

Occurrence of Ellipsis and Shift in French-English Translation: A Study of *Madame Bovary*

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ABSTRACT

Ellipsis is a cohesive device that omits an element or elements in a sentence whose interpretation depends on presupposition in the context; it is about linguistic changes that occur in translation. This study aims to describe ellipsis, shift and their effect on meaning in French-English translation. The study is a qualitative research study carried out manually on *Madame Bovary*. The novel is wholly read, and passages of the novel which demonstrate cohesive devices of ellipsis and shift are selected and analysed. This study is supported by Halliday and Hasan's theory (1976) of textual cohesion and Catford's theory (1965) of translation shifts. The analysis reveals that English is more elliptical, whereas French is more demonstrative due to some language peculiarities and language norms. It specifies that some language peculiarities (concreteness and abstractness) and language norms (language usage options) are determinants of the translation procedures of ellipsis from French into English. Class shift and modulation are the translation procedures that are more functional than other shift categories and translation procedures in dealing with ellipses in French-English translation.

Keywords: Cohesion, ellipsis, French-English translation, shifts, translation procedures

INTRODUCTION

Linguists have considered translation among the most important branches of linguistics since World War II (Wilss, 1982). Even though translation is characterised by its specific problems whose solutions are almost linguistically orientated, its *raison d'être* is to create a coherent and cohesive target text from a source text; it has become an art that deals with all kinds of human communications, be they literary, religious, or technical. Translation has played a big

ARTICLE INFO

Article history:

Received: 10 December 2022

Accepted: 30 October 2023

Published: 19 March 2024

DOI: <https://doi.org/10.47836/pjssh.32.1.11>

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role in developing nations, understanding different cultures' literary systems, and spreading knowledge.

Historically speaking, translation started in Egypt in 3000 BC (Newmark, 1981). Since then, linguists' and translators' debates on translation problems deal with quality. Linguists have suggested many theories for better communication. Cohesion is among those theories; it is one aspect of text linguistics that has been foregrounded as a language inquiry and analysis method (Beaugrande & Dressler, 1981; Dijk, 1979). Halliday and Hasan (1976) point out that there are two categories of cohesion: (a) cohesive devices that function within the sentences and (b) cohesive devices that function between sentences. Ellipsis is among those cohesive devices; it presupposes a precedent item. To put it more clearly, "an elliptical item is one which, as it were, leaves specific structural slots to be filled from elsewhere" (p. 143).

Descriptive translation studies describe translation phenomena related to language peculiarities, language norms, and translation choices, which may materialise in the translation process and activity (Lambert & van Gorp, 2014; Toury, 2014). Lambert and van Gorp (2014) point out that translations "can be studied from different points of view, either in a macro-structural or in a microstructural way, focussing on linguistic patterns of various types, literary codes, moral, religious or other non-literary patterns" (p. 46). Moreover, Munday (2016) argues that translation studies new approaches are utilised to

"put together systematic taxonomies of translation phenomena" (p. 50).

This study is done due to some linguistic problems of ellipses and shifts in French-English translation. Despite the contiguity of the French and English languages, they are characterised by differences in norms and peculiarities. Consequently, the study is motivated by an awareness of some problems concerning ellipsis in translation. There is a difference between ellipses determined by the grammar of a language and ellipses determined by certain mental attitudes in that "French works by representation whereas English works by ellipsis" (Vinay & Darbelnet, 1995, p. 161). These concepts indicate the range of problems of ellipsis in translation in general and French-English translation in particular.

This paper describes ellipses and shifts in literary text translation from French to English. The research tries to answer the following questions. How does ellipsis occur in translation? What category of shift can occur in ellipsis translation? What effect can ellipsis and shift have on meaning? The objectives of the study are (i) to describe the translation phenomena of ellipsis and shift, (ii) to find out the determinant of a shift in the target text, and (iii) to assess their effect on meaning.

The significance of this paper is justified by a gap of knowledge detected in the literature review; the gap is that no research has been carried out on ellipsis and shift and their determinants in French-English translation. Hence, this study intends to fill that gap with some knowledge

about the translatability of ellipsis and shift. It is also significant in that language learners, translation students, translators, and interpreters would benefit from the findings of this paper.

LITERATURE REVIEW

There is a difference between cohesion and coherence. “Cohesion is the network of surface relations which link words and expressions in a text, and coherence is the network of conceptual relations which underlie the surface text” (Baker, 2018, p. 235). For a text to be coherent, it must be coherent macrostructurally and microstructurally (Charolles, 1978). Moreover, Newmark (1988) states that translators must pay attention to cohesive aspects related to “the structure and the moods of the text” (p. 23) to cohere theme and rheme, positive and negative, emotive and natural, appropriateness of logical connectors.

Ellipsis

Halliday and Hasan’s (1976) cohesion framework is composed of reference, substitution, ellipsis, conjunction, and lexical cohesion; they are textual non-structural aspects. One of these devices is ellipsis, which is subcategorised into (i) Nominal ellipsis, (ii) Verbal ellipsis, and (iii) Clausal ellipsis.

Nominal Ellipsis. It is an ellipsis on the nominal group item or items, composed of a head and modifiers that can materialise

before or after the head. Every item which comes with the head is considered a modifier. The head can be either a common noun, proper noun or pronoun, which expresses the thing. Proper nouns and personal pronouns are not aspects that can be elliptical. Only common nouns can deal with ellipsis. They can, therefore, be specified by deictic, numerative, epithet and classifier. Both deictic and numerative are more frequently used in nominal ellipsis than epithet and classifier. When the common noun, functioning as head of the nominal group, is elliptical, any specifier can function as the head, for example:

Here are my two white silk scarves.

a. Where are yours?

b. I used to have three.

c. Can you see any black?

d. Or would you prefer the cotton?

(Halliday & Hasan, 1976, p. 150)

In this example, yours (deictic), three (numerative), black (epithet), and cotton (classifier) function as the head because of the ellipsis of the common noun, which should be the head of the nominal group.

Verbal Ellipsis. It is an ellipsis on the verbal group. It “presupposes one or more words from a previous verbal group” (Halliday & Hasan, 1976, p. 167). The verbal group has only one lexical item, the verb. Verbal ellipsis is categorised into lexical ellipsis and operator ellipsis. Lexical ellipsis is about an ellipsis, which happens in the verbal group by taking out the last element. The lexical verb must be taken

out; sometimes, preceding elements of the lexical verb may be taken out, too. With such an ellipsis, the lexical verb is missing, so the modal operator shows the elliptical lexical verb. With this kind of ellipsis, the operator remains intact. By contrast, operator ellipsis is an ellipsis that occurs at the left of the verbal group. The lexical verb, therefore, is not taken out. In this case, what is to be omitted are the first element and sometimes the elements that come after the lexical verb of the verbal group, i.e., the subject and auxiliary (Halliday & Hasan, 1976). For example:

- a. *Have you been swimming?* - *Yes, I have.*
- b. *What have you been doing?* - *Swimming.*

(Halliday & Hasan, 1976, p. 167)

Clausal Ellipsis. It is an ellipsis that is outside the verb *per se*. It deals with the clause, which is composed of a modal element and a propositional element. Although the modal element contains the subject and the finite verb, the propositional element embodies the rest of the verbal group, complements and adjuncts. The ellipsis can occur on a WH-question's modal element or the propositional level. An operator ellipsis can occur when the propositional element is a response to yes/no questions and WH-questions where the subject becomes unknown, for example:

- What was the Duke going to do?* - *Plant a row of poplars in the park.*

Who was going to plant a row of poplars in the park? - *The Duke was.*

a. *The plane has landed.* - *Has it?*

b. *Has the plane landed?* - *Yes, it has.*

Who taught you to spell? - *Grandfather did.*

(Halliday & Hasan, 1976, pp. 197-199)

Unlike Halliday and Hasan (1976), Kuiper and Allan (1996) point out that an ellipsis is about an “empty position which is interpretable in the context” (p. 279). Thus, ellipsis is “the process where constituents are missing but interpretable from context” (p. 279); it is an elliptical phenomenon and can make “discoveries and breakthrough developments, both empirically and theoretically” (Craenenbroeck & Temmerman, 2019, p. 16). However, it is considered a textual aspect of cohesion, which plays a grammatical cohesion role (Halliday, 1985; Halliday & Natthiessen, 2004). Ellipsis is the most problematic cohesive device because it is “a case of leaving something unsaid which is nevertheless understood” (Baker, 2018, p. 201). Halliday and Hasan (1976) brought in their theory of cohesion, but no explanation has been given on how cohesive ties like ellipses behave when rendering ideas from one language to another. Due to the fact that languages are different structurally, there should be some cases that have no equivalence, which will require shifts.

Shifts in Translation

Shift is defined by Palumbo (2009) as “a linguistic deviation from the original

text, a change introduced in translation with respect to either the syntactic form or the meaning of the ST” (p. 104). This linguistic deviation is termed by Catford (1965) as ‘shift’; it is termed by Vinay and Darbelnet (1995) as ‘procedures’; termed by Chesterman (1997) as ‘strategies.’ The term ‘shift’ was used by Catford (1965) to mean “departures from formal correspondence in the process of going from the SL to the TL” (p. 73). Shifts are changes that may occur in translating a text from a source language to a target language due to the lack of formal correspondence, which can happen grammatically and lexically (Catford, 1965).

Nevertheless, Vinay and Darbelnet (1995) consider shifts as translation procedures; they categorise them into borrowing, calque, literal translation, transposition, equivalence, modulation, and adaptation. Considering these translation procedures, which are kinds of shift, modulation can be more difficult to apply because it is “a variation of the form of the message, obtained by a change in the point of view” (Vinay & Darbelnet, 1995, p. 36), for example:

It is not difficult to show...: *Il est facile de démontrer...*

(Vinay & Darbelnet, 1995, p. 37)

In the above example, the English sentence is in the negative form, whereas the French sentence is in the affirmative form. The points of view in the English and French sentences are not the same. In the English sentence, the point of view is about something which is not difficult, whereas

in the French sentence, the point of view is about something easy (*Il est facile*). Jones (1997) considers modulation as a change in the way of thinking because it deals with different categories of thoughts. Newmark (1988) points out that Shift is “a translation procedure involving a change in the grammar from SL to TL” (p. 85). He believes any categorisation of modulation is unconvincing because it is an umbrella term for “almost everything beyond literal translation,” which is limitlessly stimulating (p. 88).

For Popovič (1970), the shift is about changing an element or elements of the source text with an element or elements that cannot occur in the target text. According to Pekkanen (2007), a style shift is a shift that can be either mandatory or optional. It is mandatory due to systematic dissimilarity between SL and TL in terms of syntax, meaning, and culture; it is optional when it depends on the translator’s style and choices. Moreover, Blum-Kulka (2000) points out that the translation shift is about explicitation, which results from the shift of cohesion and coherence at the discourse level of the target text. That is to say, explicitation is “an observed cohesive explicitness from SL to TL texts regardless of the increase traceable to differences between the two linguistic and textual systems involved” (Blum-Kulka, 2000, p. 300). She believes that shift occurs due to explicitation requirements and potential explicit and implicit text meaning.

Catford (2000) categorises shifts into four categories, which are: (a) **structure**

shift in which the structure of source language is changed when it is translated into the target language, e.g., a white house = *une maison blanche*; (b) **class shift** in which shift happens when a translator changes the class of one item from the source language to another class of the target language. For instance, changing the adjective from a source language into a noun in a target language, e.g., a medical student = *étudiant en médecine*; (c) **unit shift** in which the shift involves a change in the rank in terms of sentence, clause, phrase, word, and morpheme while translating the source language into the target language, e.g., changing formal equivalence into dynamic equivalence, e.g., *Standardiste* = switchboard operator; (e) **intra-system shifts** is an internal shift in the system when both source and target languages almost share similar systems in terms of formal and semantic correspondence. In this case, the translator can decide between the possible options the source language allows and target language norms and peculiarities, For instance, replacing the singular with plural or the active voice with the passive voice, e.g., the dishes = *la vaisselle. Ce livre se trouve à la bibliothèque* = this book is found in the library.

Related Studies

Kane's (2020) investigation of verb phrase ellipsis in English and French reveals that ellipsis can occur in English after deontic and epistemic modal verbs. In contrast, French ellipsis occurs after deontic modals such as *devoir* (must, should) and *pouvoir*

(can, may). Hijjo (2013a) has studied the grammatical shifts in English-Arabic translation, and the study reveals that the meaning and quality of the translation are affected owing to translators' ineffective manipulation. In the same vein, Hijjo (2013b) has studied structural and syntactic shifts in the translation of political French news; his study indicates that the sentence structure changes, which makes the message different. Mahamdeh (2020) has done a study on the translation of cohesive devices in legal translation from English into Arabic, and the results reveal that cohesive devices and shifts are frequently determined by "some language peculiarities and some language norm choices" (p. xx). Turchamun (2019) points out that translation and shift cannot be separated because they are necessary for the target readers' acceptability.

Moreover, Nezam and Pirnajmuddin (2012) have studied the strategies translators use to render ellipses as stylistic features from English into Persian. The results show that the translators' manipulation has affected the genuine source text art. Moreover, Marzukee and Halim (2020) have investigated the strategies used to achieve equivalence in French-English subtitles, and they have found that addition, deletion, and category shift are the effective strategies translators use to achieve equivalence in subtitles translation. Mutal et al. (2020) studied ellipsis in medical speech, and the study revealed that the best approach to deal with ellipsis in medical speech is to use a hybrid approach (neural machine

translation and classification models). However, Arhire (2017) examines the translatability of ellipsis, substitution and reference in students' translations, and the study reveals that stylistic effect prevails over the formal level between the source language text and target language text.

The connectedness and coherence of the above-mentioned studies and the topic of this study deal with textual cohesion, which consists of reference, substitution, ellipsis, conjunction, and lexical cohesion (see Halliday, 1985), and the strategies of translating cohesive devices. Overall, the literature review has shown theories explaining the nature of ellipsis and shift. However, no research has been done on the determinants of ellipsis and shift occurrences in French-English literary text translation.

Summary of Madame Bovary

Madame Bovary is a novel which takes place in Northern France near the town of Rouen. Madame Bovary was Charles Bovary's wife; she was beautiful but could not distinguish between romantic ideals and reality. She fell victim to her passions and romantic notions, which destroyed her marital life. After marriage, Madame Bovary did not appreciate her husband's dull middle-class life and lack of ambitions. Longing for romantic adventures like those she used to read in sentimental novels, she started having a love affair with young men, Rodolphe and Léon, who corresponded to her romantic drive. To be in vogue, she had to borrow money to buy things convenient

to her romantic desires. However, Madame Bovary's love affair with the two young men was unsuccessful. The two young men left her in the lurch because they did not love her really; they wanted only to exploit her sexually and financially. Owing to her romantic deception, she developed boredom and depression. Her situation worsened when she could not pay her debts to Mr Lheureux, who threatened to confiscate her household property. As she did not want her husband to know about her debt problems, she swallowed arsenic and committed suicide. After Madame Bovary's death, Mr Bovary tried to pay her debts but, much to his surprise, he discovered his wife's love letters with Rodolphe and Léon, which afflicted him deeply and brought about his death, leaving behind their child, Berth, who becomes an orphan.

METHODOLOGY

Translation was a branch of applied linguistics, but it became an independent discipline in the 20th century, which makes translation introduce its research methodology. Zanettin and Rundle (2022) point out that research methodology in translation studies has become more important and pressing after the discipline became independent in the 20th century. Research methodology in translation studies can be product-oriented, process-oriented, participant-oriented, and context-oriented (Saldanha & O'Brien, 2014). This study is, therefore, a qualitative study on text meaning, which Halliday and Hasan (1976) consider to be "a semantic unit: a unit not of

form but of meaning” (p. 2). In translation and interpreting studies, data can be taken from various sources, namely “text as data, survey responses, ethnographies, experiments, and observational research” (Zanettin & Rundle, 2022, p. 308). The data of this research are collected from translated texts. Therefore, the research is product-oriented (see Saldanha & O’Brien, 2014). The data in such research will be assessed “to consider how representative the data is and whether or not it is possible to extrapolate from the data to language use or communicative behaviour in a community or context in general” (Baumgarten, 2022, p. 181).

This research is descriptive qualitative research. Saldanha and O’Brien (2014) point out that “research on translated texts can be carried out with a descriptive/explanatory or an evaluative approach in mind” (p. 50). This study, therefore, is carried out in literary prose texts to investigate the occurrence of ellipses and shifts in French-English translation.

The study is done manually by reading all the source and target texts. Saldanha and O’Brien (2014) point out that “one might wish to randomly select sentences from a large corpus of text, or it may be more appropriate to select coherent passages of text, or text that demonstrates specific linguistic features” (p. 105). Therefore, the data identification and collection are done on extracts demonstrating specific linguistic aspects of ellipsis and shift. This study limited itself to only occurrences of ellipsis and shifts across sentence boundaries. Halliday and Hasan (1976) clarify that

“it is the inter-sentence cohesion that is significant, because that represents the variable aspect of cohesion, distinguishing one text from another” (p. 9).

The data identified and collected from the novel’s first to last page are 30 occurrences. Extracts which embody the phenomena of ellipsis and shifts are used in the discussion. The page numbers of similar cases of ellipsis and shift are stated in the discussion. The challenges encountered are related to the categorisation (see Tables 1, 2, and 3 of the result and discussion) of the occurrences due to the differences and norms of the French and English languages. Challenges have been overcome by the researcher’s cognition and assessment of both source and target text.

Abbreviations are used to make the manuscript easy to read. These abbreviations are ST (source text), TT (target text), FST (French source text), ETT (English target text), and SC (shift category). Data analyses on ellipsis by Moindjie (2003) are used to describe shift, ellipsis, and their translatability. Halliday and Hasan’s theory (1976) of cohesion is utilised to support this study for its convenience and systematicity.

The corpus of this study is a literary text, a novel. The novel is a literary genre characterised by openness, popularity, universality, and connections with all genres (Fowler, 1997; Shroder, 1969). Translating a novel corpus can be challenging due to language peculiarities and the author’s style and aesthetic value (Hartono, 2018). Madame Bovary was chosen because it embodies these aspects that stimulate research.

The representativeness of a corpus is related to size and genre. It can be done on full texts or extracts, but extracts have advantages because “they allow better coverage of language” (Saldanha & O’Brien, 2014, p. 74). The representativeness of the novel is that the novel genre is characterised by openness of form and content. Lacey (2000) points out that the novel has become the most influential literary genre compared to audio-visual materials because it focuses on individual actions in “the searching for truth” and is “exceptionally elastic and does encompass non-conventional narratives” (p. 90). *Madame Bovary* was written in 1857 by Flaubert and published by *Editions Rencontre* in 1965; Steegmuller translated it as *Madame Bovary*. There may be many translations of the novel mentioned above into English. However, the translation done by Francis Steegmuller is chosen for convenience in that it can reflect the translations of other novels in terms of ellipses in French-English translation.

Flaubert is “one of those writers who have shaped the modern view of ‘good prose writing’. His stylistic sensitivity and adventurousness have enormously influenced literature both inside and outside France” (Finch, 2004, p.162). *Madame Bovary* is Flaubert’s masterpiece of his fiction writings. It is chosen to carry out this study because it is one of the most influential novels in world literature. *Madame Bovary* is the principal masterpiece of realism, which established the realist movement; the novel is also notable for its brilliant style (Cregan-Reid, n.d.). *Madame*

Bovary’s literary attributes justify that the corpus can reflect and represent the novel and other genres.

RESULTS AND DISCUSSION

Ellipsis Occurrence

The results consist of three tables which embody the data results of the research. Tables 1, 2, and 3 show the occurrences of ellipsis and shift in *Madame Bovary*. Some language peculiarities and norms determine the infrequent and frequent use of ellipses. It is found that ellipses are not used more in the SL, which depends more on other cohesive ties. One category of ellipses, clausal ellipsis, is rendered literally from the ST to the TT. It is found to occur due to the source language and target language preferences. French is analytic and more demonstrative, whereas English is synthetic and more elliptical. For example:

... *mais je **les** verrai...* (Flaubert, 1965, p. 123) = ... but I’ll hear **some...**

(Flaubert, 1857/1957, p. 94)

- *J’ai éprouvé **cela**, répondit-elle* (Flaubert, 1965, p. 124) = “Indeed I **have.**” she answered

(Flaubert, 1857/1957, p. 95)

In French, a personal reference, *les* and a demonstrative reference, *cela*, are used as cohesive ties, whereas a nominal ellipsis and a verbal ellipsis are used as cohesive ties in the TT. Such cases occur in translation not because of the translator’s choices and decisions but because of language peculiarity and preference. However, literal

translation is applied in clausal ellipsis because a language peculiarity or preference does not determine it. French language and English language norms allow such occurrence, for example:

A Tostes (Flaubert, 1965, p. 44) = *At Tostes* (Flaubert, 1857/1957, p. 12)

Ellipsis Shift

The results also indicate that the shift category (SC), class shift, and the translation procedure of modulation are more functional in dealing with nominal and verbal ellipses from French into English.

Table 1
Nominal ellipsis in Madame Bovary

FST	ETT	Shifts in TT	SC and TP
... mais je <u>les</u> verrai... (p. 123)	... but I'll hear <u>some</u> ... (p. 94)	Nominal ellipsis	Class shift; modulation
Mais où <u>en</u> trouverai-je? (p. 352)	But where can I find <u>some</u> ? (p. 334)	Nominal ellipsis	Class shift; modulation
- ... vous en achèteriez un <u>autre</u> ! (p. 114)	“You’d buy another <u>one</u> .” (p. 85)	Nominal substitution	Class shift; modulation
- Non, non, répondit <u>l’autre</u> ... (p. 172)	“There is nothing to be afraid of,” Charles told <u>him</u> . (p. 144)	Personal reference	Class shift; modulation
- ... que cela te fait du bien (p. 281)	... “it might do you some good.” (p. 258)	Nominal ellipsis	Class shift; modulation

Nominal Ellipsis

In *Madame Bovary*, the nominal ellipsis category is more used in the ST than in the TT. There are also some shifts concerning nominal ellipsis in the ST and the TT, but these shifts are more in the TT where ellipsis is used instead of certain cohesive ties used in the ST, for example:

- *Oh! La musique allemande, celle qui porte à rêver.*
- *Connaissez-vous les Italiens?*
- *Pas encore; mais je les verrai l'année*

prochaine, quand j'irai habiter Paris, pour finir mon droit

(Flaubert, 1965, p. 123)

“Oh, German music. It is the most inspiring.”

“Do you know Italian Opera?”

“Not yet – but I’ll hear some next year when I go to Paris to finish law school.”

(Flaubert, 1857/1957, p. 94)

In the ST, Emma asks Léon if he knows Italians, leaving you to infer the music

they are playing abstractly. So, a personal reference in the bottom line coheres with the sentence in the middle. However, in the English version, following the nature of the English language, the translator puts it concretely. The target extract talks about the Italian opera, not the performers, as in the case of the ST. The translator uses an ellipsis instead of a reference. So, the use of modulation in the sentence, ‘I shall hear some’, is impelled by the concreteness of the English language. That is why the point of view is different from the ST, but the meaning is still the same. This case occurs also on page 352 of the ST, which corresponds to page 334 of the TT. There are other cases that the TT shifts from the ST ellipses by using other cohesive ties; for example,

- *Mais ils vont me déchirer le tapis, continuait – elle...*

- *Le mal ne serait pas grand, répondit M. Homais, vous en achèteriez un autre!*

(Flaubert, 1965, p. 114)

“But they’re going to ruin my table,” she said, ...

“you’d buy another one”

(Flaubert, 1857/1957, p. 85)

The ST has a nominal ellipsis in the above texts because the head is deleted, and the modifier, *autre*, plays its role. However, the TT has no ellipsis because the translator opts for substitution. It sounds English also if an ellipsis is used instead of a substitution, e.g., “you would buy another.” It indicates that some phenomena may not emerge from the language idiosyncrasy but depend on the translator’s choice. It happens as far as this category is concerned on pages 172 and 281 of the ST, corresponding to pages 144 and 258 of the TT. Thus, there may be no word-for-word translation of ellipsis occurrences as some cohesive ties are interchangeable in translation.

Verbal Ellipsis

Table 2

Verbal ellipsis in Madame Bovary

FST	ETT	Shifts in TT	SC and TP
- J’ai éprouvé <u>cela</u> , répondit-elle (p. 124)	“Indeed I <u>have</u> ,” she answered (p. 95)	Verbal ellipsis	Class shift; modulation
... <u>Et toi?</u> (p. 243)	... “ <u>Are you?</u> ” (p. 219)	Verbal ellipsis	Class shift; modulation
- ... <u>Tu as tort</u> , ... (p. 281)	... “You’d be wrong <u>not to</u> , ... (p. 258)	Verbal ellipsis	Class shift; modulation

Table 2 (Continue)

FST	ETT	Shifts in TT	SC and TP
Le clerc affirma qu’il n’y <u>manquerait</u> pas... (p. 282)	The clerk said that he certainly <u>would</u> ... (p. 259)	Verbal ellipsis Verbal ellipsis	Class shift; modulation
- Eh! <u>non</u> , car vous n’êtes pas une femme... (p. 286)	“No, you <u>can</u> ’t! You’re not a woman.” (p. 265)	Verbal ellipsis	Class shift; modulation
- <u>Eh bien!</u> moi... (p. 352)	“ <u>Will you?</u> ” (p. 333)		Class shift; modulation

It is found that verbal ellipsis does not occur in ST of *Madame Bovary*. It is an occurrence that takes place only in the TT, for example:

- *Vous est-il arrivé parfois, reprit Léon, de rencontrer dans un livre une idée vague que l’on a eue ...*

- *J’ai éprouvé cela, répondit-elle*
(Flaubert, 1965, p. 124)

“Have you ever had the experience,”
Leon went on,

“Indeed I have,” she answered
(Flaubert, 1857/1957, p. 95)

In the above extracts, the verbal ellipsis occurs in the TT because the auxiliary can function as the head of the verbal group. In English, either the auxiliary or the lexis of the verbal group can be deleted. So, it is found that the verbal ellipsis is the main cause that brings about more ellipsis in the TT than in the ST. The following is another example:

- *Il me semble qu’au moment où je sentirais la voiture s’élancer, ce sera comme si nous montions en ballon, comme si nous partions vers les nuages. Sais-tu que je compte les jours ... Et toi?*
(Flaubert, 1965, p. 243)

“The moment I feel the carriage moving, I think I’ll have the sensation we’re going up in a balloon, sailing up into the clouds. I’m counting the days. Are you?”
(Flaubert, 1857/1957, p. 219)

In the above extracts, *et toi* is used as a comment tag to what is said before. The same happens in the TT. The difference is that the tag is formed in the TT with a verbal ellipsis in that the right part of the verbal group, “counting”, is elliptic. This case of non-verbal ellipsis of the ST and the verbal ellipsis of the TT occurs elsewhere on pages 281, 282, 286, 352, and 356, which correspond to pages 258, 259, 265, 333, and 338. It may indicate that, in translation,

calque cannot be applied in this subcategory, and the target language peculiarity may require transposition for verbal ellipsis.

Clausal Ellipsis

Table 3

Clausal ellipsis in Madame Bovary

FST	ETT	Shifts in TT	SC and TP
A Tostes (p. 44)	At Tostes (p. 12)	No shift	Literal
Charbovari. (p. 37)	Charbovari (p. 5)	No shift	Literal
- Ma cas.... (p. 37)	"My c-"... (p. 6)	No shift	Literal

It is found that this kind of ellipsis takes place in conversation in terms of responses that can be direct or indirect, and such an ellipsis occurs systematically in the ST and TT, for example:

Où irait-il exercer son art? A Tostes

(Flaubert, 1965, p. 44)

Where should he practice? At Tostes

(Flaubert, 1857/1957, p. 12)

The clausal ellipsis occurs in the two extracts. It may occur freely without any problem that can emerge from the uniqueness of the two languages. So, it is found that the TT calques this subcategory to its environment. The elliptical clause in the ST is (*Il irait exercer son art*) à Tostes. The same happens in the TT; the elliptical clause is (he should practice) at Tostes. To clarify this more, another occurrence of clausal ellipsis is discussed, for instance:

- Levez- vous, dit le professeur et dites- moi votre nom.

Le nouveau articula, d'une voix bredouillante, un nom

Intelligible

- Répétez

Le même bredouillement...: Charbovari.
(Flaubert, 1965, pp. 36-37)

"Stand up," repeated the professor, "and tell me your name."

The new boy mumbled a name that was unintelligible.

"Say it again!"

The same jumble... "Charbovari"

(Flaubert, 1857/1957, p. 5)

The above examples contain clausal ellipses in the source and target extract. The ellipsis occurs before the underlined words. In the French extract, the ellipsis is "*mon nom est...*" The same happens in the English extract where the ellipsis is "my name is..." So, this subcategory is not determined by the ST and TT peculiarities. These formal equivalences in terms of clausal ellipsis occur elsewhere in the selected passages on pages 37, 44, 114, 122-3, 152, 172-3, 209, 211, 249, 255, 279-80, 286, 351, 353, 355-6, 370, and 373-5, which correspond to pages 5-6, 12, 85, 93-4, 124, 145, 182, 184, 225, 230, 255-7, 264-5, 333, 335, 337-8, 353, and 356-9. So, clausal ellipsis may be a universal form in the two languages under study, and thus, it may not cause any problem in French-English translation.

The translation methods achieve effective meaning for the target language reader. Although some elliptical subcategories may sometimes be determined by the language specificity and the translator's choice, there are equivalent elliptical forms in clausal ellipsis. Using more ellipsis in TT as cohesive ties instead of other cohesive ties used in the ST enhances the meaning of TT. Among the four categories of shifts (structure shift, class shift, unit shift, and intra-system shift) introduced by Catford (2000), class shift is more functional not only because it enhances the Englishness of the text, but also because it functions within Halliday and Hasan's (1976) cohesion framework which embodies reference, substitution, ellipsis, conjunction, and lexical cohesion. French depends more on reference (personal and demonstrative reference), whereas English depends more on ellipses (nominal and verbal ellipsis). It has a positive effect on the translation in that the shifts done by the translator are on par with English language peculiarity and preference, which make the translation read as an original text.

CONCLUSION

The study shows that ellipsis is more used in the English language than in the French language. It also shows that the causes of such phenomena are the SL and TL preference, norms, and the non-existence of verbal ellipsis in the French language. French is more demonstrative than the English language, whereas the English language is more elliptical than the French

language because of French and English preferences and norms.

As a language of conciseness and logicity and the availability of verbal ellipsis, English is characterised by frequent ellipsis occurrences. Although some formal equivalent occurrences of nominal and clausal ellipses between the ST and the TT, class shift and modulation translation procedures are used more in the TT. The translator must, therefore, be aware of both source language peculiarities and norms and target language peculiarities and norms. Otherwise, there would be some mistranslations that would distort the meaning and coherence of the TT. Using nominal ellipsis, verbal ellipsis and clausal ellipsis, which cohere with items outside the propositions, clarifies coherence in that it denotes the hierarchical continuity and inter-relatedness of the propositions. The research reveals that language peculiarities related to concreteness and abstractness and norms related to language options are determinants of the translation procedure of the ellipsis cohesive device, which is found to enhance the literariness of novel literary texts. This study's contribution is that it adds to Vinay and Darbelnet's (1995) concept, which read "French works by representation where English works by ellipsis" (p. 161) in that class shift and modulation are found to be more functional in dealing with demonstratives, representation, and ellipsis in French-English translation.

Implication and Limitation of Study

The result of the study is that the occurrences

of ellipses are determined by language peculiarity and preference and that class shift and modulation are functional translation procedures for rendering textual cohesiveness and meaning. These findings can be used to optimise human translation and machine translation.

This research is a case study; it is limited in that it cannot be characterised by generalizability. The factors described and analysed are textual aspects related to ellipsis and translation shifts. Therefore, the study is also limited because extra-textual factors have not been incorporated because of time constraints and data size.

Recommendation for Future Research

Since this study is done on one hyponym of literature, novel, the study recommends that other research on the occurrence of ellipses and shifts in translation be done in other hyponyms of literature (e.g., poetry, drama, and short story) and other text types to get more general results on French- English ellipsis and shift translation.

ACKNOWLEDGEMENT

This research was done successfully because of the financial support from the Malaysian Technical Cooperation Programme (MTCP), which offered me a scholarship to do an M. A. degree in translation, research mode at Universiti Sains Malaysia. I would like, therefore, to acknowledge and thank the MTCP for this scholarship.

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