



UNIVERSITÉ DE STRASBOURG

UNIVERSITÉ de STRASBOURG

Département d'Études Anglaises et Nord-Américaines

HOUBA ! HOUBA !

La traduction de l'illusion de son dans la bande dessinée

ANNEXES

MÉMOIRE DE MASTER 2
Présenté par M. Bartholomew HULLEY

Directrice de recherche
Mme le Professeur Maryvonne BOISSEAU
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Correspondance

Reçus

Ayroles, Alain. 'Re: Ma note', 14 juin 2013

Congratulations ! Votre travail a été reconnu pour son excellence. Encore toutes mes félicitations ! Cordialement,

Alain Ayroles

———. 'Re: Mémoire universitaire', 13 mai 2013

Cher Bart,

J'ai lu votre mémoire avec beaucoup d'intérêt. Votre réflexion sur la restitution du son est très intéressante. Et j'apprécie tout particulièrement que vous m'attribuiez un sens de l'humour britannique : c'est pour moi un très grand compliment !

Des expressions comme "stone the crows !" m'ont beaucoup amusé. Je trouve que vous ^^etes bien parvenu à restituer les différents niveaux de langage des personnages, et je suis ravi que nos paysans s'expriment avec l'accent du Somerset !

J'aurais cru les "GAW" compatibles avec l'Anglais... Mais je trouve vos "GOP" très convaincants, ainsi que les "drat!" et la plupart des solutions que vous avez trouvées à l'effroyable casse-t^^ete de la traduction.

J'aurais quelques suggestions à vous proposer concernant certains passages :

La plupart des noms anglicisés me plaisent bien, à part peut-être "Longswelling", qui ne me semble pas trop approprié. Je préférerais un nom qui reste proche de la signification de gonfalon (étendard, bannière), quelque chose comme "Proudbanner" par exemple.

Pour le nom de la princesse, j'ai sans doute en effet été influencé par les sonorités d'Ophélie. Je pense qu'Ophelia fonctionnerait très bien (à moins que le nom n'ait trop de connotations shakespeariennes). Freya, avec sa sonorité viking, m'évoque plutôt une guerrière.

- p10 - 4 Ici, "brave" n'est pas employé au sens de "bold", mais pour désigner quelqu'un d'aimable et un peu naïf. "Good old Garulfo" fonctionnerait peut-être ?
- 14 - 7 "ça oui !" est employé pour affirmer avec force. L'équivalent je crois serait "for sure !"
- 19 - 4 "j'en avais assez" est ici employé dans le sens de "fed up with"
- 23 - 7 "tu t'es payé ma fiolle" signifie en argot "tu t'es moqué de moi"
- 25 - 4 Il serait bon de garder l'idée de "caractériel"
- 31 - 1 Avec "c'est facile !" Garulfo signale à sa façon que le combat est inégal
- 32 - 6 Le comte excédé devient vulgaire. Son expression signifie "you're breaking my balls". Mais j'aime bien la sonorité de "pest" et "polliwog".
- 39 - 6 Je crois qu'il faudrait garder l'idée de "big frog" pour rappeler la myopie d'Anjalbert.
- 41 - 6 Je crois qu'il faudrait garder l'idée de "corps contrefait", c'est à dire "laid, monstrueux".

- 43 - 1 "trouver chaussure a leur pied" est une expression toute faite qui signifie "trouver quelqu'un à épouser"

Bravo pour votre excellent travail et merci pour cette passionante lecture !

Amicalement,

Alain Ayroles

Bell, Anthea. 'Re: Asterix Picts - one last question.', 25 août 2014.

Yes, indeed it does sound like MacDo. The French wanted it, and although it doesn't sound the same to English ears it's harmless, and we were happy enough to oblige them. I'd had to explain at length what a caber is, as in tossing the caber, which Obelix is conspicuously doing on the front cover, and didn't need any more argument. I'd also argued for a bit of wordplay about the Apocrypha (ref. Maccabaeus combined with the old schoolboy joke about a book being black and white and re(a)d all over), but they wouldn't have that on the grounds that no one reads the Bible any more. Well, we do in English because the King James version is one of the great glories of English literature. I'm afraid I don't know about the Bible in the French vernacular. In German Luther intentionally kept it down-to-earth, almost rustic sometimes, recalling Tyndale's wish for any ploughboy to know the Bible as well as the great and learned clerics. I think I got to keep everything else I wanted.

Did I tell you about the two good German students at Heidelberg studying for their diplomas in translation and interpreting? I answered all their questions, ten years apart. They were very bright, especially the second, Christa Claussen, now living in Luxembourg with her Italian husband and two presumably multilingual

children. Christa compared the French saga complete, including the Uderzo-only albums, with the translations in German, English, Italian and Catalan. I still have her thesis, complete with tables of comparative names and passages of wordplay.

It will be interesting to see what the new team comes up with next. I wouldn't be surprised if they stick with the old pattern of home and away matches.

I'd love to see your dissertation.

Very Best

Anthea

———. 'Asterix Etc.', 31 mars 2014.

Dear Bart

Sorry not to have replied sooner. I think what you are really asking is whether I have any system for translating Asterix noises, and the answer is no. In fact it became gradually most acceptable to keep the French noises unless there was some good reason not to, such as accents. Originally, it was vital to confine oneself to black lettering entirely, which of course included lettering inside speech bubbles. For all I know it would be easier, with modern methods, to change, but I'm not sure. We rely a lot on the brilliant letterer Bryony, who devised an electronic alphabet for Asterix that looks like hand-lettering, and impressed even the French when Orion showed it to them.

I can hardly believe that your son Max is told off for reading too much -

how shocking. Rowling deserves a lot of credit for getting boys as well as girls reading, but your son sounds like a self-starter who naturally falls upon the written word.

Best wishes

Anthea

———. 'Re: Asterix, Etc.', 23 avril 2014.

Dear Bart

Many thanks for your letter, and your very kind remarks about the Astérix translations. I will go straight to the point, where you suggest, acutely and indeed accurately, that I probably read aloud my translation to see (or rather hear) how it sounds. Or at least, I am always reading it aloud in my head, so to speak. And not only with the BD genre. It is so much second nature to me by now that I do it even with non-fiction. I certainly do it with fiction, which is probably my favourite genre for translation because I like tackling dialogue, and for that one needs an ear for the rhythms of speech in any given language. For nine years I was on the jury panel for the annual Schlegel-Tieck prize for translation from German to English. It's difficult, of course, to judge across genres as one must with these prizes, which have works of fiction and a wide variety of non-fiction entered, as well as poetry – but in the field of fiction it was easy to spot which translators could write natural dialogue in English and which couldn't.

And then there are the other constraints peculiar to the BD: the words can't spill out of the speech bubble, and ought not to be conspicuously too short to fill it satisfactorily, and though freedom is allowed in the substitution of jokes they must

fit the situation and the expressions on the characters' faces. I remember corresponding with two excellent German students of translation about the Astérix books, one of them in fact bi-lingual French/German, a German father and a French mother, and answered all the questions they asked. But they didn't ask about the point of the frame in the very first album on the very first page, where les Romains ont perdu leur latin. Alas, we don't have that expression in English – German does, so it was no problem for my friend Gudrun Penndorf who did all the early German albums. So I had two of the bruised Roman soldiers “declining” grammatically in Latin to show an expression in more than one case, adding “We decline” and “Accidence will happen”. That first album was rather short of jokes compared to its successors; later Goscinny thought up better jokes than the mere fact that the Romans speak Latin. When I saw the dissertation of one of the German students, I found that she had spotted the pun on “accidents” and “accidence” but didn't see the point of it. Funny spelling, she commented, or something like that.

(My son Oliver Kamm, a leader writer on the Times, has a book about modern developments in the English language coming out this autumn; he's entitled it *Accidence Will Happen*, and I wondered if he would have any difficulty with permission, but luckily it's for Weidenfeld & Nicolson, also part of Orion, so that's all right.)

Ah, you have noticed the songs in the new album by the new author/artist team. Yes, the French ones are pop songs. The policy has always been to adapt rather than just translate – I'm dreaming of a white solstice, for instance, and that seemed to get around questions of copyright. But the modern pop songs in the

French originals were a new departure, and I have to say that a purely practical matter came into it: the editor at Orion realized that permission would have to be asked and probably paid for in order to use songs still in copyright. So Editions Albert René said we could stick to the more traditional stuff in English. As the story is set in Scotland, there was plenty of that. And it is more, well, in tune with usage in the English versions so far.

I like *The Laurel Wreath* too – indeed, all those middle-period albums when Goscinny was still alive and Uderzo’s draughtsmanship had become extremely sophisticated. I did two talks at the Glasgow Literary Festival about three years ago – one on *Astérix*, the other on the Austrian writer Stefan Zweig – and met another speaker who had worked on the *Doctor Who* TV series. My twin granddaughters are great fans. Apparently an episode not so long before, in which the Doctor in his Matt Smith incarnation visited Rome, was based on *The Laurel Wreath*. I thought it had seemed strangely familiar.

Is/are any of your children girls? I ask because *Astérix* is thought of as exclusively for boys, so I am very glad when girls like him as well. I had a lovely letter once from an Australian teenage girl, who said she had loved the series, and what could she read next? I suggested the Roman detective stories of Lindsey Davis.

With very best wishes

Anthea

Grove, Laurence. 'Re: Translating Bande Dessinée', 7 août 2013.

Hi Bart,

I've had a quick look over your mémoire, and it is impressive. A lot of personal material, a broad ranging question, then specifically applied to the example you have chosen. I could imagine other case studies, such as Titeuf, of many of the translations now produced by Cinebook: <http://www.cinebook.co.uk>

For the Astérix reference, I would suggest you start with *Le Tour du monde d'Astérix*, ed Rouvière.

As the project goes on, you may consider submitting something to European Comic Art. We welcome up and coming academics!

Cheers

Billy

Laurence Grove

Reader in French, Director, Stirling Maxwell Centre, University of Glasgow, UK

Johnson, Joe. 'RE: Le Combat Ordinaire', 11 juin 2014.

Bart,

It's the summer session here after what turned out to be a taxing end to our spring semester between my classes, my administrative responsibilities, a temporary office move, and an enormous amount of translations to knock out. I'm off tomorrow to do a week's worth of test-grading in Cincinnati and am actually regarding it as something of a vacation. My partner Greg and I will have a longer vacation in juillet at the beach in Florida, close to my childhood home.

When I was a working on my master's degree at the University of South Carolina, I had the opportunity to be part of an exchange program with the Fac des Lettres and Fac des Sciences Économiques et Sociales in Mulhouse as a lecteur d'anglais from 1988-1990. Back then, we were allowed to extend for a second year, if we wanted and, presumably, if the Mulhouse folks wanted to keep us. It was an experience that played into this translation venture of mine, for I was assigned to teach classes of theme and enjoyed the activity thoroughly. I'll never forget the time my students asked if a particular translation was "of" with one "f" or two. Mulhouse wasn't the prettiest city in Alsace, but I had a lovely experience there and would have gladly stayed on, if my contract would have allowed. I loved my life there.

I had hoped that I still had my translation drafts for *Le Combat ordinaire* on one of my two computers, but alas, no. The reason I would like to have had them is that, once I send the drafts in, the editor(s) at NBM sometimes make changes of which I'm not necessarily aware, for I seldom go back and read the translation once they're out. Once this less to an unhappy occurrence: I did the Classics Illustrated Deluxe edition of *Frankenstein*. In my translation, I spelled the author's name correctly as Shelley; at some point afterwards, it got changed to the more modern American spelling of Shelly, much to the justifiable annoyance of some reviewers. In looking at some of your examples of phonemes in *Le Combat*, I saw one that I didn't put in myself: "furners" which is stereotypically redneck American pronunciation of "foreigners" and conveys a hostility towards them. I'm certain that Terry Nantier opted to put that in. On the other hand, I would indeed put "helluva." When I first started working for NBM some 17 years ago, Terry gave me some direction as to what register he wanted me to use in a translation. Over time,

as I gained more confidence in what I was doing, I think I started having a sort of internal voice about how I would translate something, like I could hear in my mind how they characters might talk.

In response to your questions, which are all very interesting. You're making me realize that in many ways I'm not consciously systematic about how I do some things, but have semi-conscious norms that I've established over the years.

1) Unfortunately, I am not familiar with the Astérix translations by Ms. Bell, for I've only ever read those tales in French. Without being familiar with what Richet and Delesse have said, may I ask if they are well-positioned to determine when a translation is satisfying in English? Do they themselves speak English? When you say how a source text is meant to "sound" to a reader, was that in the original language or in the translated language? I'm guessing you mean the latter. I admit that it had not occurred to me read the texts aloud to check how they sound specifically in the original, although I certainly would do so if I were doing critical analysis of a poem for my research writing. For translating, I tend almost always to favor meaning first and conveying that with sounds, and then to opt for what I hope would be a natural way of saying something in English for the imagined/intended audience. With respect to "repeated phonemes," your example is making my think I need to figure out how to represent a schwa in a word like thanks...since we'd hesitate on a vowel or semi-vowel sound rather than a voiced consonant like "th."

2) "Eye dialect:" Without knowing for sure, I'm betting "whuping" was a spelling mistake that occurred in the lettering or that the editor added, which sometimes happens. That's a common, rural pronunciation in the South of the US

where I'm from and have lived the bulk of my life, but I'd have spelled it "whooping." As a note, Terry is originally from France, but came to the US as student in the 1970s and has lived the bulk of his "American" life in New York City, which of course has a very different accent and dialect than my own, so he may well change some spellings to what he thinks more accurately represents the sound for an "eye dialect." The decision for me to use such words depends on the register in the original. If I see that the characters are using very conversational French then I do the same in English, to convey how we pronounce things rather than how we might do in formal writing...I do make a judgment based on the character, but it's very much linked to the register in the original.

3) With respect to lyrics, I defer to the editors' wishes. If it's a well-known song in French, we'd probably leave it in the original; if a popular English-language version of the same song exists, then we might go with that. If it's an original song or poem, then I usually translated it, attempting to keep as much meaning as possible and having a rhyme, too (I'm thinking of my Smurfs translations, in this instance.). If the French song original isn't important as such, I'd translate it.

4) When I first started working with NBM, many of the sounds in the panels were part of the artwork, or at least that's what I thought at the time. Once, a reviewer roundly criticized a translation we did for a Schuiten-Peeters volume where a character kept coughing, which the French represented as "theu." From my perspective, that wasn't in a speech bubble, so I didn't know we could alter it and the press didn't ask me to do so. Now, however, with NBM, Papercutz, and Bamboo, we almost always translate those kinds of sounds as a matter of course. Usually, if it's a sound that would be recognizable to an English speaker, I'll leave it

largely alone, though I may alter the spelling....for instance, if a phone was indicated as touloulou...I'd keep the same sound, but change to "toolooloo" so that a reader will imagine the sound as intended in the original, this "beep" for "bip." My first desire is to have a spelling that a native English speaker will understand immediately. It's also a matter of space. With "clie," I've moved towards spelling it "clik" if the space for the sound is limited to 4 characters.

5) I almost always respect the original's punctuation marks, unless I think there's been a mistake (as an aside, you must keep in mind that mistakes do exist in the original. Sometimes I can communicate with the original author to confirm that, sometimes not.) With exclamation points and questions marks, I seldom if ever change them. With ellipses, it's a very different matter. In French, they're wanting to convey that the speaker is trailing off, that the thought's not complete, etc. In American usage, we generally only use that to convey that something has been removed from the text. So far, it's been something of a house decision. Terry, at NBM, wants me to be very sparing with them and largely regard them as a period (full stop!). If it's a sentence fragment or a hesitation by the speaker, then I leave it. What I would truly prefer to do is to convey that sense from the French as an em dash— but Terry doesn't want that symbol. I do that pretty systematically in Papercutz translations and in Bamboo translations however.

I hope these questions will arrive in time to be of service to you, and I apologize for my laggardness in responding. Feel free to ask my further questions, if you need. I'll be much quicker to respond now. Greg and I will be in Alsace in juillet 2015, if you're around.

I have attached an updated CV for you, if you need that sort of info for your descriptions of the translators in your project.

Sincerely,

Joe

———. 'RE: Le Combat Ordinaire', 25 octobre 2013.

Dear Bart,

I would be happy to try to answer some questions for your thesis. Without me yet pulling out the originals and the translations of Le Combat ordinaire to compare them, let me caution you in one respect, sometimes the translation cannot affect those sound representations if they're part of the artwork of the plate. If they're part of the speech bubble, I don't think it's a problem. Having said that, shoot away with your questions.

I began translating as a secondary source of income while I was still a graduate student like yourself, and did work for Barron's Educational and Polity Press in the U.K. By happenstance, I was asked to finish an incomplete translation for NBM Publishing (which is owned and run by a French expatriate and has been publishing translations of European BD in the USA since the mid-1970s). The editor was sufficiently happy with my work, that I've been working for them ever since, and work regularly for their sister press Papercutz, which focuses more on a market for children and teenagers. Most recently, I've been doing some work directly for Bamboo in France.

Why do I continue to do so?

1. First and foremost, it's fun work: I've loved comic books ever since I was a child and find it profoundly stimulating to work closely on this manifestation of Francophone culture. Sometimes I'm working on books by people or adaptations of famous authors who have been dead many years, but sometimes I also get to work on volumes by contemporary bédéistes, which is also rewarding.

2. Secondly, it's a nice secondary source of income on top of my salary as a professor (for which I do earn "proper" money!). In American culture, many people have their principal occupation, but also do something else "on the side" to earn additional funds. For me, as one of my colleagues puts it, it's a hobby that makes money, much like I do as a staff singer in a church choir or as a painter selling my canvases.

3. Thirdly, the translations count as publications for me as a professor, for they are the result of my scholarship as a professor of French and Spanish. We are expected to publish regularly as scholars. Translations are not the only thing that I do, however, in that vein. I will attach a copy of my current CV so that you can see some of the other translations that I've done, as well as get a better idea of my scholarly agenda with respect to publication and presentations.

I look forward to reading your questions.

By the way, more than 20 years ago, I was a "lecteur d'anglais" at the fac in Mulhouse for two years. I love Alsace!

Sincerely,

Joe

E. Joe Johnson, Chair and Professor of Foreign Languages, Department of Humanities, Clayton State University, USA

Kaindl, Klaus. 'Re: Translating Bande Dessinée', 7 septembre 2013.

Dear Bart Hulley,

Thank you for the abstract of your thesis. It really reads interesting and I agree that the auditive dimension of comics is largely neglected in studies on comics (translation).

Concerning the "hypothèse théorique": you do not really clearly mention any theoretical framework - the (problematic) assumption that translating comics has mainly to do with equivalence is not really a theoretical framework. Especially the translation of onomatopoeia is very often not provided by the translator of the other verbal elements but by the editor.

So I would suggest that you look for a broader (e.g. semiotic, descriptive, sociological) framework for your thesis in order to take into account the many (aesthetic, economic etc.) factors.

Another important aspect which needs to be made explicit is the question of method: is your investigation prescriptive or descriptive (i.e. is the aim of your study to answer to the question how translation SHOULD be done or how translation IS done)?

In your concluding remarks you state that I did not take into account the acoustic dimension - as far as I remember I explicitly link in the article in Target onomatopoeia and typography to the acoustic dimension. In my book (in German)

on comics translation I dedicated several pages to the creation of sound in comics....

So far my comments, my best wishes for your thesis and kind regards.

Klaus Kaindl

Meyer, Jean-Paul. 'Votre Mémoire', 16 septembre 2013.

Cher Monsieur Hulley,

Comme je vous l'avais promis, j'ai lu votre projet de recherche. Je peux même dire que je l'ai lu très attentivement tant il pose de problèmes scientifiques à mon avis. Je vous en donne quelques éléments ci-dessous. Je pense qu'il est de mon devoir de vous dire ça, même si cela peut être difficile à admettre pour vous.

1) Questions de « bédéologie »

Dans votre étude, vous considérez le discours des protagonistes comme une bande-son. Cela est fondamentalement erroné. Le texte de la BD, comme toutes les autres formes littéraires comportant de la mimèse, est un discours rapporté. Bien sûr, il inclut à ce titre tous les paramètres et toute la complexité de l'énonciation. C'est bien ce qui en fait un véritable et passionnant objet d'étude. Mais voir un caractère pseudo-sonore dans cela est un postulat fautif, ce que de nombreuses études ont montré, notamment en établissant que l'échange de parole constitue une pseudo-oralité et la transcription sémiographique des bruits un effet de réel.

De ce point de vue, l'interprétation que vous faites de la citation de Hergé (p. 6 du mémoire) est un contresens. Le père de Tintin y parle de la dimension iconique du récit, à contrecourant des « histoires en images » qui ont longtemps marqué les débuts de la BD européenne, et non d'une quelconque dimension sonore. Les

auteurs qui citent cette déclaration de Hergé (en l'occurrence Groensteen 1999 et Peeters 1998) ne s'y trompent pas d'ailleurs.

J'ajoute pour conclure ce point que votre problématique de recherche fait fausse route dès le départ. Vous y proposez de « [prendre] en compte les lecteurs de bande dessinée comme auditeurs » (p. 23), ce qui constitue une pétition de principe.

2) Question de lecture

Vos déclarations en matière de lecture sont déconnectées des références scientifiques du domaine. Vous fondez en effet votre postulat de recherche sur le fait que « la bande sonore de bande dessinée [...] porte une valeur auditive représentée graphiquement et intonée intérieurement en accompagnement de la lecture visuelle et silencieuse ». Je concède qu'on puisse à la rigueur discuter la question d'une valeur auditive ; la représentation des bruits s'apparente dans la BD aux métaphores visuelles des premières idéographies et comporte donc à ce titre une image acoustique. En revanche, la question de la lecture « intonée intérieurement en accompagnement de la lecture visuelle et silencieuse » est complètement fautive, et éliminée depuis les travaux sur la lecture rapide des années 1970 (Foucambert, Richaudeau, La Garanderie, Fijalkow, pour ne citer que des Français).

3) Questions d'analyse linguistique

Je m'étonne de ne trouver dans votre projet aucune synthèse ni aucune piste d'investigation sur la question du bruit dans la langue. Le sujet n'est pas nouveau, il intéresse beaucoup de monde depuis Platon (cf. Cratyle), et de grands linguistes

du 20e siècle se sont disputés là-dessus, notamment en s'opposant les notions d'arbitraire du signe ou de référence au réel. Le bruit pose des problèmes qui vont bien au-delà du son : morphologie, sémantique, lexiculture, etc. Il me semble qu'une étude proposant de travailler sur la matière sonore de la BD devrait d'abord réfléchir sur la place faite à la matière sonore dans la description du langage.

4) Questions de sémiotique

Enfin, je m'étonne tout autant que vous ne vous intéressiez qu'au traitement phonétique des onomatopées, sans avoir au préalable réfléchi sur le statut sémiotique de ces unités. En effet, s'il s'agit de signes, ce qui reste encore à étayer, quelle est leur substance? Sont-elles analysables de manière dénotative? Leur connotation n'est-elle que sonore? Quels sont les rapports entre leur dimension scripturale et leur dimension graphique ? Leur aspect figuré est-il normalisé ? etc.

Voilà, cher Bart Hulley, ce que j'avais à vous dire. Comme vous le voyez, les critiques et les désaccords dont je vous fais part relèvent de mon champ de recherche habituel. Je n'entre pas dans la discussion concernant vos choix de traduction, bien que plusieurs de ces choix me paraissent contestables. Mais ça, c'est l'affaire du traductologue.

Restant à votre disposition, je vous adresse mes salutations.

Jean-Paul Meyer

Miller, Ann. 'RE: Re: Translating Bande Dessinée', 12 août 2013.

In fact phonaesthesia is probably more useful - it's slightly different from phonaesthetics.

a

———. 'RE: Re: Translating Bande Dessinée', 12 août 2013.

Hi Bart.

A couple of things occurred to me this morning. I'm sorry that I got back late last night and won't have time to read your poiece in detail just at the moment, so you may already have integrated these points into it. But if not, it would be worth checking out academic literature on eye dialect and on phonaesthetics.

Yours,

Ann

ann.miller@le.ac.uk

Joint editor of European Comic Art, <http://journals.berghahnbooks.com/eca/>

Saincantin, Jerome. 'RE: Houba houba', 28 avril 2014.

Well, sound-wise, I felt 'hubba' was a safer bet than 'houba' (which I assumed people would pronounce 'howba'). I hadn't realised that 'hubba hubba' was so well known as an expression of... 'approval, excitement or pleasure', apparently - and I took some flak from reviewers already about it! I'm still not certain how people pronounce 'houba' in English, either...

———. 'RE: Website Contact:Marsupilami Thieves', 14 avril 2014.

Hi Bart,

Here are my somewhat overdue answers to your questions. My apologies for the delay, I occasionally get very, very bad with correspondence and scheduling...

So, without further ado:

1. Yes, I do believe you're right in that regard. When it comes to phonetic onomatopoeia (which is a word I'm sure I'll know how to spell at some point before I die) it really pays to pronounce the word aloud and attempt to get close in the target language. And I do it – not systematically, but anytime I sense a problem or find something particularly strange.

Some sound effects, however, in some comics, are represented by onomatopoeia that are not phonetic but aren't exactly standard. The best example, and one of my favourite sounds in BD, is one used several times by Tome & Janry in their run of Spirou: *krabardaf* – used generally for people falling down. It's definitely not a classic one, and the sound itself is... Well, you get it from context, but it's not exactly the sound a person makes when they roll down a flight of stairs. One reason it's among my favourite BD sound effects is that (I think) it sounds funny in French. I'd be hard pressed to explain why, but it has a humorous sound all by itself, which lends itself well to the tone of the comic.

Translating such a sound demands, as you put it, an appreciation of how the source text is meant to sound to the reader – but it goes deeper than mere phonetics. In this case, part of how it 'sounds' is no doubt the result of cultural factors – including a host of 'classic', set onomatopoeia (*ouah ouah*, *pan*, *vroom* – all those that are instantly recognisable as the sound of a dog, gun or car – regardless of how the actual dog, gun or car would sound), pop culture references, etc...

2. It might be a consequence of our editorial policy (a mix of old and recent series; often alternating, for a given series, between older and newer titles; pre-selection of said series – meaning our catalogue isn't an accurate cross-section of

the French comic world right now), but I don't think this is a recent tendency. I'm fairly sure Eye Dialect has been used consistently throughout the existence of BD. Some authors use it, others don't. In fact, at least one aspect of it you're LESS likely to find nowadays is 'racial' dialect – the pirate lookout in Asterix who fails to pronounce his Rs, Chinese characters turning them into Ls, etc... With the advent of political correctness, this type of things is seriously frowned upon, and less common nowadays (we often don't translate it, for example, as it gets a bad rap in the US).

So, no, not a recent trend as far as I can tell.

3. Ha! That's the big question. Some of the things that factor in my decisions:

- similarity of sounds pre- and post-translation. CRRRC is read pretty much the same way in either language, for example.

- feasibility of modifying the picture. Sometimes the sound effect is embedded so thoroughly in the art that modifying it would require way too much work. Even if it's borderline, we might end up leaving it (this has led, for example, to us slowly accepting PAW as an appropriate sound for a shot in English, even though it's a tad weird, and was something our American proofreader detested; but several times we just couldn't modify some instances in the art, and so left it throughout a book, then a series...)

- the adequacy of the sound in French to start with. IIIIIICRR, for example, is perfectly understandable – but to me it sounds weird. IIIIIIIIII would be a proper phonetic representation of the sound the door makes – but it doesn't

actually make a CRR sound at the end, and so using the classic CREEEAK seemed just as efficient in the situation.

- the existence in English of a classic onomatopoeia of very similar spelling: CLIC and CLICK. English readers would obviously understand CLIC, but might find it jarring when they're used to seeing it spelled CLICK.

The truth in the matter is that I don't have a clear-cut rulebook on how to proceed. A good deal of our decisions are based on experience and rational notions, but a fair amount are due to gut feeling. IIIIIICRR felt wrong, for example. It'd still have been perfectly understandable, but it felt wrong.

It's entirely possible that such an approach is not at all the best one possible...

One thing worth noting is that Cinebook translations are a group effort. I do the bulk of the work, but there's always a proofreader involved, who has a good amount of work to do to make sure my English is correct, and our supervisor also checks the process. It means that some of the decisions I make – or fail to make – can be challenged by someone else. Sometimes it's because my pronunciation is off, sometimes it's (as I pointed out) because a modification isn't feasible... More often than not, it's because someone will have a different gut feeling about such and such onomatopoeia.

4. Huh... I don't...

The five instances of additions you noted appear on the French PDF I worked from. I didn't add them... A version problem, maybe? A printing error in your French copy? (We had a couple of instances of such problems back when I first

started; I'd work from printed books, often early editions, and there'd be discrepancies with the more recent PDFs the rest of the team was working from...)

As for the 'claps', my translation document has the comment [no changes] regarding the first two pictures containing clapping, with a note to apply throughout. Either these instructions were lost during lettering, or there was a... a 'layer' hitch? I'm not entirely sure about the lettering/printing process. In any case, none of those anomalies are due to a translating choice.

5. Oh dear...

This is an embarrassing example of why I have a long way to go before I can call myself a translator without blushing...

The truth is, while I intellectually recognised the intent of the name, the fact that it was supposed to be mañana... I obviously failed to apply it. I read it out loud, in French, the English way – and therefore didn't see the point in changing the spelling, since obviously it'd be the same, right?

Good grief. It'd be less mortifying if I'd failed to see it at all (even though I do speak Spanish), but I did; it just absolutely did not connect with my decision.

Chalk this one up to pure and simple stupidity...

Well, there you are. I hope my musings will be of some use to you. If you have further questions or need clarifications, don't hesitate to contact me!

Best regards,

Jerome Saincantin, occasionally-dimwitted-translator

———. 'RE: Website Contact:Marsupilami Thieves', 19 octobre 2013.

Hi Bart,

As a matter of fact, Saint Quentin probably is the origin of my name - as it is pronounced the exact same way in French. Family legend claims that our ancestor around the 1780s was an impoverished noble (aristocrats often had names in Saint Something) who sold his title to buy a pair of oxen and work what land he had left. If that's true, it would explain the... 'commonerisation' of the name, as well as show we're a lucky bunch - since we survived 1789 and the ensuing head-chopping fever!

^ _ ^

Well, no worries on the critiquing. It's up to you of course - although you're entirely free to offer your opinion as a reader of comics, rather than as a thesis writer.

Concerning your choice of titles, Long John Silver and The Marsu Thieves are 'mine' (and I cannot recommend reading Long John Silver enough - for the sheer pleasure of one of the most outstanding series I've read in a LOOONG time). I've taken over Iznogoud since our tome seven, but when we acquired the rights for the series they came with the rights to the previous translations from other publishers - by Anthea Bell and Derek Hockridge themselves! I can assure you that taking over from THAT pair was a rather daunting prospect...

The technical process... Let's see...

- I (or the other translator, or course) receive the order for the next batch of translations.

- I grab the pdf of the comic and start translating bubble by bubble, as a word document (is that what you mean by package?), leaving notes on things that seem weak, icky or worthy of a second look

- After the whole text has been translated, I re-read a few times, go through my notes and correct/change/research what needs to be.

- Once I'm satisfied, I send the doc to the supervisor, who checks it, sends it back with her questions, then forwards my answers to the proofreader...

- We go on sending the doc file back and forth, increasing version number, until we're satisfied. At that point, my contribution is mostly over, except when we catch other mistakes we hadn't seen earlier.

- From what I know of the process, the doc file is then sent to the letterer, who creates a new pdf file (or modifies the original, I'm not sure) using our text. Occasionally we have to review some things at that point to fit the speech bubbles.

- When the pdf is complete, the supervisor goes through it again to check it thoroughly, at which point I often get a request for a confirmation or two on such and such point.

- Finally, once the pdf is checked, we send it to a couple of British volunteers who've had nothing to do with the process so far, so they can check the fluidity of the final product, and catch the occasional typo.

- Once their suggestions have been integrated and the pdf checked one last time, I believe it goes to the printer.

I'm not 100% on the last four steps here, as all I know of them is the occasional remark in passing by the supervisor when she's got a question for me. At that point I'm usually neck deep into another title anyway.

Anyway, hopefully that helps you; if you need more details or have other questions, go ahead and ask!

J.

———. [‘Website Contact:Marsupilami Thieves’](#), 15 octobre 2013.

Hi Bart,

No no, Jerome Saincantin is my real name!

Yeah, I know the golden rule, and I do feel somewhat guilty breaking it, but... Here's how it happened.

Cinebook had three translators at the time I applied, all British or American. One was in the process of leaving. My good timing meant I was given a chance to try out as a potential replacement.

The important bit, of course, is that we translate in teams. One of us is the main translator, yes, does the bulk of the job, but a French/English supervisor does a first check, mostly for typos or obvious mistakes, then the text goes to a proofreader of the opposite language (a native English speaker when I'm the translator, myself when one of them is the translator) and everything is checked, any mistakes corrected, and differences of opinion discussed back and forth with the supervisor also chiming in until everyone's happy. Then we have a couple of native English-speakers doing another re-read to make sure.

So, when I tried out, yes, I translated the wrong way, and it told. But the team as a whole also considered I'd produced something that was more fluid and free-flowing than previous attempts, and I was kept on board.

Believe me, if we weren't working as a team, I wouldn't try to do the job on my own. I'm acutely aware of the dangers of going in the wrong direction! But the way we do it, with a team that works well together and is comfortable with the process, I think it works. Not saying someone else couldn't do it better, but I do believe we're doing a good job. We're certainly trying, and taking it seriously.

As far as I know, none of it has anything to do with Cinebook's market strategy. If anything, I'd say it has to do rather with the alchemy between the various actors involved. The company's small and everybody knows everybody. It's important in such a case that we all get along, personally as well as professionally.

There. Hope that answers your question - and that you're not put off too badly by our practices! If you've read some of our titles, actually, I'd appreciate your honest opinion on our work; are we performing well? Are our translations good? Or should I commit ritual seppuku to atone for my crimes against the English language and the spirits of the comics world?

If you have any other questions, don't hesitate to ask. :)

All the best,

J.

Spear, Luke. 'Re: Les Rugbymen', 30 juillet 2014

Hi Bart,

Back from Cornwall now - mini-break over! Quick note to reply to your Beka question - I wasn't *really* aware of the dual identity. I knew it was a pseudonym but didn't follow up. I was aware it was dual-signed, but assumed that might have been more of an artist/writer relationship.

As such I'm not sure to what extent the dual-writing had an impact on the final text. I daresay a mix of styles and voice is detectable in the source, now that you mention it, but that could be hindsight bias of some description. Sorry I can't be more helpful in this direction.

How are things coming along?

Luke

———. 'Re: Les Rugbymen', 16 juillet 2014

Hi Bart,

I've paraphrased your questions for my own benefit. Leaving them in if they're any use for context etc.

1. Do I agree with hypothesis (cartoons need in-depth reading and sub vocalisation, not speed reading), and do I read source texts and/or translations aloud to check how they sound?

I'll add this answer at the end, if that's alright with you.

2. Why did I drop the aitches? Any difficulty imagining how Coach should sound?

You've certainly picked a text that was full of challenges. From unfamiliar songs and sounds, creative language use in French through to the representation of British English speakers in French. The French BD stereotype of the British speaking both natively and in French has this curious 'w' sound replacing the 'r's (P.22 in source).

Perhaps its a representation of a non-rolled R, a softer Received Pronunciation interpretation that is quite audible to French speakers, a phonic tic, did you call it? This is also quite prevalent in the Clifton series, for example. We obviously don't think that of ourselves. We pronounce our Rs exactly as they should be pronounced! But when representing Brits in dialogue, in French, this is quite a common French pattern.

Similarly then, this coach is a 'rrrrreal and earrrrthy' Frenchman, rolling away with abandon. This obviously makes no sense to carry over into the English, unless he was supposed to be of West Country or other diverse-regional-UK-accent-area origin. Cue the creation of an accent particular to the coach. I grew up in the West Country, so am quite familiar with those sounds. I think, if memory serves (nearly a decade has passed!), I opted for a regional accent of equal 'earthiness' to the original, to convey the coach's character, thus the Wes' Coun'ry burr that fades in and out throughout his dialogue. I don't have the translation to hand to confirm this, and will modify my response if I'm wrong, but that ought to be the case.

3. Why not replicate spelling of French to English in national anthem?

I think my main aim here was just to convey the passion in the singing in a way that native English speakers (particularly young readers) would recognise. Moreover, I think there's a language of 'pronunciation extensions' in English

comics that is subtle, but ever present. Finally, it wouldn't really be a translation if I left French orthographical conventions representing, for instance, liaison, in place.

Based on the above, I cleaned up the 'Z'ENFANTS', as so few English speakers are aware that liaison happens in French pronunciation it would just be a distraction rather than convey anything meaningful. Likewise for 'PATRIII-IEUU' which is clearly the French standard pronunciation of certain 'e' endings. Hard to do in English, and more of a distraction again. The uppercase/bold type and lengthening of 'PATRIII-IE' serves to partly convey the passion of the performance. As for the GLOIIIIIIIRE vs GLOOOOOOIRE, the aforementioned language of 'pronunciation extensions' dictates that the OOOOOO is lengthened in this case, rather than the I. I can't explain this, it is intuitive. Perhaps I'm trying to relate the word more closely to 'glory' for the reader's sake, or perhaps my mind is so steeped in childhood Beans and American superheroes that a distant memory is guiding my work subconsciously.

Or it just looked better to me at the time.

4. Prefer: translate lyrics or replace with existing lyrics?

Out of those two options, finding an existing related/same song in the target language is the ideal for me. But is extremely rare. Translating the words themselves is not enough, and would rarely work, 9 out of 10 times you would need to employ 'transcreation' to keep meaning, rhyme and metre to some degree. So I tend to opt for the third option: making up new lyrics based on the old. A made up French rugby song in English doesn't break the reader's suspension of disbelief if it seems genuine and fits the context of the scene.

Again, I don't have the translation on me right now, but can expand depending on how fitting this reply is!

5. How do you decide what to use in the translation, or whether to translate at all?

As I've mentioned to you elsewhere I'm quite an auditory thinker/reader, so these onomatopoeia (of which this particular title has an incredible abundance) call out for special attention from me. They are part of the joy of comic books, recreating sounds and scenes in the mind's eyes and ears. I had an informal process, of sorts, for handling these.

If the sound is creative or interesting, doesn't have a ready alternative in English, AND pronunciation works in the same/similar way in English, I'll prefer to leave it. This is to respect the artist's intentions as closely as possible and also to help to introduce new audio elements to the English onomatopoeic language. Alas, so few sounds fit into that category.

'Obolom' must have been one of those. I suppose 'rumble/rmmble' would have worked nicely, but I must have been quite taken with the heavy and chaotic sounds of 'Obolom' at the time! There's also a need for the graphiste to be able to make the change cleanly – in onomatopoeia outside of speech bubbles, for instance. If it's a borderline call on the change, and it's a real challenge for the graphiste, some compromises were made. That was rare, though. We didn't work closely, always via an intermediary, so I had to offer my advice and leave it at that. I seem to remember not all of my translations making it through the whole process, despite detailed attention being paid by everyone at each stage.

If I do decide to translate a sound, which is the case most of the time, it's normally because conventions already exist for that particular element. There is a language of onomatopoeia that is readily recognisable to frequent comic readers. This applies equally to French, and to all other languages with a comic tradition, I'm sure. From the obvious plouf/splash, or paf/(range of hitting sounds), to the less obvious non-standard but implied sounds made in French, of which this particular comic had so many. These all require an audio audition in the mind to play out the scene with the sound and adjust it as required to make it realistic. Then the English version needs forming, prioritising standard phrasing and existing terms. The fact that so many alternative onomatopoeia were offered in the source for the same sounds in this particular album was a sign to me to proceed in the spirit of being flexible and creative with the sounds being made.

FIRST QUESTION ANSWERED LAST

As the above indicates, I do agree that comic book translation requires an in-depth analysis to produce a work that is not only meaning-accurate (in some specific situations that isn't even the core requirement) but, slightly more importantly, fun and engaging, closely following the spirit of the text, just as the law is interpreted by judges in undocumented legal situations.

It'll probably be clear by now that I do audition everything written, particularly the sounds, in my mind at least, sometimes even vocalising in a whisper. On that note, I occasionally used voice-recognition to input my translation, but this rarely works well for onomatopoeia, or any word not found in the dictionary, so mental and slightly-vocalised auditions were the norm. There are also other pitfalls with this input method, so close proofreading multiple times was essential if used.

As a general note to finish, publishers should support this in-depth analysis of the source comic by recognising and investing in ability, experience and awareness in this area among translators, even promoting it as a selling point. Literary translation is renowned for undervaluing translators and sadly this is the case in the comic book scene also.

It's difficult for translation buyers/publishers on a few levels – they can rarely judge the quality of translations for themselves, relying only on natives not trained in translation or sales figures that are based on a plethora of other variables, both cases giving a poor indication of translation quality. Nor can they easily appreciate the potential return on investment of translations that are compelling and conducive to word of mouth sales and reputation.

I had a distinct feeling at Cinebook that, time and time again, being correct to the word was paramount and any deviation from that was a slight to the creative work of the author, also jeopardising sales. There was little appreciation for creative solutions to obviously awkward 'word for word' situations. The CEO/MD/PDG once told me that we were translating BDs, not 'de la grande littérature'. Hrrmph! More enlightened publishers, we can only hope for.

Such publishers should really now be embracing modern technology, providing translators with an editable text version of the book, instead of a PDF version. All translatables can be provided in digital text format to enable the translator to seamlessly work across multiple projects in their CAT tools, never needing to take 5 minutes to cross reference a once mentioned character 5 volumes previously. Concordance searches of all similar onomatopoeia would also help with consistency across volumes, as well as the re-use of oft-used phrases. InDesign and Illustrator

files can now be worked on natively by translators in their CAT tools, ensuring all text is even formatted automatically by the software, hugely benefiting both translator and graphic artist in the process. This, however, is not the norm as far as I know it.

Finally, slight tangent, but publishers would do well to select albums that will ‘integrate’ well in the target market at the present moment in time, giving preference to comics with less nudity/blatant sexism/racism/un-PC jokes at the expense of the less fortunate etc. would make the translator’s job much simpler.

Fortunately we had a second proofreader based in the USA at the time. She was extremely sensitive to this type of material – moreso than myself. I wanted more than most things to retain the spirit of the author’s intentions, but not at the expense of readers’ comprehension and enjoyment. We often had to ‘edit’ some of the artwork and dialogue to remove elements that really wouldn’t have helped the publisher’s reputation if parents saw what was targeted at their children. Or even if the average modern-minded comic reader saw the behaviour the author made light of in so many cases.

All of the above to say that I agree: comic translation is quite an involved process and humour does need deconstructing somewhat before it can be built up again in the localised version.

Best regards,

Luke

———. 'Re: Les Rugbymen', 15 juillet 2014

Bart,

Loud and clear, thanks. It's quite an appealing hypothesis for me because, while far from perfect, my memory seems to work on a much more auditory basis than others I know, some struggling to remember things that have stood out like bright billboards in my mind.

I seem to remember melodies, intonations and audio phrases with much higher accuracy than other non-audio-encoded information. I've dabbled with speed reading (see my review of a complete charlatan's book on Amazon...) but always enjoy indulging in a little sub-vocalisation for a much richer reading experience. I can still get through text at a reasonable pace but constantly 'hear' what's said in my mind's... ear.

I read comics extensively as a child, enjoying the hidden jokes and lively dialogue much more than most child-targeted prose save, perhaps good old Roald Dahl. He was of Norwegian parents, I think, if that made any difference, just as Tolkien (another style favourite) was a master of Old English. We also sang a lot in school. Every day, if memory serves. I don't know if any of that has any bearing on your work, but thought I'd share a little background!

I'll have the questions completed as a priority. I might miss something you were aiming for, so if I do please feel free to ask for something in a little more depth.

Thanks,

Luke

———. 'Re: RE: Website Contact:Marsupilami Thieves', 6 novembre 2013.

Hi Bart,

Sorry for the delay. It has been a busy few weeks.

I didn't know Jerome personally. Between 2005 and 2009(ish) I translated the majority of the 'albums' put out by Cinebook, but I was aware of a few colleagues working on separate titles - I think I must have been the translator 'in the process of leaving'. Had a few favourable mentions from comic lovers in Canada and in Europe, which meant a lot, as I was writing/translating in a way that would appeal to those who like to immerse themselves in the story. As naturally and engaging as possible, of course. No work's an island, though, and the editorial process meant that compromises had to be made. A few works I was unhappy with, but on the whole I was quite proud of the body that had been produced.

I would love to still be involved, but the conditions weren't right for a few key aspects. I've been a lifelong fan of the medium, so you can imagine how happy I was to find work with it. 100 titles later and life in general meant a few hard decisions had to be made.

I could fill you in on how things worked while I was there, which I can't imagine to have changed much. That is, unless they have somehow started receiving transcribed/digital versions of the artwork. In which case, lucky Jerome!

Let me know how things are shaping up at your end and I'm happy to assist.

Best,

Luke

Envoyés

Anthea BELL

Anthea BELL
C/O Nina Douglas
Orion Publishing Group
5 Upper Saint Martin's Lane
London WC2H 9EA, UK

25 mars 2014

RE: Master's Thesis

Dear Anthea,

I hope this letter finds you in good health and humour. It is, like many I suppose you've received before from those in the academic world, one that will eventually end with a polite request for your opinion! So I shall try to keep it short and to the point.

I am a (mature) second year Master's Student at the University of Strasbourg specialising in *Traductologie* and, ahem, *Bande Dessinée*. Being a native Englishman the language pair that interests me is, of course, French to English and therefore translating French strip into English is the subject of my Master's thesis. You will not be surprised to hear then that a certain BELL, Anthea already features six times in my bibliography?

The *problematique* I am pursuing surrounds the translation of sound in BD. That is, although it is not an audio-visual medium, it is based upon the idea that comic book authors employ a variety of paraverbal tricks in order to evoke to illusion of sound in their stories. Hypothetically, sound effects can be divided into two main types. The first, ideographic, is where the sound represented is

recognisable to the reader without the need for interpretation – where either the text or the image provides sufficient information for the reader to recognise the sound evoked (e.g. classic onomatopoeia and interjections). The second, auditory, requires the reader to interpret the text by silently rehearsing the word (e.g. eye-dialect and phonetic onomatopoeia), by employing ‘auditory imagery’ or by audiating a suggested melody.

My question is: do contemporary translation strategies deal directly with the representation of sounds in comics? If so, how are the two types of effects dealt with by the translator?

To answer this I have been looking in detail at four recent translations:

1. *Astérix Chez Les Pictes* (Ferri) TR: Anthea Bell
2. *Le Combat Ordinaire* (Larcenet) TR: Joe Johnson
3. *Les Rugbymen* (Béka) TR: Luke Spear
4. *Les Voleurs de Marsupilami* (Franquin) TR: Jerome Saincantin

In praising your work in *Le Coq Gaulois à l'heure Anglaise*, Richet and Delesse highlight *La richesse de l'analyse* (p.431) as one of the key factors behind your very satisfying translations. I am wondering then if your meticulous appreciation of the source text can, in part, be accounted for by your appreciation of how it is meant to ‘sound’ to the reader? Do you, for example, read either the source text or your own translation aloud in order to check how it sounds?

I have identified a number of areas where sounds appear to be important in BD, and below are some examples I’ve selected from *Astérix Chez Les Pictes*. In each

case the reader is given an indication of how the words are intended to be heard or pronounced – be it with a certain emotion, stress or melody:

Type	Page	Source	Target
Extended phonemes	18/7	<i>VOUS ENTENDEZ ? JE PARLE ! JE PAAARLE !</i>	<i>HEAR THAT? I'M TALKING! I'M TAAALKING!</i>
Repeated phonemes	40/9	<i>...POU...POUSSÉ DANS LE LOCH, C'EST ÇA ?</i>	<i>PU... PUSHED ME INTO THE LOCH, YOU MEAN?</i>
Eye Dialect	19/6	<i>COMME TOUJOURS MÔSSIEUR OBELIX FONCE SANS REFLECHIR !!!</i>	<i>AS USUAL, MISTER OBELIX CHARGES ON WITHOUT THINKING!</i>
Lyrics	29/6	<i>OOOH HAPPY DAY!</i>	<i>OH, YE'LL TAKE THE HIGH ROAD</i>
Inhibited speech	29/1	<i>MMH ! CH'EST BON, CHA, MAC MAMAH ! CH'EST QUOI ?</i>	<i>THIS IS VERY GOOD, MACMAMA. WHAT IS IT?</i>
Phonetic Onomatopoeia	44/1	<i>MÊÊÊ</i>	<i>BLEAT</i>
Punctuation	38/6	<i>OU QUASIMENT...</i>	<i>OR SO TO SPEAK.</i>
Other	14/7	<i>UNE SORTE DE BORBORYTHME?</i>	<i>A KIND OF RUMMY TUMBLE?</i>

You have already explained your views on translating dialects, with which I agree whole-heartedly, but I would be very interested to know your thoughts on these other situations. For example, *Picts* aside, I see that you prefer to replace lyrics rather than translate them? This, interestingly, is not the strategy that all of your contemporaries use - though it is one I approve of!

There - the point made - I am hoping you'll be able to find some time soon to jot some thoughts down for me. If you can – I would be absolutely thrilled to read your musings! I can be reached at bart@englishman.fr, or if you prefer - at my home address mentioned above.

I have been a fan of your work, Anthea, since I was five years old, thirty seven years ago, when I asked - nay begged - my mother to buy me my first Asterix book: *Asterix and the Laurel Wreath*. I can remember her saying to me “There’s an awful lot of words – you won’t understand it” - and she was right of course, but it was the book that ignited my interest in reading, humour and history. It did not, ironically, do anything to arouse my interest in the art of translation; that took another thirty-odd years to get going and began shortly after I moved to France in 2005. Nonetheless, today, it remains my favourite book and I feel the world would be an empty place without it. Of course, I loved all the other Astérix titles you translated with Derek Hockridge too – but *the Laurel Wreath* is particularly special to me and, perhaps you will agree, I think it was one of René Goscinny’s finest scenarios. Please accept my deepest gratitude for introducing me to something so magical!

I look forward to hearing from you.

Yours sincerely

Bart HULLEY

Joe JOHNSON

E. Joe Johnson,
Chair and Professor of Foreign Languages
Department of Humanities
Clayton State University
2000 Clayton State Boulevard
Morrow, Georgia 30030

27 mars 2014

RE: Master’s Thesis

Dear Joe,

I hope this letter finds you in good health and humour. As it is one that asks for your professional opinion –I shall try to keep it as short as possible and to the point! (To forewarn you: there are 5 questions below which I have underlined!)

As previously mentioned I am a (mature) second year Master's Student at the University of Strasbourg specialising in *Traductologie* and, ahem, *Bande Dessinée*. Being a native Englishman the language pair that interests me is, of course, French to English and therefore translating French strip into English is the subject of my Master's thesis.

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3. Les Rugbymen (Béka) TR: Luke Spear
4. Les Voleurs de Marsupilami (Franquin) TR: Jerome Saincantin

You are no doubt aware of Anthea Bell's work as the translator behind the entire series of Asterix books – which have proven so successful in the UK? In praising her work in *Le Coq Gaulois à l'heure Anglaise*, a weighty tome that looks at Bell's Asterix translations in depth, the authors Richet and Delesse highlight *La richesse de l'analyse* (p.431) as one of the key factors behind her very satisfying translations. My hypothesis is that this rich analysis can, in part, be accounted for by an appreciation of how a source text is meant to 'sound' to the reader.

So my first question (1) to you is this: Do you agree with my hypothesis? And, yes or no, do you read either the source texts and/or your own translations aloud in order to check how they sound?

I have identified a number of areas where sounds appear to be important in BD, and below are some examples I've selected from *Le Combat Ordinaire*. In each case the reader is given an indication of how the words are intended to be heard or pronounced – be it with a certain emotion, tone, rhythm, stress or melody:

Type	Page	Source	Target
Extended phonemes	29/3	<i>JE SAIS QUE CE N'EST PAS DE TRES BON GOUT, MMMAIS...</i>	<i>I KNOW IT'S NOT IN VERY GOOD TASTE, BUUUT...</i>
Repeated phonemes	28/2	<i>M...MERCI M'SIEUR!</i>	<i>TH...THANK YOU, SIR!</i>
Eye Dialect	38/11	<i>SALE TEMPS POUR</i>	<i>HELLUVA TIME FOR</i>

		<i>LES REUBEUS...</i>	<i>FURNERS, HUH?</i>
Lyrics	46/5	<i>QUAND MON FRERE Y R'VIENDRA, C'EST MON PAPA QUI S'RA CONTENT...</i>	<i>WHEN MY BROTHER COMES BACK HOME IT IS MY DAD WHO WILL HAPPY BE...</i>
Phonetic Onomatopoeia	7/3	<i>TNUT!</i>	<i>BEEP!</i>
Punctuation	38/7	<i>MAIS BIEN SÛR...</i>	<i>OH, OF COURSE.</i>

There is also a rarer category I have entitled ‘inhibited speech’ where a character speaks with something muffling/altering their pronunciation – e.g. speaking whilst chewing food. However, I can’t find any examples in *Le Combat*.

Extended/Repeated Phonemes

This seems to be the most straightforward category as all of the translators I’m looking at have echoed these in some way in their translations. I therefore don’t have any questions regarding this – but please feel free to comment should anything occur to you!

Eye Dialect

As a language teacher you are probably already familiar with Eye Dialect, which according to Wikipedia is “the use of nonstandard spelling for speech to draw attention to pronunciation.” –the way someone speaks. You have used a number of common ED words in your translation: nope, sorta, gonna, helluva, doin’, eatin’, gotta and my favourite *whuping* –which has yet to make it into the Oxford English Dictionary!

Question 2: What made you decide to use these words in place of their standard written forms?

Lyrics

These seem to occur regularly in BD, however the Jacques Brel song (p.46) is the only instance in *Le Combat*. There are of course two options here: translate the lyrics or replace them with lyrics from another song in the target language.

Question 3: Which of these two options is your preferred strategy? Why?

Onomatopoeia/interjections

I counted 133 instances in *Le Combat* of onomatopoeia representing either articulated sounds (made by a character or animal) or unarticulated sounds (other noises). It seems onomatopoeia are one of the most problematic things to translate in BD as there are up to five possible solutions for every instance: a) not to translate SCRICH>SCRICH [p.5]; b) to translate a phonetic onomatopoeia using a classic onomatopoeia TNUT>BEEP [p.7]; c) to translate a phonetic onomatopoeia with self same TIP>TEEP [p.23]; d) to translate a classic onomatopoeia with self same CLIC>CLICK [p.25] or e) to translate a classic onomatopoeia with a phonetic one BOF>OHH [p.18].

Question 4: Seeing as so few of these noises appear in any dictionary as recognisable words –how do you decide what to put as your translation, or indeed, whether to translate at all?

Punctuation

My thinking with punctuation is that there are three symbols which have the potential to change the way a word or sentence is audibly perceived. For example in adding !, ? or ... to a single word can change the way we imagine it sounds when spoken: Help! / Help? / Help...

So, I counted (oh yes) all instances of exclamation and question marks throughout the two books and was amazed to find you had almost precisely replicated the number of both. This is notable because your contemporaries had a tendency to remove around 5-10% of exclamations and add a handful of question marks. However, in the case of ellipses (...) your translation contained 40% fewer than in the source text which was more than twice that of Jerome Saincantin who removed 18%. Both Bell (-10%) and Spear (-8%) removed proportionally fewer ellipses – however their source texts contained less than half those of yourself and Jerome.

So question 5: How might you explain a translators' tendency to remove or add these punctuation marks (!?...)?

There – interrogation over – I am hoping you'll be able to find some time soon to jot some thoughts down for me. If you can – I would be absolutely thrilled to read your musings! I can be reached at bart@englishman.fr, or if you prefer - at my home address mentioned above.

I look forward to hearing from you.

Yours sincerely

Bart HULLEY

Jerome SAINCANTIN

Jerome Saincantin,
Translator
Cinebook Ltd. 56 Beech Avenue
Chartham, KENT, CT4 7TA

8 avril 2014

RE: Master's Thesis

Dear Jerome,

I hope this letter finds you in good health and humour. As it is one that asks for your professional opinion –I shall try to keep it as short as possible and to the point! (To forewarn you: there are 5 questions below which I have underlined!)

As previously mentioned I am a (mature) second year Master's Student at the University of Strasbourg specialising in *Traductologie* and, ahem, *Bande Dessinée*. Being a native Englishman the language pair that interests me is, of course, French to English and therefore translating French strip into English is the subject of my Master's thesis.

The *problématique* I am pursuing surrounds the translation of sound in BD. That is, although it is not an audio-visual medium, it is based upon the idea that comic book authors employ a variety of paraverbal tricks in order to evoke to illusion of sound in their stories. Hypothetically, sound effects can be divided into two main types. The first, ideographic, is where the sound represented is recognisable to the reader without the need for interpretation – where either the text or the image provides sufficient information for the reader to recognise the sound evoked (e.g. classic onomatopoeia and interjections). The second, auditory, requires the reader to interpret the text by silently rehearsing the word (e.g. eye-dialect and phonetic onomatopoeia), by employing 'auditory imagery' or by audiating a suggested melody.

My question is: do contemporary translation strategies deal directly with the representation of sounds in comics? If so, how are the two types of effects dealt with by the translator?

To answer this I have been looking in detail at four recent translations:

1. *Astérix Chez Les Pictes* (Ferri) TR: Anthea Bell
2. *Le Combat Ordinaire* (Larcenet) TR: Joe Johnson
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You are no doubt aware of Anthea Bell's work as the translator behind the entire series of Asterix books – which have proven so successful in the UK? In praising her work in *Le Coq Gaulois à l'heure Anglaise*, a weighty tome that looks at Bell's Asterix translations in depth, the authors Richet and Delesse highlight *La richesse de l'analyse* (p.431) as one of the key factors behind her very satisfying translations. My hypothesis is that this rich analysis can, in part, be accounted for by an appreciation of how a source text is meant to 'sound' to the reader.

So my first question (1) to you is this: Do you agree with my hypothesis? And, yes or no, do you read either the source texts and/or your own translations aloud in order to check how they sound?

I have identified a number of areas where sounds appear to be important in BD, and below are some examples I've selected from *Les Voleurs de Marsupilami*. In each case the reader is given an indication of how the words are intended to be heard or pronounced – be it with a certain emotion, tone, rhythm, stress or melody:

Type	Page	Source	Target
Extended phonemes	48/2	... <i>NOUS NOUS PAYERONS BIENTÔT LA TÊTE DU GRRRAND ZABAGLIONE!</i>	... <i>WELL WE'LL SOON BE PUTTING ONE OVER ON THE GRRRRREAT ZABAGLIONE!</i>
Repeated phonemes	11/8	<i>CO... COMMENT DITES VOUS?</i>	<i>CO...COME AGAIN?</i>
Eye Dialect	38/11	<i>'TENTION FANTA...!</i>	<i>LOOK OUT, FANTA...!</i>
Proper Names	-	<i>MAGNANA</i>	<i>MAGNANA</i>
Phonetic Onomatopoeia	4/2	<i>HOUBA!</i>	<i>HUBBA!</i>
Punctuation	38/7	<i>IL N'EST PAS ICI...</i>	<i>HE'S NOT HERE.</i>
Lyrics	-		

There is also a rarer category I have entitled ‘inhibited speech’ where a character speaks with something muffling/altering their pronunciation – e.g. speaking whilst chewing food. However, I can’t find any examples in *Les Voleurs*.

Extended/Repeated Phonemes

This seems to be the most straightforward category as all of the translators I’m looking at have echoed these in some way in their translations. I therefore don’t have any questions regarding this – but please feel free to comment should anything occur to you!

Eye Dialect

Eye Dialect is, according to Wikipedia “the use of nonstandard spelling for speech to draw attention to pronunciation.” –the way someone speaks. Interestingly, there are very few examples of this in *Les Voleurs*: *ouais*, *tenetion* and *scuez-moi* are the only instances I can find. My thinking is that, since this BD

was written in 1952, the trend for using eye dialect is more likely to be found in more recent titles.

Question 2: In your experience, as a translator for Cinebook, would you say you are more likely to come across instances of eye dialect in recently written works?

Onomatopoeia/interjections

I counted 226 instances in *Les Voleurs* of onomatopoeia representing either articulated sounds (made by a character or animal) or unarticulated sounds (other noises). It seems onomatopoeia are one of the most problematic things to translate in BD as there are up to five possible solutions for every instance:

- a) not to translate CRRRC CRRRC>CRRRC CRRRC [p.21];
- b) to translate a phonetic onomatopoeia using a classic onomatopoeia IIIIICRR>CREEEAK [p.10];
- c) to translate a phonetic onomatopoeia with self same HOUBA>HUBBA;
- d) to translate a classic onomatopoeia with self same CLIC>CLICK [p.27];
- e) to translate a classic onomatopoeia with a phonetic one HOP-LA>BAM [p.60].

Question 3: Seeing as so few of these noises appear in any dictionary as recognisable words –how do you decide what to put as your translation, or indeed, whether to translate at all?

I have two other concerns regarding onomatopoeia in *Les Voleurs*:

1. I noted five instances where you added new onomatopoeia in the translation - where none existed in the original.

Page	Case	Sound
19	5	PLICK
39	3	CRRR
42	4	CLACK
45	2	CLACK
60	4	CLACK CLICK

2. On pages 42 to 45 all the instances of the word CLAP have been removed.

Question 4: Could you comment on/explain these anomalies?

Proper Names

Normally when we see a neologism (a new word) we take a moment to rehearse its pronunciation in our heads, or even try to say it out loud, to confirm how it should sound. In BD this can be particularly important if the name is intended to carry some other meaning. For example *Cam et Léon* evidently refers to the animal that changes colour! However, I noticed you decided not to translate the name of the country: *Magnana*? When I say it aloud in French, to me, it sounds similar to the Spanish word for tomorrow: *mañana*.

Question 5: Did you notice this sound association of Magnana for Mañana? And if so – why did you decide not to translate it?

There – interrogation over – I am hoping you'll be able to find some time soon to jot some thoughts down for me. If you can – I would be absolutely thrilled to read your musings! I can be reached at bart@englishman.fr, or if you prefer - at my home address mentioned above. Thanks for all your help!

I look forward to hearing from you.

Yours sincerely

Bart HULLEY

Luke SPEAR

Luke Spear,

Technical Translation
London, Paris, Derby

2 avril 2014

RE: Master's Thesis

Dear Luke,

I hope this letter finds you in good health and humour. As it is one that asks for your professional opinion –I shall try to keep it as short as possible and to the point! (To forewarn you: there are 5 questions below which I have underlined!)

As previously mentioned I am a (mature) second year Master's Student at the University of Strasbourg specialising in *Traductologie* and, ahem, *Bande Dessinée*. Being a native Englishman the language pair that interests me is, of course, French to English and therefore translating French strip into English is the subject of my Master's thesis.

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dialect and phonetic onomatopoeia), by employing ‘auditory imagery’ or by audiating a suggested melody.

My question is: do contemporary translation strategies deal directly with the representation of sounds in comics? If so, how are the two types of effects dealt with by the translator?

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So my first question (1) to you is this: Do you agree with my hypothesis? And, yes or no, do you read either the source texts and/or your own translations aloud in order to check how they sound?

I have identified a number of areas where sounds appear to be important in BD, and below are some examples I’ve selected from *Les Rugbymen T1*. In each case

the reader is given an indication of how the words are intended to be heard or pronounced – be it with a certain emotion, tone, rhythm, stress or melody.:

Type	Page	Source	Target
Extended phonemes	31/5	<i>TROIIIIIS!</i>	<i>THREEEE!</i>
Repeated phonemes	20/8	<i>ME...MELOMANE!?</i>	<i>SC...SCRUMMY!?</i>
Eye Dialect	20/5	<i>OAW! QUELLE RWEELLE BONNE SURWPRWISE!</i>	<i>WOW! WHAT A RWEALLY NICE SURPWISE!</i>
Lyrics	45/1	<i>J'ETAIS PLEIN HEIR SOIR, JE SUIS PLEIN CE SOIR, ET SI TOUT VA BIEN JE SERAI PLEIN DEMAIN MATIN!</i>	<i>I WAS LOADED LAST NIGHT, LOADED LAST NIGHT, AND IF EVERYTHING GOES WELL, LOADED TILL THE MORNING LIGHT!</i>
Phonetic Onomatopoeia	32/4	<i>TRIII! TRIII! TRIII!</i>	<i>WHEEE! WHEE! WHEEE!</i>
Punctuation	40/7	<i>ON POURRRRAIT PEUT- ETRRRE ESSAYER CONTRRRE LES “PIN- PINS DES LANDES” QUI SONT DERRNIERS DE LA POULE?</i>	<i>WE COULD PERHAPS TRRRY AGAINST THE “COUNTRY BUMPKINS” WHO ARE AT THE BOTTOM OF THE LEAGUE...</i>

There is also a rarer category I have entitled ‘inhibited speech’ where a character speaks with something muffling/altering their pronunciation – e.g. speaking whilst chewing food. However, I can’t find any examples in Les Rugbymen.

Extended/Repeated Phonemes

This seems to be the most straightforward category as all of the translators I’m looking at have echoed these in some way in their translations. However, in Les Rugbymen you had to deal with the coach – who rolls his r’s throughout (he has a “phonic tic”). I counted 249 instances of extra r’s added to his words in the original – while in your translation there were 124 instances. This is not an error

on your part – but perhaps shows how few r sounds exist in English when compared with French? I note though that you occasionally decided to drop his aitches (p.41 ‘erre, ‘ere, ‘otel) and in one instance th’s (p.15 ‘em).

Question 2: Why did you decide to drop the aitches? And, did you have any difficulty in imagining how the Coach should sound?

Eye Dialect

According to Wikipedia Eye Dialect is “the use of nonstandard spelling for speech to draw attention to pronunciation.” –the way someone speaks. This is particularly apparent in the English characters Barbara and Andrew in the book (do we all sound like that to the French!?). The most fascinating occurrence of ED in your translation is on page 34 where the crowd sing La Marseillaise:

Source	Target
ALLONS Z'ENFANTS DE LA PATRIIII-IEUU...	ALLONS ENFANTS DE LA PATRIII-IE...
LE JOUR DE GLOIIIIIIIRE EEEEEEST ARRIVEEEEE!...	LE JOUR DE GLOOOIRE EEEEST ARRIVEEEEE!...

Question 3: Given that you decided to translate French to French – can you explain why you decided not to replicate the spelling of the words?

Lyrics

These seem to occur regularly in BD. There are of course two options in each case: translate the lyrics or replace them with lyrics from another song in the target language. Question 4: Which of these two options is your preferred strategy? Why?

Onomatopoeia/interjections

I counted 199 instances of onomatopoeia representing either articulated sounds (made by a character or animal) or unarticulated sounds (other noises). It seems onomatopoeia are one of the most problematic things to translate in BD as there are up to five possible solutions for every instance:

- a) not to translate OBOLOM>OBOLOM [p.44];
- b) to translate a phonetic onomatopoeia using a classic onomatopoeia
TUMB>BOOM [p.34];
- c) to translate phonetic > phonetic TRIII>WHEEE [p.38];
- d) to translate classic > classic GRAT! GRAT!>SCRITCH! SCRATCH! [p.43] or
- e) to translate classic > phonetic one PAF>THWONK [p.16].

Question 5: Seeing as so few of these noises appear in any dictionary as recognisable words –how do you decide what to put as your translation, or indeed, whether to translate at all?

There – interrogation over – I am hoping you'll be able to find some time soon to jot some thoughts down for me. If you can – I would be absolutely thrilled to read your musings! I can be reached at bart@englishman.fr, or if you prefer - at my home address mentioned above.

I look forward to hearing from you.

Yours sincerely

Bart H

Annexe B

Analyse : Asterix Chez les pictes

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Mélodie

Page	Case	Source	Cible	Ecart	Situation
14	2	OBLADIII OBLADAAA	PICTS WHA HAE WI' WALLACE BLED	-13	FR: The Beatles, Obladi Oblada 1968 / EN: Scottish anthem Scots Wha Hae
14	7	JINGLE BELLS!	JINGLE BELLS!	0	English Christmas song
16	9	OOOH HAPPY DAY!	OH, YE'LL TAKE THE HIGH ROAD	-13	FR: Edward Hawkins Singers, O Happy Day 1967 / EN: Scottish song, The Bonnie Banks o' Loch Lomond
23	6	TWICKLEDOOODOOO TWICKLEDOOODOOO	COME FILL UP MY CUP, COME FILL UP MY CAN, COME SADDLE YOUR CATTLE AND CALL UP YOUR MEN!	-56	EN: Scottish poem and song, Bonnie Dundee
26	5	MAC MINI MON PETIT FRERE ! NON ? JE... HIP HOP JE REVE ! C'EST IMPOSSIBLE !	MACMINI, MY LITTLE BROTHER! NO? I - HIP HOP - I'M DREAMING! THIS IS IMPOSSIBLE!	-6	exception!
29	6	ROCS AUTUUUR DU LOCH	HUSHABYE BABY ON THE TREE TOP, WHEN THE WIND BLOWS YOU'LL FALL IN THE LOCH	-54	Bard singing (FR Bill Haley, Rock around the clock 1956 / EN folk lulaby)
30	6	TU VEUX... BAD VIBRATIONS DIRE QUE CAMOMILLA ?	OH, WALY, WALY! IS SOMETHING WRONG WITH CAMOMILLA?	-6	FR: Good Vibrations, Beach Boys 1966 / EN: The Water is Wide English folk song
30	7	NE ME KIIIIIIILTE PAAAAS	OH, DON'T DECEIVE ME. OH, NEVER LEAVE ME. HOW COULD YOU TREAT A YOUNG HERO SO?	-53	Bard singing (FR Jacques Brel, Ne me quite pas 1959 / EN Early one morning - English folk song)
30	9	OBLADI OBLADA	PICTS WHA HAE	0	FR: The Beatles, Obladi Oblada 1968 / EN: Scottish anthem Scots Wha Hae
32	7	...JE LUI DIRAI... JE... HA HA HA STAYIN ALIVE!	I'LL TELL HIM... I... 'T WAS BRILLIG, AND THE SLITHY TOVES...	-13	FR: Beegees, Stayin' Alive 1977 / EN: Poem by Lewis Carol, Jabberwocky 1871
38	8	NIGHT FEVER	OCH AYE!	3	FR: Beegees, Night Fever 1978 / EN: Scottish saying
40	5	C'EST HIP HOP! C'EST FAUX !	THAT... HIP HOP! THAT'S NOT TRUE!	-4	
41	4	BE BOP A LULA SHE'S MY BABY !	WATER, WATER EVERY WHERE, NOR ANY DROP TO DRINK !	-20	FR Be-bop-a-lula Gene Vincent 1956 / EN: Rhyme of the ancient mariner
45	4	TWICKLEDOOODOOO TWICKLEDOOODOOO TWICKLEDOOODOOO TWICKLEDOOODOOO KROKAK	COME FILL UP MY CUP COME FILL UP MY CAN COME SADDLE YOUR CATTLE AND CALL UP YOUR MEN! KROKAK	-22	EN: Scottish poem and song, Bonnie Dundee
45	8	MAIS EUH JE NE SAIS PAS MOI ... HELP HELP! JE...	I... ER... I DON'T KNOW... HELP HELP! I...	10	FR: Beatles HELP! 1965 / EN: ...

Phonèmes répétés

Page	Case	Source	Cible	Ecart	Situation
22	8	... DE L'EXIRILI...DE L'ELIRIXILI...DE.. DE L'XIXIXIXIXI...	...NEED THE ELIRI... ELIXILI... THE XRIXIX!	14	bégaïement
26	5	MAC MINI MON PETIT FRERE ! NON ? JE... HIP HOP JE REVE ! C'EST IMPOSSIBLE !	MACMINI, MY LITTLE BROTHER! NO? I - HIP HOP - I'M DREAMING! THIS IS IMPOSSIBLE!	-6	choqué
29	2	MACAMA... CAMACA... CAMARADES !	MACAMA... COMACA... COMRADES!	2	ivre
29	3	N'AVAIS-JE PAS PREDIT QUE NOTRE MAC REVIENDRAIT ? SOUVENEZ-VOUS - HIC ! - J'EN AVAIS EU LA VISION DANS L'EAU DE MALT!	DIDN'T I TELL YOU MACAROON WOULD BE BACK? REMEMBER? HIC! I HAD A VISION IN THE... THE MALTED WATER OF LIFE!	14	ivre
38	6	P...PARDON , MAIS LA GAULE NOUS APPARTIENT DÉJÀ A NOUS, ROMANS...	ER... EXCUSE ME, BUT GAUL ALREADY BELONGS TO US ROMANS...	7	étonné
40	9	...POU...POUSSE DANS LE LOCH, C'EST CA ?	PU... PUSHED ME INTO THE LOCH, YOU MEAN?	-2	malade
41	1	CE... CET INDIVIDU N'EST PAS MAC OLOCH ! CET HOMME EST UN IMPOSTEUR ! IL NE PARLE PAS COMME MAC OLOCH !	THIS... THIS MAN ISN'T MACAROON! HE'S AN IMPOSTER! HE DOESN'T TALK LIKE MACAROON!	22	nerveux

Phonèmes étendus

Page	Case	Source	Cible	Ecart	Situation
8	2	OUI, OUI, FAISONS VIIITE !	YES, QUIIICK!	12	Shield bearers sufferring in the cold
8	2	CA GLIISE !	HE'S SLIIPP-ERY...	-5	Shield bearers sufferring in the cold
9	3	JE CONFIIRME ! D'AILLEURS, JE SUIS BIEN CONNU POUR MON MANQUE D'INITIATIIIVE !	I CAN CONFIIRM THAT! ANYWAY, I'M FAMOUS FOR MY LACK OF INITIATIVE!	13	Census taker scared of being beaten by Obelix
14	2	OBLADIII OBLADAAA	PICTS WHA HAE WI' WALLACE BLED	-13	FR: The Beatles, Obladi Oblada 1968 / EN: Scottish anthem Scots Wha Hae
16	9	OOOH HAPPY DAY!	OH, YE'LL TAKE THE HIGH ROAD	-13	FR: Edward Hawkins Singers, O Happy Day 1967 / EN: Scottish song, The Bonnie Banks o' Loch Lomond
18	7	VOUS ENTENDEZ ? JE PARLE ! JE PAAARLE !	HEAR THAT? I'M TALKING! I'M TAAALKING!	1	Pict talks for first time
18	8	AH AH AAAH ! JE PAAARLE ! JE PAAARLE !	AH AH AAAH ! I'M TAAALKING! I'M TAAALKING!	-3	
18	10	NON ! NON ! LAISSEZ VOTRE COPAIN RACONTER ! RIEN NE PRESSE ! NOOON ! LES COPAINS D'ABORD ! LES COPAINS D'ABORD !	NO, NO. LET YOUR FRIEND TELL HIS STORY! THERE'S NO HURRY! NOOO! FRIENDS FIRST! FRIENDS, ROMANS, COUNTRYMEN FIRST!	-1	Pirate captain in panic
23	6	TWICKLEDOOODOOO TWICKLEDOOODOOO	COME FILL UP MY CUP, COME FILL UP MY CAN, COME SADDLE YOUR CATTLE AND CALL UP YOUR MEN!	-56	EN: Scottish poem and song
26	1	OBELIX NOOON !	OBELIX NOOOOOOOO!	-3	asterix shouting
27	7	OBELIX ! NOOOON !!!	OBELIX ! NOOOO!!!	3	asterix shouting
29	6	ROCS AUTUUUR DU LOCH	HUSHABYE BABY ON THE TREE TOP, WHEN THE WIND BLOWS YOU'LL FALL IN THE LOCH	-54	Bard singing (FR Bill Haley, Rock around the clock 1956 / EN folk lulaby)
30	7	NE ME KIIIIIIILTE PAAAAS	OH, DON'T DECEIVE ME. OH, NEVER LEAVE ME. HOW COULD YOU TREAT A YOUNG HERO SO?	-53	Bard singing (FR Jacques Brel, Ne me quite pas 1959 / EN Early one morning - English folk song)
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47	7	FREEINEZ, FREEI...	BRAAAKE, BRRR...	2	Abraracoucix shouting at bearers
48	2	ET MOI, JE COMPTE POUR BEEEUURRE ! J'EN AI MAAARRE !	AND I DON'T COUNT FOR ANYTHING! I'M SICK OF IT!	5	Census taker crying

Dialecte Visuel

Page	Case	Source	Cible	Ecart	Situation
29	1	MMH ! CH'EST BON, CHA, MAC MAMAH ! CH'EST QUOI ?	THIS IS VERY GOOD, MACMAMA. WHAT IS IT?		9 Obelix mange
48	6	AH HON?	THEY DO?	-1	bâillonné
19	6	POÛOT!! PARDON MAIS LES BELLES HISTOIRES D'AMOUR, CA M'EMEUT.	EEEURGH!! 'SCUSE ME, BUT SOPPY LOVE STORIES CHURN ME UP!		5 pirate mouche (orality / eye dialect)
26	2	COMME TOUJOURS MÔSSIEUR OBELIX FONCE SANS REFLECHIR !!!	AS USUAL, MISTER OBELIX CHARGES ON WITHOUT THINKING!		3 eye dialect
26	2	ET COMME TUJOURS MÔSSIEUR ASTERIX VOIT LA PAILLE DANS L'ŒIL DU VOISIN!!!	AND AS USUAL MISTER ASTERIX SEES THE STRA IN HIS NEIGHBOURS EYE!		8 eye dialect
28	1	BEN VOYONS ! MÔSSIEUR ASTERIX N'AIME PAS LES JEUX POPULAIRES PEUT-ETRE ?	OH, YES? SO MISTER ASTERIX DOESN'T APPROVE OF HIGHLAND GAMES, IS THAT RIGHT?	-4	
37	5	JE PARLAIS AVEC LA FUTURE REINE, MOI, MÔSSIEUR ASTERIX!	I WAS TALKING TO THE FUTURE QUEEN MISTER ASTERIX!		6
37	6	ET MOI, JE VOUS CONSEILLE DE CHNGER DE TON MÔSSIEUR OBELIX!	AND I ADVISE YOU TO CHANGE YOUR TONE MISTER OBELIX!		8
37	7	LA FUTURE REINE ET MOI, NOUS AVONS PAS BESOIN DES CONSEIL DE MÔSSIEUR ASTERIX ! D'AILLEURS MÔSSIEUR ASTERIX DONNER TROP DE CONSEIL!	THE FUTURE QUEEN AND I DON'T NEED YOUR ADVICE, MISTER ASTERIX! MISTER ASTERIX GIVES TOO MUCH ADVICE ANYWAY!		24

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
5	1	DANS	CETAUTOMATIX	OUAIS ! BON CA VA ! IL N'Y A PAS DE QUOI SE VANTER!	HUH! FRESH, IS IT? TELL US ANOTHER!	16
5	1	DANS	ENFANT	ET VOILA LA TET A CESAR !	OI! HERE'S CEASAR'S HEAD!	0
5	1	DANS	ASTERIX	SALUT, AGECANONIX ! PLUTÔT FRISQUET PAZ VRAI?	HI, GERIATRIX! STILL A BIT NIPPY EH?	9
6	7	DANS	IDEFIX	RRR...	GRR	1
6	8	DANS	IDEFIX	GRR...	GRR	1
6	9	DANS	IDEFIX	OUAH ! OUAH !	WOOF! WOOF!	2
7	2	DANS	IDEFIX	GRRR...	GRRR...	0
7	4	DANS	IDEFIX	KAÏ !	YAP!	1
8	4	DANS	NUMERUSCLAUSUS	HUM ! HUM !	AHEM! AHEM!	0
8	9	DANS	NUMERUSCLAUSUS	EUH... IL Y A UN PROBLEME ? J'INTERROMPS UNE CEREMONIE TRADITIONNELLE PEUT-ETRE?	ER... IS THERE A PROBLEM? AM I INTERRUPTING A TRADITIONAL CEREMONY?	13
9	1	DANS	NUMERUSCLAUSUS	MAIS PAS D'INQUIETUDE, HEIN ? CETTE ENQUETE EST ADMINISTRATIVE ET NE VISE QU'A AFFINER EN GROS LES EUH...	BUT DON'T WORRY! THIS IS A PURELY ADMINISTRATIVE INQUIRY. ITS SOLE AIM IS NO SLIM DOWN THE FAT CATS AMONG THE LOCAL...	-13
9	4	DANS	NUMERUSCLAUSUS	VOTRE (GLP) DEMANDE A BIEN ÉTÉ ENREGISTREE.	YOUR (GULP) REQUEST HAS BEEN RECORDED.	5
9	8	DANS	MME CETAUTOMATIX	Hi Hi Hi ! TU AS RAISON IELOSUBMARINE !	TEEHEEHHEE! YOU'RE RIGHT BACTERIA.	6
9	8	DANS	BONEMINE	PFFFR!	PFFR!	1
10	2	HORS	LES PAUPIERES DE MAC OLOCH OUVRENT	TINK !	TINK !	0
10	7	DANS	NUMERUSCLAUSUS	HEP ! UN INSTANT, S'IL VOUS PLAIT, C'EST POUR LE RECENSEMENT.	HEY! JUST A MOMENT, PLEASE. IT'S FOR THE CENSUS.	13
10	9	DANS	MAC OLOCH	CRK.	CRK.	0
10	10	HORS	COUP DE POING SUR LA TETE DE NUMERUSCLAUSUS	CRK	CRK	0
11	3	DANS	BONEMINE	CHUT ! IL EST EN TRAIN DE RACONTER SON HISTOIRE.	SSH! HE'S TELLING HIS STORY.	20
11	8	DANS	FEMME	EUH...	ER...	1
12	3	DANS	BONEMINE	PEUH ! TOI ET TES BEAUX DISCOURS !	HUH ! YOU AND YOUR FINE SPEECHS!	2
13	4	HORS	ABRARACOURIX TAPE LE PIED	POF POF POF	POF POF POF	0

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
14	3	DANS	PANORAMIX	EUH... PAS D'AFFOLEMENT : CCE SONT DES BORBORYGMES. RIEN DE GRAVE, MAIS LE TRAITEMENT RISQUE D'ETRE UN PEU LONG!	WELL NO NEED FOR PANIC; THIS IS LIKE A TUMMY RUMBLE. NOT SERIOUS, BUT TREATMENT COULD TAKE SOME TIME.	9
14	7	DANS	ASTERIX	?! EUH... QU'EST-CE QUE C'EST PANORAMIX?	?! ER... WHAT WAS THAT, GETAFIX?	8
14	7	DANS	IDEFIX	OUAH!	WOOF!	0
14	7	DANS	IDEFIX	OUAH!	WOOF!	0
15	5	DANS	NUMERUSCLAUSUS	AH , MESSIEURS ! PRECISEMENT JE VOUS CHERCHAIS AFIN D'APPROFONDIR...	OH , GOOD, GENTLEMEN! I WANT YOU TO HELP ME PLUMB THE DEPTHS OF YOUR SOCIETY!	-11
15	5	DANS	NUMERUSCLAUSUS	MMMBLL	MMMBL	1
16	1	DANS	BONEMINE	COUCOU LES GARCONS! CA VOUS PLAIT?	HELLO BOYS! DO YOU LIKE IT?	7
16	2	DANS	ABRARACOURIX	AH NON ! CETTE FOIS CA SUFFIT AVEC CE PICTE !	NO, NO! THIS TIM THEY'VE GONE TOO FAR WITH THEIR PICT!	-9
16	4	DANS	ABRARACOUICX	BREF, COMMENT DIRE... SA POPULARITE PARMY LES FEMMES DU VILLAGE EUH...	IN SHORT - HOW CAN I PUT IT? - HIS POPULARITY WITH THE VILLAGE WOMEN ER...	-6
16	9	DANS	IDEFIX	OUAH !	WOOF!	1
17	5	HORS	MME AGECANONIX POSE UN BISOU SUR LA TETE DE SON MARI	SMACK !	SMACK !	0
17	8	HORS	CETAUTOMATIX TREBUCHE ASSURANCETOURIX	POC !	POC !	0
17	8	HORS	ASSURANCETOURIX TOMBE DANS L'EAU	PLOUF !	SPLASH!	0
18	7	DANS	CAPITAINE DES PIRATES	AÏE AÏE AÏE ! LES GAULOIS, CORNE DE BOUC ! ET ILS VIENNENT DROIT SUR NOUS !	HELP, HELP! IT'S THE GAULS! GIDDY GOATS' HORNS, THE GAULS! AND THEY'RE MAKING STRAIGHT FOR US!	-19
18	8	DANS	MAC OLOCH	AH AH AAAH ! JE PAAARLE ! JE PAAARLE !	AH AH AAAH! I'M TAAALKING! I'M TAAALKING!	-3
18	9	DANS	MAC OLOCH	AH , MES AMIS ! QUEL BONHEUR ! MON NOM EST MAC OLOCH ! J'AI TELLEMENT DE CHOSES A VOUS RACONTE !	OH , MY FRIENDS! I'M SO GLAD WE CAN TALK! MY NAME IS MACAROON, AND I HAVE SO MUCH TO TELL YOU!	2
19	6	DANS	PIRATE	POÔOT!! PARDON MAIS LES BELLES HISTOIRES D'AMOUR, CA M'EMEUT.	EEEURGH!! 'SCUSE ME, BUT SOPPY LOVE STORIES CHURN ME UP!	5

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
19	7	DANS	CAPITAINE DES PIRATES	EUH...	OOO...	0
20	6	DANS	TAGLABRIBUS	AH. ET C'EST FIABLE ?	OH. IS IT SAFE ?	5
23	6	DANS	MAC OLOCH	TWICKLEDOOODOOO TWICKLEDOOODOOO	COME FILL UP MY CUP, COME FILL UP MY CAN, COME SADDLE YOUR CATTLE AND CALL UP YOUR MEN!	-56
23	9	DANS	MAC OLOCH	AH NON, CA CE SONT NOS VACHES.	ER, NO, THOSE ARE OUR CATTLE.	1
24	9	DANS	MAC ABBEH	HUM, EUH... C'EST BON ! A TOUT HASARD, VOUS IREZ JETER UN COUP D'ŒIL EN FACE. ET VOUS REVIENDREZ ME FAIRE UN RAPPORT.	HMM, ER... ALL RIGHT! ANYWAY, SEE WHAT'S GOING ON OPPOSITE AND REPORT BACK TO ME.	36
25	2	DANS	OBELIX	KROKA KROKA KROKA	KROKA KROKA KROKA	0
25	4	HORS	TRONC VOLE	ZZZZZZZZZZWWIIIIIIII...	ZZZZZZZZZZWWIIIIIIII...	0
25	5	HORS	TRONC VOLE	WWIIII...	WWIIII...	0
25	5	HORS	TRONC ATERRIT	BLAM	SLAM	0
25	6	DANS	MAC OLOCH	AH, HA ! NE CRAIGNEZ RIEN ! C'EST JUSTE UN PETIT JEU TRES POPULAIRE CHEZ NOUS : LE LANCER LE TRONC !	AHA! FEAR NOTHING! IT'S JUST A LITTLE GAME POPULAR IN THESE PARTS, CALLED TOSSING THE CABRE!	8
26	9	DANS	COQ	KRÔÔÔ	KRRRRR	-1
26	10	DANS	COQ	KROKA KROKA KROKA	KROKA KROKA KROKA	0
27	1	DANS	BELIER	MÊÊÊ	BLEAT BLEAT BLEAT	-13
27	1	DANS	BREBIS	MÊÊÊ	BLEAT BLEAT	-7
27	3	HORS	ASTERIX GRAT	GRAT GRAT	SCRATCH SCRATCH	-6
27	7	DANS	BREBIS	MÊÊÊ	BLEAT	-1
28	1	DANS	OBELIX	BEN VOYONS ! MÔSSIEUR ASTERIX N'AIME PAS LES JEUX POPULAIRES PEUT-ETRE ?	OH, YES? SO MISTER ASTERIX DOESN'T APPROVE OF HIGHLAND GAMES, IS THAT RIGHT?	-4
28	7	DANS	LEGEIATUS	AH, AH ! ALORS CA, CA M'EST BIEN EGAL ! JE N'AIME PAS LES POMMES.	HOME SEET HOME. I NEVER DI LIKE ROAMING.	25
28	9	DANS	LEGEIATUS	"BONHEUR ET VACANCES" ! CA C'EST UN CHOUETTE MOT D'ORDRE, HEIN ? MOI, J'AIME BIEN CE MOT D'ORDRE, PAS VOUS ?	PORRIDGE AND GRAVY? THAT SOUNDS LIKE A BIT OF ALRIGHT. WHAT DO YOU SAY, LADS?	31
29	1	DANS	OBELIX	MMH ! CH'EST BON, CHA, MAC MAMAH ! CH'EST QUOI ?	THIS IS VERY GOOD, MACMAMA. WHAT IS IT?	9
29	2	DANS	PICTE	CHUT ! ECOUTEZ !	HUSH! LISTEN!	3

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
29	3	DANS	MAC ROBIOTIK	N'AVAIS-JE PAS PREDIT QUE NOTRE MAC REVIENDRAIT ? SOUVENEZ-VOUS - HIC! - J'EN AVAIS EU LA VISION DANS L'EAU DE MALT!	DIDN'T I TELL YOU MACAROON WOULD BE BACK? REMEMBER? HIC! I HAD A VISION IN THE... THE MALTED WATER OF LIFE!	14
29	4	DANS	MAC ROBIOTIK	J'AVAIS VU UN GLACON - HIC! - UN ENORME GLACON QUI FLOTTAIT !	I SAW A BLOCK OF ICE... HIC! AN ENORMOUS BLOCK OF ICE FLOATING.	2
29	6	DANS	CORNEMUSE	OUIIIIIIN	OUIIIIIIN	0
29	6	DANS	TAMBOUR	BOM BOM	BOOM BOOM	-2
29	6	DANS	GUITAR	TINGUETINGUETINGUETINGUETINGUET ING	TINGALING, TINGALONG.	13
29	6	DANS	PICTE	AH! MAIS VOICI UN AIR DU LOCH ANDLOLL JOUE PAR NOS BARDES!	AH, A LOCH ANDROLL TUNE PLAYED BY OUR BARDS!	15
29	7	HORS	OBELIX GIFLE LE BARDE	CLAC CLAC CLAC CLAC CLAC	CLACK CLACK CLACK CLACK CLACK	-5
29	8	DANS	OBELIX	AH BON?	YOU THINK SO?	-6
29	9	DANS	BARDE	C'EST EXACT, EUH... ICI, GENERALEMENT, LES GENS SE CONTENTENT DE TAPER DANS LEURS MAINS...	YES... HERE THEY USUALLY JUST CLAP THEIR HANDS.	41
29	9	DANS	ASTERIX	AH! TU VOIS !	AH! YOU SEE?	2
30	1	DANS	BARDE CORNEMUSE	AH HA! MON PAUVRE MAC KEUL, TU EN FAIS UNE TÊTE !	POOR MACCOOL! YOU LOOK TERRIBLE.	18
30	4	DANS	MAC MAMAH	HEM.	AHEM.	-1
30	4	DANS	OBELIX	CRK! TCHOMP! CROCK!	CRCH TCHOMP CROCK	5
30	6	DANS	MAC OLOCH	TU VEUX... BAD VIBRATIONS DIRE QUE CAMOMILLA ?	OH, WALY, WALY! IS SOMETHING WRONG WITH CAMOMILLA?	-6
30	7	DANS	CORNEMUSE	OUIIIIIIIIN	OUIIIIIINN	1
30	7	DANS	TAMBOUR	BOM BOM BOM BOM BOM BOM	BOM BOM BOM	12
30	7	DANS	GUITAR	TINGUETINGUETINGUETINGUETINGUE	TING TING TING	16
31	8	DANS	LEGIONNAIRE	EUH... AVE!	ER... AVE!	2
32	5	DANS	MAC ROBIOTIK	LE - HIC! - CONFONDRE AVEC QUI ?	CONFUSE HIM... HIC! WHO WITH?	5
32	9	DANS	OBELIX	AH OUI ! LA LOUTRE !	OH YES! THE BIG OTTER!	-2
33	1	DANS	MAC ROBIOTIK	JE L'AVAIS BU - HIC! - ILS SERONT QUATRE ET ILS VIENDRONT DE GAULE POUR NOUS SAUVER !	I DRANK - HIC! - THERE'LL BE FOUR OF THEM, COMING FROM GAUL TO HELP US!	16
33	2	DANS	MAC ROBIOTIK	OUI, PRENEZ GARDE CAR - HIC! - L'EAU EST TRAITRE !	YES WATCH OUT - HIC! THAT MALTED WATER IS TREACHEROUS!	-3

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
33	3	DANS	MAC MINI	AFNOR ? HOU HOU TU ES LA ?	NESSIE ? YOOHOO! ARE YOU THERE?	-5
33	4	HORS	AFNOR	PSCHHHH	PSCHHHH	0
33	8	DANS	MAC MINI	EUH... NON PLUS, AFNOR ! CA, CE SONT DES BALAIS.	ER... NOT THOSE EITHER, NESSIE. THOSE ARE BROOMS!	-1
33	9	DANS	MAC MINI	EUH... !?	ER ?!	2
34	7	DANS	ASTERIX	CHUT ! J'ENTENDS QUELQUE CHOSE...	SSSH! I CAN HEAR SOMETHING.	4
35	5	DANS	LEGEIATUS	AH LA LA ! J'AURAI DU FAIRE COMME MON COUSIN NUMERUSCLAUSUS, QUI EST DANS LE RECENSEMENT EN GAULE: IL EST PINARD, LUI, AU MOINS !	I OUGHT TTO HAVE DONE THE SAME AS MY COUSIN LIMITEDNUMUS WHO'S WORKING ON THE CENSUS IN GAUL. AT LEAST HE'S IN A CUSHY JOB!	7
35	6	HORS	CETAUTOMATIX TAPE NUMERUSCLAUSUS	BOM BOM BOM	BOM BOM BOM	0
35	8	DANS	LEGEIATUS	HO HO OUI ! LE VILLAGE DE FOUS, AVEC LE NAIN HARGNEUX ET LE GROS SIMPLET ! COMMENT C'ETAIENT LEURS NOMS, DÉJÀ?	HO, HO, YES! THE VILLAGE OF MADMEN WITH THAT AGGRESSIVE DWARF AND THE FAT FOOL! WHAT WERE THEIR NAMES AGAIN?	2
36	1	HORS	BAGARRE	BONK ! PLAF !	BONK ! PLAF !	0
36	6	DANS	PICTE	EUH... NOUS AVONS VU LA FUTURE REINE, O MAC ABBEH...	ER... WE'VE SEEN YOUR FUTURE QUEEN, O MACCABAEUS...	1
36	10	DANS	ASTERIX	EUH... LIGOTONS D'ABORD LES GARDES POUR LES EMPECHER DE DONNER L'ALERTE...	ER... LET'S TIE UP THE GUARDS FIRST TO KEEP THEM FROM RAISING THE ALARM!	0
37	7	DANS	OBELIX	"ET NE CONDUIS PAS CE BATEAU ET NE JETTE PAS CE TRONC D'ARBRE ET NE TAPE PAS SUR CE BARDE ET GNAGNAGNA ET... "	"DON'T SAIL THAT SHIP, DON'T TOSS THAT CABER, DON'T HIT THAT BARD AND GNGNGN AND... "	25
37	8	DANS	OBELIX	GRMLL ET PUIS D'ABORD SI J'AI ENVIE DE RESONNER, JE RESONNE !	GRMBLL AND WHAT'S MORE IF I WANT TO ECHO THEN I WILL ECHO...	3
38	3	DANS	TAGLABRIBUS	A LA - HIC ! - NOUVELLE CALEDONIE ! AH AH !	TO THE - HIC! - NEW CALEDONIA AH HA!	7
38	5	HORS	TAGLABRIBUS S'ETOUFFE	PFROU !	PFROU !	0
38	6	DANS	TAGLABRIBUS	P... PARDON, MAIS LA GAULE NOUS APPARTIENT DÉJÀ A NOUS, ROMANS...	ER... EXCUSE ME, BUT GAUL ALREADY BELONGS TO US ROMANS...	7
38	7	DANS	TAGLABRIBUS	MERCI... HIC ! JUSTE UNE GOUTTE !	THANKS - HIC - JUST DROP!	5
39	1	HORS	CORNEMUSE	OUIIINN PWEEET	OUIIINN PEEWIT	2
39	1	HORS	TAMBOUR	BOM BOM BOM	BOM BOM BOM	0
39	1	HORS	MOUTONS	MÉÉÉ MÉÉÉ	BLEEAAT BLEEAAT	-6

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
39	3	HORS	CORNEMUSE	OUIIIHINN	OUIIIHINN	1
39	9	HORS	TRONC SUR LA TETE	BONK !	BONK !	0
40	2	HORS	TRONC SUR LA TETE	BONK !	BONK !	0
40	8	DANS	MAC ABBEH	MAC OLOCH ? C'EST IMPOSSIBLE, JE T'AI MOI-MEME... EUH... COMMENT DIRE?	MACAROON? THAT'S IMPOSSIBLE! WHY, I MYSELF... ER , HOW CAN I PUT IT?	1
41	2	DANS	PICTE	EH BIEN ! REPONDS MAC OLOCH ! ES-TU OU NON, MAC OLOCH?	GO ON, REPLY, MACAROON! ARE YOU, OR ARE YOU NOT MACAROON?	-3
42	3	HORS	FOULE	OOOOOOO OOOOOHHH	OOOOOOO OOOOOHHH	0
42	3	DANS	OBELIX	AH?	WHAT?	-2
42	4	HORS	CORNET	PWÂP !	PARP !	0
42	7	HORS	ASTERIS BOIT	GLOUP GLOUP GLOUP	GLUG GLUG GLUG	3
43	1	HORS	CORNEMUSE	OUIIIN	OUIIINN	0
43	1	HORS	SIFFLEMENT DU TRONC	ZIOUUU...	ZIOUUU...	0
43	1	HORS	MOUTONS	BÊÊÊ BÊÊÊÊ BÊÊÊÊ	BLEEAAT BLEEAAT BLEEAAT	-7
43	5	DANS	BREBIS	MÊÊÊ	BLEEEAT!	-4
44	1	HORS	BREBIS	MÊÊÊ	BLEAT	-1
44	5	HORS	COUP DE POING	TCHAK !	TCHAK !	0
45	4	HORS	PICTES ET OBELIX	TWICKLEDOOODOOO TWICKLEDOOODOOO TWICKLEDOOODOOO TWICKLEDOOODOOO KROKAK	COME FILL UP MY CUP COME FILL UP MY CAN COME SADDLE YOUR CATTLE AND CALL UP YOUR MEN! KROKAK	-22
45	7	DANS	CAMOMILA	OH? JE SAIS ! ET SI LE POUVOIR ÉTAIT TRANSMIS A LA FILLE AINEE DU COUPLE ROYAL ?	I KNOW! WHY SHOULDN'T IT PASS TO THE EDEST DAUGHTER OF THE KING?	16
45	8	DANS	MAC OLOCH	MAIS EUH JE NE SAIS PAS MOI... HELP HELP! JE...	I... ER... I DON'T KNOW... HELP HELP! I...	9
45	10	DANS	OBELIX	EUH... IL RESTAIT DES PAPILLOTES DE SAUMON?	ER... WERE THERE ANY SALMON PARCELS LEFT?	2
46	1	HORS	CORNEMUSE	OUIIIN	OUIIINN	0
46	1	HORS	TAMBOUR	BOM BOM	BOM BOM	0
46	1	HORS	GUITAR	TINGUE TINGUE TINGUE	TING TING TING	6
46	7	HORS	ASTERIX JETE LA GOURDE DANS L'EAU	PLOUF	SPLOSH	-1
47	1	DANS	GUERRIER	AH AH ! NE TOMBE PAS DEDANS, OUIKIX !	OHO! DON'T GO FALLING INTO IT? OBWISKIX!	-2
47	2	DANS	IDEFIX	WAF!	WOOF!	-1
47	3	DANS	PANORAMIX	OH, LA ROUTINE? ASTERIX !	OH THE SAME AS USUAL, ASTERIX!	-5

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
47	7	HORS	ACCIDENT	CLANG !	CLANG !	0
47	8	DANS	BONEMINE	PFF ! QUEL EXEMPLE !	PHEW! I ASK YOU!	4
47	9	DANS	NUMERUSCLAUSUS	AH MAIS NON ! CA NE VA PAS ! ILS ETAIENT PARTIS CEUX-LA !	OH, NO! THIS WON'T DO. I THOUGHT THAT LOT HAD GONE!	6
48	1	DANS	PANORAMIX	AH, OUI, J'OUBLIAIS!	OH YES, I WAS FORGETTING.	-5
48	1	HORS	SAC TOUCHE LE SOL	PLAF !	PLAF !	0
48	1	DANS	NUMERUSCLAUSUS	ET ALLEZ! TOUT A RECOMPTER! COMMENT VOULEZ-VOUS RECENSER DANS CE VILLAGE DE FOUS OU TOUT LE MONDE S'EN FICHE!!!	OH, FOR JUPITER'S SAKE! AND NOW WE'LL HAVE TO COUNT THEM ALL AGAIN! HOW IS ANYONE EXPECTED TO TAKE A CENSUS IN A VILLAGE OF MADMEN WHERE THEY KEEP ON MOVING AND DON'T CARE A BIT?	-67
48	3	DANS	NUMERUSCLAUSUS PLEURE	HOUUUU...	HOUUUU...	0
48	5	DANS	OBELIX	OOOOOOH ! MAIS OUI ! JE SAIS QUEL MOYEN !	OOH, YES! I KNOW WHAT IT IS!	13
48	6	DANS	AGECANONIX	PAS MAUVAIS, HIC ! MAIS CA NE VAUT PAS LA CERVOISE !	NOT BAD, HIC! BUT NOT AS GOOD AS BARLEY BEER!	7
48	6	HORS	OBELIX MANGE	CHOMP CHOMP	MUNCH MUNCH	0
						231

Ponctuation

Page	FR ...	EN ...	Ecart ...	FR !	EN !	Ecart !	FR ?	EN ?	Ecart ?
5	3	3	0	14	13	-1	3	4	1
6	2	1	-1	7	9	2	3	3	0
7	3	4	1	11	8	-3	4	3	-1
8	3	3	0	5	6	1	6	6	0
9	2	1	-1	16	16	0	3	2	-1
10	3	2	-1	4	3	-1	4	3	-1
11	3	3	0	13	13	0	4	4	0
12	1	1	0	16	17	1	4	4	0
13	4	4	0	5	4	-1	10	10	0
14	6	6	0	6	6	0	4	4	0
15	5	4	-1	12	11	-1	3	4	1
16	12	10	-2	16	15	-1	3	4	1
17	4	2	-2	11	12	1	1	1	0
18	2	0	-2	30	32	2	8	6	-2
19	9	8	-1	4	5	1	3	3	0
20	3	4	1	4	2	-2	5	5	0
21	2	1	-1	3	3	0	4	4	0
22	7	5	-2	22	20	-2	4	4	0
23	3	4	1	9	8	-1	5	5	0
24	5	6	1	7	10	3	4	4	0
25	4	4	0	6	6	0	4	4	0
26	1	0	-1	26	21	-5	6	7	1
27	2	3	1	20	18	-2	0	0	0
28	1	1	0	15	10	-5	3	5	2
29	5	8	3	22	11	-11	5	6	1
30	3	1	-2	13	11	-2	4	4	0
31	2	3	1	8	6	-2	4	4	0
32	9	8	-1	19	13	-6	3	3	0
33	3	2	-1	17	18	1	3	3	0
34	1	0	-1	8	6	-2	2	2	0
35	3	4	1	18	13	-5	3	3	0
36	10	7	-3	15	15	0	4	2	-2
37	4	4	0	19	17	-2	4	4	0
38	10	4	-6	16	16	0	3	3	0
39	12	10	-2	3	3	0	0	0	0
40	6	5	-1	11	14	3	7	7	0
41	4	2	-2	19	19	0	5	5	0
42	3	4	1	24	21	-3	2	2	0
43	2	2	0	10	9	-1	1	1	0
44	6	7	1	8	10	2	2	2	0
45	4	8	4	13	11	-2	11	12	1
46	8	8	0	12	13	1	1	1	0
47	5	4	-1	16	17	1	5	5	0
48	5	4	-1	20	14	-6	3	4	1
totals	195	175	-20	573	525	-48	170	172	2
			-0.10256			-0.08377			

Noms propres

Page	Case	Nom	EN	ecart	commentaires
5	1	Agecanonix	Geriatric	1	
5	3	Abraracourcix	Vitalstatistix	-1	
7	4	Panoramix	Getafix	2	
8	6	Numerusclausus	Limitednumbus	1	
9	8	Ielosubmarine	Bacteria	5	
18	6	Afnor	Nessie	-1	afnor is a french acronym for iso body
18	9	Mac Oloch	MacAroon	1	
19	1	Loch Andloll	Loch Androll	0	
19	2	Mac Abbeh	MacCabaeus	-1	
19	3	-	MacCabees	-8	
19	4	Camomilla	Camomilla	0	
19	4	Mac II	Mac II	0	not funny in english
20	1	Zaplézactus	Fallacious	2	
20	1	Taglabribus	Prententius	0	
23	3	Mac Lop	MacArbre	-1	
23	3	Mac Aye	MacInations	-4	
26	8	Mac Atrell	MacLaren	2	
27	1	Mac Mamah	MacMama	2	
27	1	Mac Ramp	MacRocosm	-1	
27	1	Mac Reese	MacAdamia	0	
27	1	Mac Robotik	MacRobotix	1	
27	1	Catalpa	Catalpa	0	
27	1	Arnica	Arnica	0	
30	1	Mac Keul	MacCool	1	
35	7	Légéiatus	Inauspicious	-2	
47	2	Ouiskix	Obwiskix	-1	

Autre

Page	Case	PERSONNAGE	FR	EN	ecart
7	6	OBELIX	UN DECALCOMANIEN , PEUT-ETRE ?	MAYBE HE'S A FOOTBALLER... THEY DO IT IN THE TRANSFER SEASON.	-30
13	8	PANORAMIX	IL NE PEUT PAS TE REPONDRE, OBELIX IL EST APHONE.	HE CAN'T TELL YOU, OBELIX. HE'S LOST HIS VOICE.	2
14	1	OBELIX	IL N'EST PAS IDIOT, IL EST JUSTE TAPHONE.	HE'S NOT STUPID HE'S JUST LOST HIS VOICE.	0
30	9	OBELIX	ET VOILA! ILS NOUS L'ONT RE-RENDU TAPHONE!	DON'T SAY THEY'VE MADE YOU LOSE YOUR VOICE AGAIN!	-7
14	3	PANORAMIX	EUH... PAS D'AFFOLEMENT : CCE SONT DES BORBORYGMES. RIEN DE GRAVE, MAIS LE TRAITEMENT RISQUE D'ETRE UN PEU LONG!	WELL NO NEED FOR PANIC; THIS IS LIKE A TUMMY RUMBLE. NOT SERIOUS, BUT TREATMENT COULD TAKE SOME TIME.	9
14	7	OBELIX	UNE SORTE DE BORBORYTHME?	A KIND OF RUMMY TUMBLE?	2
23	1	OBELIX	TU AS ENTENDU? JE CROIS QU'IL NOUS REFAIT DES BORBORYTHMES.	HEAR THAT? I THINK HIS RUMMY'S TUMBLING AGAIN.	13
23	8	OBELIX	ENCORE DES BORBORYHTMES JE TE DIS!	MORE RUMMY TUMBLES , LIKE I TOLD YOU!	-2
37	3	OBELIX	ALORS, LE DRUIDE A DIT : "CE N'EST PAS GRAVE, CE SONT DES BORBORYTHMES... "	THEN THE DRUID SAID, "IT'S NOT SERIOUS, HE'S GOT A TUMBLING RUMMY... "	5

Annexe C

Analyse : Le Combat Ordinaire

Sommaire

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Mélo die

Page	Case	Source	Cible	Ecart	Situation
46	5	QUAND MON FRERE Y R'VIENDRA, C'EST MON PAPA QUI S'RA CONTENT...	WHEN MY BROTHER COMES BACK HOME IT IS MY DAD WHO WILL HAPPY BE...	-2	GILBERT SINGING. JACQUES BREL 1962 [NOTE ORALITY OF ']
47	1	QUAND IL REVIENDRA, L'FERNAND, QUI C'EST QUI S'RA CONTENT, C'EST MOI...	WHEN FERNANDO HAS RETURNED YOU'LL SEE, THE ONE WHO'LL BE HAPPY WILL BE ME...	-5	RHYMES LOOSELY WITH PREVIOUS LINE
47	2	Y REVIENDRA DE SA PRISON, TOUJOURS A CHEVAL SUR SES PRINCIPES...	HE'LL BE BACK FROM HIS PRISON, STILL STANDING FIRM ON HIS PRINCIPLES...	-7	
50	13	QUAND MA SCEUR ELLE REVIENDRA, C'EST MON PAPA QUI S'RA CONTENT, QUAND ELLE REVIENDRA, LA FILLE DE MAMAN, QUI C'EST QUI S'RA CONTENT, C'EST MOI...	WHEN MY SISTER COMES BACK HOME, IT IS MY DAD WHO WILL HAPPY BE, WHEN MY MOM'S DAUGHTER'S BACK YOU'LL SEE, THE ONE WHO'LL BE HAPPY WILL BE ME...	1	

Phonèmes répétés

Page	Case	Source	Cible	Ecart	Situation
5	7	AH BEN NON... PUISQUE J'ABANDONNELA THERAPIE... J... ... DEFINITIVEMENT... DONC? C'EST PAS LA PEINE...	UH WELL NO... SINCE I'M STOPPING... ...THERAPY... I... ...COMPLETELY... SO, NO NEED...	24	MARCO WITH PSYCHIATRIST
13	11	J...	I...	0	MARCO MEETS MOTHER
28	2	M...MERC I M'SIEUR!	TH...THANK YOU, SIR!	-2	MARCO AFRAID FOR CAT
30	7	J...	I...	0	MARCO ON TELEPHONE
32	6	AU... AU REVOIR M'SIEUR...	GOO... GOODBYE , SIR...	4	MARCO DRUNK
41	9	QU'EST-CE QUE VOUS VOULEZ DI... D...	WHAT DO YOU ME... AN...	14	MARCO SEIZURE
50	11	M... MERCI , P'PA... JE... JE TE RAPPELLE... OUI, AU REVOIR ...	TH... THANK YOU, DAD... I... I'LL CALL YOU BACK... YEAH... BYE.	-1	MARCO SHOCKED
54	7	T... TOUT...	E...EVERY-THING...	-6	MARCO NERVOUS

Phonèmes étendus

Page	Case	Source	Cible	Ecart	Situation
7	9	GEOORGES!	GEOORGE!	1	GEORGES
7	9	GEOOORGES!	GEOOORGE!	1	MARCO
8	1	GEOOORGES...	GEOOORGE...	1	GEORGES
8	8	GEOOORGES!	GEOORGE!	2	MARCO
8	8	GEOORGES!	GEOORGE!	1	GEORGES
13	10	AAAH! TU AS ENCORE LA CIGARETTE AU BEC ! TU SAIS QUE LE FILS DE MADAME BERGERIN EST MORT DU CANCER, L'AN PASSE?... OOOH MAIS TU M'AS L'AIR BIEN PALE! TU NE DOIS PAS BIEN MANGER, TOI. DEPUIS TOUT PETIT, TU AS DES PROBLEMES AVEC LA NOURRITURE. ET TA CONSTIPATION, CA VA MIEUX? OOH! ET PUIS TU NE T'ES PAS RASE ET TES VETEMENTS NE SONT PAS REPASSES...	AAAH! YOU STILL HAVE A CIGARETTE STUCK IN YOUR MOUTH! DID YOU KNOW THAT MRS. BERGERIN'S SON DIED FROM CANCER LAST YEAR? OOOH YOU LOOK SO PALE! YOU MUSTN'T BE EATING RIGHT. EVER SINCE YOU WERE A LITTLE BOY, YOU'VE HAD PROBLEMS WITH EATING. AND IS YOUR CONSTIPATION BETTER? OOH! AND YOU HAVEN'T SHAVED, AND YOUR CLOTHES AREN'T IRONED...	-5	MERE
14	1	OOOH! TU RESTERAS BIEN JUSQU'À DEMAIN?!	OOOH! SURELY YOU'RE STAYING TILL TOMORROW?	-3	MERE
17	9	RHÂÂÂ! BROUF!	RHAAA! OOOF!	1	STUFFED
18	1	BOF... TOUT LE MONDE A ÉTÉ PLUS OU MOINS DECORE DURANT CETTE GUERRE... LES MEDAILLES, CA COÛTE PAS BIE CHER AU CONTRIBUABLE ET CA DONNE AU SOLDAT LA SENSATION D'ÊTRE IMPORTANT.	OHH... EVERYONE GOT SOME SORT OF MEDAL DURING THE WAR. MEDALS DON'T COST TAXPAYERS MUCH, AND IT GIVES A SOLDIER A FEELING OF IMPORTANCE.	38	PÈRE
18	12	RHÂÂÂ! RENTRER A LA MAISON!	RHAAA! HEADING HOME!	7	MARCO LETS OFF STEAM
27	7	ADOOOOLF?	ADOOOOLF?	0	MARCO CALLING
27	8	MINOU MINOU MINOUUU?	KITTY KITTY KITTYYY?	0	MARCO CALLING
29	3	JE SAIS QUE CE N'EST PAS DE TRES BON GOUT, MMMAIS...	I KNOW IT'S NOT IN VERY GOOD TASTE, BUUUT...	8	HESITATION
43	7	MRFCHIER...	MRFFUUCK	1	DRUNK
43	8	MRF FAIT CHIER!	MRFFUCKTHAT!	3	DRUNK
43	9	FFFAIT CHIER!	FUCK IT!!	4	DRUNK
45	2	PPPOURQUOI? VOUS AVEZ PPEUR QUE JE VOUS VOLE VOTRE HERBE??	WWWWHY? ARE YOU AFFFRAID I'LL STEAL YOUR GRASS??	10	STONED
45	6	?! AAÏE	?! OWWW	0	KICKED BY NEIGHBOUR
48	3	VIIITE!!	QUIIICK!!	-1	GILBERT PANICKED
48	11	VIIIIITE	QUIIICK	1	GILBERT PANICKED

Dialecte Visuel | Oralité

Page	Case	PERSONNAGE	FR	EN	ECART	
5	7	MARCO	AH BEN NON... PUISQUE J'ABANDONNELA THERAPIE... J... ... DEFINITIVEMENT... DONC? C'EST PAS LA PEINE...	UH WELL NO... SINCE I'M STOPPING... ...THERAPY... I... ...COMPLETELY... SO, NO NEED...	24	
7	3	GEORGES	Ouais?	YEAH?	1	
7	5	GEORGES/FRACA	HEIN?!! BLING! BLANG!	HUH?!! BING! BANG!	3	
7	7	GEORGES	MAIS T'ES TROP CON!! ME REFAIS JAMAIS UN COUP COMME CA!	YOU'RE A TOTAL LOSER!! DON'T EVER PLAY THAT ON ME AGAIN!	-1	
8	4	MARCO	EUH... NON.	UH... NOPE.	0	
8	6	MARCO	AH? C'EST NAZE, AVEC LE REcul...	OH? IT'S SORTA STUPID, WHEN YOU THINK ABOUT IT.	-17	
8	9	GEORGES	JE NE SAVAIS PAS QUE TU ETAIS DANS LE COIN. T'AURAI S DU M'APPELER.	I DIDN'T KNOW YOU WERE AROUND. YOU SHOULD HAVE CALLED ME.	9	
8	10	GEORGES	TU VAS ALLER VOIR LES PARENTS?	ARE YOU GONNA SEE THE FOLKS?	2	
8	11	MARCO	BEN JE NE SAIS PAS TROP... LA DERNIERE FOIS, PAPA N'ÉTAIT PAS BIEN DU TOUT...	OH I DON'T KNOW. THE LAST TIME, POPS WASN'T DOING WELL AT ALL.	11	
9	1	MARCO	Ouais BEN ON VOIT QUE C'EST PAS TOI QUI VIENS DE T'EN TAPER 600 !	YEAH SURE, CLEARLY YOU'RE NOT THE ONE WHO JUST DROVE 360 MILES...	2	
9	1	GEORGES	ALLEZ, QUOI ! 200 BORNES , C'EST PAS LA MORT !	COME ON! 120 MILES WON'T KILL YOU!	11	
9	5	MARCO	AH Ouais?	OH YEAH?	1	
9	5	GEORGES	Ouais : ON VA JOUER AUX JEUX VIDEO TOUTE LA NUIT !	YEAH , WE'RE GONNA PLAY VIDEO GAMES ALL NIGHT LONG!	0	
9	5	MARCO	AH BEN POUR S'AERER LE CERVEAU, C'EST VRAI QU'ON TROUVE DIFFICILEMENT MIEUX!	INDEED. YOU'RE RIGHT, IT'S HARD TO FIND ANY-THING BETTER FOR "AIRING OUT YOUR BRAIN"!	-9	
9	11	MARCO	BIG PETARDOS!!	BIG JOINTS!!	2	LE
10	6	MARCO	J'AI REVE QUE JE BATAIS BELGDOR, LE ROBOT DE L'ESPACE, QUE JE GAGNAIS LA COUPE DU MONDE DE FOOT AVEC L'EQUIPE IRANIENNE, ET QUE JE METTAIS UNE BRANLEE A TIGER WOODS...	I DREAMT I WAS FIGHTING BELGDOR, THE ROBOT FROM OUTER SPACE, THAT I WAS WINNING THE WORLD CUP WITH THE IRANIAN TEAM, AND THAT I WAS WHUPING TIGER WOODS.	14	

Dialecte Visuel | Oralité

Page	Case	PERSONNAGE	FR	EN	ECART
11	1	MARCO	OUAIS... JE VAIS PASSER LA NUIT LA-BAS ET JE DEVRAIS ETRE DE RETOUR A CHAZAY DEMAIN SOIR.	YEAH... I'M GONNA SPEND THE NIGHT THERE, AND SHOULD BE BACK IN CHAZAY BY TOMORROW EVENING.	-1
11	3	GEORGES	POUROUOI T'AS DEMENAGE SI VITE ET SI LOIN? T'ETAIS PAS BIEN, ICI?	WHY DID YOU MOVE SO FAR AWAY SO QUICKLY? YOU WEREN'T OKAY HERE?	2
11	5	MARCO	BEN ... C'EST COMPLIQUE... NON JE N'ETAIS PAS BIEN ICI...	UH... IT'S COMPLICATED... NO, I WASN'T OKAY HERE.	6
11	10	MARCO	DE TOUTE FACON, JE N'AI PLUS ENVIE DE REPARTIR.	ANYHOW, I DON'T WANNA GO ANYWHERE ANYMORE.	5
13	11	MERE	OOOOH MAIS TU M'AS L'AIR BIEN PALE! TU NE DOIS PAS BIEN MANGER, TOI. DEPUIS TOUT PETIT, TU AS DES PROBLEMES AVEC LA NOURRITURE. ET TA CONSTIPATION, CA VA MIEUX? OOH! ET PUIS TU NE T'ES PAS RASE ET TES VETEMENTS NE SONT PAS REPASSES...	OOOH YOU LOOK SO PALE! YOU MUSTN'T BE EATING RIGHT. EVER SINCE YOU WERE A LITTLE BOY, YOU'VE HAD PROBLEMS WITH EATING. AND IS YOUR CONSTIPATION BETTER? OOOH! AND YOU HAVEN'T SHAVED, AND YOUR CLOTHES AREN'T IRONED...	19
13	12	MARCO	MOI AUSSI M'MAN.	ME, TOO, MAMA.	2
14	1	MERE	OOOH! TU RESTERAS BIEN JUSQU'À DEMAIN?!	OOOH! SURELY YOU'RE STAYING TILL TOMORROW?	-3
14	12	MARCO	ET... TU VAS BIEN, PAPA?	HOW... YOU DOIN' DAD?	3
15	1	MARCO	EUH... OUI...	UH... YEAH...	0
15	1	PÈRE	EH BIEN MAMAN DIT QU'IL EN PASSE CINQ PAR JOUR, TOUT PAREILS, REGULIERS COMME DES HORLOGES...	WELL, YOUR MOTHER SAYS FIVE OF 'EM COME BY EVERYDAY, ALL THE SAME, LIKE CLOCKWORK.	9
17	7	PÈRE	ON MANGE?	WE EATIN'?	-3
17	9	MARCO	J'VAIS CREVER!	I'M GONNA EXPLODE!	-4
18	3	PÈRE	BOF... TOUT LE MONDE A ÉTÉ PLUS OU MOINS DECORE DURANT CETTE GUERRE... LES MEDAILLES, CA COUTE PAS BIE CHER AU CONTRIBUABLE ET CA DONNE AU SOLDAT LA SENSATION D'ETRE IMPORTANT.	OHH... EVERYONE GOT SOME SORT OF MEDAL DURING THE WAR. MEDALS DON'T COST TAXPAYERS MUCH, AND IT GIVES A SOLDIER A FEELING OF IMPORTANCE.	38
18	8	MARCO	OUI OUI, C'EST VRAIMENT BIEN. JE NE PENSAIS PAS QUE JE M'Y FERAIS SI VITE!	YEAH, YEAH, IT'S REALLY NICE. I DIDN'T THINK I'D GET USED TO IT SO FAST!	2
18	9	MERE	... ET TU ME DIS SI TU AS BESOIN D'UN PEU D'ARGENT, HEIN?	...AND YOU'LL TELL ME IF YOU NEED A LITTLE MONEY, OKAY?	2

Dialecte Visuel | Oralité

Page	Case	PERSONNAGE	FR	EN	ECART
22	7	MARCO	Ouais?	YEAH?	1
22	8	MARCO	AH? Ouais c'est gentil mais non...	OH? YEAH, THAT'S NICE, BUT NO...	2
23	1	MARCO	... OUI, BEN IL FAUT ME LAISSER DU TEMPS...	... YEAH. YOU'LL JUST HAVE TO GIVE ME TIME.	-2
23	3	MARCO	EH BIEN DANS MON METIER A MOI, IL EN FAUT, DU TEMPS!	WELL, IN MY CAREER, YOU'VE GOTTA HAVE TIME!	9
23	4	MARCO	Ouais, c'est ca...	YEAH, THAT'S RIGHT...	-3
27	12	MARCO	EUH... OUI OUI... C'EST MON CHAT... MAIS COMMENT AVEZ-VOUS...	UH... YEAH YEAH... HE'S MY CAT. BUT DID YOU...	13
28	2	MARCO	M...MERC M'SIEUR!	TH...THANK YOU, SIR!	-2
28	3	MARCO	MERDEMERDEMDERE!	SHITSHITSHIT!	3
28	4	MARCO	MERDEMERDE	SHITSHIT	2
28	7	MARCO	MADAME!! C'EST UNE URGENCE! Y A MON CHAT QUI SAIGNE!!	MA'AM!! IT'S AN EMERGENCY! MY CAT'S BLEEDING HERE!!	2
30	7	MARCO	NON... BEN NON... JE PEUX PAS T'EN VOULOIR...	NO, OF COURSE NOT? I CAN'T BE ANGRY WITH YOU.	-6
31	3	MARCO	OH PARDON, M'SIEUR! JE DISAIS PAS CA POUR VOUS!	OH, I'M SORRY SIR. I WASN'T SAYING THAT TO YOU!	0
31	4	MARCO	AH MAIS OUI!!! VOUS QUI ME L'AVEZ RETOUBE, L'AUTRE JOUR! JE N'AI PAS EU LE TEMPS DE VOUS REMERCIER, MAIS IL VA BIEN...	OH YEAH!! YOU'RE THE ONE WHO FOUND HIM FOR ME THE OTHER DAY! I DIDN'T HAVE TIME TO THANK YOU, BUT HE'S DOING FINE.	1
31	11	MARCO	Ouais!	YEAH!	1
32	10	MARCO	SI TU VEUX LES BOUFFER, D'ACCORD, MAIS TU JOUES PAS AVEC QUAND ELLES SONT ENCORE VIVANTES!	IF YOU WANT TO EAT ' EM , FINE, BUT DON'T PLAY WITH THEM WHILE THEY'RE STILL ALIVE!	9
32	10	MARCO	Y A PAS DE "FSCHH"!	NO 'FSCHHH' ALLOWED!	-1
34	1	MARCO	Ouais?	YEAH?	1
34	4	EMILIE	BEN OUI, TOUS LES DEUX... CA VA BIENTÔT FAIRE SIX MOIS QUE JE FAIS L'ALLER-RETOUR ENTRE ICI ET CHEZ MOI. CA COMMENCE A ME SAOULER...	UH YEAH, THE TWO OF US; IT'LL SOON BE SIX MONTHS THAT I'VE BEEN GOING BACK AND FORTH BETWEEN HERE AND MY PLACE. I'MM STARTING TO HAVE MY FILL OF IT.	-20
35	5	MARCO	HAHA! BONJOUR M'SIEUR! EUH...	HA HA! HELLO! UH...	10

Dialecte Visuel | Oralité

Page	Case	PERSONNAGE	FR	EN	ECART
36	6	MARCO	Ouais ben ca va ! je ne savais pas. je ne casse rien, je derange personne ...	YEAH , all right then! I didn't know. I'm not destroying anything, I'm bothering no one.	-12
37	1	GEORGES	on va fumer des gros petards!!	we're GONNA smoke some big fat joints!!	-9
38	5	MARCO	OUI, HEIN...	YEAH...	5
38	11	GEORGES	Ouais... on a entendu ca sur la route...	YEAH... we heard on the road.	9
38	11	NAÏMA	sale temps pour les reubeus...	HELLUVA time for furners, huh?	-2
39	1	MARCO	Ouais...	YEAH...	1
39	3	EMILIE	BEN quoi?	WHAT?	4
42	1	MARCO	H H OUI	H H YEAH	-1
44	4	MARCO	BIG PETARDOS!!	BIG JOINTS!!	2 LE
44	11	VOISIN	T'ES sur <u>mon</u> terrain...	YOU ARE on my land...	2
46	2	MARCO	Merci, M'SIEUR.	THANKS, BUDDY.	1
47	3	MARCO	BONJOUR, M'SIEUR.	HELLO, SIR.	6
48	11	MARCO	AH OUI, MERDE!	OH YEAH , SHIT!	0
50	11	MARCO	M... merci, P'PA... je... je te rappelle... OUI, AU REVOIR ...	TH... THANK YOU, DAD... I... I'll call you back... YEAH... BYE.	-1
51	4	MARCO	AH Ouais?! alors vous etes seulement un petit vieux gentil qui ramasse des mures et peche le brochet?	OH YEAH?! so you're just some nice, little old man out picking berries and fishing for pike?	9
					164

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
5	3	DANS	MARCO	HEM... VOILA VOILA...	UHM SO THAT'S IT.	0
5	7	DANS	MARCO	AH BEN NON... PUISQUE J'ABANDONNELA THERAPIE... J... ... DEFINITIVEMENT... DONC? C'EST PAS LA PEINE...	UH WELL NO... SINCE I'M STOPPING... ...THERAPY... I... ...COMPLETELY... SO, NO NEED...	24
5	9	HORS	PEN ON PAPER	SCRICH SCRICH SCRICH SCRICH	SCRICH SCRICH SCRICH SCRICH	0
5	10	DANS	MARCO	EUH... JE PEUX VOUS POSER UNE QUESTION?	UH... MAY I ASK YOU A QUESTION?	8
6	1	DANS	MARCO	EH BIEN VOILA... CA FAIT HUIT ANS QUE JE VIENS ICI, A PEU PRES DEUX FOIS PAR SEMAINE... ET C'EST VRAI QUE CA PORTE SES FRUITS...	OKAY THEN, I'VE BEEN COMING HERE FOR ABOUT EIGHT YEARS NOW, ABOUT TWICE A WEEK... AND TRUE... IT HAS HAD SOME BENEFITS...	8
7	3	DANS	SONNETTE	TNUT!	BEEP!	0
7	5	DANS	GEORGES / FRACAS	HEIN?!! BLING! BLANG!	HUH?!! BING! BANG!	3
7	6	DANS	PORTE	KR!	KR	1
7	7	DANS	MARCO	HA HA!	HA HA!	0
8	3	DANS	GEORGES	HA HA! TU TE SOUVIENS PAS?	HA HA! YOU DON'T REMEMBER?	0
8	4	DANS	MARCO	EUH... NON.	UH... NOPE.	0
8	5	DANS	MARCO	AH?	OH?	0
8	6	DANS	MARCO	AH? C'EST NAZE, AVEC LE REcul...	OH? IT'S SORTA STUPID, WHEN YOU THINK ABOUT IT.	-17
8	9	DANS	MARCO	BOAF... JE SUIS MONTE POUR UNE DERNIERE SEANCE DE PSY...	NAHH I CAME UP FOR ONE LAST THERAPY SESSION.	8
8	11	DANS	MARCO	BEN JE NE SAIS PAS TROP... LA DERNIERE FOIS, PAPA N'ÉTAIT PAS BIEN DU TOUT...	OH I DON'T KNOW. THE LAST TIME, POPS WASN'T DOING WELL AT ALL.	11
9	3	DANS	GEORGES	MRFRH...	MRFRH...	0
9	5	DANS	MARCO	AH OUAIS?	OH YEAH?	1
9	6	DANS	MARCO	AH BEN POUR S'AERER LE CERVEAU, C'EST VRAI QU'ON TROUVE DIFFICILEMENT MIEUX!	INDEED. YOU'RE RIGHT, IT'S HARD TO FIND ANY-THING BETTER FOR "AIRING OUT YOUR BRAIN"!	-9
10	1	DANS	TELEPHONE	DRILI ! DRILI!	BEBEEP! BEBEEP!	-1
10	2	HORS	TELEPHONE	DRILI DRILI DRILI DRILI DRILI DRI...	BEBEEP BEBEEP BEBEEP BEBEEP	7
10	2	DANS	MARCO	MRF...	MRF...	0
10	3	DANS	MARCO	OH PUTAIN...	OH FUCK...	2
11	5	DANS	MARCO	BEN ... C'EST COMPLIQUE... NON JE N'ETAIS PAS BIEN ICI...	UH... IT'S COMPLICATED... NO, I WASN'T OKAY HERE.	6

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
11	10	DANS	NAÏMA	OH! MARCO!	OH! MARCO!	0
13	7	HORS	MARCO FRAPPE	TOC TOC	NOK NOK	0
13	8	DANS	MERE	MARCO!! AH CA!	MARCO!! IT'S YOU!	-3
13	10	DANS	MERE	AAAH! TU AS ENCORE LA CIGARETTE AU BEC ! TU SAIS QUE LE FILS DE MADAME BERGERIN EST MORT DU CANCER, L'AN PASSE?...	AAAH! YOU STILL HAVE A CIGARETTE STUCK IN YOUR MOUTH! DID YOU KNOW THAT MRS. BERGERIN'S SON DIED FROM CANCER LAST YEAR?	-5
13	10	DANS	MARCO	AH?	OH?	0
13	11	DANS	MERE	OOOHH MAIS TU M'AS L'AIR BIEN PALE! TU NE DOIS PAS BIEN MANGER, TOI. DEPUIS TOUT PETIT, TU AS DES PROBLEMES AVEC LA NOURRITURE. ET TA CONSTIPATION, CA VA MIEUX? OOH! ET PUIS TU NE T'ES PAS RASE ET TES VETEMENTS NE SONT PAS REPASSES...	OOOH YOU LOOK SO PALE! YOU MUSTN'T BE EATING RIGHT. EVER SINCE YOU WERE A LITTLE BOY, YOU'VE HAD PROBLEMS WITH EATING. AND IS YOUR CONSTIPATION BETTER? OOOH! AND YOU HAVEN'T SHAVED, AND YOUR CLOTHES AREN'T IRONED...	20
14	1	DANS	MERE	HI HI! JE VAIS TE PREPARER UN POULET A DINER...	HA HA! I'M GOING TO MAKE YOU SOME CHICKEN FOR DINNER...	-8
14	1	DANS	MARCO	EUH... NE T'EMBETE PAS... JE NE SAIS PAS JUSQU'À QUAND JE...	UH... DON'T GO TO ANY TROUBLE. I DON'T KNOW HOW LONG I'M...	-1
14	1	DANS	MERE	OOOH! TU RESTERAS BIEN JUSQU'À DEMAIN?!	OOOH! SURELY YOU'RE STAYING TILL TOMORROW?	-3
14	2	DANS	MARCO	EUH... OUI, PEUT-ETRE... JE...	UH... YES, MAYBE... I...	8
15	1	DANS	MARCO	EUH... OUI...	UH... YEAH...	0
15	1	DANS	PÈRE	EH BIEN MAMAN DIT QU'IL EN PASSE CINQ PAR JOUR, TOUT PAREILS, REGULIERS COMME DES HORLOGES...	WELL, YOUR MOTHER SAYS FIVE OF 'EM COME BY EVERYDAY, ALL THE SAME, LIKE CLOCKWORK.	9
15	9	DANS	PÈRE	EH BIEN FIGURE-TOI QUE MAMAN DIT QUE	WELL, YOU KNOW, YOUR MOM TELLS ME THAT...	-3
15	10	DANS	PÈRE	HI HI! JE SAIS, C'ÉTAIT UNE BLAGUE!	HA HA! I KNOW. IT WAS A JOKE.	6
16	1	DANS	MARCO	EUH...	UH...	1
16	13	HORS	MERE POSE LA CASSEROLE	CLANG!	CLANG!	0
17	9	DANS	MARCO	RHÂÂÂ! BROUF!	RHAAA! OOOF!	1
17	10	DANS	MARCO	EUH...	UH...	1

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
18	3	DANS	PÈRE	BOF... TOUT LE MONDE A ÉTÉ PLUS OU MOINS DECORE DURANT CETTE GUERRE... LES MEDAILLES, CA COUTE PAS BIEN CHER AU CONTRIBUABLE ET CA DONNE AU SOLDAT LA SENSATION D'ETRE IMPORTANT.	OHH... EVERYONE GOT SOME SORT OF MEDAL DURING THE WAR. MEDALS DON'T COST TAXPAYERS MUCH, AND IT GIVES A SOLDIER A FEELING OF IMPORTANCE.	39
18	12	DANS	MARCO	RHÂÂÂ! RENTRER A LA MAISON!	RHAAA! HEADING HOME!	7
21	1	DANS	CHAT	FRCHHSHH!!	FRCHHSHH!!	0
21	3	DANS	MARCO	HA HA! ALORS, ADOLF? ON FAIT LA GUEULE?	HA HA! SO, ADOLF? ARE YOU POUTING?	5
21	3	DANS	CHAT	FRSCHH!	FRSCHH!	0
21	4	DANS	CHAT	FSCHH!	FSCHH!	0
21	5	HORS	CHAT	FSCHHH	FSCHHH	0
21	6	HORS	CHAT	FSSSHH	FSSSHH	0
22	6	HORS	TELEPHONE	DRI DRI DRI	EEP EEP EEP	0
22	7	DANS	MARCO	AH! SALUT, HERVE...	HEY, HARVEY.	5
22	8	DANS	MARCO	AH? OUAIS C'EST GENTIL MAIS NON...	OH? YEAH, THAT'S NICE, BUT NO...	2
23	3	DANS	MARCO	EH BIEN DANS MON METIER A MOI, IL EN FAUT, DU TEMPS!	WELL, IN MY CAREER, YOU'VE GOTTA HAVE TIME!	9
23	4	HORS	TELEPHONE	TIP	TEEP	-1
23	8	DANS	MARCO	H... H...	H... H...	0
23	9	DANS	MARCO	H... H...	H... H...	0
23	10	DANS	MARCO	H!	H!	0
23	11	DANS	MARCO	H!	H!	0
23	12	DANS	MARCO	H H	H H	0
25	6	DANS	CAMERA	CLIC!	CLICK!	-1
25	9	HORS	CHIEN	RRRRR	RRRRR	0
25	10	HORS	CHIEN	RRR	RRR	0
26	1	DANS	MARCO	AH?! MAIS C'EST MARQUE NULLE PAS...	OH? IT'S NOT POSTED ANY-WHERE.	3
26	3	HORS	CHIEN	WOUF WOUF	WOOF WOOF	0
26	4	HORS	CHIEN	WOUF WAOUF	WOOF WOOF	1
26	5	DANS	CHAT	FSCHHH!!	FSCHHH!!	0
26	5	HORS	CHIEN	WOUF!	WOOF	1
26	7	HORS	CHAT	FRSCHH	FSCHHH!!	-2
26	8	DANS	MARCO	HO!! CALMEZ VOTRE MONSTRE!! C'EST PAS UN LAPIN, C'EST MON CHAT!!	YO!! CALM YOUR MONSTER DOWN!! THAT'S NOT A RABBIT, IT'S MY CAT!!	0
26	9	HORS	INTERRUPTEUR	TIP!	TEEP!	-1

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
27	5	HORS	CHIEN	WOUF WOUF !!	WOOF WOOF !!	0
27	12	DANS	MARCO	EUH... OUI OUI... C'EST MON CHAT... MAIS COMMENT AVEZ-VOUS...	UH... YEAH YEAH... HE'S MY CAT. BUT DID YOU...	13
28	2	DANS	CHAT	MEOW?	MEOW?	0
29	6	DANS	MARCO	EUH...	UH...	1
29	14	DANS	MARCO	EUH... EXCUSEZ-MOI... JE VOUDRAIS... EUH...	UH... EXCUSE ME... I'D LIKE TO... UH...	4
30	4	DANS	TELEPHONE	DRI DRI	EEP EEP	0
30	9	HORS	MARCO JETE LA TELEPHONE	KRA!	KRA!	0
31	3	DANS	MARCO	OH PARDON, M'SIEUR! JE DISAIS PAS CA POUR VOUS!	OH , I'M SORRY SIR. I WASN'T SAYING THAT TO YOU!	0
31	4	DANS	MARCO	AH MAIS OUI!!! VOUS QUI ME L'AVEZ RETOUBE, L'AUTRE JOUR! JE N'AI PAS EU LE TEMPS DE VOUS REMERCIER, MAIS IL VA BIEN...	OH YEAH!! YOU'RE THE ONE WHO FOUND HIM FOR ME THE OTHER DAY! I DIDN'T HAVE TIME TO THANK YOU, BUT HE'S DOING FINE.	1
31	7	DANS	MARCO	EUH... JE NE BOIS PAS D'ALCOOL, D'HABITUDE...	UH... I DON'T DRINK ALCOHOL USUALLY.	7
31	10	DANS	MARCO	BOAF... DE TOUTE FACON, JE CROIS QUE JE NE L'AIMAIS PLUS, CE TRAVAIL...	FEH... ANYWAY, I THINK I DIDN'T LIKE THAT WORK ANYMORE.	14
32	8	DANS	SOURIS	IK! IK! IK!	EEK! EEK! EEK!	-3
32	10	DANS	CHAT	FSCHH!	FSCHH!!	-1
32	10	DANS	MARCO	Y A PAS DE "FSCHH" !	NO 'FSCHHH' ALLOWED!	-1
32	13	DANS	EMILIE	EUH... IL Y A VOTRE ADRESSE SUR LE FORMULAIRE DE LA CLINIQUE... JE ... SI JE DERANGE, JE ...	UH... YOUR ADDRESS WAS ON THE FORM FROM THE CLINIC... I... IF I'M DISTURBING YOU, I...	6
34	2	DANS	MARCO	AH?	OH?	0
34	4	DANS	EMILIE	BEN OUI, TOUS LES DEUX... CA VA BIENTÔT FAIRE SIX MOIS QUE JE FAIS L'ALLER-RETOUR ENTRE ICI ET CHEZ MOI. CA COMMENCE A ME SAOULER...	UH YEAH, THE TWO OF US. IT'LL SOON BE SIX MONTHS THAT I'VE BEEN GOING BACK AND FORTH BETWEEN HERE AND MY PLACE. I'M STARTING TO HAVE MY FILL OF IT.	-19
35	3	DANS	MARCO	HAHA!	HAHA!	0
35	3	DANS	MARCO	LES GRENOUILLES SONT PLUS CHIANTES A ATTRAPER QUE LES MULOTS, HEIN?!	FROGS ARE HARDER TO CATCH THAN FIELD MICE, EH?!	21
35	3	DANS	CHAT	FSCH!	FSCH!	0
35	5	DANS	MARCO	HAHA! BONJOUR M'SIEUR! EUH...	HA HA! HELLO! UH...	10

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
35	6	DANS	GILBERT	OH, CE N'EST PAS GRAVE... LES POISSONS REVIENDRONT, ET J'AI UN AVANTAGE SUR EUX...	OH, IT'S ALL RIGHT. THE FISH WILL BE BACK, AND I HAVE AN ADVANTAGE OVER THEM...	1
36	12	DANS	MARCO	MRF... NON NON... CA VA...	MRF... NO NO... IT'S OKAY...	-2
37	3	DANS	TELEPHONE	DRI DRI	EEP EEP	0
37	6	DANS	MARCO	HEIN? EUH...	HUH? UH...	3
37	9	DANS	MARCO	MAIS...	UH...	2
37	13	DANS	EMILIE	BON, EH BIEN JE VAIS VOUS LAISSER A VOS RETROUVAILLES. JE TRAVAILLE TOT DEMAIN ET J'AI ENCORE 45 MINUTES DE VOITURE AVANT DE RETROUVER MON LIT...	OH WELL, I'LL LEAVE YOU TO YOUR REUNION. I'M WORKING EARLY TOMORROW, AND I STILL HAVE A FOUR TO FIVE MINUTE DRIVE BEFORE GETTING TO MY BED.	4
38	2	DANS	MARCO	HEIN? EUH, SI, BIEN SUR.	HUH? UH, YEAH, OF COURSE.	-1
38	5	DANS	MARCO	OUI, HEIN...	YEAH...	5
38	7	DANS	NAÏMA	MAIS BIEN SÛR...	OH, OF COURSE.	0
38	11	DANS	NAÏMA	SALE TEMPS POUR LES REUBEUS...	HELLUVA TIME FOR FURNERS, HUH?	-2
40	6	DANS	CHAT	FSCH!	FSCH!	0
40	7	DANS	CHAT	FSCSH!	FSCH!	1
41	1	DANS	MARCO	BOF, C'EST PAS GRAVE...	OH, IT'S NO BIGGIE.	2
41	4	DANS	MARCO	BOAF... DE TOUTE FACON, ELLE EST PARTIE... PFIOUT! FOUTU...	WELL ANYWAY, SHE'S LEFT... PFOOEE! SCREWED...	12
41	9	DANS	MARCO	H H	H H	0
41	10	DANS	MARCO	H	H	0
41	10	DANS	MARCO	H	H	0
41	11	DANS	GILBERT	MONSIEUR!	HEY!	5
41	11	HORS	MARCO	H H H	H H H	0
41	12	DANS	MARCO	H!	H!	0
41	12	DANS	MARCO	H	H	0
42	1	DANS	MARCO	H H OUI	H H YEAH	-1
42	2	HORS	MARCO	H H H	H H H	1
42	3	HORS	MARCO	H H	H H	1
43	7	DANS	MARCO	MRFCHIER...	MRFFUUCK	1
43	8	DANS	MARCO	MRF FAIT CHIER!	MRFFUCKTHAT!	3
45	3	DANS	MARCO	PPF FRHHH "VOTRE HERBE" ... MRFT ...	HMHMHA "YOUR GRASS" ... HAHMF.	4
45	6	DANS	MARCO	?! AAÏE	?! OWWW	0
45	11	DANS	MARCO	MPFFF...	MHPFFF...	-1
45	12	HORS	MARCO	AH AH AH AH AH AH	HA HA HA HA HA	4

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
47	3	DANS	GILBERT	AH! C'EST VOUS! C'EST GENTIL DE ME RENDRE VISITE...	AH! IT'S YOU! IT'S KIND OF YOU TO PAY ME A VISIT.	0
47	7	DANS	MARCO	EUH... DITES... JE VOULAIS M'EXCUSER POUR LA DERNIERE FOIS... DES FOIS, JE SUIS MALADE ET...	UH... SO... I WANTED TO APOLOGIZE ABOUT THE LAST TIME... I GET SICK SOMETIMES, AND ...	4
48	2	DANS	GILBERT	JE... HH! J'AI OUBLIE L'EPUISSETTE!! POURRIEZ-VOUS COURIR JUSQU'AU MOULIN ET ME L'APPORTER?	I... HH! I FORGOT THE FISH NET!! COULD YOU RUN TO THE MILL AND FETCH IT FOR ME?	11
48	11	DANS	MARCO	AH OUI, MERDE!	OH YEAH, SHIT!	0
49	9	HORS	CAMERA	CLIC	CLIC	0
49	10	HORS	CAMERA	CLIC	CLIC	0
49	11	HORS	CAMERA	CLIC	CLIC	0
50	2	HORS	TELEPHONE	DRI DRI	EEP EEP	0
50	3	DANS	MARCO	ALLO? AH, MAMAN! CA ME FAIT PLAISIR DE...	HELLO? OH, MOM! IT'S NICE TO...	9
50	11	HORS	INTERRUPTEUR	TUP	TUP	0
51	4	DANS	MARCO	AH OUAIS?! ALORS VOUS ETES SEULEMENT UN PETIT VIEUX GENTIL QUI RAMASSE DES MURES ET PECHE LE BROCHET?	OH YEAH?! SO YOU'RE JUST SOME NICE, LITTLE OLD MAN OUT PICKING BERRIES AND FISHING FOR PIKE?	9
51	9	HORS	MARCO WINDED	HH!	HH!	0
						270

Ponctuation

Page	FR ...	EN ...	Ecart ...	FR !	EN !	Ecart !	FR ?	EN ?	Ecart ?
5	16	11	-5	0	0	0	3	3	0
6	12	12	0	0	0	0	2	2	0
7	2	2	0	13	13	0	2	2	0
8	11	5	-6	3	3	0	5	5	0
9	6	5	-1	18	17	-1	4	4	0
10	4	3	-1	4	4	0	2	2	0
11	7	3	-4	5	5	0	7	7	0
12	6	5	-1	0	0	0	0	0	0
13	5	4	-1	10	10	0	3	3	0
14	10	6	-4	6	5	-1	5	5	0
15	14	8	-6	8	9	1	6	6	0
16	9	2	-7	14	14	0	9	9	0
17	5	2	-3	6	6	0	6	6	0
18	11	4	-7	11	11	0	2	2	0
19	6	1	-5	0	0	0	0	0	0
20	0	0	0	1	1	0	3	3	0
21	5	3	-2	7	7	0	2	2	0
22	6	5	-1	3	2	-1	5	5	0
23	12	9	-3	5	5	0	0	0	0
24	4	4	0	1	1	0	0	0	0
25	5	1	-4	4	4	0	1	1	0
26	3	0	-3	23	20	-3	3	3	0
27	7	4	-3	12	12	0	8	8	0
28	6	2	-4	8	8	0	1	1	0
29	18	12	-6	5	4	-1	3	3	0
30	9	6	-3	6	6	0	2	2	0
31	11	5	-6	12	10	-2	5	6	1
32	14	10	-4	11	10	-1	0	0	0
33	3	3	0	1	0	-1	1	1	0
34	10	3	-7	7	6	-1	9	8	-1
35	10	6	-4	7	6	-1	4	4	0
36	15	9	-6	5	5	0	3	3	0
37	14	11	-3	9	7	-2	6	6	0
38	17	3	-14	4	5	1	4	5	1
39	12	7	-5	12	12	0	7	7	0
40	4	0	-4	5	5	0	2	2	0
41	17	6	-11	2	4	2	5	3	-2
42	1	1	0	0	0	0	2	2	0
43	6	5	-1	2	3	1	0	0	0
44	1	1	0	5	5	0	1	1	0
45	6	4	-2	7	7	0	5	5	0
46	2	2	0	0	0	0	1	1	0
47	17	7	-10	3	3	0	3	3	0
48	2	2	0	11	11	0	3	3	0
49	6	4	-2	0	0	0	1	1	0
50	18	15	-3	1	1	0	4	4	0
51	15	10	-5	8	8	0	6	6	0
52	10	3	-7	6	6	0	2	2	0
53	0	0	0	1	1	0	1	1	0
54	9	5	-4	1	10	9	5	5	0
Totals	419	241	-178	293	292	-1	164	163	-1
			-0.42482						

Noms propres

Page	Case	Nom	EN	
7	6	MARCO	MARCO	0
7	8	GEORGES	GEORGE	1
10	6	BELGDOR	BELGDOR	0
10	8	NAÏMA	NAÏMA	0
13	10	MADAME BERGERIN	MRS. BERGERIN	2
21	3	ADOLF	ADOLF	0
22	7	HERVE	HARVEY	-1
37	12	EMILIE	EMILY	1
47	1	FERNAND	FERNANDO	-1
51	2	GILBERT MESRIBES	GILBERT MESRIN	2
51	2	SIDI MESRICH	-	11

Annexe D

Analyse : Les Rugbymen

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Mélodie

Page	Case	Source	Cible	Ecart	Situation
7	8	LE CURE DE CAMARET A LES...	KUM BA YAH, ME LORD...	5	FR: CHANSON PAILLARD EN: CHANSON spirituelle
22	7	IL ÉTAIT UN PEUTIT NAVIIIEUU!...	YO HO HO IT'S A RUGBY LIFE FOR ME!...	-3	FR: CHANSON DE PETIT ENFANCE EN: variation on 1967 DISNEY PIRATES OF THE CARRIBEAN
32	6	ALLONS Z'ENFANTS DE LA PATRIIII-IEUU...	ALLONS ENFANTS DE LA PATRIIII-IE...	7	LA MARSEILLAISE
32	8	LE JOUR DE GLOIIIIIIIRE EEEEEEST ARRIVEEEEE!...	LE JOUR DE GLOOOIRE EEEEST ARRIVEEEEE!...	7	LA MARSEILLAISE
33	4	NOS AUSTROS DE PAILLAR...	WE'RE MADE OF IRON...	4	UNKNOWN
33	5	SONN FORTS! SONN FORTS!...	BIG AND STRONG BIG AND STRONG	-3	UNKNOWN
33	6	NOS AUSTROS DE PAILLAR...	WE'RE MADE OF IRON...	4	UNKNOWN
33	7	MA... MANGEN BEUCOU DE... DE PORCC	EA... EAT A LOT OF... OF PORK	6	UNKNOWN
33	8	CE... CECA ... QUE NOUS REN... BEUUUH! ... FORTS...	THA... THAT'S WHAT... MAKES... US... BUUUH! STRONG...	-2	UNKNOWN
43	1	J'ETAIS PLEIN HEIR SOIR, JE SUIS PLEIN CE SOIR, ET SI TOUT VA BIEN JE SERAI PLEIN DEMAIN MATIN!	I WAS LOADED LAST NIGHT, LOADED LAST NIGHT, AND IF EVERYTHING GOES WELL, LOADED TILL THE MORNING LIGHT!	-8	chanson rugby Un petit oiseau
43	2	J'ETAIS PLEIN HEIR SOIR, JE SUIS PLEIN CE SOIR, ET SI TOUT VA BIEN JE SERAI PLEIN DEMAIN MATIN!	I'M LOADED TONIGHT, LOADED TONIGHT, AND EVERYTHING GOS WELL, LOADED TILL THE MORNING LIGHT!	4	
43	3	J'ETAIS PLEIN HEIR SOIR, JE SUIS PLEIN CE SOIR, ET SI TOUT VA BIEN JE SERAI PLEIN DEMAIN MATIN!	I WAS LOADED LAST NIGHT, LOADED LAST NIGHT, AND IF EVERYTHING GOES WELL, LOADED TILL THE MORNING LIGHT!	-8	
				13	

Phonèmes répétés

Page	Case	Source	Cible	Ecart	Situation
18	8	ME...MELOMANE!?	SC...SCRUMMY!?	1	DOUBLE TAKE
23	3	QU...QU'EST-CE QUE C'EST QUE CETTE CHOSE?	WH...WHAT IS THAT THING?	17	STUNNED
33	7	MA... MANGEN BEAUCOU DE... DE PORCC	EA... EAT A LOT OF... OF PORK	6	FEELING SICK
33	8	CE... CECA ... QUE NOUS REN... BEUUUH! ... FORTS...	THA... THAT'S WHAT... MAKES... US... BUUUH! STRONG...	-2	FEELING SICK
35	7	QU...QUEL AUTRE FILM?	WH...WHAT OTHER FILM?	0	CONFUSED
				22	

Phonèmes étendus

Page	Case	Source	Cible	Ecart	Situation
4	1	OUAIIIS!	YEEAHH!	3	EXCITED CROWD
5	7	OUAIIIIIIIS!	YEEAAH!	8	
9	4	OUAHS!	YEAH!	2	
13	6	OUAHS!!	YEAH!!	2	
21	4	OUAHS!	YEEAAH!	1	
22	7	IL ÉTAIT UN PEUTIT NAVIIIREUU! ...	YO HO HO IT'S A RUGBY LIFE FOR ME!...	-3	drunken singing
23	8	HEEEEEELP! IL Y A DES CRAZY FROGS ICI!!	HEEEEEELP! I'VE GOT CRAZY FROGS HERE!	4	HORROR
23	9	COIN! COIN! COT! COT! CODÂK! CRÔA! GROUÏK! GROUÏK!	QUACK! QUACK! CLUCK! CLUCK! SQUAWK! RIBBIT! OIIINK! OIIINK!	-9	
24	5	AAAAH! LA FRANCHEMENT, IL N'Y A RIEN A REDIRE!	AAAH! NOW THERE'S NOTHING LEFT TO SAY!	8	RELIEF
27	5	AAAH!	AAAH!	-1	PLEASURE
29	5	TROIIIS!	THREEEE!	2	EFFORT
29	6	AAH!	AAH!	0	FEAR
31	1	AAAAAAAHAH!...	AAAAAAH!...	2	RELIEF
32	5	OUAIIIS!	WAAHEY!	1	CELEBRATION
22	7	IL ÉTAIT UN PEUTIT NAVIIIREUU!...	YO HO HO IT'S A RUGBY LIFE FOR ME!...	-3	
32	6	ALLONS Z'ENFANTS DE LA PATRIIII-IEUU...	ALLONS ENFANTS DE LA PATRIII-IE...	7	
32	8	LE JOUR DE GLOIIIIIIIRE EEEEEEST ARRIVEEEEE!...	LE JOUR DE GLOOOIRE EEEEST ARRIVEEEEE!...	7	
33	3	OUAHS!	YEEEEAH!	-1	EXCITED CROWD
35	5	MEEERDE! JE ME SUIS TROMPE!	OH NO! I MADE A MISTAKE!	4	
36	2	OUAHS!	WAHEY!	1	
36	3	OUAHS!	WOOOO!	1	
44	5	SOUTIENNN!	SUPPORT!	2	
				38	

Dialecte Visuel

Page	Case	Source	Cible	Ecart	Situation
18	5	OAW! QUELLE RWEELLE BONNE SURWPRWISE!	WOW! WHAT A RWEALLY NICE SURPWISE!	3	BARBARA
18	7	HEU... C'EST ETRWANGE, J'AVAIS PLUTÔT DIT A VOTRWE AMI QUE J'ETAIS MELOMANE!	ERRR. IT'STRWANGE, I THINK I ACTUALLY SAIS TO YOURW FRWIEND THAT I THOUGHT THAT THE FOOD WAS SCRWUMMY!	-28	BARBARA
22	2	CETTE TRWAVERWSEE EN FERRWY EST VRWAIMENT PAISIBLE, N'EST-IL PAS, ANDREW?	THIS FERRWY CRWOSSING IS REALLY PEACEFUL, ISN'T IT, ANDREW?	14	BARBARA
22	4	ANDREW! JE DISAIS QUE CETTE TRWAVERWSEE ÉTAIT VRWAIMENT PAISIBLE, VOUS NE PENSEZ PAS?	ANDRWEW! I SAID THAT THIS FERRWY CRWOSSING IS QUITE PEACEFUL, DON'T YOU THINK?	7	BARBARA
22	6	VOUS ME PARWLEZ BARWBARWA?	TALKING TO ME, BARWBARWA?	1	ANDREW
22	7	JE DISAIS QUE CETTE TRWAVERWSEE ÉTAIT VRWAIMENT PAISIBLE!	I SAID THAT THIS FERRWY CRWOSSING WAS REALLY PEACEFUL!	3	BARBARA
22	7	OW, YES! PARWCE QUE NOUS AVONS D'EXCELLENTE BOULES QUIES, BARWBARWA!	OH, YES! BECAUSE WE HAVE SOME EXCELLWENT EARW PWUGS, BARWBARWA!	6	ANDREW
24	2	MWOUAIS! CA VAUT PAS CARCASSONNE!	YEAH, NOT AS GOOD AS CARCASSONNE!	0	LA TEIGNE
28	4	OAW! JE CRWOIS QUE NOUS SOMMES FIN PRWETS!	WELL! I THINK THAT WE'RWE QUITE RWEADY!	3	ANDREW
30	5	GOOD GAME! GRWACE A CE DRWOP DE DERWNIERWE MINUTE, VOUS L'EMPORWTEZ 13 A 12!	GOOD GAME! THANKS TO THAT LAST MINUTE DRWOP YOU WIN 13 - 12!	16	ANDREW
30	6	MAIS IL FAUT DIRWE QUE LE PUBLIC ÉTAIT AVEC VOUS! CE SONT VOS SUPPORWTERS QUI VOUS ONT RWEJOINTS?	BUT YOU HAVE TO SAY THAT THE PUBLIC WERWE WITH YOU! ARE THEY YOUR SUPPORWTERS WHO HAVE COME ALONG?	-1	ANDREW
31	1	ON AMENE LA 13E TOURWNEE!	THIS IS THE 13TH RWOUND!	1	
31	1	Y'A PU!	S'EMPTY!	-1	LA TEIGNE DRUNK
22	7	IL ÉTAIT UN PEUUTIT NAVIIIEUU!...	YO HO HO IT'S A RUGBY LIFE FOR ME!...	-3	
32	6	ALLONS Z'ENFANTS DE LA PATRIIII-IEUU...	ALLONS ENFANTS DE LA PATRIIII-IE...	7	

Dialecte Visuel

Page	Case	Source	Cible	Ecart	Situation
32	8	LE JOUR DE GLOIIIIIIIRE EEEEEEST ARRIVEEEEE!...	LE JOUR DE GLOOOIRE EEEEST ARRIVEEEE!...	7	
33	4	NOS AUSTROS DE PAILLAR...	WE'RE MADE OF IRON...	4	
33	5	SONN FORTS! SONN FORTS!...	BIG AND STRONG BIG AND STRONG	-3	
33	6	NOS AUSTROS DE PAILLAR...	WE'RE MADE OF IRON...	4	
33	7	MA... MANGEN BEAUCOU DE... DE PORCC	EA... EAT A LOT OF... OF PORK	6	
33	8	CE... CECA ... QUE NOUS REN... BEUUUH! ... FORTS...	THA... THAT'S WHAT... MAKES... US... BUUUH! STRONG...	-2	
				44	

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
3	5	HORS	PARAPLUIE CASSE	TKLONK!	TKLONK!	0
3	5	DANS	ENTRAINEUR	UNE MEME A DU S'EN SERRRVIRR POURR TAPER SURR LES JOUEURRRS !... HE! HE!	THE SAME ONE THAT MUST HAVE BEEN USED TO HIT THE PLAYERS!... HEHE!	6
3	7	HORS	IMPACTE	AÏÏE!	OW!	2
3	7	HORS	IMPACTE	TCHOC!	CRACK!	0
3	7	HORS	IMPACTE	PIF!	WHACK!	-2
3	7	HORS	IMPACTE	PAF!	BIFF!	-1
3	7	HORS	IMPACTE	BLUR!	CRUNCH!	-2
4	5	HORS	DES PAS	TAGADAP	TAGADAP	0
4	6	HORS	FREINAGE	SCRRRRRIIIIIIIIIII	SCRRRRRIIIIIIIIIII	0
4	7	HORS	COUP DE PIED	BOT!	THWACK!	-3
4	7	HORS	BOURRICHON	HAN!	HUH!	0
4	8	HORS	IMPACTE	BUNG!	BONG!	0
4	8	HORS	BALLON VOL	FFFFSSSS	FFFFSSSS	0
5	4	HORS	LIVRET	FLAP! FLAP!	FLAP! FLAP!	0
6	1	HORS	LES MAINS	CRII! CRII! CRII! CROUIII! CRII! CRII! CRII!	CREAK! CREAK! CREAK! CRRREAK! CREAK! CREAK! CREAK!	-6
6	2	HORS	LES MAINS	CRII! CRII! CRII!	CREAK! CREAK! CREAK!	-3
6	3	HORS	LES MAINS / CIGARE	CRII! CRII! CRII! CRII! CRII! PUF! PUF! PUF! CRII! CRII!	CREAK! CREAK! CREAK! CREAK! CREAK! PUFF! PUFF! PUFF! CREAK! CREAK!	-10
6	4	HORS	LES MAINS	CRII! CRII! CRII!	CREAK! CREAK! CREAK!	-3
7	4	DANS	CURE	TSS! TSS! IL FAUT SAVOIR RESISTER A LA TEN-TATION!	TISK TISK! YOU MUST RESIST TEMPTATION!	12
7	5	HORS	IMPACTE	BLUM!	BLAM!	0
7	8	HORS	COUP DE PIED	TAF!	TAF!	0
8	5	HORS	COCHONS	GROUÏK! GROUÏK! SLURP! SLURP! SLURP! BLUB! BLUB! GRONK! GRONF! GRONF! GROUÏK! GROUÏK!	GROUÏK! GROUÏK! SLURP! SLURP! SLURP! BLUB! BLUB! GRONK! GRONF! GRONF! GROUÏK! GROUÏK!	0
8	5	HORS	LA TEIGNE	HA! HA!		7
9	6	HORS	IMPACTE	SCBUNK!	SCHBONK!	-1
9	8	HORS	JOUEURS	HÛ! HÛ! HÛ! ARF! ARF! ARF!	HUH! HUH! HUH! ARF! ARF!	2
10	2	HORS	IMPACTE	TAF!	SLAP!	-1
10	2	HORS	IMPACTE	TIK! TIK! TIK!	TICK! TICK! TICK!	-3
10	3	HORS	GLISSEMENT	ZIIIIIIIIUUUUU	ZIIIIIIIIUUUUU	0
10	3	HORS	LA TEIGNE	GNIN! HIN! HIN!	TEE! HEE! HEE!	1
10	4	HORS	PORTE	VLAM!	BLAM!	0

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
10	4	HORS	IMPACTE	TIKITIKIT!	TICKTICKTICK!	-3
10	5	HORS	IMPACTE	TIK! TIK! TIK! TIK!	TICK! TICK! TICK! TICK!	-4
10	5	HORS	LA TEIGNE	GNIN! HIN!	TEE! TEE!	1
10	7	HORS	FRACAS	VLOUF!	BOOOF!	0
11	7	DANS	LE TROMPE	BONNE CHANCE POUR LE MATCH HE! HE!	GOOD LUCK FOR THE MATCH! HEHE!	4
11	7	HORS	JOUEUR	SNIF!	SNIFF!	-1
12	4	HORS	SENEGALAIS	HE! HE!	HEHE!	2
12	4	HORS	ENTRAINEUR	GHIN! HIN!	NYAR! HAR!	0
13		HORS	COCHON	SNOUF! SNOUF!	SNUFFLE! SNUFFLE!	-4
13	7	HORS	IMPACTE	TAF!	SLAP!	-1
13	7	HORS	JOUEURS	HU! HU! HI! HI! HUMPF!..	HUH! HEE! HEE! GUFFAW!..	0
14		HORS	BULLE	PAF!	THWONK!	-3
14	1	DANS	LA COUANE	AAAHH! CE MATCH CONTRE LES CROCS-MIGNONS DE DORDOGNE, ON N'EST PAS PRETS DE L'OUBLIER!	AAAHH! WE'LL NEVER FORGET THIS MATCH AGAINST THE CAMBRIDGE CAVEMEN!	19
14	2	DANS	LOUPIOTE	OUI! HII! HII! L'ADVERSAIRE AUSSI D'AILLEURS!	YEAH! HEHE! THE OPPOSITION TOO, DON'T FORGET!	-2
14	4	HORS	MUSIC	BOM! BOM!	BOM! BOM!	0
14	4	DANS	L'ANESTHESISTE	EUH... SI!	ERR... SURE!	-2
15	1	HORS	PORTE	SLAM!	SLAM!	0
15	2	DANS	ENTRAINEUR	HEIN?! MAIS C'EST IMPOSSIBLE! IL N'A PAS LA CARRRRURRRE POURR...	HUH? THAT'S IMPOSSIBLE! HE ISN'T BUILT FORRR THAT...	12
15	4	HORS	BOURRICHON	GULP!	GULP!	0
15	4	DANS	JOUEUR	OUAIS! MAIS CA VA PAS DURER! HIGN! HIGN!	YEAH, BUT NOT FOR LONG HYA! HYA!	8
15	5	HORS	IMPACTE	CLOC!	CLACK!	-1
15	6	HORS	IMPACTE	TUMB! TUMB! TUMB! TUMB!	CRICK! CRACK! CRICK! CRACK!	-3
15	6	HORS	COUP DE POING	PAF! PAF!	WHACK! BAF!	-2
15	8	HORS	BOURRICHON	AGAAA!...	AGAAA!...	0
16	1	HORS	IMPACTE	STOF!	WHACK!	-1
16	2	HORS	FRACAS	BROUF!	CRRAAMM!	-2
16	5	HORS	LES ENFANTS	HI! HI!	HEEHEE!	0
16	5	HORS	LES ENFANTS	AH! AH!	HA! HA!	0

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
17	3	DANS	LA COUANE	EN TOUT CAS, LES FENEC NE FONT PAS LES MALINS, HE! HE! ON A A PEINE ECHANGE NOS MAILLOTS QU'ILS FILENT DÉJÀ SANS MEME SE DOUCHER!	EITHER WAY, FENEC DIDN'T TRICK US TODAY, HEHE! WE'VE ONLY JUST CHANGED SHIRTS AND THEY'RE ALREADY MAKING OFF WITHOUT SHOWERING!	2
17	4	HORS	LA COUANE	MIAM! MIAM!	YUM! YUM!	2
17	6	HORS	LOUPIOTE	SLURP!	SLURP!	0
17	7	HORS	ENTRAINEUR	OH, LES TRRRRAITRES!	OH, THOSE TRRRAITORS!	-1
18	1	HORS	PEINTURE	SLATCH! SLITCH! SLATCH!	SCRITCH! SCRATCH! SCROTCH!	-3
18	2	HORS	PEINTURE	FLITCHFLITCHFLITCH!...	FLITCHFLITCHFLITCH!...	0
18	7	DANS	BARBARA	HEU... C'EST ETRWANGE, J'AVAIS PLUTÔT DIT A VOTRWE AMI QUE J'ETAIS MELOMANE!	ERRR. IT'S STRWANGE, I THINK I ACTUALLY SAID TO YOURW FRWIEND THAT I THOUGHT THAT THE FOOD WAS SCRWUMMY!	-30
18	8	DANS	IMPACTE	TAF!	SLAP!	-1
19	2	HORS	IMPACTE	SBLAM!	SBLAM!	0
19	5	HORS	IMPACTE	BLOOF!	BLOOF!	0
19	6	HORS	ATTRAPE LE BALLON	TOP!	TOP!	0
19	8	HORS	FRACAS	VLOUF!!	BLOOF!!	0
19	10	DANS	MAÏTE	HI! HI! ENFIN ON SE RENCONTRE SEUL A SEUL! MON PETIT NOM C'EST MAÏTE, ET TOI?	HEEHEE! FINALLY WE'RE ALONE!! MY NICKNAME IS GERTY, WHAT'S YOURS?	12
20	3	DANS	PAPI	TCHAC!	CHOP!	1
20	4	HORS	PAPI 2	AH! AH!	HA! HA!	0
20	6	HORS	IMPACTE	PAF!	THWONK!	-3
21	4	DANS	BOURRICHON	HE! HE! A MOI LES PETITES ANGLAISES!	HEHE! THOSE LONDON GIRSL ARE MINE!	2
21	7	HORS	BARBARA	HI! HI!	HI! HI!	0
21	7	HORS	BOURRICHON	POUÂH!	PHWOAR!	-2
21	7	HORS	CUILLIERE	CLOC!	CLOC!	0
21	7	HORS	NOURRITURE	PFFFFFF!	PFFFFFF!	0
22	7	HORS	BOUTEILLE	PSCHIIIT!	PSCHIIIT!	0
23	3	HORS	COCHON	SNOUF! SNOUF!	SNUFFLE! SNUFFLE!	-4
23	4	HORS	CANARD	COIN! COIN! CÔT! CÔT!	QUACK! QUACK! CLUCK! CLUCK!	-6
23	5	HORS	VOLAILE	KÂÂ! KÂÂ! COIN! COIN! KÂÂÂ! CÔT	GAW! GAW! QUACK! QUACK! GAW! QUA	-1

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
23	6	HORS	LOUPIOTE CARESSE SON SAC	TAP! TAP!	PAT! PAT!	0
23	7	DANS	DOUANIERE	HIIIIIIII!	EEEEK!	4
23	7	HORS	ECLAIR	ZIIIIIP!	ZIIIIIP!	0
23	7	HORS	GRENOUILLES	CROÂ! CROÂ! CROÂ!	RIBBIT! RIBBIT! RIBBIT!	-6
23	9	HORS	ANIMAUX	COIN! COIN! COT! COT! CODÂK! CRÔA! GROÛK! GROÛK!	QUACK! QUACK! CLUCK! CLUCK! SQUAWK! RIBBIT! OIIINK! OIIINK!	-9
24	1	DANS	LA COUANE	BOF! CA RESSEMBLE A LA PENDULE DU SALON DE MES PARENTS, EN PLUS GRAND!	WELL, IT LOOKS LIKE THE GRANDFATHER CLOCK THAT MY PARENTS HAVE IN THEIR LIVING ROOM, ONLY BIGGER!	-27
24	5	HORS	ROBINET	PSSCHIIIIIIIIII	PSSCHIIIIIIIIII	0
24	5	DANS	L'ANESTHESISTE	AAAAH! LA FRANCHEMENT, IL N'Y A RIEN A REDIRE!	AAA! NOW THERE'S NOTHING LEFT TO SAY!	8
25	3	HORS	COUP DE PIED	BOT!	BOOT!	-1
25	3	HORS	BOURRICHON	HAN!	HUP!	0
26	1	DANS	JOUEUR	HE! PUSSEZ PAS DERRIERE!	HEY! STOP PUSHING BEHIND!	0
26	2	HORS	JOUEURS	GNIN! NIN! HI! HI!	GNIN! NIN! HI! HI!	0
26	3	HORS	JOUEURS	HU! HU! HE! HE! AH! AH! AH! AH!	HU! HU! HE! HE! HA! HA! HA! HA!	0
27		HORS	B	BEURK!	BLEURGH!	-2
27	4	DANS	L'ANESTHESISTE	HI! HI! LA TEIGNE ET BOURRICHON ONT PRIS UNE DE CES CUITES HIER SOIR!	HEEHEE! GRUMPSTER AND MONTAGUE SURE EARNED THEIR HANGOVERS LAST NIGHT!	-1
27	5	DANS	L'ANESTHESISTE	AAAAH!	AAA!	-1
27	6	HORS	BOURRICHON	BEBEU!...	BUUUH!...	0
27	6	HORS	LA TEIGNE	HIPS!	HIPS!	0
27	7	HORS	BOURRICHON	BEUHEU!...	BUUUH!...	1
27	7	HORS	LOUPIOTE	BEUHEU!	BLEURGH!	-1
27	7	HORS	L'ANESTHESISTE	BEUH!	BUUUH!	-1
28	1	HORS	RADIO	BOUM BOUM! DZIIII TCHAC!	BOOM BOOM! DZIIII CLACK!	0
28	1	HORS	DOUCHE	PSCHIIIIIIIIIIII! PSCHIIIIIIIIIIII!	PSCHIIIIIIIIIIII! PSCHIIIIIIIIIIII!	0
28	1	HORS	ANDREW	HOP!	HUP!	0
28	2	HORS	RADIO	BOUM! BOUM!	BOOM! BOOM!	0
28	2	HORS	ANDREW	HOP! HOP!	HUP! HUP!	0
28	5	HORS	SIFFLET	TRIIII!	WHEEEE!	0
28	5	HORS	COUP DE PIED	BOT!	BOOT!	-1
28	6	DANS	PLUIE	FLOOOOCHHHHHHH!...	KRRRRRRRSH!...	5

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
28	7	HORS	GLISSEMENT	ZIIIIII	ZIIIIII	0
28	7	HORS	ANDREW	HOP!	HUP!	0
29	2	DANS	LA TEIGNE	ALORS VOILA CE QU'ON VA FAIRE! DES QUE LOUPIOTE AURA LE... BZZZ... BZZZ... BZZZ!	SO HERE'S WHAT WE'LL DO! AS SOON AS LIGHTBULB GETS THE... PSSST PSSST PSSST!	1
29	7	HORS	FRACAS	BLOUM!	BOOOM!	0
29	8	HORS	SIFFLET	TRIII!	WHEEE!	1
29	8	HORS	IMPACTE	POF!	POF!	0
29	9	DANS	LA TEIGNE	HE, HE! JE SAVAIS QUE CA MARCHERAIT! LES ANGLAIS ONT INVENTE PRESQUE TOUS LES SPORTS, MAIS PAS LE JEU DE QUILLES!	HEHE! I KNEW THAT WOULD WORK! THE ENGLISH INVENTED NEARLY EVERY SPORT, BUT NOT SKITTLES!	25
30	1	DANS	L'ANESTHESISTE	ATTRAPE! HIGNN!...	CATCH! HNNNG!...	2
30	3	HORS	SIFFLET	TRIII!	WHEEE!	0
30	3	HORS	COUP DE PIED	BOT!	BOOT!	-1
30	4	HORS	SIFFLET	TRIIII! TRIIII! TRIIII!	WHEEE! WHEE! WHEEE!	3
31	3	HORS	JOUEURS	GAGLOU! GAGLOU! GAGLOU! GAGLOU! GAGLOU! GAGLOU! GAGLOU! GAGLOU! GAGLOU! GAGLOU! GAGLOU!	GLUG GLUG! GLUG GLUG! GLUG GLUG! GLUG GLUG! GLUG! GLUG GLUG! GLUG GLUG! GLUG GLUG! GLUG GLUG! GLUG GLUG! GLUG GLUG! GLUG GLUG!	-32
31	4	HORS	VERRES	POC! POC! POC! POC! POC!	PLUNK! PLUNK! PLUNK! PLUNK! PLUNK!	-10
31	5	HORS	JOUEURS TOMBENT	BLUNK!	PLONK!	0
31	7	DANS	SOMMEIL	RZZZZ!	ZZZZ!	1
31	7	DANS	SOMMEIL	RZZZZ!	ZZZZ!	1
31	7	DANS	SOMMEIL	RZZZ!	ZZZ!	1
32	2	DANS	IMPACTE	PAF!	BAFF!	-1
32	2	HORS	IMPACTE	TUMB!	BOOM!	0
32	2	HORS	IMPACTE	BANG!	BANG!	0
32	3	HORS	IMPACTE	PIF! BUNK!	BIFF! BUMP!	-1
32	4	HORS	JOUEUR TOMBE	PLAF!	SPLASH!	-2
32	4	HORS	GLISSEMENT	SSCRRIIIII	SSCRREEE	3
32	5	HORS	SIFFLET	TRIII!	WHEEE!	0
32	8	HORS	L'EQUIPE	SCRUNCH! MIARF! SLAMP! GLOUP! GLUMP! MIAM! KRUNCH! MIAM! SLURP!	CRUNCH! MUNCH! NYARF! GLUG! GLUG! YUM! CRUNCH! YUM! SLURP!	5

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
33	8	DANS	L'EQUIPE	CE... CECA ... QUE NOUS REN... BEUUUH! ... FORTS...	THA... THAT'S WHAT... MAKES... US... BUUUH! STRONG...	-2
33	9	HORS	LA COUANE	BEUUH!...	BLARGH!...	-1
33	9	HORS	LOUPIOTE	BEUHB!...	HURRR!...	0
33	9	HORS	L'ANESTHESISTE	BLBLEUHEU!...	BLURR!...	4
33	9	HORS	JOUEURS	HÛ! HÛ! ARF! ARF!	HUH! HUH! ARF! ARF!	-2
34	2	DANS	L'ANESTHESISTE	HE! HE! D'ACCORD LA TEIGNE!	HHE! OK, GRUMPSTER!	8
34	4	HORS	ATTRAPE LE BALLON	BLOC!	BLOC!	0
34	6	DANS	JOUEUR	OUILLE! AÏE!	OOOOO! OUCHIES!	-3
34	8	HORS	IMPACTE	TAF!	SLAP!	-1
34	8	HORS	FRACAS	BUNF! BIM! PAF!	POOMF! BOSH! BANG!	-3
34	9	HORS	FRAPE LES MAINS	TAF! TAF!	TAF! TAF!	0
35	1	DANS	LOUPIOTE	OH OUI, LES GARS! MERCI BEAUCOUP!	OH YES, BOYS! THANKS A LOT!	6
35	8	HORS	LOUPIOTE	AAAHYAHYAAAHHIAAA	AAAH AYIA AAA AAH	1
35	8	HORS	LOUPIOTE	BOM! BOM! BOM!	BOOM! BOOM! BOOM!	-3
36	1	HORS	FEMME	RAH!	RAH!	0
36	2	HORS	SIFFLET	TRIIII!	WHEEE!	1
36	2	HORS	ESSAI	PLAF!	SPLAFF!	-2
36	3	HORS	SIFFLET	TRIIIIII! TRIIIIII! TRIIII!	WHEEE! WHEEE! WHEEE!	6
36	3	HORS	FRAPPE LES MAINS	CLAP! CLAP!	CLAP! CLAP!	0
36	6	HORS	LOUPIOTE	PFFFFFF!	PFFFFFF!	0
36	6	HORS	LA TEIGNE	HICH! HICH!	HICH! HICH!	0
37	2	HORS	IMPACTE	TAP!	TAP!	0
37	6	HORS	LES BOISSONS	POC!	TOCK!	-1
38	3	DANS	L'ANESTHESISTE	EUH... J'EN AI ENTENDU PARLER, MAIS JE NE L'AI JAMAIS LU!	ERRR... I'VE HEARD ABOUT IT, BUT I'VE NEVER READ IT!	5
39	3	DANS	ENTRAINEUR	HE! HE! L'ENTRAINEUR DU PAC A OUBLIE SON CARNET! JE VAIS Y JETER UN PETIT COUP D'ŒIL EN DOUCE!	HEHE! THE PAC COACH FORGOT HIS NOTEBOOK! I'LL HAVE A QUICK PEEK AT IT!	24
39	5	HORS	ENTRAINEUR	GNIAK! GNIAK!	NYAK! NYAK!	2
39	6	HORS	LOUPIOTE	HMPFFFF!	HRRMPFF!	-1
39	9	HORS	LOUPIOTE	SLURP!	SLURP!	0
40	1	HORS	EFFORT	IGNNNNNNN!... AARRRRGNNNN!...	IGNNNNNNN!... AARRRRGNNNN!...	0
40	2	HORS	COUP DE POING	PAF!	BANG!	-1
40	3	DANS	LA COUANE	C'EST... C'EST DUR A DIRE! IGGNN!...	IT'S ... IT'S HARD TO SAY... IGGNN!	2

Onomatopée

Page	Case	Hors/Dans	Source	FR	EN	Ecart
40	3	DANS	LOUPIOTE	CE QUI EST SUR, PFFF! PFFF!... C'EST QUE CA VENAIT DE DERRIERE! PFFF! PFFF!...	WHAT IS SURE, THOUGH, PFFF! PFFF! IS THAT IT CAME FROM BEHIND! PFFF! PFFF!	4
40	8	HORS	COUP DE POING	BLUR!	BLAM!	0
40	9	HORS	FRACAS	PLAF! BING!	PLAF! BING!	0
41	2	HORS	TAPPEMENTS	TAP! TAP! TAP!	TAP! TAP! TAP!	0
41	4	DANS	KATIA	OH OUI! HI! HI!	OH YES! HEE HEE!	-1
41	5	DANS	BISE	SLORRRP!	SLURRRP!	0
41	6	DANS	LOUPIOTE	HEU!...	ERRR!	2
41	6	HORS	GRATTEMENTS	GRAT! GRAT!	SCRITCH! SCRATCH!	-6
41	7	HORS	BRISEMENT	CRAC!	CRACK!	-1
41	8	HORS	FRACAS	BLAF!	BLAM!	0
42	1	DANS	LA COUANE	AAAAAAH! ON A TOUT DE MEME FAIT UN BEAU MATCH CE MATIN!	AAAH! WE SUR PLAYED A GOOD MATCH THIS MORNING!	9
42	2	DANS	PAPA DE LA COUANE	PFFFF! VOUS ME FAITES RIGOLER AVEC VOS COMBINAISONS!	PFFFT! YOU MAKE ME LAUGH WITH YOUR COMBINATIONS!	4
42	7	HORS	FRAPPE AUX POELES	BONG!	BONG!	0
43	4	HORS	LOUPIOTE	PPFFFF!	PPFFFF!	0
43	4	HORS	L'ANESTHESISTE	HÛ! HÛ!	HUH! HUH!	-2
44	4	HORS	PAS	OBOLOM!...	OBOLOM!...	0
44	6	HORS	FRACAS	TOM! BAF! BING!	BANG! BAFF! BONG!	-2
44	6	DANS	FEMMES	OOOOOH!...	OOOH!	5
45	2	HORS	FILLE	HI! HI!		7
45	4	DANS	INTERRUPTEUR	CLIC!	CLICK!	-1
45	4	HORS	ENFANTS	AAH!	AAGH!	-1
45	5	HORS	ENFANTS	HIIIIIIII!	EEEEK!	4
45	5	DANS	INTERRUPTEUR	CLIC!	CLICK!	-1
45	5	DANS	LA TEIGNE	AARRRGH!	AAAARGH!	0
45	6	DANS	INTERRUPTEUR	CLIC!	CLICK!	-1
45	6	HORS	MANGENT	MIAM! CHLUMP! GLUMP! SCHMIARF!	YUM! CHOMP! SCUMPF! SCHMIARF!	1
45	7	HORS	ENFANTS	AAAAH!	AAAARGH!	-2
45	9	HORS	LA COUANE	MIARF!	MIARF!	0
45	9	HORS	ENFANTS	AAAAH!	AAARGH!	-1
46	1	HORS	SIFFLET	TRIIIIII! TRIIIII! TRIIIII! TRIII!	WHEEE! WHEEE! WHEEE! WHEEE!	7
46	1	HORS	FRACAS	CHTOF! BING! PAF! BOUM!	SMACK! BING! BAFF! BOOM!	-1
						6

Ponctuation

Page	FR ...	EN ...	Ecart ...	FR !	EN !	Ecart !	FR ?	EN ?	Ecart ?
3	7	7	0	12	11	-1	1	1	0
4	3	3	0	21	18	-3	3	4	1
5	3	4	1	16	13	-3	1	0	-1
6	2	2	0	41	40	-1	6	7	1
7	0	0	0	16	14	-2	3	3	0
8	2	2	0	25	24	-1	7	6	-1
9	0	0	0	23	21	-2	1	2	1
10	2	2	0	31	32	1	6	6	0
11	7	7	0	21	20	-1	3	3	0
12	3	3	0	22	19	-3	4	4	0
13	0	0	0	17	16	-1	4	4	0
14	2	2	0	18	16	-2	4	5	1
15	5	4	-1	26	24	-2	6	5	-1
16	3	3	0	13	11	-2	2	2	0
17	3	3	0	17	14	-3	7	7	0
18	4	3	-1	23	22	-1	2	2	0
19	2	2	0	20	19	-1	1	1	0
20	0	0	0	20	19	-1	0	0	0
21	2	2	0	24	24	0	5	5	0
22	1	1	0	5	5	0	4	4	0
23	2	2	0	39	34	-5	4	4	0
24	2	2	0	9	7	-2	1	1	0
25	0	0	0	11	11	0	0	0	0
26	2	3	1	27	26	-1	2	3	1
27	5	5	0	20	18	-2	2	2	0
28	0	0	0	24	23	-1	5	5	0
29	6	4	-2	17	17	0	1	1	0
30	1	1	0	25	25	0	2	2	0
31	2	2	0	30	30	0	2	2	0
32	6	5	-1	29	28	-1	1	1	0
33	13	12	-1	16	13	-3	1	1	0
34	2	3	1	23	23	0	2	2	0
35	2	2	0	12	14	2	4	4	0
36	2	2	0	21	23	2	4	4	0
37	0	0	0	20	20	0	3	3	0
38	2	1	-1	10	9	-1	4	4	0
39	4	5	1	27	25	-2	1	1	0
40	8	5	-3	22	22	0	4	4	0
41	1	1	0	25	24	-1	2	2	0
42	0	0	0	18	17	-1	0	0	0
43	1	1	0	9	9	0	0	0	0
44	6	2	-4	22	22	0	3	3	0
45	1	1	0	26	24	-2	2	2	0
46	0	0	0	17	20	3	2	2	0
Totals	119	109	-10	910	866	-44	122	124	2
%			-0.08403			-0.04835			

Noms propres

Page	Case	Nom	EN
19	10	MAÏTE	GERTY
21	2	ANDREW	ANDREW
22	6	BARBARA	BARBARA
41	3	KATIA	KATIA

Langue étrangère

Page	Case	PERSONNAGE	FR	EN	ECART
23	6	DOUANIÈRE	MY GOD! MAIS LA-DEDANS AUSSI, IL Y A QUELQUE CHOSE DE VIVANT!	MY GOD! YOU'VE GOT SOMETHING ALIVE IN THERE TOO!	13
23	8	DOUANIÈRE	HEEEEEELP! IL Y A DES CRAZY FROGS ICI!!	HEEEEEELP! I'VE GOT CRAZY FROGS HERE!	4
27	1	HOTELIÈRE	ALORS, QUE PENSEZ-VOUS DE MON BED AND BREAKFAST?	SO, WHAT DO YOU THINK OF MY BED AND BREAKFAST?	2
28	3	ARBITRE	IL EST L'HEURE GENTLEMEN!	IT'S TIME, GENTLEMEN!	4
30	4	BOURRICHON	YES!	YES!	0
30	1	FANS	ALLEZ LES Français!	ALLEZ France!	6
30	2	FANS	ALLEZ LES Français!	ALLEZ France!	6
30	5	FANS	VIVE LA France!	VIVE LA France!	0
30	6	FANS	VIVE LA France!	VIVE LA France!	0
30	7	FANS	HOURRA! VIVE LA France!	HURRAH! VIVE LA France!	0
30	5	ANDREW	GOOD GAME! GRWACE A CE DRWOP DE DERWNIERWE MINUTE, VOUS L'EMPORWTEZ 13 A 12!	GOOD GAME! THANKS TO THAT LAST MINUTE DRWOP YOU WIN 13 - 12!	16
32	6	PUBLIC	ALLONS Z'ENFANTS DE LA PATRIIII-IEUU...	ALLONS ENFANTS DE LA PATRIIII-IE...	7
32	8	PUBLIC	LE JOUR DE GLOIIIIIIIIE EEEEEEST ARRIVEEEEE!...	LE JOUR DE GLOOOIRE EEEEST ARRIVEEEEE!...	7
					65

Entraîneur

RRRs de l'entraîneur				H'S	EXC SILENT HS	
PAGE	FR	EN	ECART	H TOTAL	H DROPPED	
3	17	10	7	2	1	
4	0	0	0	2	0	
5	25	13	12	4	1	
6	11	5	6	0	0	
7	0	0	0	0	0	
8	3	3	0	0	0	
9	23	17	6	2	1	
10	0	0	0	0	0	
11	6	0	6	1	0	
12	2	1	1	2	1	
13	11	7	4	0	0	BUT 5 THS
14	0	0	0	0	0	
15	3	1	2	0	0	
16	9	8	1	3	0	
17	18	9	9	3	1	
18	0	0	0	0	0	
19	8	1	7	0	0	
20	0	0	0	0	0	
21	27	8	19	3	1	
22	0	0	0	0	0	
23	0	0	0	0	0	
24	6	2	4	0	0	
25	0	0	0	0	0	
26	5	3	2	1	0	
27	18	4	14	1	0	
28	4	4	0	0	0	
29	0	0	0	0	0	
30	3	4	-1	2	0	
31	5	5	0	1	0	
32	0	0	0	2	0	
33	15	6	9	0	0	
34	0	0	0	0	0	
35	0	0	0	0	0	
36	0	0	0	0	0	
37	4	0	4	0	0	
38	0	0	0	0	0	
39	13	7	6	3	3	
40	0	0	0	0	0	
41	0	0	0	0	0	
42	0	0	0	0	0	
43	0	0	0	0	0	
44	0	0	0	0	0	
45	8	3	5	2	0	
46	5	3	2	0	0	
Totals	249	124	125	34	9	
%		0.497992			0.264706	

Annexe E

Analyse : Les Voleurs du Marsupilami

Sommaire

Phonèmes répétés	2
Phonèmes étendus	3
Onomatopée	4
Ponctuation	14
Noms propres	15
Oralité	16

Phonèmes répétés

Page	Case	Source	Cible	Ecart	Situation
11	8	CO... COMMENT DITES VOUS?	CO...COME AGAIN?	9	GARDIEN AU PEUR
14	3	MM...MAIS ... I...I...I...IL EST P...PEUT-ETRE... A...A...A...A...ARME!!!	B...B... BUT HE... HE... HE... COULD B... B... BE... AR... AR... ARMED!!!	-2	GARDIEN AU PEUR
14	6	QUE... QUE VOIS-JE?! OH! LE VARAN DU NIL S'EST ECHAPPE!!!	WH... WHAT'S THIS?! OH! THE NILE MONITOR'S ESCAPED!!!	4	GARDIEN AU PEUR
14	9	I..ICI! JE L'AI!	O...OVER HERE! I GOT HIM!	-7	GARDIEN AU PEUR
33	9	BRAVO HOORAH OURA HOURA HURRAH OURHA OURAH	BRAVO HURRAY! HURRAY! HURRAY! HURRAY! WOOOH YEAH WOOH	-11	EXCITATION DE LA FOULE
				-7	

Phonèmes étendus

Page	Case	Source	Cible	Ecart	Situation
9	1	AAOHRR	ROAARR	0	Feeding time at the zoo
13	5	AHAA , L'AMI, JE VOUS AI VU! VOUS VOULIEZ VOUS CACHER, MAIS CE SERA VOTRE PERTE!	AH-HA! SPOTTED, MY FIEND!! YOU WANTED TO HIDE, BUT THIS WILL BE YOUR DOWNFALL!	1	confidence of spirou
14	5	CRAIIIIIIICR	CREAAAAAAK	1	door opening
17	6	AAIIE!	WHOAAA!	0	spirou falling
19	3	OOOH! MAIS! ... MINUTE! N'EST-CE PAS? ... MAIS OUI!	OH! WAIT A MINUTE! COULD IT BE?... OF COURSE!	2	spirou thinking
19	6	MAIS OU EST SPIP? SPIIP!	WHERE ON EARTH IS SPIP? SPIIP!	-6	calling spip
21	1	JE LUI AI DIT DE NE PAS FAIRE DE BETISE... IL NE M'A PAS ECOUTEE! ... HIIHIIHI... SNIFF... QUE VA-T-ON LUI FAIRE? ... HIIHI!...	I TOLD HIM NOT TO DO ANYTHING STUPID... HE DIDN'T LISTEN TO ME!... BOOHOHOHO... SNIFF... WHAT WILL HAPPEN TO HIM?... BOOHOO!...	-4	valentine distraught
22	1	OUIINN! MA NOUVELLE POUPEE!!	WAAAAH! MY NEW DOLL!!	6	girl crying
25	1	HAAAAA!...	AHHHHH!!	3	spirou exasperated
25	2	FFICHU!	FAILURE!	0	fantasio defeated
28	9	AIIIE!	YOWCH!	0	spirou in pain
33	9	BRAVO HOURAH OURA HOURA HURRAH OURHA OURAH	BRAVO HURRAY! HURRAY! HURRAY! HURRAY! WOOH YEAH WOOH	-11	crowd whooping
41	3	...LE GRRAND ZABAGLIONE EN PERSONNE, QUI LE CAPTURA LUI-MEME, AU CŒUR DE LA FORET VIERGE DE PALOMBIE!	...THE GRRREAT ZABAGLIONE HIMSELF, WHO PERSONALLY CAUGHT HIM IN THE HEART OF THE PALOMBIAN JUNGLE!	3	rolled r
48	2	...NOUS NOUS PAYERONS BIENTÔT LA TETE DU GRRRAND ZABAGLIONE!	... WELL WE'LL SOON BE PUTTING ONE OVER ON THE GRRRRREAT ZABAGLIONE!	-8	
				-13	

Onomatopée

Page	Case	Hors/Dans Bulle	Source	FR	EN	Ecart	
3	3	DANS	FANTASIO	...ET PUIS, ET PUIS, CROIS- TU QU'ON S'EMPAIRE COMME CA, HOP , D'UN ANIMAL DU ZOO?	BESIDES, WHAT DO YOU THINK? THAT WE CAN WALTZ INTO THE ZOO, JUST LIKE THAT AND GRAB AN ANIMAL?	-16	
4	2	DANS	MARSUPILAMI	HOUBA! HOUBA! HA! HA! HA!	HUBBA! HUBBA! HA! HA! HA!	0	an exclamation of admiration, approval, or enthusiasm, used especially by G.I.'s of World War II as a shout in appreciation of a pretty girl.
4	4	DANS	SPIROU	EUH... JE... JE N'EN AI PAS ENCORE, CE SERA DIFFICILE...	ER... I... I DON'T HAVE ANYTHING YET. IT WON'T BE EASY...	-1	
5	3	DANS	GARDIEN	HMMMM	GRMBL	0	
5	5	HORS	CLAQUEMENT	CLAP	CLAP	0	
5	7	HORS	TELEPHONE	TRRRRRRIING TRRRRRRIING	TRRRRRRIING TRRRRRRIING	0	
5	8	DANS	FANTASIO	LE DIRECTEUR DU ZOO? ... AH! C'EST A PROPOS DU MARSUPILAMI? ...	THE DIRECTOR OF THE ZOO? ... OH? ABOUT THE MARSUPILAMI? ...	4	
6	2	HORS	POSE TELEPHONE	PLOC	PLOCK	-1	
6	7	HORS	VOITURE	VROM	-	3	
6	8	HORS	VOITURE	VROUP	VROOP	0	
7	1	DANS	FANTASIO	AH! MONSIEUR! VOULEZ-VOUS NOUS EXPLIQUER?...	AH! DIRECTOR! WE'D LIKE AN EXPLANATION...	5	
7	3	DANS	DIRECTEUR	EUH... SUIVEZ-MOI!	ER... FOLLOW ME!	2	
9	1	HORS	LION	AAOHRR	ROAARR	0	modulation
10	5	HORS	GRINCEMENT	IIIIICRR	CREEEAK	2	modulation
10	8	DANS	FAUVES DORMENT	ZZZ ZZZ	ZZZ ZZZ	0	
11	1	DANS	FANTASIO	TU AS RAISON! RETOURNONS CHEZ NOUS. HE?	YOU'RE RIGHT LET'S GO HOME. HEY?	7	
11	1	DANS	SPIROU	HE!?	HEY?	0	
11	1	HORS	FAUVES	OOAAHRRR! RRôAAHR AAOHRR	ROAARRRR GRRRAWR RRRGRR	1	
11	2	DANS	FAUVES	ORROAHR AÂÂHR AOROOF	GRROARR RAWRR GROAR	1	
11	3	HORS	FAUVES	AAHRRF RROAAHR	ROARR GRAAAWR	1	
11	5	DANS	SPIROU	HE!	HEY?	-1	
11	5	DANS	GARDIEN	QUI... QUI... QUI... QUI EST-CE ?? ... AH! C'EST VOUS QUI... QUI... QUI ...	WHO... WHO... WHO... WHO GOES THERE?? ... OH! IT' YOU WHO... WHO... WHO...	-1	
12	3	DANS	MOLLET	AÏE! CETTE LUMIERE... IL Y A QUELQU'UN LA DERRIERE MOI! ...	RATS! THAT LIGHT... THERE'S SOMEONE BEHIND ME!	11	
12	7	DANS	SPIROU	HE!	HEY!	-1	
12	8	DANS	FANTASIO	TENEZ BON! JE SUIS LA! ... HE! QUI EST-CE CELUI LA???...	HOLD TIGHT! I'M COMING!... HEY! WHO THE DEVIL IS THAT BLOKE???...	-11	
13	1	DANS	SPIROU	C'EST LE VOLEUR! OH! PARDON!	THAT'S THE THIEF! OOPS , SORRY!	-2	

Onomatopée

Page	Case	Hors/Dans Bulle	Source	FR	EN	Ecart
13	5	DANS	SPIROU	AHAA , L'AMI, JE VOUS AI VU! VOUS VOULIEZ VOUS CACHER, MAIS CE SERA VOTRE PERTE!	AH-HA! SPOTTED, MY FIEND!! YOU WANTED TO HIDE, BUT THIS WILL BE YOUR DOWNFALL!	1
13	7	HORS	BRISEMENTS	TCHINC CLANC	TZING CLANK	1
13	7	DANS	MOLLET	ZUT!	RATS!	-1
14	1	DANS	VARAN	QUOI, QUOI!?! ON EST CENSE DORMIR DANS UN TEL CHAHUT?! ... HOLA! ... MAIS... JE SUIS LIBRE!...	WHAT'S ALL THIS?!? HOW AM I SUPPOSED TO SLEEP WITH ALL THAT RACKET?! WHOA!... WAIT... I'M FREE!...	-8
14	5	HORS	GRINCEMENT	CRAIIIIICR	CREAAAAAAK	1
14	6	DANS	GARDIEN	QUE... QUE VOIS-JE?! OH! LE VARAN DU NIL S'EST ECHAPPE!!!	WH... WHAT'S THIS?! OH! THE NILE MONITOR'S ESCAPED!!!	4
14	7	DANS	SPIROU	HOLA! UN BRUIT DE GALOPADE!?!	OH! I CAN HEAR RUNNING!?!	4
16	1	DANS	MOLLET	PFFFH! J'EN AI PLEIN LE DOS!!	PHEW... I CAN'T TAKE MUCH MORE OF THIS!!	-9
16	8	DANS	SPIP	HOUUP!	GOTCHA!	-2
16	9	HORS	DECHIREMENT	CRITCH	SCRITCH	-1
17	4	DANS	SPIROU	AÏE! POURVU QUE CETTE POCHE RESISTE!	OH, DEAR! HIS POCKET HAD BETTER HOLD!	-1
17	5	DANS	SPIROU	ZUT! ELLE CRAQUE!	IT'S NOT HOLDING!	0
17	6	DANS	SPIROU	AAÏÏE!	WHOOAAA!	0
17	7	HORS	EHELLE BRISE	CRAC	CRACK	-1
17	9	DANS	MOLLET	VOUS NE VOUS ETES PAS FAIT TROP MAL? JE SUIS DESOLE, JE N'AVAI PAS LE CHOIX! EUH... ADIEU!	YOU DIDN'T HURT YOURSELF, DID YOU? ... I'M SORRY, BUT I DIDN'T HAVE A CHOICE. ER... GOODBYE!	1
17	10	DANS	FANTASIO	L'ECHELLE EST CASSEE... OH! MAIS... J'AI UNE IDEE!	THAT LADDER'S BROKEN... OH! WAIT I HAVE AN IDEA!	0
18	1	DANS	FANTASIO	AH! C'EST UN SPORTIF CE VOLEUR!...	SO! OUR THIEF'S THE SPORTY TYPE, EH?...	-5
18	2	DANS	FANTASIO	...EH BIEN, IL N'EST PAS LE SEUL!	... WELL, HE'S NOT THE ONLY ONE!	1
18	8	DANS	SPIROU	HE! OU'AS-TU LA SPIP?... AH! JE COMPRENDS! TU AS ARRACHE UN MORCEAUX DE SON PAQUET...	HEY! WHAT HAVE YOU GOT HERE, SPIP?... OH, I GET IT: YOU TORE OFF A PIECE OF HIS PACKAGE...	-5
18	9	DANS	SPIROU	OH!! FANTASIO, VITE! UNE ALLUMETTE! SI J'AI BIEN VU...	OH!! FANTASION, QUICK! SOME LIGHT! UNLESS MY EYES DECEIVE ME...	-9
18	10	DANS	FANTASIO	OH! OUI! QUEL BONHEUR!	OH! YES! THIS IS WONDERFUL!	-5
19	3	DANS	SPIROU	OOOH! MAIS! ... MINUTE! N'EST-CE PAS? ... MAIS OUI!	OH! WAIT A MINUTE! COULD IT BE?... OF COURSE!	2
19	5	HORS	CRAVATE		PLICK	
19	7	HORS	VOITURE	VROOUM	VROOOM	0
19	8	HORS	PNEUS	IIIIIIIII	EEEEEEE	5
19	8	DANS	FANTASIO	AÏE!	OUCH!	-1
19	9	HORS	PNEUS	IIIIIIIII	EEEEEEE	4

Onomatopée

Page	Case	Hors/Dans Bulle	Source	FR	EN	Ecart	
20	4	DANS	SPIROU	EUH , PARDON, MADEMOISELLE, EST-CE BIEN ICI QU'HABITE MONSIEUR VALENTIN MOLLET?	ER , EXCUSE ME, MISS; IS THIS WHERE MR VICTOR SHANKS LIVES?	20	
20	4	DANS	VALENTINE	EUH , OUI MONSIEUR MAIS MON MARI N'EST PAS ICI...	ER , YES, SIR, BUT MY HUSBAND ISN'T HERE...	6	
20	8	DANS	VALENTINE	... CAR ON A AUGMENTE NOTRE LOYER ... IL AURA PERDU LA TET! ... IL M'A DIT QU'IL ALLAIT GAGNER UNE FORTE SOMME... SNIFF ... ET QUAND JE LUI AI DEMANDE COMMENT, IL N'A PAS VOULU ME LE DIRE!... SNIFF	...BECAUSE OUR RENT'S BEEN RAISED. HE MUST HAVE LOST HIS HEAD! HE SAID HE WAS GOING TO EARN A LARGE SUM... SNIFF ... AND WHEN I ASKED HIM HOW, HE REFUSED TO TELL ME!... SNIFF	20	
21	1	DANS	VALENTINE	JE LUI AI DIT DE NE PAS FAIRE DE BETISE... IL NE M'A PAS ECOUTE! ... HIHIHIHI ... SNIFF ... QUE VA-T-ON LUI FAIRE? ... HIHIHI !...	I TOLD HIM NOT TO DO ANYTHING STUPID... HE DIDN'T LISTEN TO ME!... BOOHOOHOO ... SNIFF ... WHAT WILL HAPPEN TO HIM?... BOOHOO !...	-4	
21	1	DANS	LES CŒURS BRISENT	CRRRC CRRRC	CRRRC CRRRC	0	
21	2	DANS	VALENTINE	ON LE METTRA EN PRISON.. SNIFF ... PRISON DES ANNEES... HIHIHIHI ... OU'ALLONS NOUS DEVENIR?... HIHIHI ... SNIFF ... HIHIHI !...	... HE'LL BE SENT TO PRISON... SNIFF ... FOR YEARS... BOOHOOHOO ... WHAT WILL BECOME OF US?... BOOHOO ... SNIFF ... BOOHOO !...	6	
21	5	DANS	VALENTINE	C'EST BIEN VRAI?! OH! COMME VOUS ETES GENTILS! MAIS MON MARI EST PARTI EN VOYAGE EN AVION... JE NE SAIS PAS OU!	REALLY!? OH , YOU'RE SUCH KIND GENTLEMEN!... BUT MY HUSBAND TOOK A PLANE... AND I DON'T KNOW TO WHERE!	10	
21	6	DANS	VALENTINE	ATTENDEZ... IL A CONSULTE UN HORAIRE... AH! LE VOICI!... IL A NOTE...	WAIT... HE LOOKED AT A TIMETABLE... AH , THERE IT IS! ... HE WROTE SOMETHING DOWN...	-12	
21	7	DANS	FANTASIO	AH! ICI! L'AVION POUR MAGNANA EST SOULIGNE AU CRAYON!...	YES, THERE! THE PLANE FOR MAGNANA IS UNDERLINED!	8	
22	1	DANS	FILLE	QUINNN! MA NOUVELLE POUPEE!!	WAAAAHH! MY NEW DOLL!!	6	
22	2	HORS	VOITURE	RROOM	RROOM	0	
22	8	HORS	VOITURE	VOUWWFF	VOOWWF	1	FAILS TO MAKE RIGHT SOUND IN ENGLISH - IN FACT DOES OPPOSITE OF INTENDED CHANGE BECAUSE OF PRONUNCIATION OF VOW
23	3	HORS	MOTOS DE POLICE	VRRRROOOOOWR	VRRRROOOOOWR	0	
23	4	DANS	FANTASIO	OH NON?!!	OH , NO?!!	0	
23	5	HORS	PNEUS	IIIIIIII IIIIIIII	EEEEEEE EEEEEEEE	7	

Onomatopée

Page	Case	Hors/Dans Bulle	Source	FR	EN	Ecart	
23	6	DANS	FANTASIO	ECOUTEZ, EUH... MONSIEUR, NOUS POURSUIVONS UN VOLEUR! IL PREND L'AVION DE...	LISTEN, ER... SIR, WE'RE AFTER A THIEF! HE'S TAKING THE PLANE TO...	9	
23	9	HORS	VEHICLE	TOUF TOUF	TCHF TCHF	0	
24	5	DANS	FANTASIO	HE!... MAIS!... CA NE TOURNE PLUS ROND!	HEY!... WHAT'S GOING ON WITH THAT ENGINE?!	-3	
24	5	HORS	VOITURE	TOUF TOUF	TCHF TCHF	0	
24	6	HORS	VOITURE	TOUF TOUF PAF POUF TCHHH	TCHF TCHF PAF POUF TSHHH	0	
24	8	HORS	AVION	VROOOOWRR	VROOOOWRR	0	
25	1	DANS	SPIROU	HAAAAA!...	AHHHHH!!	3	
25	5	DANS	FANTASIO	MMM	HMM	0	
25	8	DANS	ALFRED	OH! SI ELLE PEUT VOUS ETRE UTILE CONSERVEZ-LA... JE ME SUIS CASSE LA JAMBE! J'EN AI POUR SIX SEMINES D'IMMOBILITE!	OH, IF IT CAN BE OF ANY USE TO YOU, KEEP IT... I BROKE MY LEG! I WON'T BE ABLE TO MOVE FOR SIX WEEKS!	13	
26	2	DANS	FANTASIO	OH! COMMENT DIS-TU?! ... TU T'ES CASSE LA JAMBE!?! ... MAIS C'EST TERIBLE, CA ALFRED!!	OH! WHAT DID YOU SAY, ALFRED?!... YOU BROKE YOUR LEG?!... THAT'S TERRIBLE!!	6	
26	3	DANS	FANTASIO	AH! ENCORE DEUX MINUTES POUR PASSER LA SECONDE DOUANE, ET NOUS SERONS EN ROUTE POUR MAGNANA...	GOOD! A COUPLE OF MINUTES TO GO THROUGH THE OTHER CUSTOMS, AND WE'LL BE ON OUR WAY TO MAGNANA.	-2	
26	4	HORS	TELEPHONE	DRAIIIIING	DRIIIIING	1	
26	5	DANS	DOUANIER 2	HOLA! C'EST LE SYNDICAT ! LA GREVE PERLEE COMMENCE IMMEDIATEMENT!...	HEY! IT'S THE UNION! THE SLOWDOWN BEGINS NOW!	23	
26	5	DANS	DOUANIER 1	AH! CA CHANGE TOUT...	OH, IN THAT CASE...	2	
27	3	DANS	FANTASIO	AÏE	OOPS	-1	
27	3	HORS	VALISE	CLIC	CLICK	-1	
27	11	DANS	FANTASIO	HOLA!	WHOOPS!	-2	
28	7	HORS	TAMPON	POUF POUF POUF	BOM BOM BOM	3	helps us imagine how it sounds later 30/4
28	9	HORS	SPIROU	AÏÏÏE!	YOWCH!	0	
29	1	DANS	FANTASIO	AH! VOUS! NE VOUS OCCUPEZ PAS DE CA!	OH, YOU, STAY OUT OF THIS!	10	what about oi?
29	3	HORS	CHOQUE	BOUM	BOOM	0	
29	5	DANS	SPIP	HE, LA!	WHOA!	2	INCORRECT READING
29	5	HORS	FRACAS	CRAC BOUM	CRACK BOOM	-1	
29	7	HORS	IMPACTE	BOP	BOP	0	
29	8	HORS	IMPACTE	BOUM	BOOM	0	
30	6	HORS	EFFONDREMENT	CRRRRC	CRRRRC	0	
31	6	DANS	SPIROU	OH, PARDON...	OH, I'M SORRY.	-3	
32	7	DANS	FANTASIO	OH! EH BIEN. SI JE M'ATTENDAIS...	OH! I WAS NOT EXPECTING THAT...	2	
33	6	DANS	MOLLET	HEP	HEY	0	
33	7	HORS	COUP DE PIED	BOPS	BOPS	0	

Onomatopée

Page	Case	Hors/Dans Bulle	Source	FR	EN	Ecart	
33	8	DANS	GARDIEN 2	HUMF!	HMPH!	0	
33	9	HORS	SPECTATEURS	BRAVO HOURAH OURA HOURA HURRAH OURHA OURAH	BRAVO HURRAY! HURRAY! HURRAY! HURRAY! WOOOH YEAH WOOH	-11	
34	3	DANS	FANTASIO	HUM!	ERM!	0	
34	4	HORS	SIFFLET	TRIII TRIII TRIIIIII	TREEE TREEE TREEEEEE	4	
34	5	DANS	MOLLET	OH!... EUH, MERCI, JO RETOURNE CHEZ MAMAN...	OH!...ER, THANKS, JO! GO BACK TO MUM...	5	
34	9	DANS	FANTASIO	AH! VOUS CROYEZ ECHAPPER A VOS ADMIRATEURS!...	SO! YOU THOUGHT YOU COULD GET AWAY FROM YOUR ADMIRERS!...	-11	
34	9	HORS	PORTE	CLAP	CLAP	0	
34	10	DANS	FANTASIO	AH! OUI! INARRETABLE!	OH, YES! UNSTOPPABLE!	0	
34	10	DANS	MOLLET	EUH! VOUS SAVE, C'EST UNE CHANCE DE REUSSIR CE COUP-LA...	ER... YOU KNOW, THERE'S A GOOD DAL OF LUCK INVOLVED...	3	
35	2	DANS	MOLLET	EUH... OUI... JE... EH BIEN, VOILA... QUAND J'AI VU ... QU'IL ÉTAIT MORT, LA , DANS SA CAGE, J'AI... J'AI PENSE QUE LA PEAU D'UN ANIMAL AUSSI RARE DEVAIT AVOIR DE LA VALEUR... EUH... QUAND ON L'A EMPORTE, J'AI SUIVI, ET... ET JE L'AI PRIS... ENSUITE, J'AI VENDU SON CORPS A UN EMPAILLEUR... VOILA...	ER... YES...I ... WELL... WHEN I SAW THAT HE WAS... DEAD, THERE IN HIS CAGE, I... I THOUGHT THAT THE PELT OF SUCH A RARE ANIMAL MUST BE VALUABLE... ER... WHEN THEY TOOK HIM AWAY, I FOLLOWED THEM, AND... AND I TOOK HIM... THEN I SOLD HIS BODY TO A TAXIDERMIST... THAT'S IT.	29	
35	7	DANS	SPIROU	QUI EST CE ... ZAGA... EUH, ZABA ... COMMENT?	WHO'S THIS ZAGA... ER... ZABA-WHATSISFACE?	-1	
35	8	DANS	SPIROU	OH HO! CECI EXPLIQUE BIEN DES CHOSE!	OH! WELL! THIS EXPLAINS A LOT!	6	
36	2	DANS	MOLLET	OH! VOUS ETES VRAIMENT CHICS!	OH! THAT'S REALLY NICE OF YOU!	-1	
36	3	DANS	SPIROU	AH!... ALLONS JETER UN COUP D'ŒIL A LA MENAGERIE DE CE ZABAGLIONE!	RIGHT! LET'S GO TAKE A LOOK AT THAT ZABAGLIONE CHARACTER'S MENAGERIE!	-3	
36	4	DANS	FANTASIO	HA! HA! NOUS VOICI ENFIN ARRIVES AU VRAI VOLEUR DU MARSUPILAMI!	AH-HA! WE'VE FOUND THE REAL MARSUPILAMI THIEF AT LAST!	9	SEEMS WRONG
36	6	DANS	SPIROU	HEP! L'IDEE DE GENIE!	HEY! I HAVE AN IDEA!	1	
37	4	HORS	TRONC DANS L'EAU	CLHCH	SHLSH	0	
37	5	HORS	ELEPHANT	TÔÔT	TOOT	0	
38	1	DANS	FANTASIO	CHHTT!	SHHHH!	0	
38	2	DANS	LEOPARD	AAOORH	AAOORH	0	
38	3	DANS	LEOPARD	RROHR	RROWR	0	
38	4	DANS	FANTASIO	HICHHSS! QUEL EST CE GRINCEMENT ABOMNIABLE?!	EESSHH! WHAT IS THAT HORRIBLE SCREECHING?!	2	
38	4	DANS	SPIROU	ZUT! C'EST LA VOIX DU CHEF DU PERSONNEL! SERAIT-IL DÉJÀ A NOS TROUSSES?!?	BLAST! THAT'S THE FOREMAN'S VOICE! IS HE AFTER US ALREADY?!?	13	
38	7	DANS	CHEF DU PERSONNEL COINCE	MMMMMMMM	MMMMMMMM	0	

Onomatopée

Page	Case	Hors/Dans Bulle	Source	FR	EN	Ecart
39	3	HORS	POTEAU BOUGE		CRRR	
39	4	DANS	FANTASIO	EUH... NOUS L'AVONS ATTACHE...	ER... WE TIED HIM...	10
39	4	HORS	CHPITEAU S'EFFOND	CRAC	CRAK	0
40	6	HORS	CLOWN	PCHH	PSHH	0
40	7	HORS	CLOWN	PCHHH	PSHHH	0
40	8	HORS	CLOWN	PCHHH	PSHHH	0
40	9	HORS	CLOWN	PCHHHH	PSHHHH	0
41	1	DANS	FANTASIO	HO HO HA HA HA HA!	HO HO HA HA HA HA!	0
41	5	HORS	FOUET	CLAC	CLACK	-1
42	2	HORS	SPECTATEURS	BRAVO! BRAVO! CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP BRAVO BRAVO CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP	BRAVO! BRAVO! BRAVO BRAVO	97
42	3	HORS	SPECTATEURS	CLAP CLAP CLAP BRAVO BRAVO CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP	BRAVO BRAVO	61
42	4	HORS	FOUET		CLACK	-5
42	4	DANS	ZABAGLIONE	MMHM! LE PUBLIC L'IMPRESSIIONNE... JE DEVRAI OUVRIR L'ŒIL!	HMM! THE AUDIENCE IS UPSETTING HIM... I'LL HAVE TO BE ON MY TOES...	-8
42	6	HORS	SPECTATEURS	BRAVO! CLAP CLAP CLAP CLAP CLAP CLAP BRAVO CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP BRAVO BRAVO CLAP CLAP CLAP CLAP CLAP CLAP	BRAVO! BRAVO BRAVO BRAVO	124
42	7	HORS	SPECTATEURS	CLAP CLAP CLAP BRAVO! HA HA HA! CLAP CLAP CLAP BRAVO! BRAVO CLAP CLAP CLAP BRAVO CLAP CLAP CLAP	BRAVO! HA HA HA! BRAVO! BRAVO BRAVO	64
42	8	DANS	ZABAGLIONE	OH HO! IL S'AFFOLE! ... UN BON PETIT COUP DE FOUET LUI RENDRA SA DOCILITE!...	UH-OH! HE'S PANICKING!... A LITTLE TASTE OF THE WHIP WILL SNAP HIM OUT OF IT!...	-5
42	9	HORS	FOUET	CLAC	CLACK	-1
43	1	DANS	MARSUPILAMI	HOUBA!?!?	HUBBA!?!?	0
43	4	DANS	MARSUPILAMI	HOUBA	HUBBA	0
43	5	DANS	MARSUPILAMI	HOUBA!	HUBBA!	0
43	6	DANS	MARSUPILAMI	HOP!	HUP!	0
43	7	HORS	SPECTATEURS	HA HA HA HA CLAP CLAP CLAP HA HA HA CLAP CLAP CLAP HA HA HA HA HA HA	HA HA HA HA HA HA HA HA HA HA HA HA	30

Onomatopée

Page	Case	Hors/Dans Bulle	Source	FR	EN	Ecart
43	8	HORS	SPECTATEURS	HA HA HA BRAVO! CLAP CLAP CLAP BRAVO HA HA HA CLAP CLAP CLAP HA HA HA	HA HA HA BRAVO! BRAVO HA HA HA HA HA HA	30
44	1	HORS	COUPS DE POING	PAF PAF PAF PAF PAF	BAM BAM BAM BAM BAM	0
44	2	DANS	MARSUPILAMI	HOUBA	HUBBA!	-1
44	2	HORS	SPECTATEURS	HA HA HA HA HA HA HA HA	HA HA HA HA HA HA HA HA	0
44	3	DANS	MARSUPILAMI	HOP!	HUP!	0
44	3	DANS	ZABAGLIONE	OUAÏE!	YOWCH!	0
44	3	HORS	QUEUE	CLAC	CLACK	-1
44	3	HORS	SPECTATEURS	CLAP CLAP CLAP HA! HA! HA! BRAVO HA HA HA! BRAVO! HA HA HA	HA! HA! HA! BRAVO HA HA HA! BRAVO! HA HA HA	14
44	4	HORS	SPECTATEURS	CLAP CLAP CLAP HA HA HA HA HA HA HA HA HA HA! BRAVO BRAVO HA HA HA	HA HA HA HA HA HA HA HA HA HA! BRAVO BRAVO HA HA HA	15
44	5	HORS	IMPACTE	POUF	POOM	0
44	6	DANS	SPECTATEURS	HA HA HA	HA HA HA	0
44	7	DANS	MARSUPILAMI	HOUBA!!! HOP! HOP!	HUBBA!!! HUP! HUP!	0
44	8	HORS	SPECTATEURS	HO HO HA HA HA HI HI HI HI HI! HO HO! HA HA! HA!	HO HO HA HA HA HE HE HE HE HE! HO HO! HA HA! HA!	0
45	1	HORS	SPECTATEURS	BRAVO HA HA HA HA HA HA	BRAVO HA HA HA HA HA HA	0
45	2	DANS	ZABAGLIONE	AÏE!	OW!	1
45	2	HORS	QUEUE		CLACK	-5
45	4	DANS	FANTASIO	HA HA HA HA!	HA HA HA HA!	0
45	4	HORS	SPECTATEURS	BRAVO BRAVO CLAP CLAP CLAP CLAP CLAP CLAP	BRAVO BRAVO	31
45	7	DANS	MARSUPILAMI	HOUBA HOUBA	HUBBA HUBBA	0
45	8	DANS	MARSUPILAMI	HOUBA HOUBA HOP!	HUBBA! HUBBA! HUP!	-2
46	1	DANS	CHEF DU PERSONNEL	HE LA, VOUS! QU'AVEZ-VOUS A RODER PAR ICI!?!?	HEY, YOU! WHAT ARE YOU DOING SNEAKING AROUND HERE?!?	-8
46	4	DANS	FANTASIO	CE NAIN!... CE NAIN!... JE NE SAIS PAS CE QUI ME RETIENT DE LUI...	GAGH! THAT HALF-PINT! I DON'T KNOW WHAT'S KEEPING ME FROM...	6
47	1	DANS	SPIROU	OH! ATTENDS... J'AI UNE IDEE!	OH! WAIT... I HAVE AN IDEA!	2
47	5	DANS	SPIROU	...SI J'OSAIS... EUH... VOUS DEMANDER... ENFIN, MONSIEUR LE COMTE, VOUS POUVEZ NOUS SORTIR D'UNE IMPASSE!...	...IF I COULD BE SO BOLD...ER... AS TO ASK YOU... THE THING IS, COUNT, THAT WE'RE STUCK & AND YOU COULD HELP!	-1
49	8	HORS	ZABAGLIONE	WOAH HA HA HAA	MWAH HA HA HAA	0
50	2	DANS	FANTASIO	HA! HA! NOUS TROUVERONS VITE LE MOYEN DE FILER AVEC LE MARSUPILAMI!	HA! HA! WE'LL SOON FIND A WAY TO RUN OFF WITH THE MARSUPILAMI!	5
50	2	DANS	ZABAGLIONE	BIZARRE! J'AI L'IMPRESSION D'AVOIR DÉJÀ VU CES DEUX TETES - LA ... ENFIN, AUCUNE IMPORTANCE...	WEIRD! I HAVE THE FEELING I'VE SEEN THOSE TWO BEFORE... AH, NEVER MIND, IT DOESN'T MATTER.	2

Onomatopée

Page	Case	Hors/Dans Bulle	Source	FR	EN	Ecart	
51	1	DANS	FANTASIO	POPOM POPOM	POPOM POPOM	0	
51	4	DANS	SPIP	IIIIII!	EEEEEEE!	1	
51	6	DANS	MARSUPILAMI	HOUBA!	HUBBA!	0	
51	7	DANS	MARSUPILAMI	HOUBA! HA HA HA HA!	HUBBA! HA HA HA HA!	0	
51	8	DANS	MARSUPILAMI	HOUBA HOP HA HA HA HA!	HUBBA HUP HA HA HA HA	1	
52	3	DANS	MARSUPILAMI	HOUBA! HA HA HA!	HUBBA! HA HA HA!	0	
52	4	DANS	FANTASIO	AÏE! LE DIRECTEUR!	YIKES! THE DIRECTOR!	-2	
52	6	DANS	ZABAGLIONE	AH! VOUS VOILA, [SIGNES] ...ET VOUS ENTREZ EN PISTE DANS UNE DEMI-HEURE!	AH, THERE YOU ARE, [SIGNS] !!... YOU'RE ON IN HALF AN HOUR, YOU KNOW!	1	WRONG AH
52	8	DANS	MOLLET	AH! MAINTENANT, JE CROIS QUE NOUS ALLONS VOIR CES FAMEUX FRERES CAM ET LEON...	HA! I THINK WE'RE ABOUT TO SEE THE FAMOUS BROTHERS CAM AND LEON NOW...	8	
53	1	HORS	MUSIQUE	DZING DZING POM POUA TARATATAA	DZING DZING POM TARATATAA	5	
53	7	HORS	SPECTATEURS	OH! BRAVO OH OH BRAVO	OH! BRAVO OH OH BRAVO	0	
54	1	DANS	FANTASIO	GRRR	GRRR	0	
54	2	HORS	SPECTATEURS	OH OH OH	OH OH OH	0	
54	8	DANS	ZABAGLIONE	TIENS! LE VOICI JUSTEMENT, CET HEBDOMADAIRE!	AH, AND THERE'S THE MAGAZINE IN QUESTION!	3	
54	9	DANS	ZABAGLIONE	CA PAR EXEMPLE!! IL ME SEMBLAIT BIEN LES AVOIR DÉJÀ VUS! HA! HA! HA!	WELL, I'LL BE! I KNEW I'D SEEN THEM SOMEWHERE BEFORE! HA! HA! HA!	3	
55	3	DANS	ZABAGLIONE	AH! MAIS... MINUTE! ... IL ME FAUT DES FRERES CAM ET LEON... HMM... OUI, JE VOIS CE QUE JE VAIS FAIRE...	OH, HOLD ON A SECOND... I NEED THE BROTHERS CAM AND LEON... HMM... YES, HERE'S HOW I'LL PROCEED...	4	
55	4	HORS	SPECTATEURS	HA HA HA BRAVO CLAP CLAP CLAP BRAVO CLAP CLAP CLAP CLAP CLAP CLAP CLAP HA HA HA BRAVO TRES BIEN	HA HA HA BRAVO CLAP CLAP CLAP BRAVO CLAP CLAP CLAP CLAP CLAP CLAP HA HA HA BRAVO VERY GOOD	0	
55	6	HORS	SPECTATEURS	BRAVO BIS PRODIGIEUX CLAP CLAP CLAP BRAVO CLAP CLAP CLAP MAGNIFIQUE BRAVO! CLAP CLAP CLAP TRES BIEN BRAVO ETONNANT BRAVO BRAVO CLAP CLAP CLAP CLAP CLAP CLAP	BRAVO AGAIN ASTOUNDING CLAP CLAP CLAP BRAVO CLAP CLAP CLAP MAGNIFICENT BRAVO! CLAP CLAP CLAP VERY GOOD BRAVO INCREDIBLE BRAVO BRAVO CLAP CLAP CLAP CLAP CLAP CLAP CLAP	-5	
55	7	HORS	SPECTATEURS	MAGNIFIQUE CLAP CLAP CLAP BRAVO SPLENDIDE CLAP CLAP CLAP BRAVO	MAGNIFICENT CLAP CLAP CLAP BRAVO SUPERBE CLAP CLAP CLAP BRAVO	1	
55	7	DANS	FANTASIO	WOULOU WOULOU WOULOU	WOOLOO WOOLOO WOOLOO	0	
55	8	DANS	SPIROU	ABRACA!	ABRACA!	0	
55	8	HORS	SPECTATEURS	BRAVO OH! BRAVO OH! OH! CLAP CLAP CLAP CLAP MAGNIFIQUE! OH!	BRAVO OH! BRAVO OH! OH! CLAP CLAP CLAP CLAP WONDERFUL! OH!	1	

Onomatopée

Page	Case	Hors/Dans Bulle	Source	FR	EN	Ecart	
56	2	HORS	SPECTATEURS	BRAVO! BRAVO! BIS! CLAP CLAP CLAP BIS! CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP BRAVO	BRAVO! BRAVO! CLAP CLAP CLAP MORE! CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP BRAVO	4	
56	5	DANS	MOLLET	AH! LES VOILA! ... MAIS QUE FONT-ILS? ... CETTE CAGE? OH! JE CROIS COMPRENDRE!...	AH, THERE THEY ARE! WAIT, WHAT ARE THEY DOING? THAT CAGE... OH! I THINK I KNOW!...	-3	
56	6	DANS	SPIROU	DANS DEUX MINUTES, LE MARSUPILAMI SERA A NOUS! HA! HA!	IN TWO MINUTES THE MARSUPILAMI WILL BE OURS! HA! HA!	2	
56	8	DANS	ZABAGLIONE	VOUS AVEZ TROUVE PLUS MALIN QUE VOUS, MESSIEURS SPIROU ET FANTASIO, HMM! DEMAIN, JE VOUS METS DANS UNE CAISSE ET JE VOUS ENVOIE...	YOU'VE FOUND SOMEONE SMARTER THAN YOU, MESSRS SPIROU AND FANTASIO! TOMORROW, I'LL STUFF YOU INTO A CRATE AND SHIP YOU...	10	
57	3	DANS	MOLLET	MISERE! ILS SONT DANS UNE JOLI SITUATION!!...	OH, DEAR... HEY'RE IN A RIGHT FIX!!	12	
57	5	HORS	COUP DE POING	MAPS	SMOP	0	
57	7	HORS	FRACAS	BROM	BROM	0	
57	11	DANS	MOLLET	ZABAGLIONE, EUH, TU DEVRAIS RENDRE LA MARSUPILAMI A CES JEUNES GENS ET LES LAISSER PARTIR...	ZABAGLIONE! ER... YOU SHOULD GIVE THE MARSUPILAMI BACK TO THOSE YOUNG MEN AND LET THEM GO...	2	
58	1	HORS	COUP DE POING	POP	POP	0	!!!! ACTIVE READING!
58	1	DANS	CHEF DU PERSONNEL	BRAVO! HA! HA! HA!	RIGHT IN THE KISSER! HA! HA! HA!	-14	
58	2	DANS	ZABAGLIONE	AH! A QUI LE TOUR?	SO! WHO! WHO'S NEXT?	-2	
58	3	HORS	TAPEMENT	TAP TAP	TAP TAP	0	
58	4	DANS	ZABAGLIONE	HUMF	HUMF	0	
58	5	DANS	ZABAGLIONE	HUMF	HUMF	0	
58	7	HORS	FRACAS	BOUM CRAC	BOOM CRACK	-1	
58	8	DANS	MARSUPILAMI	HOUBA!	HUBBA!	0	
58	9	DANS	MARSUPILAMI	HOUBA!	HUBBA!	0	
59	2	HORS	COUP DE BOULE	BOUM	BOOM	0	
59	3	DANS	MARSUPILAMI	HOUBA!	HUBBA!	0	
59	3	HORS	FRACAS	BROUM	BROOM	0	
59	4	DANS	MARSUPILAMI	HOUA! HOUBA!	HUBBA! HUBBA!	-1	
59	4	DANS	SPIROU	OH! REGARDE!	OH! LOOK!	3	
59	4	DANS	MARSUPILAMI	HA HA HA!	HA HA HA!	0	
59	5	DANS	ZABAGLIONE	HAMF	UMPH	0	
59	7	HORS	COUPS DE POING	PING PING	BING BING	0	
59	7	DANS	MARSUPILAMI	HOUBA HA! HA! HA!	HUBBA! HA! HA! HA!	-1	
60	1	DANS	SPIP	AH! VOILA!	AH, THERE HE IS!	-6	
60	2	HORS	SPIP	TSSSKKK TSSSKKK	HSSSSSS HSSSSSS	0	BIZARRE DECISION
60	3	HORS	SPIP	TSSSKKK TSSSKKK	HSSSSSS HSSSSSS	0	

Onomatopée

Page	Case	Hors/Dans Bulle	Source	FR	EN	Ecart
60	4	DANS	SPIP	HOP -LA! NOUS SOMMES TRANQUILLES!... J'EMPORT LA JOLIE CLEF DE CE PETIT CADENAS COMME SOUVENIR...	BAM! NOW WE'RE SAFE. I'M TAKING THIS PRETTY PADLOCK KEY WITH ME AS A SOUVENIR TOO...	12
60	4	HORS	CADENAS		CLACK CLICK	-11
60	5	DANS	MARSUPILAMI	HOUBA!	HUBBA!	0
60	7	DANS	MARSUPILAMI	HOUBA HOUBA HOP	HUBBA HUBBA HUP	0
						634

Ponctuation

Page	FR ...	EN ...	Ecart ...	FR !	EN !	Ecart !	FR ?	EN ?	Ecart ?
3	10	4	-6	7	4	-3	3	4	1
4	7	4	-3	11	12	1	1	2	1
5	11	8	-3	6	4	-2	10	9	-1
6	12	8	-4	18	13	-5	2	2	0
7	13	10	-3	11	6	-5	2	2	0
8	13	8	-5	14	14	0	8	8	0
9	7	6	-1	6	3	-3	0	0	0
10	12	9	-3	5	3	-2	0	0	0
11	14	12	-2	21	16	-5	6	7	1
12	4	3	-1	14	14	0	6	6	0
13	1	0	-1	17	17	0	3	3	0
14	17	15	-2	28	25	-3	8	7	-1
15	2	2	0	20	17	-3	1	1	0
16	0	2	2	14	13	-1	4	4	0
17	5	5	0	17	16	-1	4	3	-1
18	13	12	-1	26	22	-4	5	7	2
19	17	11	-6	20	17	-3	2	4	2
20	19	11	-8	9	9	0	1	1	0
21	32	31	-1	23	17	-6	5	6	1
22	8	6	-2	9	11	2	2	2	0
23	11	11	0	10	10	0	3	4	1
24	8	9	1	23	16	-7	0	2	2
25	14	8	-6	14	13	-1	2	2	0
26	9	7	-2	15	10	-5	6	6	0
27	5	2	-3	8	8	0	2	2	0
28	6	6	0	7	6	-1	3	3	0
29	1	1	0	6	4	-2	0	0	0
30	0	0	0	8	7	-1	1	1	0
31	15	8	-7	14	12	-2	1	1	0
32	20	14	-6	19	13	-6	3	3	0
33	5	5	0	9	10	1	0	1	1
34	11	13	2	19	15	-4	2	2	0
35	24	24	0	5	6	1	3	3	0
36	6	4	-2	14	12	-2	0	0	0
37	9	5	-4	19	14	-5	2	4	2
38	1	1	0	17	17	0	6	6	0
39	11	11	0	17	10	-7	2	2	0
40	7	6	-1	6	6	0	2	2	0
41	4	4	0	13	10	-3	0	0	0
42	9	7	-2	13	14	1	0	0	0
43	4	4	0	14	13	-1	2	2	0
44	0	0	0	24	15	-9	0	0	0
45	6	4	-2	10	12	2	0	0	0
46	2	7	5	20	18	-2	2	5	3
47	20	15	-5	9	10	1	1	2	1
48	8	7	-1	9	9	0	1	1	0
49	6	6	0	20	19	-1	3	5	2
50	5	5	0	7	6	-1	0	0	0
51	6	5	-1	15	14	-1	5	5	0
52	14	9	-5	22	19	-3	2	2	0
53	5	4	-1	8	7	-1	1	2	1
54	6	5	-1	16	15	-1	1	1	0
55	13	10	-3	24	20	-4	1	1	0
56	8	6	-2	21	16	-5	1	1	0
57	6	7	1	22	22	0	0	0	0
58	1	1	0	12	11	-1	1	1	0
59	7	7	0	18	20	2	6	6	0
60	5	5	0	6	5	-1	0	0	0
Totals	515	420	-95	829	717	-112	138	156	18
%			-0.18447			-0.1351			0.13043

Noms propres

Page	Case	Nom	EN		
3	1	Spirou	Spirou	0	note OU usage here is not questioned
3	1	Fantasio	Fantasio	0	
3	1	Marsupilami	Marsupilami	0	
3	1	Palombie	Palombia	0	
6	6	Alfred	Alfred	0	
19	2	Valentin Mollet	Mr Shanks	6	mollet means calf muscle or a bit soft to eat
19	6	Spip	Spip	0	
20	4	Valentin Mollet	Victor Shanks	2	
22	7	Magnana	Magnana	0	Loss of spanish word mañana
23	9	Sudair	Southair	-2	
34	2	Jojo	Jojo	0	
34	6	Valentine	Clementine	-1	no relation to valentin
35	8	Zabaglione	Zabaglione	0	italian desert
39	5	Goliath	Goliath	0	
46	7	le comte de Champignac	The count of Champignac	-1	
48	6	Norbert	Norbert	0	not funny in english
49	1	Cam et Léon	Cam and Leon	-1	doesn't sound like Chameleon
49	5	ABDAHABDA, ABRACA, ZABAGAGA...	ABDAHABDA, ABRACA, ZABAGAGA...	0	magic words
49	7	PATIBULA LABOUÏAZABA	SINISSATERRA ZABAZMUGGA	-3	
49	8	DILATARATA! KELFOURKILA!	WATALAFTA! ROLADAFLURA!	1	
53	8	ABRACA!	ABRACA!	0	
				1	

Oralité

Page	Case	PERSONNAGE	FR	EN		
19	9	SPIROU	'TENTION FANTA...!	LOOK OUT, FANTA...!	-1	URGENCY
27	1	DOUANIER 3	PARDON! PUIS-JE VOIR LE CONTENU DE LA VALISE JAUNE?	'SCUSE ME! MAY I SEE THE CONTENTS OF THE YELLOW SUITCASE?	-6	LACK OF RESPECT
27	7	DOUANIER 2	'SCUSEZ MOI, VOULEZ BIEN SORTIR LA ROUE DE SECOURS? ... JE VAIS LA DEMONTER!...	PARDON ME. WILL YOU PULL OUT THE SPARE WHEEL? I'M GOING TO CHECK THE INNER TUBE!	-3	LACK OF RESPECT
39	3	ELEPHANT	...OUAIS , ET PUIS ICI, ILS OUBLIERONT DE ME NOURRIR! ... PAS DE CA! JE RETOURNE A MA PLACE!	...YEAH , AND THEN THEY'LL FORGET TO FEED ME!... NO WAY! I'M GOING BACK HOME!	13	DOUBT
40	1	FANTASIO	OUAIS... ET NOUS NE L'AVONS MEME PAS REVU!	YEAH... AND WE DIDN'T EVEN SEE HIM!	7	DISAPPOINTMENT
					10	