Sameness in Translation: Text-Deceiving or Self-Deceiving? The case of 'nearly' and 'almost' in John Steinberg's *The Pearl*.

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Discourse analysis: enunciation and pragmatics.

Abstract

Sameness has generally been establised mistakingly between 'almost' and 'nearly' in translations. This failure originated very often from the disregarding of the constraints bearing upon texts. Thus, the topic 'Sameness in translation: Text-deceiving or self-deceiving?' The case of 'nearly' and 'almost' in John Steinberg's The Pearl. The idea is that, for a fair translation, the text in itself and for itself approach must be abandonned. The text should no more be considered merely as a linguistic unit, but as an event of human action. That goes without saying that the translator will unescapingly leave his linguistic traces in the translated text thereby betraying more or less the text. So, in this work, expectation in evidencing text alteration and the translator's identity is at work.

Key words: almost, discourse, identity, nearly, text.

Resumé

La similitude a été généralement et à tort établie entre 'almost' et 'nearly' en traduction. Cet échec est trop souvent dû à la négligence des contraintes qui pèsent sur des textes. D'où le sujet: similitude en traduction: trahison de texte ou trahison de soi? Le cas de 'presque' dans La perle de John Steinbeck. L'idée est que, pour une juste traduction, l'approche immanentiste du texte doit être abandonnée. Le texte ne doit plus être simplement considéré comme une unité linguistique, mais comme un événement d'action humaine. Cela va sans dire que le traducteur laissera inévitablement ses traces linguistiques dans le texte cible trahissant ainsi le texte de départ. Aussi, dans ce travail, l'altérité et l'identité en traduction sera prouvée.

Mots clefs: 'almost', discours, identité, 'nearly', text.

Introduction

'Almost' and 'nearly' in translations are viewed very often as the same, they merely display the love for language that is the fact of stating a message from a language into another one. That process tends to be so easy and mechanical that anyone is supposed to be capable of translating a given sequence containing 'nearly' or 'almost'. But, studies on translation have provided important insights on the changes that take place during translation in general. That is, all translations are not translations. One can possibly range them from very poor and even contradictory to very sophisticated and trained ones.

Here is where lies the complication. Thus, in this paper entitled: Sameness in Translation: Text-deceiving or Self-deceiving? The case of 'almost' and 'nearly' in John Steinberg's *The Pearl* one is thus likely to wonder: what makes a translation be judged good? Is translation really a relational task, which would mean as many translations as translators? Is it of interest to see how the change of readership, which also brings about changes of writer's intentions, affects discourse? In other words, how can language be adjusted to appeal to a foreign audience?

In fact, it seems unequivocal to state that there is stylitic power in translation. So, this paper, imbedded in enunciation, aims at showing that some aspects of communication are affected by translation. This will be made obvious in this tripartite work where the first part will be devoted to apparent sameness of 'almost' and 'nearly' in *La perle* and in dictionaries. The second part will deal with the distinctive features of 'almost' and 'nearly' and the third one is about the necessity of self-involment in translation.

I. **Apparent sameness of 'almost' and 'nearly' in *La perle* and dictionaries**.
    I.1. 'Almost' and 'nearly' translated in La perle.

In this session, 'nearly' and 'almost' will be explored from the original text in John Steinbeck's *The Pearl* and when necessary compared with the forms in the target text: La perle translated by Henri Robillot and Marcel Duhamel. We shall also resort to dictionaries if the translation provided seems unclear.

In (1) It was Juana arising, **almost** soundlessly (*The Pearl*: 6), one can easily pick the translated form that follows:

(1') C'était Juana qui, **presque** silencieusement, se levait. (La perle: 12). It appears obvious that 'almost' is rendered by 'presque'. Another case can be seen to ascertain the observation.

In (2) It sensed danger when Kino was **almost** within reach of it. (The Pearl: 9).

'Almost' is rendered by 'presque' as it can be seen: (2') La main de Kino avança très lentement, **presque** imperceptiblement. (La perle: 16). With this established: 'almost' = 'presque' in mind, it would sound relevant to record the way 'nearly' is translated.

(3) Now uncertainty was in Kino, and the music of evil throbbed in his head and **nearly** drove out Juana's song. (*The Pearl*: 39)

(3') Le doute avait envahi Kino et la musique du mal qui roulait dans son crâne étouffait **presque** la chanson de Juana. (La perle: 53).

In (3) and (3') one can see that 'nearly' is stated by '**presque'.** Another way of ascertaining it seems by providing more examples where 'nearly' is translated by 'presque'.

(4) The house of Juan Tomàs was almost exactly like Kino's house; **nearly** all the brush houses were alike, and all leaked light and air, so that Juana and Kino, sitting in the corner of the brother's house, could see the leaping flames through the wall. (*The Pearl*: 70)

(4') La maison de Juan Tômas était à peu près identique à celle de Kino. **Presque** toutes les huttes se ressemblaient: leurs murs laissaient passer l'air et la lumière. Aussi, Juana et Kino, tapis dans un coin, voyaient-ils les flammes danser à travers les branchages. (La perle: 89).

In (4) and (4') one can unhesitatingly write: 'nearly' amounts to 'presque'.

(5) And Kino's own music was in his head, the music of the enemy, low and pulsing, **nearly** asleep. (*The Pearl*: 90).

(5') Et dans la tête de Kino vibrait sa propre musique: basse, palpitante et **presque** assoupie, la musique de l'ennemi; (La perle: 116).

Where the complexity starts is when as observed:

almost
nearly → Presque
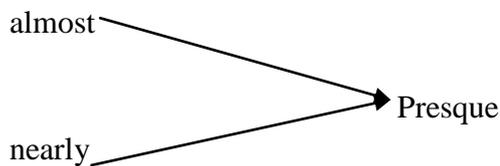
Scheme[1] of the overlapping of 'nearly' and 'almost'

How comes that the English words 'almost' and 'nearly' are translated into French by the same linguistic unit: 'presque'? Aren't there any difference between 'almost' and 'nearly' permitting to best integrate them in the real world of language use? Seemingly, yes. As Adamczewski (2000:13) mentioned when quoting Gustave Guillaume

> La langue est pleine d'opérations mystérieuses (…). L'étude de la langue nous met en présence de choses auxquelles un esprit cultivé peut n'avoir pas songé, et qui s'écartent complètement des voies suivies par la pensée courante.[2]

To have understood this warning of Guillaume, it must be pointed out that 'almost' and 'nearly' are part of these mysterious operations. Reasonably, Saussure (1916:166) was right when indicating that «Dans la langue il n'y a que des différences»[3]. In quest for differences between 'almost' and 'nearly', it becomes unavoidable to resort to unilingual dictionaries. Rightly Adamczewski (1996:131) concluded as follows: « Tout un chacun peut constater pour son compte le silence absolu des dictionnaires bilingues quant au fonctionnement de ces outils grammaticaux»[4].

I.2. **Exploring unilingual Dictionaries**

The *Concise Oxford English Dictionary* (2009) defines 'almost' as: 'very **nearly'**. It also defines 'nearly' as: very close to, **almost**.

In *The Concise Oxford Dictionary of the English Language*, 1990 'almost' is defined: all but; very **nearly** and nearly is defined as: **almost**.

In *Longman Dictionary of Contemporary English*, 1995, '**almost'** is defined like that: very **nearly** but not completely. In reverse, 'nearly' amounts to: almost, but not quite or not completely.

The *Cambridge International Dictionary of English*, 1995, mentions: almost: **nearly** but not quite. Nearly: **almost** or not completely.

For *The New Oxford Dictionary of English*, 1998, '**almost'** is: not quite; very **nearly**. 'Nearly' is: very close to; **almost**.

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[1] The rightwards arrow means : is translated by.

[2] A language is full of mysterious operations (…). The study of a language confronts us with things that even a learned mind may not have dreamed of and which are completely strange to current thinking.

[3] In language, there are but differences. (Translation mine).

[4] Anyone can note for his account the absolute silence of the bilingual dictionaries as for the working of these grammatical tools. (Translation mine)

In *Collins COBUILD English Dictionary for Advanced Learners*, 2001, one can read: "you use **almost** to indicate that something is not completely the case but is **nearly** the case. Nearly is used to indicate that something is not quite the case, or not completely the case."

In *Oxford Advanced Learner's Dictionary*, 1989, '**almost**' is defined: **nearly**, not quite; virtually, pratically.

'**Nearly**' is defined as not completely; **almost**; very close to.

This definition of 'nearly' by 'almost' and of 'almost' by 'nearly' seems less informative.

Given the difficulty in distinguishing between 'almost' and 'nearly', it can be concluded that dictionaries tend to interchange them freely. This interchangeability of 'almost' and 'nearly' makes one think of the paradigmatic axis discussed by Benveniste (1966:101):

> On sait que l'axe paradigmatique de la langue est celui qui est justement caractérisé, par rapport à l'axe syntagmatique, par la possibilité de remplacer un terme par un autre.[5]

For Adamczewski (1996:100) «Il est bien entendu impossible d'intervertir les deux métaopérateurs dans les énoncés»[6].

If one is not to use 'almost' and 'nearly' randomly, is goes unsaid that 'almost' and 'nearly' do have differential properties. What are they?

II. Differential properties of 'almost' and 'nearly'.

In this part, distinctive features of 'almost' and 'nearly' will be displayed so as to avoid using and translating them wrongly. As Benveniste (1966:164) pointed out «L'erreur acquiert autorité par la répétition»[7].

II.1. Distinctive features of 'nearly'

One difference that comes to mind when thinking about 'nearly' is the fact that 'nearly' clearly maintains to some extent the idea of physical proximity, and can be used to mean 'closely' or 'intimately'. It means that 'Nearly' maintains the spacial connotation. For this reason, Ben Van Heuvelen (2007) suggests:

> Nearly is a more concrete word than almost. Both adverbs are used as degree modifiers, but nearly entails a slight metaphor, since the adjective and preposition forms of the word (near) suggest physical proximity. It's impossible to use nearly without subtly invoking physical space.

This becomes obvious considering the following utterances.

(6) And a goat came **near** and sniffed at him and stared with its cold yellow eyes. (*The Pearl*: 6)

(6') Une chèvre **s'approcha**, le reniffla et le dévisagea de ses yeux jaunes et froids. (La perle: 12-13).

In (6), the meaning of the verb 'come' is modified by the preposition 'near'. It conveys the idea that the distance between Kino and the goat is now minimal, witnessing proximity. (6') focuses the process, the brievity of which is stated in the use of the past simple.

(7) **Near** the brush fence two roosters bowed and feinted at each other squared wings and neck feathers ruffed out. (*The Pearl*: 7)

(7') **Près** de la haie, les plumes du coup hérissés en collerette, les ailes déployées, deux coqs se saluaient et esquissaient une lutte. (La perle:14).

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[5] One knows that the paradigmatic axis of language is the one that is characterized exactly in relation to the syntagmatic axis, by the possibility to replace a term by another. (Translation mine)

[6] It is, of course, impossible to invert the two metaoperators in utterances. (Translation mine)

[7] Mistake acquires authority through repetition. (Translation mine)

(7) displays plainfully this physical environment. First, there is the brush fence, and just close to this, there are two roosters. What is somewhat eliminated is the distance between the brush fence and the two roosters.

In this physical closeness, one is likely to account for the occurrences of the adverb 'nearly'. As a matter of fact, it will sound relevant to discuss the first occurrence of 'nearly'.

(8) That was the only breakfast he had ever known outside of feast days and one incredible fiesta on cookies that had **nearly** killed him. (*The Pearl*: 8)

(8') C'était là tout son déjeuner, le seul déjeuner qu'il eût jamais connu, en dehors des jours de fête et d'une mémorable orgie de gâteaux dont il avait **failli** éclater.

In this case, 'nearly' has been paraphrased, rendered in the target language by a verb indicating nearness, physical nearness given that death is a physical event. It is extralinguistically oriented. The complement modified by 'nearly' is rendered by 'il avait failli éclater' where 'qui l'avait presque tué' was expected. One can reasonably put that the target language though expressive remained metaphorical.

In (9), **nearly** is quite easily understandable because of its polar component.

(9) This doctor was of a race which for **nearly** four hundred years had beaten and starved and robbed and despised Kino's race, and frightened it too, so that the indigene came humbly to the door. (*The Pearl*: 15).

(9') Ce docteur-là n'était pas des siens. Il faisait partie de la race qui, pendant **près de** quatre siècles, avait battu, volé, affamé et méprisé Kino et ses pareils et les avaient si bien terrorisés que l'indigène, désormais, ne se présentait devant sa porte qu'avec humilité. (La perle: 22). 'Nearly' and its translation are justified by the length of time which is objectively verifiable.

The concrete checkability favours the occurrences of 'nearly' in (10) et (11).

If Sadock (2007) is right noting that "Nearly n connotes that n exceeds what was expected or hoped for", one can believe that these 'four hundred years'are exaggeratedly enough as duration.

The pain can even be felt in the splitting of the duration in terms of years. That is, four hundred years and 'quatre siècles'[8] don't have the same echo.

(10) But **nearly** always it gushed out, cold and clean and lovely. (*The Pearl:* 84).

(10') Mais **la plupart du temps** il cascadait, frais, clair et délicieux. (La Perle: 109)

(11) In the times when the quick rains fell, it might become a freshet and send its column of white water crashing down the mountain cleft, but **nearly** always it was a lean little spring. (*The Pearl*: 84).

(11') A l'époque des grosses pluies, il devenait sans doute un torrent qui précipitait ses blanches eaux écumantes au fond de la crevasse, mais la **plupart du temps**, il n'était qu'un mince petit ruisseau.

Righty 'nearly' complies with the description of the little spring. It strongly rely on the extralinguistic environnement.

"Nearly" that modifies the adverb 'always' displays the usual state of the spring. It amount to saying: the spring was always a little one considering. Its becoming a freshet and sending column of white water crashing down the mountain cleft, is but occasional. The use of the modal "might" focuses this likeliness which breaks the rule, the normal status of this spring. The translation of 'nearly' by 'la plupart du temps' is obeying amplification: using more words in the target language to express more. These many words comply with the many folds of the spring states tending towards its permanent state.

As seen, the degree modifying adverb 'nearly' is a more concrete word. It is turn towards the extralinguistic world, where it focuses on the idea of approximation. If Bolinger (1977: foreword:X) was right supporting "One form for one meaning, and one meaning for one form", What about 'almost'?

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[8] Four centuries (Translation mine)

II.2. **Distinctive features of 'almost'**

The etymology and the literal meaning of 'almost' in the *Concise Oxford Dictionary* might help picture its meaning. 'Almost' derives from old English 'eallmœst', which is a compound of eal "all" and mœst "most". It gives the idea of quantifying wholenessly. I shall refer first of all to the expression modified by 'almost' as its focus. Therefore, in (1), the focus of 'almost' will be the adverb 'soundlessly'. That can be visualised as follows:

almost <u>soundlessly</u>

           focus

The focus is presented here as the result. 'Almost' here is oriented chiefly toward this result posing it as asymptotic considering the closeness. In Nouwen's (2006:5) terminology, 'almost' has a proximal component. The meaning of 'almost' can then be captured by saying that "almost p is true if and only if p is true in some n-removed world, where n is small" (ibid).

The idea unstated is that the objective has not been attained with the use of 'almost'. Nouwen also attributed a polar component to 'almost', which negates the Grice's quantity maxim[9]. Consequently, given that (1) is weaker than (1'': It was Juana arising, soundlessly), the hearer assumes that the speaker believes (1) to be false in the actual world. In other words, (1'') is false and (1) is true. The truthness of (1) can be drawn from its own definition: not completely.

Wood's Current English Usage (1981), cited by Lucia Pozzan and Susan Schweitzer (2008:496), stated that "while almost is just a 'minus word' indicating the fact that some 'goal' is not reached, nearly "conveys the sense of approximation to the world it modifies." It would seem then that nearly focuses on the idea of approximation to the goal, while almost focuses on the result". Almost goes beyond mere reality. In other words, 'almost' should be seen as a metaoperator. As put by Adamczewski (1996:21) «Le mot 'métaopérateur' devenait une trace d'opération qu'il fallait déchiffrer, un représentant en surface, véritable couture visible, d'une étape importante de la structuration de l'énoncé»[10]. As metaoperator, 'almost' unveil the subjectivity of the enunciator. As pointed out by Kerbrat-Orecchioni (1999:77) «Toute assertion porte la marque de celui qui l'énonce. [...] l'activité langagière, dans sa totalité, est subjective»[11]. Aware of this, it sounds redundant to state that 'almost' in an utterance will give it a particular orientation.

In (1), 'almost' witnesses the difficulty to seize, to quantify soundlessly. It is abstract because soundlessly seems to be part of binary opposite, either one wakes up soundlessly or not. 'Almost' meant that Juana has failed in spite of her intention not to make sound, what is highlighted here is the argumentative tool that 'almost' has become. As notice by Ducrot (1980:20), «Il y a, selon nous, une relation argumentative constante […] construit à partir de l'adverbe «presque»[12].

All in all, 'almost' in (1) is to be understood as something abstract. Convincingly, Ben Van Heuvelen, (as reported in Lucia Pozzan and Susan Schweitzer, 2008:495) put : "My theory is that we tend to rely on 'almost' when the idea we're conveying is more abstract, something we can't easily picture."   In short, 'almost' carries an argumentative force. Ducrot (ibid:21) advised in order to avoid ambiguity, resorting to the argumentative force: «La seule façon de nous débarrasser de l'objection est de recourir à la distinction

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[9] Make your contribution as informative as is required, but not more, or less, than is required.

[10] The word 'metaoperator' became a trace of an operation that it   was necessary to decipher, a surface representative, a real visible sewing, an important step in the utterance structuring. (Translation mine).

[11] All assertion carries the mark of the one who expresses it. Language, in its wholeness, is subjective. (Translation mine).

[12] There is, according to us, a constant argumentative relation constructs from the adverb "almost". (Translation mine)

entre signification littérale et sous-entendu, en étendant cette distinction au problème de la valeur argumentative»[13].

In (2), the occurrence of 'almost' is motivated by the imperceptibility of Kino's hand. 'Almost' here is oriented chiefly toward the result whereas the target language focuses the process. One can realise that the source language fails to picture this. But it has been compensated by 'almost'. With 'almost', the presuposition is so obvious that it has successfully been rendered by 'presque imperceptiblement[14]. In French, the focus being on the process, one can see «avança très lentement» is not explicit in the source text. Seemingly, Vinay and Darbelnet (1958:220) were right when they stated what follows:

Le français est une langue liée. Il faut entendre par là qu'aux différents niveaux de l'analyse, on constate une tendance à présenter un message dont les éléments ont une très grande cohésion intérieure[15].

The righteousness of this translation led Vinay and Darbelnet (1958:23) state that «La traduction est un art»[16] in consideration of its fairness. The particular orientation that minor words like 'almost' conveys led Irving Jensen (1989:96) state that «de même qu'une grande porte tourne autour de petits gonds, les informations importantes […] dépendent souvent de tout petits mots, tels que des prépositions et des articles»[17]. Even if adverbs are not mentioned by Irving, it appears obvious that a large range of the important information is contained in 'almost. Therefore, it deserves great attention. By the same token, 'almost' and 'nearly' and their likes, according to Adamczewski (1996: 99) forms «un couple diabolique si on n'a pas d'armes pour en déchiffrer le fonctionnement»[18].

One can now support that in (12) 'almost' sterm from the difficulty of judging pearls valueless.

(12) Crease by crease he unfolded it, until at last there came to view eight small misshapen seed pearl, as ugly and gray as little ulcers, flattened and **almost** valueless. (The Pearl: 17).

(12') Pli par pli, il l'ouvrit jusqu'à découvrir finalement huit petites perles plates, informes, aussi grises et repoussantes que des petites ulcères et **presque** sans valeur. (La perle: 24).

How to measure the valuelessness of these pearls? It bears the selfishness of the protagonists expecting to deceive Kino. What happens thereafter (the debasing price of the pearl) is not astonishing since the gloomy intention was already decided against Kino. 'Almost' goes beyond empirical fact, it is what one can grasp from the prefix 'meta'. Almost become therefore a metaoperator, a phase 2 metaoperator. It suggests presupositions.

In other words, discussing pressuposition leads to the presentation of 'almost' as a phase 2 metaoperator. This metalanguage leads us straight to metaoperational grammar[19] (or phases theory) which is part of enunciation.

In (13), She could stand fatigue and hunger **almost** better than Kino himself. (*The Pearl*: 10).

(13') Elle était capable de supporter la faim et la fatigue **presque** mieux que Kino lui-même. (La perle: 19).

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[13] The only way of getting rid of the objection is to resort to the distinction between literal meaning and presuposition, while spreading this distinction to the argumentative value. (Tanslation mine).
[14] Cannot be noticed or felt because so small, slight or gradual .
[15] French is a bound language. It is necessary to understand by this assertion that at the different levels of analysis, one notes a tendency to present a message the elements of which are highly cohesive. (Translation mine).
[16] Translation is an art. (Translation mine)
[17] As well as a big door swings on small hinges, important information often depend on very small words, like prepositions and articles. (Translation mine).
[18] A devilish pair if one doesn't have any weapons to decipher its functioning. (Translation mine).
[19] This theory developed by Henry Adamczewski focuses on the existence of a second level in structuring "phase 2".

How to measure tiredness? How to test or to compare the ability to resist hunger[20]? All these two questions are non-objective and their testing made difficult by the abstractness, thus the occurrence of 'almost'. To quote Nouwen (2006:12) "Consequently there is no bases for a measure of proximity by almost".

In short, 'almost' orientates about the locutor argumentative intention. For Ducrot (1985:5)

> Le sens d'un énoncé comporte, comme partie intégrante, constitutive, cette forme d'influence que l'on appelle la force argumentative. Signifier, pour un énoncé, c'est orienter. De sorte que la langue, dans la mesure où elle contribue en première place à déterminer le sens des énoncés, est un des lieux privilégiés où s'élabore l'argumentation.[21]

In (14), the abstractness overlaps imagination. (14): Then from the corner of the house came a sound so soft that it might have been simply a thought, a little furtive movement, a touch of a foot on earth, the **almost** inaudible purr of controlled breathing.

(14') Et soudain, du coin de la hutte, arriva un son, mais si étouffé qu'il aurait pu n'être qu'une simple illusion, un tout petit mouvement furtif, un pied effleurant le sol, le ronronnement **presque** imperceptible d'une respiration contenue.

The main clause already indicates how far the sound pairs with un-reality because of its extreme inaudibility. It is so abstract that Kino thought he had imagine dit.

In (15), a strong indicator of culture is unveiled in the use of 'almost'. (15) It would be **almost** a sign of unfriendship (The Pearl: 49).

(15') De plus, cela aurait **presque** semblé inamical. (La perle: 64).

The occurrence of 'almost' certifies the solidarity existing among kino and his likes. They cannot but go with him to eye-witness the pearl selling. 'Almost' shows the affective dimension of the population. Moreover, 'almost' is suitable because its focus is on (un)friendship, which is an abstract noun.

The choice for 'almost' would have been impossible if the target culture were unknown by the translator. House rightly wrote (1998:3):

> Translation is a cross-linguistic sociocultural practice, in which a text in one language is replaced by a functionally equivalent text in another. Translation is a text that is "doubly bound". It is bound to the original text in the source language, and also "to the communicative-linguistic conditions holding in the culture to which the addressees belong".

The knowing of the target culture has favoured the election of 'almost'. It is one of the reasons indulging the intruision of the translator himself in translation.

III.   The necessity of self-involment in translation

In connection with the deception in translation, the omission of (16) in the target text. (16) Juana came **near** to stare at it in his hand (*The Pearl*: 26). This utterance has not been translated because not judged relevant by the translator. It ressembles text-deception but it tells about the accuracy of the translator himself. It was not essential for Juana to see it, knowing that she were thinking that it was not good to something so much.

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[20] Unfortunately, there is neither a "fatigue-meter" nor a "hunger-meter".

[21] The utterance signification includes, as a constitutive integral part, the kind of influence that is called the argumentative force. To signify, for an utterance is to orientate. So that language, in so far as it contributes first to the determination of utterance signification, is one of the privileged instances where argumentation is displayed. (Translation mine).

This fact of not saying everything complies with Hagège's view (1985: 337) when he asserts that «Il serait temps d'en finir avec l'idée, héritée des versions étroites du structuralisme, et encore bien ancrée ici et là, qu'un message doit tout dire et qu'à ne pas tout dire il n'est qu'une parcelle incomplète»[22].

Moreover, another omission is worth mentioning. In (17) Kino squatted in his house with Juana **beside** him (*The Pearl*: 29). The trouble is the substitution of 'nearly' by beside. Is there any change semantically speaking? The translation poses no problem. (17') Kino vint s'accroupir **près de** sa femme, dans sa maison (La perle: 40). A simple matter of style is at stake, but what was of paramount importance is the physical proximity involved.

In (18) "The baby is **nearly** well now" he said curtly. (*The Pearl:* 35). In (18'), it is easy to see that the physical state of the baby is being restored. Le bébé va **beaucoup** mieux. (La perle: 47)

Another deception lies in the translation of 'nearly' in (19). (19) He **nearly** shook his hind quarters loose when Kino glance up at him, and he subsided when Kino looked away. (*The Pearl*: 38).

(19') Un regard de Kino le fit frétiller[23] à se déhancher l'arrière-train, puis il s'immobilisa dès que Kino eut détourné les yeux. (La perle: 52). (19) and (19') seem contradictory in the sense that the polar component in (19) is ignored in (19'). It is possibly the intention of the hind quarter shaking that led the target text turn it factual.

That is, in (19') more has been said. Hagège (1985: 192) knowingly mentioned «Les langues peuvent donc fort bien mentir»[24].

The same view is shared by Hickey (1998 :222) : "A translator changes the text radically but attempts to maintain its perlocutionary effect." In (19) and (19') the perlocutionary effect is: he subsided. The immobility of the dog proves it has got Kino's eye-message.

The translator might be right if he has caught the technique at stake in the source text: chosing to say less to convey more: litote.

As can be seen, translation is a very specific task. For Wilss (1996:5), "Translation is a specific kind of linguistic information processing in which three communicative partners interact: the ST [source text] author, the translator, and the TT [target text ─ translation] reader".

One advantage from the partenership is that betrayal will be minimal, if any.

In (20), That there was **almost** a magical protection about them. (*The Pearl:* 93). The polar component is at stake. Magical protection is not attained. But in (20'), it seems the reverse. (21') Les gens racontent qu'ils n'avaient plus rien d'humain, qu'ils avaient traversé la douleur et étaient ressortis sur l'autre versant, qu'une espèce d'aura magique les entourait. There is no magic protection about Kino. Wilss (Ibid:21) "Translation is characterised by the combination of obligatory and optional, by constant and variable text element". In (21') there IS a magical protection. But, there the translator is right when he rendered 'almost' in a periphrastic way: «une espèce d'aura». Certainly, Hagège (1980:350) was right declaring «Les langues demeurent impuissante à refleter fidelement ce qu'on appelle parfois les «états d'âmes»»[25].

This «espèce d'aura» might be the weakest one that is not different from mere seemingness. In this case, «une espèce d'aura» means «no magical protection». In short, if there is magical power, it is only in appearence. The truth is that Kino and his wife are judged by appearances. There is no rational fundations guiding their judgements. It is at this level that (20) and (20') meet. Moreover, the personal way of the translator to help understand the message is worth considering. Vinay and Darbelnet wrote «Celui qui traduit

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[22] It is high time we finished with the idea, inherited from narrow views of structuralism, and still well anchored here and there, that a message should express all and that not to express all, it is but an incomplete parcel. (Translation mine).

[23] Se remuer par des mouvements vifs et courts.

[24] Languages are therefore very likely to lie. (Translation mine)

[25] Language is impotent to express faithfully what one sometimes calls «soul states ».

ne traduit pas alors pour comprendre mais pour faire comprendre. Il a compris avant de traduire». As seen in this last session, there are two possibilities: either, the translator will by all cost be faithful to the text, in which case he is deceiving himself, a kind of self -killing or he will decidingly intrude himself, it will sounds text-betrayal, but it can from far be a fair and preferrable translation.

Conclusion

The translator, if excluded in the text translation process, turns it insufficient and incomplete. However, the translator is omnipresent in the target text. His presence is not transcendental nor external but internal and inherent to the target text through his linguistic traces. 'Almost' is a mark of that presence. Moreover, adjustments are required because most occurrences of 'nearly' or 'almost' are context-bound and understood only viewing as the translator.

French translation of 'nearly' or 'almost', while maintaining the feature of high expressivity, is not as metaphorical as the English original version. It will be wishable to be more explicit whenever 'nearly' is used. That is 'nearly' be hence translated by "presque visiblement" or "presque physiquement" or "presque pratiquement". Whenever "presque" is left implicit, it means that it is to be translated by 'almost'. As a matter of focus, to avoid mistranslations and text-deceiving, what it is to be translated hence should be DISCOURSE: not text.

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