** qu'avec les arbres déjà… et qu'on aurait mieux fait de ne jamais quitter les océans. (page 16, ll. 5-7)*
100. Eventually of course, after their Galaxy had been decimated over a few thousand years, **it was realized** that the whole thing had been a ghastly mistake, and so the two opposing battle fleets settled their few remaining differences in order to launch a joint attack on our own Galaxy – now positively identified as the source of the offending remark. (page 196, ll. 6-12)	*101. Bien sûr, après que leur Galaxie eut été décimée durant quelques millénaires, **on finit par s'apercevoir** que tout cela était le résultat d'une affreuse méprise, et, en conséquence, les deux flottes adverses décidèrent de régler leurs ultimes différends, afin de lancer une attaque concertée sur notre propre Galaxie, désormais nettement identifiée comme étant la source de la remarque insultante. (page 249, ll. 17-25)*
101. Their relative velocity **seemed unbelievable**, and Arthur had hardly time to draw breath before it was all over. (page 158, ll. 21-23)	*102. Leur vitesse relative **paraissait incroyable** et Arthur eut à peine le temps de reprendre son souffle que tout était terminé. (page 205, ll. 1-3)*
102. He always felt vaguely **irritable** after demolishing populated planets. (page 50, ll. 17-18)	*103. Il se sentait toujours vaguement **écoeuré** après avoir démoli une planète habitée. (page 74, ll. 6-7)*
103. It said: "The History of every major Galactic Civilization tends to pass through three distinct and **recognizable** phases, those of Survival, Inquiry and Sophistication […] (page 215, ll. 13-16)	*104. L'histoire de toutes les civilisations galactiques de quelque importance tend à traverser trois stades distinctement **reconnaissables** : celui de la Survie, celui de la Recherche, enfin celui de la Sophistication […] (page 273, ll. 15-19)*

104. **You are bound** to feel some initial ill effects as you have been rescued from certain death at an improbability level […] (page 84, ll. 20-22)	*105. **Il est tout à fait normal** que vous ressentiez quelques effets désagréables dus au fait que vous venez d'être sauvés d'une mort certaine avec un niveau d'improbabilité [...] (page 114, ll. 24-27)*
105. "But w**hat are supposed to do** with a manically depressed robot?" (page 136, ll. 11-12)	*106. [...] **mais qu'est-on censé faire** lorsqu'on est, soi-même, un robot maniaco-dépressif ?(page 177, ll. 10-11)*
106. "I'm trying to baby, I'm trying to," is what Ford **invariably** replied on these occasions. (page 11, ll. 30-31)	*107. — J'essaie, mon pote, j'essaie », répondait alors **invariablement** Ford en ces occasions. (page 28, ll.19-20)*
107. Arthur struggled to his feet and **hugged himself** apprehensively. (49, ll. 22-23)	*108. Arthur se leva en titubant, **les bras serrés** avec appréhension. (page 73, ll. 7-8)*
108. These patterns quickly learned to **copy themselves** (this was part of what was so extraordinary about the patterns) and went on to cause massive trouble on every planet they drifted on to. (page 80, ll. 4-8)	*109. lesquelles structures ne tardèrent pas à apprendre à **se copier toutes seules** (c'était en partie là ce qui les rendait aussi extraordinaires) avant de s'avérer la cause de troubles considérables sur toutes les planètes où elles devaient échouer. (page 109, ll. 12-17)*
109. The Vogon stared up at the law steel ceiling and **his eyebrows almost rolled over each other**. (page 70, ll. 17-18)	*110. Le Vogon leva les yeux vers la tôle basse du plafond et **ses sourcils faillirent se chevaucher**. (page 98, ll. 5-6)*
110. […] he continued, as with a huge bang Southend split itself into six equal segments which danced and **span giddily round each other** in lewd and licentious formation […] (page 82, ll. 10-14)	*111. En fait, » continua-t-il au moment où dans une énorme explosion Southend se fracturait en six parts égales qui **se mirent illico à mener une danse saccadée, organisant une sarabande effrénée** en formations lubriques et licencieuses [...] (page 111, ll. 31-32, page 112, ll. 1-4)*
111. The voice was low and hopeless and **accompanied by** a slight clanking sound. (page 94, ll. 16-18)	*112. La voix, basse et désespérée, était **accompagnée d'un léger bruit** de ferraille. (page 127, ll. 6-7)*
112. **Arthur would not be deterred**. «A party six months ago. On Earth…England…» (page 107, ll. 23-24)	*113. Mais **Arthur ne se laissait pas démonter**. Il poursuivit : « Une soirée, il y a six mois... Sur Terre... en Angleterre... » (page 143, ll. 8-10)*
113. It is possible that her remark would have commanded greater attention **had it been generally realized** that human beings were only the third most intelligent life form present on the planet Earth, instead of (**as was generally thought by most independent observers**) the second. (page 137, ll. 4-9)	*114. Sa remarque aurait sans doute soulevé davantage l'attention, **à condition qu'eût été plus généralement admise l'idée** que les êtres humains n'étaient en fait que la troisième forme de vie intelligente sur Terre et non pas (comme **il était généralement admis par une majorité d'observateurs impartiaux**) la seconde. (page 178, ll. 10-16)*
114. Eventually of course, after their Galaxy had been decimated over a few thousand years**, it was realized** that the whole thing had been a ghastly mistake, and so the two opposing battle fleets settled their few remaining differences in order to launch a joint attack on our own Galaxy – now positively identified as the source of the offending remark. (page 196, ll. 6-12)	*115. Bien sûr, après que leur Galaxie eut été décimée durant quelques millénaires, **on finit par s'apercevoir** que tout cela était le résultat d'une affreuse méprise, et, en conséquence, les deux flottes adverses décidèrent de régler leurs ultimes différends, afin de lancer une attaque concertée sur notre propre Galaxie, désormais nettement identifiée comme étant la source de la remarque insultante. (page 249, ll. 17-25)*

In *italics* are the examples not included in the analysis.