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Peter’s Pragmatic Guide to Idiomatic English

Rapid solutions for French-speaking students to common difficulties in speaking and writing English
Long before it was adopted for email addresses, the ‘at’ symbol (l’aro-base) expressed the idea of ‘at the price (or rate) of’: 3 books @ £4 each.

Adjectives and adverbs formed with the prefix a– are predicate, that is, they must follow the group they qualify.

A man alone | They think alike.

They include aback, aboard (but not as a preposition of course, as in to climb aboard a yacht), abroad, ablaze, adrift, afire, ahoy (as in the call, ‘Ship ahoy!’), ajar, alive, amiss, aside (q.v.), askew, asleep, awake, aware (and unaware), awry, etc.

A–WORDS cannot generally be used as nouns. See ADJECTIVES

• Adding the prefix a– to certain verbs makes them less concrete and more metaphorical. rise (stand or get up) > arise (e.g. the symbolic act of rising from a kneeling position); rouse (wake up) > arouse (for emotions); wake (from sleep) > awaken (memories).

ABBREVIATIONS

BrE usage omits the full stop when abbreviations end with the final letter of the complete word they represent. So Mr and Dr do not need stops as both the words and the abbreviations end with ‘r’, whereas Prof. (Professor), etc. (et cetera), i.e. (id est, ‘that is to say’), and e.g. (exempli gratia, ‘for example’) do need them.

Under the influence of AmE practice, however, many editors (q.v.) now use stops after all abbreviations that include lower-case letters (see CAPITAL LETTERS).

The honorific Miss is not treated as an abbreviation. See HONORIFICS

ability

• to be (un)able to do s.t. is usually due to physical causes, whereas
• to be (in)capable of doing s.t. is usually on grounds of morality (q.v.) or scruple.

The ability to do s.t. is a quality possessed by both able and capable persons, whereas the capacity for s.t. suggests quantity rather than quality. So while inability to do s.t. is merely a handicap, incapacity suggests some moral or intellectual failing. Tess’s capacity for suffering is enormous, and for most of the novel Angel is quite incapable of perceiving it. At the moment when he might have been more perceptive, she is unable to contact him.

ADJECTIVES

In English the adjective is invariable, whatever the gender, number, or case of the noun it qualifies, even in compound adjectives. Thus you could read a three-hundred-page novel about an eighteen-year-old heroine. (Note the use of hyphens in compound adjectives.) See also TIME and SPACE
A s a general rule, prefer the AD JECTIVES

•  A few adjectives exist in both the –ic and –ical forms. Consider the first as the ‘true’ or ‘direct’ form, and the second as only indirectly related to the concept in question. What a tragic decision! (It had a truly tragic consequence: people died.) Oh, he and his comical manner! (I find his behaviour funny, but it is not something out of a comedy.) It was his economic policy that dictated his choice of an economical car. Here economic relates to money; economical relates to running costs, primarily fuel consumption, and thus only indirectly to economics.

•  With classic and classical a convenient rule is to think of what is (or used to be) taught in class. Thus classic qualifies an instance that is often cited in the classroom (a classic approach to fiction-writing), whereas classical relates to traditional Greek and Roman culture, as in classical literature and classical mythology, or to whatever preceded a modern form: you might listen to a classic piece of classical music. Newtonian physics is classical physics.

•  The case of history is very clear: a historic event made history. A historical novel is merely situated in the past.

•  Actions that are politic seem ‘sensible and judicious in the circumstances’, whereas political relates to ‘the state or government or public affairs of a country’ (NODE); it is only optatively sensible or judicious.

ADJECTIVES and PAST PARTICLES

Many English adjectives and similar past participles with rather different meanings correspond to a single word in French. Distinguish between appropriate and appropriated; considerate and considered; corrupt and corrupted; definite and defined; elaborate and elaborated; incomplete and uncompleted; open and opened; opposite and opposed; polite and polished; requisite and required; resolute and resolved; rotten and rotted; welcome and welcomed, for example. As a general rule, the adjective qualifies a state, and the past participle a state resulting from a (recent) action.

•  Note that the final –ate of adjectives, nouns and adverbs is pronounced with a schwa [a], e.g. separate ['sepəret] whereas it is a diphthong in all –ate verb forms, e.g. separated ['sepəreit]d. So their function is signalled by pronunciation, even when their spelling is the same, e.g. a delegate ['delgət] vs to delegate ['delgəit]. See also 2/s

ADJECTIVES in –ic and –ical

As a general rule, prefer the –ic form of adjectives derived from nouns. Most of those based on nouns ending –ism, like paternalistic, realistic and idealistic, pessimistic and optimistic, exist only in this form.

•  Some adjectives, however, such as ethical, hysterical, logical, practical, sceptical, statistical and tactical, exist only in the –ical form, because there is (or was, e.g. practic) a corresponding NOUN ENDING –ic.

•  The adjectives of all the ‘–ology’ sciences end with the –ical form only.

•  A few adjectives exist in both the –ic and –ical forms. Consider the first as the ‘true’ or ‘direct’ form, and the second as only indirectly related to the concept in question. What a tragic decision! (It had a truly tragic consequence: people died.) Oh, he and his comical manner! (I find his
all what? can only be a question: Tout quoi?

In French, it is possible to add tout in front of ce que without changing anything else in the sentence. In English, however, what has to change to that when it is preceded by all. Ce qu’il a dit était sensé: What he said made good sense. But Tout ce qu’il a dit était sensé: All that he said made good sense. For this, you can often use everything instead, and you may have to do so on occasion to avoid the limiting meaning of all. That’s all I know.

altération and altérer are FA. alteration and to alter are perfectly neutral, like modification and to modify or change. To render the idea of ‘to change for the worse’ use to spoil, taint, mar, adulterate, or impair (depending on the context).

ancien FA

Ancient qualifies something that is very old, dating from classical antiquity or earlier. So mon ancienne amie has to be my ex-girlfriend. Former is also possible, but more formal: a former President (see sometime). For mon ancien prof d’anglais, say ‘the English teacher I had at school/university.’

Anglicized French words

Do not put accents on French words, like café and régime, that have passed into English, except for: compère, exposé, lamé, résumé, and roué.

The Anglo-Saxon genitive

Reserve the possessive form (i.e. an apostrophe+s after a singular noun and irregular plurals, and + apostrophe after regular plurals) for animate(d) nouns (and noun phrases: The King of Spain’s daughter). This includes objects to which animation is attributed. The ship’s rudder fell off in mid-Atlantic. The car’s headlights weren’t working.

• Intrinsic qualities of a piece of writing may also be expressed in this way: the poem’s structure | the book’s title | the article’s conclusion.
• The apostrophe+s may also be descriptive, as in a ladies’ hairdresser (i.e. for ladies) and the men’s toilet. (This is often shortened to the gents, signed simply GENTS, i.e. for gentlemen, with no apostrophe.)
• The designation of shops and places of abode uses this form elliptically, omitting the following noun: the butcher’s, the baker’s (i.e. their respective shops) and Tom’s or Mary’s (i.e. their homes).
• In some cases where you might be tempted to use the apostrophe+s, English turns the possessing noun into an adjective: the group leader rather than the group’s leader, and the car driver – but the ship’s captain. There is no rule for this, unfortunately.
• For periods of time, see TIME & SPACE; for values, see WORTH.

• Distinguish between Emma’s description (what she said in describing s.t. or s.o.) and the description of Emma (how s.o. else described her). The same applies to her drawing (of Harriet), a drawing of her (by s.o. else, depicting Emma), and a drawing of hers (i.e. one of her many drawings, depicting subjects unknown), the possessor being written without an apostrophe when it’s a pronoun, and with when it’s a proper name: Mr Elton admired a drawing of Emma’s.

The Anglo-Saxon (idiomatic) plural

When a number of individuals each possess or manipulate a countable object, that object is expressed in the plural. With their guns in their hands, they drove off in their cars. Each has only one gun in one hand and drives one car, but English sees several people, guns, hands and cars.

animation

French likes to animate abstractions and inanimate nouns, often with reflexive verbs (La grande route étendait sans en finir son long ruban de poussière—Madame Bovary | Les élections se sont déroulées dans le calme | Les vers suivants se présentent…). English does not, preferring concrete nouns and active verbs. The elections passed off without incident.

as or like?

• as is a conjunction, introducing a group with a verb, a prepositional phrase, or an adverb. So Donne plays with words as often as he can, rather as Shakespeare does, in his plays as in his sonnets.

Rule 1: If there’s a verb in the group that follows, or just an adverb, or a preposition, it must be as. Resist the temptation to infer a verb where none is expressed. Do as I do!

• like is a preposition and as such can introduce only a noun or pronoun. Like Shakespeare, Donne plays with words.

In literary essays, shun the colloquial use of like as a conjunction.

Rule 2: If there’s no verb, use like + (pro)noun, but—

• as is also a preposition meaning en tant que or dans le rôle de. Did you enjoy Johnny Depp as Jack Sparrow? Thus we find minimal pairs like He went as a soldier (comme soldat: he had joined the Army) and He went like a soldier (comme un soldat: he was not a soldier but he behaved like one).

Rule 3: If a noun follows, without a verb, decide whether you mean ‘similar to’ (like) or ‘in the role of’ (as).

• tel que may be rendered by such as, or like if no verb follows (Rule 2).

aside

When a character in a play or film says s.t. that only the audience (and not the other characters present) can supposedly hear, it is an aside.
'Aspect is the way that a verb group shows whether an activity is continuing, is repeated, or is completed' (COBUILD). Types of aspect include: inchoative (beginning); iterative (repeated); durative (continuing or long-lasting); punctual (of minimal duration, brief); and terminative (ending or completed).

assister à is a FA meaning to be present at an event (to witness an accident) or to attend (q.v.) a ceremony or performance of some kind (to attend a concert).

- To assist s.o. is to help them (see PRONOUNS for this use of 'them').
- Dans ce roman nous assistons à is a dangerous metaphor to have in mind when analysing literature because it implies that you are a passive witness of the events described. Think rather that reading is creative; the text is nothing but inert little black marks on white paper until you start to read it and bring it to life. So use some other expression, even as neutral as This novel contains ....

at first suggests that things are different subsequently; it is opposed to later. First (or firstly) by itself indicates merely the first (in order of importance or time) without implying (see impliquer) subsequent change.

at and in with the beginning and the end

In the beginning refers to all time, as in the Bible: In the beginning (au commencement) was the Word. Use at the beginning for a story or poem.

See also since vs from

- Distinguish between what happens at the end (à la fin) of a story with what happens by the end, i.e. before the end is reached. In the end adds suspense (finalement – see also enfin). Contrast They all get married at the end (i.e. in the final scene) with the relief of They all get married in the end. N.B. at the end may be followed by a defining phrase ('of the novel', for instance), but in the end (being an adverb of time) cannot.
- With the middle, you can say by or in the middle, but not at. See milieu at and in the same time

Distinguish between s.t. that happens at the same time as s.t. else, i.e. simultaneously (Don’t speak at the same time as her!), and two things that are done in the same time, i.e. within the same space of time or duration: We ran the marathon in the same time (she last year and me this year).

at, in and on in text analysis

Use at a certain line or page for a fixed point in the work. I stopped reading at page 224. Not used for spans, i.e. you cannot say *at lines 10–15.

- in to indicate things within lines, chapters, acts, and scenes. A change of rhythm in chapter 24. Used for spans: as can be seen in lines 10–15.
- on a certain line or page to locate something dynamically within the work. The new chapter begins on p.123. | The Invocation ends on line 26. May be used for spans, but we tend to say on pages 24, 25, and 26 instead. See also DEFINITE ARTICLE, and NUMBERS

attend (FA)

To attend plus a direct object means to be present at a ceremony or performance of some kind (All the staff attended the meeting), or to go regularly to an institution: What school did you attend? (This is quite formal.)

- To attend to s.t. or s.o. is to pay attention. You’re not attending! Listen to what I’m saying, please.
- To attend to s.t. can also be to deal with it, especially by improvement or care. I know this paragraph needs attending to; I’ll revise it later.

both vs the two

Generally speaking, both serves to merge the two elements in question (or stress their similarity), and the two to differentiate them (in quality or in time, for instance). The heroines of Northanger Abbey and Pride and Prejudice both marry the man they love, yet the two novels are quite different in tone. Use the two when making a rapprochement: The two men are similar.

CAPITAL LETTERS (also called 'upper case', as opposed to 'lower case')

All proper nouns (including religions, languages, nationalities, and the Christian God), the days of the week and the months of the year, and all adjectives derived from them take an initial capital letter.

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CIRCUMLOCUTIONS
English is happy to repeat names or titles far more frequently than French, which seeks to avoid repetition, preferring ce dernier or le romancier to repeating a writer’s name. For Fowler, ‘it is the second-rate writers, those intent rather on expressing themselves prettily than on conveying their meaning clearly’ (Modern English Usage) who are seduced (q.v.) by circumlocutions like ‘the writer’ or ‘her novel’. Worse, they can be misleading. If you write ‘Conrad’s character’ for ‘Marlowe’, it may seem to designate the-personality-of-Conrad-the-novelist, not the-character-that-he-created. Similarly, if you write ‘the poet’ when discussing Keats, your reader may think that you are now referring to all poets in general, not just Keats. So repeat ‘Joyce’ or ‘Dicks’ ten times rather than mislead by switching to ‘the novelist’.

See also NAMES

CITE VS QUOTE
You quote actual words (from a text) but cite only the title or author. She cited Shakespeare as a case in point, but couldn’t quote him.

COLLECTIVE NOUNS
A few nouns designating groups of people and institutions may take a singular or a plural verb, depending on whether they are considered collectively or individually. Common ones include: audience, army, committee, crowd, enemy, family, government, group, police, public, and staff.

 Singular and plural may be used within the same sentence: A television crew was chased when they tried to interview people in the street—The Times.

• This dual aspect affects the relative pronoun; use who for the persons concerned, and which for the unit or institution: a couple who were arguing | a couple which was walking hand-in-hand. See also PRONOUNS

COMEDY is either uncountable (the theatrical genre) or countable (a play of this genre). (See COUNTABLE VS UNCOUNTABLE)

• Le comique is usually comedy when it is a concept (comedy of character or situation), and ‘(what we find) funny or laughable’ when we refer to a specific instance of it. He could not see the funny side of/was so funny about his mistake: le comique de son erreur. See also laugh

• For the adjectives comic (relating directly to comedy) and comical (something that we find funny) see ADJECTIVES in –ic and –ical.

• An actor of comedy is a comedian, of tragedy a tragedian [tra’dʒidjan] – the two words rhyme. Un comédien is a theatrical actor. We say it’s just an actor.

• A comic is a magazine containing cartoon strips for children; it is also a stand-up comedian (telling jokes and funny stories).

COMPOSE, COMPRISSE AND CONSIST
In the statement, the moon consists of green cheese, consists of means the same as is composed of or is made of. On the other hand, to consist in (+-ing) means to comprise, to entail, or include (an activity). Obtaining a driving licence consists in taking a theoretical test followed by a drive on the road with an examiner. cf. impliquer

CONCRETE AND ABSTRACT NOUNS
English frequently has two nouns, one concrete and the other abstract, that correspond to a single French word. Be sure to use the right one, otherwise the effect can be quite comic. Contrast axe (concrete) and axis (abstract); base vs basis; gender vs genre; prize vs price; and statute vs status.

See also freedom vs liberty

CONSCIENCE VS CONSCIOUSNESS
• The conscience is that inner moral sense that tells us whether what we are doing is right or wrong. My conscience wouldn’t allow me to …

• To be conscious is to be in the normal state of wakefulness, aware of oneself and one’s surroundings. The blow on the head caused him to lose consciousness. Thus there is also the state of semi-consciousness.

• Prefer aware(ness) for knowledge of situations or facts. Emma suddenly became aware that she really loved Mr Knightley.

• For the French inconsistant, meaning irrefleté, use thoughtless (behaviour) – ‘T’ex inconsiente! How thoughtless of you! – or reckless (person or behaviour). The accident was caused by reckless driving / a reckless driver.

COUNTABLE VS UNCOUNTABLE
• A count(able) noun is ‘a noun such as “bird”, “chair”, or “year” which has a singular and a plural form.’ In the singular, it must have a determiner, such as a, the or her, in front of it (CLOBUILD, adapted).

• An uncount(able) noun is ‘a noun such as “gold”, “information”, or “furniture” which has only one form and can be used without a determiner’ (CLOBUILD). Gold is a precious metal. Of course, as soon as it is qualified by a following clause (the gold you have in the bank), it takes an article, just like a count noun.

• Some nouns belong to both categories. Those based on the present participle are uncountable when they are concepts (misspelling) or an activity (writing), and countable, often plural, when they designate
specific instances (misspellings) or concrete objects (writings). See also concrete & abstract nouns; critic (ism); experience, and language.

- Countables used as concepts or collective nouns remain countable and take the definite article: as performed in theatres / on the stage | as heard on the radio, but not television: as shown on tv.
- Beware of French plural nouns that are uncountable in English: les informations = information or news; prévisions = forecast (for weather, but predictions in other contexts); conseils = advice; preuves = proof or evidence.
- An uncountable noun may have a countable counterpart with a very different meaning in the plural. For example, hair grows on our heads. Ugh, I found a hair in my soup. ★ Hairs, on the other hand, grow elsewhere on the body (= les poils). So if you say, ‘I am just going to wash my hairs,’ you will get some very strange looks.

criterion [krəˈtɪriən] (= critère) has a Latin-type plural: criteria [krəˈtɪriəriə].
critic, criticism, and to criticize
The verb is to criticize, the persons who do it are critics, and the product of their activity is criticism (which is uncountable when applied to the arts, music or literature, and countable when applied to a person).
The noun critique [krɪˈtɪk] is also used occasionally, in the sense of an assessment or evaluation. In AmE it is now frequently a verb too.

DASHES
When typing, distinguish between the hypen, which joins two words, or parts of words — so there is no space before or after it — and the en dash (or en rule) which does have a space on either side (as in the line above). Dashes are longer than hyphens. In modern English, the dash is never combined with any other punctuation mark.
- There is also the longer em dash or em rule, which serves to set off the source of quotations (example below), or to indicate an interrupted statement (in which case it generally ends a paragraph; see Rule 2 of as or like? for an example). It is printed without spaces, and without punctuation (except for closing quotation marks when required). In early fiction, it replaced letters omitted from proper names. ‘There’s Mayor ——,’ says she, ‘he was an eminent pickpocket; there’s Justice Ba—r, was a shoplifter.’—Daniel Defoe, Moll Flanders (‘In Virginia’).
- Some American presses and word-processors use em rules as dashes.

DATES
- Years: when speaking, separate the hundreds and thousands from the tens and units, saying four seventy-six (476) | ten sixty-six (1066) | nineteen o

four (1904) (see numbers for the zero, pronounced ‘oh’). For the current millennium, say two thousand and (for 200x) up to 2009 (two thousand and nine), then revert to pairs as usual: the twenty-twelve Olympics in London. See also nought under numbers.
- For BC (before Christ) and AD (anno Domini), you can now write BCE (= before the Common Era) and CE (Common Era) after the year, with a space before and no space between the letters; no punctuation either. When speaking, just name the letters: 55 BCE = fifty-five bee see (ee).
- The Middle Ages (le moyen âge) are plural and take the article + caps. Of course a middle-aged man (d’âge moyen) takes no caps. See HYPHENS.
- In writing, spell out the centuries: a sixteenth-century comedy.
- Some American presses and word-processors use em rules as dashes.
- Days and months: in BrE say the twenty-second of April, and write only 22 April. In AmE say April twenty-second, and write April 22.

See also capital letters.

de
If there is one French word that you can never translate blindly, it’s de. Depending on what precedes it, it may be any preposition in English from about to with — or none at all (my father’s house | a money matter). And when de means en tant que (e.g. son rôle d’écrivain) you need to use as (q.v.). There is only one rule: learn the prepositions that go with each noun, verb, or adjective, e.g. careful about / of / to / with; absent from; synonymous with; close to; far from; the reason for (or to); the story about / of; a story by; and to suffer from, etc.
See also depend on it!, plus excerpt vs extract.

déduire
Use to deduce for logic, to deduct for arithmetic, and deduction for both.

défini-tif
Note the very different meanings of definite (firm and clear) and definitive (final, after changes). See also ADJECTIVES and PAST PARTICIPLES.

DEFINITE ARTICLE
Omit the definite article in front of nouns like chapter, page, verse, line, etc., when they are followed by a number. In line four of stanza ten | On page 123 | At the beginning of chapter six | In the last paragraph of Part II
See also at, in and on; countable vs uncountable; next, and numbers.
- The names of tenses take the definite article (the simple past, the present, and the future), whereas literary technical terms (being uncountable) do not: free indirect speech | dramatic irony | verbal humour, etc.
- Use the definite article in on the one hand and on the other hand.
depend on it!
You can say, it depends and That counts (with no complement) but you cannot say "It relies. With a complement, all three verbs are structured with on:
to count on, to depend on, and to rely on s.t. or s.o. You can rely on that.

dernier
The last designates the end of a series, whereas the latest is simply the most recent. The last novel by Jane Austen | The latest news. See also THIS VS THAT
dès
When dès means with effect from, use as of, but only with a date or an expression that implies a known date in the recent past, the present, or the immediate future, not with an event. As of today | As of 1st May, 2015. So you can't say, "as of her arrival. Say rather, from the moment she arrived.
devant
Use in front of only when you are referring to the strictly literal spatial organization of concrete objects. The tree in front of the house. (The same applies to opposite for face à and en face de.) Before can also be used for this in more formal texts; it is standard for devant Dieu: before God.
For figurative and abstract senses, use (when) faced with, in the face of (especially for threatening, dangerous objects or situations) or simply when: Devant tant de misère – When I see so much poverty...
Keep to be confronted by or with for instances of true confrontation.
différent (fa)
Used before a noun, différent means discrete, diverse, separate, various, or just several. Keep different for cases where différent follows the noun.
digne corresponds to two different notions in English:
• dignified qualifies a composed and serious manner, or behaviour that commands (or merits) respect, whereas
• worthy means having qualities or abilities that merit recognition in some special way. Has there ever been a worthy successor to Sean Connery as James Bond? As in the French digne de, worthy is often used with of: She's a novelist worthy of the name.
worthy combines with nouns: newsworthy, noteworthy, roadworthy, seaworthy (apté à prendre la route / la mer), and trustworthy (digne de confiance; fiable). It forms neologisms like quote-worthy. See also worth
disposer (de) is a ➤fa. Translate it by to have at one’s disposal (He had a whole team of researchers at his disposal); or simply to have (I don’t have much time – but bear in mind I can’t spare you much time); or to use: you can use my car while I’m away. Finally, Merci, vous pouvez disposer = Thank you, you may go.
• disposer de la vie / du sort de quelqu’un is to hold their life / fate in one’s hands.
• Le droit des peuples à disposer d’eux-mêmes is the right to self-determination.
• The primary meaning of to dispose of is to get rid of s.t. (s’en débarrasser). Disposable articles (or simply disposables) are jetables.

DOLLARS and CENTS
The dollar ($), adopted as the monetary unit of the United States in 1792 at the suggestion of Thomas Jefferson, is divided into 100 cents (¢). Dollars are familiarly called bucks after the bucksins used for commercial exchange by the early settlers. The dollar coin was made of silver until 1935. It derived from the Spanish peso, which was made to be broken (when required) into quarters, and for this reason the 25-cent piece is still known as a quarter. The other coins are the dime (10¢), the nickel (5¢) and the penny (1¢). (See penny for the British coin.) Paper money (often called bills, and known familiarly as greenbacks because they are printed in green on the back) was introduced during the Civil War of 1860–65. cf. POUNDS, SHILLINGS and PENCE.
Many other countries now call their currency dollars, too.
during precedes a noun that designates (or implies) a period of time. During the night | During those two days. During the play is possible, when it means ‘in the course of the action’. During the story is possible too but only when ‘story’ means the telling of it or the lapse of time that it covers. In the latter case, in the course of the story would be preferable. To express ‘for a period of’ or ‘a duration of’, use for: She stayed for the night / for two days.
For during all see throughout

editor (fa)
An editor is a person responsible for selecting and preparing texts for publication, often with an introduction and notes. A publisher, on the other hand, is a firm or company whose business it is to produce and market books and periodicals. In bibliographies, editors are mentioned only when they figure on the title page of the book, whereas the publisher and the place of publication should always be specified.

effectivement (fa) is best rendered by indeed: It is indeed true. Effectively means having or producing a result and therefore efficiently. The aim of this handbook is to enable (cf. permettre) you to write more effectively.
ELLIPSES
French commonly uses an ellipsis (les points de suspension) at the end of a sentence to mean and so on, etc. English does not generally do this.
• When quoting in English, use ellipses (without square brackets and with spaced points: . . .) to signal omission in the middle of a quotation. They are not required at the beginning or end of quotations integrated into your own sentence structure (i.e. ‘run in’).

empêcher, éviter, s’empêcher
• We cannot avoid s.t. or s.o. when we are unable to prevent an undesirable meeting, a collision, or an accident.
• We cannot avoid s.o., avoid doing (or get out of doing) s.t. for external reasons, often out of social obligation. Elizabeth could not avoid (speaking to) Mr Darcy, much though she would have wished to get out of it.
• We cannot help doing s.t. for internal reasons. (Her feelings were so strong that) she could not help telling him how much she despised him. Also used with an it for the undesirable behaviour: Don’t blame him. He can’t help it.
• We cannot prevent (or stop (q.v.)) s.t. external to ourselves from happening. She could not stop her sister from running off with Mr Wickham.
• As a general rule use unavoidable for concrete, physical events, and inevitable for more abstract ones. Because the accident was unavoidable, their death was inevitable.

end(ing)
You can refer to either the end or the ending of a story – but only end is opposed to means, as in ‘ends and means’ (les fins et les moyens).
‘Le happy-end’ is a French expression. When it is used in English – Does the story have a happy end? – it is never hyphenated. (See HYPHENS)

en faisant covers several notions. Render them with
• by for change in the object (By making promises, he induced her to marry him) but in or through when the subject is affected: One acquires knowledge through reading. (Some structures may require other prepositions.)
• on for ‘immediately after’, not ‘during’. She shut the door on leaving.
• while or when for simultaneity. Don’t speak while eating. | MIND YOUR HEAD WHEN LEAVING YOUR SEAT. [A notice in public transport with overhead luggage racks.]

but with verbs of locomotion you can
(a) use just the present participle, as in he went out laughing, or
(b) render the manner with a verb, and the direction with a preposition: traverser la route en courant = to run across the road | entrer dans la pièce en dansant = to dance into the room | descendre la rivière en nageant = to swim down the river.

This also applies to lifestyles: détruire sa vie en buvant = to drink one’s life away | se ruiner en jouant = to gamble one’s money away.

enfin corresponds to several different notions:
• at last (the positive Ouf! at the end of a wait);
• in the end or finally (= à la longue, finalement); and
• last or lastly (or finally) which are used before the final item in a series.
See also at and in with the beginning and the end

ever
First of all, ever is used like jamais in French. I think I’m skiing better than ever.
(Have you ever heard that before?) Never more! In English it also means:
• increasingly, or more all the time: computers get ever more complex and ever more powerful; it’s an ever-changing world. See also toujours (and HYPHENS).
• always or eternally: ever more; ever open; ever present; ever ready. Some common instances have become a single word: everlasting and forever. (See for ever contrasted with forever.) An evergreen is a plant or tree that keeps its leaves throughout the year, unlike a deciduous one.
• Ever combines with other words for emphasis: however (However you do it = de quelque manière que tu le fasses | However tall he may be = si grand qu’il soit); whenever (chaque fois que); what(so)ever (Bring whatever you can. Whatever you bring, I’ll find a use for it.); and who(so)ever (quiconque), the ‘so’ adding an absolute dimension. They are written as two separate words in questions that express strong feelings; here they correspond to something like diable in French: Why ever did you do it? What ever are you thinking of? Who ever are you going to meet? How ever will I see you again?
• In familiar, spoken English, ever also serves for emphasis in ever since, ever so, and ever such. ‘Do I like him? Oh ever so! (= énormément). He’s ever such a good dancer, so I come here ever so often. Ever since I met him in fact.’

excerpt vs extract
Any passage, from a line or so to a whole chapter, extracted (or excerpted) from a text and presented separately, is an extract (or an excerpt) from the original text. Do not call quotations extracts in an essay; an anthology contains extracts.
On the other hand the extract of s.t. is a natural or industrial product: Extract of coffee and extract of vanilla are used for flavouring foods. It used to figure in the names of patent remedies. Pond’s extract | Liebig’s extract.
• A similar distinction can be made with solution: the solution to a problem but (in chemistry) a solution of salt in water.
See also de, and the ANGLO-SAXON GENITIVE
experiments are what scientists perform; (countable) experiences are events in our lives, which result in (uncountable) experience. Thus, an experiment may prove to be a memorable experience. The same distinction applies to the corresponding verbs, to experiment and to experience.

FAUX AMIS
By definition faux amis – words which look the same in French and English but have rather different meanings – are insidious and subtle: false friends indeed. Make your own collection as you encounter them. A few are included in this booklet, flagged FA.

few
Like peu, few without an article emphasizes the smallness of the following quantity; a few means simply a small number. Contrast He has few friends (so he feels lonely) with he has a few friends (and he’s perfectly satisfied). The same applies to little (+ uncountable) – but beware, le peu de can also mean the lack (or absence) of.

FICTION
All imaginary, invented narratives in prose are fiction, i.e. not fact. The term fiction is often used as though it were synonymous with the novel. Jane Austen was a great fiction writer / a great novelist. Length is the criterion (q.v.) used to distinguish between basic types of fiction: the short story (no more than a few pages); the novella (which may be just long enough, say 30,000 words, to be sold as a separate work, but is usually bundled with other stories); and the novel (which may run to several volumes). Fictionalized documentary is docu-fiction.

first
English distinguishes between the first two (for instance) and the two first. Take ten different poems: the first line of each poem will make a total of ten first lines, whereas if we take just one poem, we can refer to its first ten lines. This applies to any number as well as to last.

With next (q.v.), only the form the next four lines is possible.
• It’s the first time is followed by the present perfect where French uses the present. Well, it’s the first time I’ve heard that rule!
See also at first; at, in and on; NUMBERS; and one

for ever means definitive ly or for all time – and forever means repeatedly. Diamonds are for ever. | James Bond is forever making love with beautiful girl spies.

freedom vs liberty
As a general rule, use freedom for the philosophical concept, and liberty for countable concrete examples, including symbolic figures (the Statue of Liberty). Contrast the liberty to move (physical) with freedom of movement (the principle; no article). However, if the context implies being free, use freedom: a captive struggles to reach freedom | a freedom fighter.

Liberty combines easily with other nouns, as in liberty bell/day/man/ship, and civil liberties; it takes prepositions – I am not at liberty to answer your question. It also forms phrases like to take liberties (i.e. to be unduly or improperly familiar), and to take the liberty to do or say s.t.

See also CONCRETE and ABSTRACT NOUNS

habiter
• habiter is rendered by to inhabit (or, of course, to live in). Habitation has much the same meaning in both French and English – i.e. the concept (signs of human habitation) as well as ‘a place or building in which to live’ – but habitants are inhabitants, habitable is inhabitable, and so for inhabitable (meaning ‘not suitable to live in’), English uses uninhabitable.

hardly means à peine, scarcely. The adverb of hard is hard: Tess worked hard.

See also presque

here, there and where all have old forms with a ‘sense of direction’:

to here : hither from here : hence

to there : thither from there : thence
to where : whither from where : whence

They are mainly found in poetry and Biblical phrases. Whither goest thou (q.v.)? Some are still used in academic discourse – hence this list.

See also ORIENTATION IN SPACE

HONORIFICS and forms of address in BrE (see also names)
Dame is the honorary title for a woman (corresponding to Sir); it is followed by a first name, or a first name and family name, but never with just a family name. Dame Judi Dench. Never refer to women as ‘dames’.

Esq. Until recently, Esquire [es’kwair] was placed, in its abbreviated form, after the full name on any letter addressed to an otherwise untitled man. It is now replaced by Mr, which is placed before the name. Esq. survives in AmE where it designates a lawyer.

Lady is followed by a place name, a family name, or a first name, depending on whether the bearer is a peeress, a female relative of a peer, or the
wife or widow of a knight (see Sir), respectively. Used alone and without a CAPITAL LETTER only in uneducated speech. Give us a penny, lady!

Lord is followed by a place name or a family name when the bearer is a marquis [ˈmɑːkwaɪs], earl, viscount [ˈvaɪkaʊnt] or baron, and by a first name when he is the younger son of a duke or marquis. Requires 'my' when used without a name: Yes, my lord, pronounced [məˈlɔrd] or [mɪˈlɔrd].

madam is the formal and polite term of address for a woman whose name is not known, used especially in shops, restaurants, and hotels. Can I help you, madam? Use Dear Madam in letters when you do not know the name of the woman you are writing to. A madam keeps a brothel.

Miss is the traditional honorific for an unmarried woman, used both in front of the name (with or without the first name) and alone. Schoolchildren often call their teacher Miss, whatever her marital status, and in the past all young women were addressed in this way, especially by their social inferiors. Today, use the first name and family name when speaking; when writing, use Ms. See also ABBREVIATIONS.

Mr is used for every otherwise untitled man (e.g. not a professor or a doctor). It should never be spelled out in front of a name unless you wish to be facetious, mocking, or insulting. (Begin a letter with Dear Mr A.) On the other hand, it is spelled out in popular titles. Mister Switzerland. Used without a name to represent uneducated speech, it is spelled out. Hey, mister! Where do you think you're going? See also ABBREVIATIONS.

Mrs [ˈmɪsə] is the traditional honorific for a married woman. It is never written out, except to represent uneducated speech, spelled missus or missis. Now generally replaced by Ms. (Begin a letter with Dear Ms A.)

Ms [mæz] is the politically correct written honorific for all women, used in front of the family name only (i.e. without the first name): Ms Greer. As it is unpronounceable, say: 'Yes, madam' (which is very formal, fine if you’re working in a hotel); ‘Yes, Miss’ (and risk causing offence); or play safe with ‘Yes’ plus ‘I will’ / ‘you do’ / ‘it is’, etc., as applicable.

Sir (with a CAPITAL LETTER) is the title of a knight or baronet and is followed by a first name, or a first name and family name, but never with just a family name. So Sir Peter Teazle is addressed as ‘Sir Peter’. It is also used (with a capital) in letters when you do not know the name of the man you are writing to. Dear Sir, Please find enclosed my application for the job you advertised in today's newspaper. Use the plural when writing to firms and institutions. Dear Sirs. If you do not know the gender of the person you are addressing, use Dear Sir or Madam.

• sir without a name (and no capital) is used as a polite way of addressing an unknown man, especially in shops, restaurants, and hotels.

What can I do for you, sir? Schoolchildren use it for their male teachers. Please sir, I know the answer!

HONORIFICS and the DEFINITE ARTICLE

In BrE, only two honorifics are preceded by a definite article, the Reverend and the Honourable, because they are adjectives. Consequently you should write the Reverend (or Rev.) Chasuble, and the Honourable (or Hon.) Algernon Moncrieff. Otherwise it’s General de Gaulle, Queen Elizabeth, and President Putin.

For this reason it is not possible to address or refer to a clergyman as plain Reverend in BrE. You have to call him by his clerical status: Tell me, Vicar, how close is your house to Rosings Park? AmE ignores this rule.

humain

In essays, call people human beings unless you are contrasting them with animals. A perfect human figure (Gulliver’s Travels, Bk iv, Ch.2).

• As a rule, keep humane for human behaviour that respects other species. Laboratory animals must be treated humanely.

HYPHENS

Compound adjectives need hyphenating in English. A man-eating tiger is very different from a man eating tiger. Contrast also to be well known (adverb + past participle, never hyphenated), and a well-known person or work. See also DASHES, TIME & SPACE, and WORD-Breaks.

ill

In BrE ill traditionally meant to be or to feel unwell, whereas sick implied that the sufferer was nauseous and might vomit. The meanings are reversed in AmE. Because BrE usage is increasingly following AmE, I was sick this morning could now mean I did not feel well rather than I vomited. The expression she called in sick means that she telephoned her employer (for example) to announce that, being unwell, she would not be coming to work. There is a new idiom for this: to throw a sickie. To avoid ambiguity, use well and unwell as appropriate. British mothers also use poorly to mean unwell. ‘Are you feeling poorly?’ she asked her daughter.

• When ill qualifies a state of health, it must be used predicatively, like the A- WORDS: The child is ill = The child is unwell = It is a sick child. (See PRO-Nouns)

• Meaning unfavourable it is used pronominally (ill health | ill omen | ill use [jus] – see z/s), and with a verb form (often the past participle) it forms a compound with a similarly ‘bad’ meaning: ill-treat | ill-favoured | ill-formed, etc. (Use HYPHENS in compounds containing verb forms.)
impliquer covers several different meanings:

- to involve s.o. is to include them in an activity or process. Compared with to implicated, it is morally neutral. When the complement is a verb, use the -ing form: activity x involves doing action y. Also used passively. Elizabeth did not expect Darcy to be involved in her sister’s wedding.

important (FA) has only a qualitative meaning in English, not a quantitative one, so when it precedes the noun in French, as in une importante somme d’argent, use an adjective denoting size, e.g. a large sum of money.

in to vs into

In may combine with to when the two prepositions fulfil similar functions in the sentence. He put his hand into his pocket. When in is part of a verb (e.g. to give s.t. in) it does not combine with the to that introduces the indirect complement. She handed her essay in to her teacher. Contrast this with *He handed his essay into his teacher: somehow, the essay goes by hand ‘into’ the teacher – stumped down his throat perhaps?

inversion of subject and verb

French structures like Comme je l’ai dit plus haut … Comme nous l’avons vu … Ainsi que vous pouvez le constater … must be rendered without an it in English: As we have already seen. As you may have noticed, this occurs particularly in sentences beginning with as.

- Conversely, an idiomatic, anticipatory it is required after verbs of deliberation like consider, find, judge, think and to give it as one’s opinion that … I thought it useful to bring this to your attention. The same applies to structures like: I take it that you agree with me (Je pars de l’idée que vous êtes d’accord). | Stop proposing solutions! You’re making it hard for me to choose.

See also to leave s.o. to do s.t.; so; and also worth

jusqu’à

Use until (‘til or even till) only for time; for movement use to or as far as.

Lady Catherine offered to take Elizabeth as far as London, in her barouche.

In writing, an old form, hitherto, meaning until now (jusqu’alors), is still used for time; see here, there and where.

For ‘space’ in texts use down to or up to. Down to the end | Up to p. 123

juxtaposition vs coordination

French tends to juxtapose ideas, whether as nouns, phrases, or whole sentences. English does not, preferring to show the relationship between them. So put and between two items and before the last item in a list.

X, y, and z (or or, depending on the context: X, y, or z)

- In English, two grammatically independent sentences must be separated by at least a semi-colon, not just a comma (as in French). The French practice is deplored in English as a run-on sentence or ‘comma splice’.

- For the same reasons, English does not tolerate verbless sentences in expository prose (such as you write in essays).

language

English, French, and German are each a (countable) language. Language is uncountable when it means a style of speech – metaphorical language, for example – and in this case it takes no article. Contrast What a language! Is it Hindustani? with What language! Stop swearing, please!

See also CAPITAL LETTERS, and COUNTABLE VS UNCOUNTABLE

laugh, laughing and laughter

All three correspond to le rire: laugh is countable and punctual (a short laugh | his fooling raised a few laughs); laughing (uncountable) is durative (There is generally no laughing at a funeral) and more directed towards the action, whereas laughter (also uncountable) may be concrete, evoking the
sound (Their laughter echoed down the corridor) or abstract, as in Bergson’s 1900 study of laughter, *Le Rire*. (For *punctual* and *durative* see *Aspect*)

leave vs let
Both translate *laisser*, and the difference in usage is as much a question of structure as of meaning. First of all, *let* is an auxiliary that requires an infinitive without *to* and means *to allow*. On the other hand, *leave* can stand without a following infinitive (cf. *quitter*); if it has one, it will be with *to*; and it means either *to permit* or *to go away* (*S’en aller; partir*).

Let go and *leave* both mean *lâcher* — but if a direct complement is added, only *let* is possible. Let him go! With an adverb it remains *let*: Let him go alone! (*Qu’il aille seul!*) But with an adjective, the verb must be *leave*: Leave him alone! (*Laissez-le tranquille!*)

- *let* cannot be used in a passive structure; use *allow*: They would not let me speak = *I was not allowed to speak.*
- *Verbs of movement, such as* *go* *and* *come,* may be omitted after *let,* the direction being expressed by a preposition. ‘Let me in – let me in!’ cried Catherine at the window. | Estella approached with the keys to *let* me out.
- Both to *let* s.o. *do s.t.* and to *leave* s.o. *to do s.t.* convey the idea that the subject does not intervene, *let* inclining more to the idea of *permission,* and *leave* to the notion of *desertion* or leaving the object alone. So let me do it by myself means *I want you to allow me to do it without your help,* and *Leave me to do it by myself means I want you to go away while I do it without another person, including you,* being present.
- *to leave* s.o. *to do s.t.* may include the notion of entrusting the person with the (possibly unwelcome) responsibility of performing a task. *I’ll leave you to do that while I’m away.* The same idea may be expressed with an idiomatic *it*: *I’ll leave it to you to put in the corrections.* See also *it*

loose vs *lose*

- *loose* [lu/lengthmarksə] means *not tight* (*loose* clothes); *not attached or not firmly fixed* (a loose end | a loose tooth | to break loose); or *not assembled into a compact unit* (*loose* hair | *loose* change). It is also a noun: on the loose = *en liberté.*
- *to lose* [luzed] is the verb corresponding to *perdre*. Compared with *loose* it has lost an *’o*, which makes the spelling easy to remember.
- Contrast *looser* [lu/lengthmarksə] = *moins serré* with a *loser* [lu/lengthmarksə] = *un pendant, un(e)* *raté(e).* See also *zs* and *

**Ltd**

Placed after the name of a company, *Ltd* indicates that the financial responsibility of the shareholders is limited (cf. the French *Sàrl*). When speaking, say *[pronounced*; say [trk]], it is an abbreviation, not an acronym, so it does not need to be spelled out. Not written in *capital letters*. For the punctuation, see *abbreviations*

make vs *do*
Both *make* and *do* translate *faire*. As a general rule, *make* is *punctual*, used for constructive, creative activities (*love* | *an effort* | *a fortune*) or ones involving personal responsibility (*a promise* | *a mistake* | *a mess*) whereas *do* is *durative*, used for routine, habitual activities (*the shopping* | *the washing* | *one’s teeth*), including studies (*I’m doing English at school*), jobs and – in questions – professions: What does he do? He’s a lawyer but he also does odd jobs at the weekend. Thus we can contrast to make a crossword (i.e. create one) with to do a crossword (i.e. resolve one). (For *punctual* and *durative* see *Aspect*)

- In passive constructions, the contrast is clear: You’re made! (i.e. your future is assured) | You’ve been done (i.e. swindled).
- Note also: That’s a nice new car! What speed does it do? | He’s doing time in Wormwood Scrubs (i.e. serving a prison sentence). | She does for the Hadley-Smiths (i.e. does the housework for them). | He did all the food shops in search of a cucumber for the sandwiches, without success.

**Marked vs Unmarked Forms**
The marked form of a pair of words carries more distinguishing features than the unmarked. Compared with animal, words like cow, horse, mouse, pig are all marked forms; compared with horse, words like foal, gelding, mare, and stallion are marked forms. This distinction can be applied to syntactic structures: I know is unmarked whereas the emphatic I do know is marked (or emphatic).

**Marriage & Matrimony vs Wedding**
Use *marriage* for the state and the relationship, *matrimony* for the institution, and *wedding* for the ceremony. Their wedding lasted two days and their marriage only three – matrimony obviously didn’t agree with them. An old-fashioned word for the institution of marriage, *wedlock*, would be possible here (wedlock obviously didn’t agree with them), but it might sound pompous today. It is still used in the phrase ‘born out of wedlock’.

**MEMORY: NOUNS**

- a *memoir* is a short personal account of past events; usually plural when autobiographical. *Memoirs of a Geisha*.
- a *memory* is a trace in the mind of a past event. *Treasure happy memories!*
- *remembrance* is generally used only in the sense of honouring the memory of s.o. or s.t. I summon up remembrance of things past—Shakespeare (Sonnet 30). Remembrance Day honours the dead of two world wars.
• a recollection is a memory that you bring to consciousness, often used negatively, e.g. He had no recollection of what happened after he drank the bottle of vodka. As an uncountable, it emphasizes the act of remembering, most often used in the set phrase, to the best of my recollection.

• a reminder is anything that causes s.o. to remember s.t.

• a reminiscence is an account of one or several memories. Old men love reminiscing about the exploits of their youth.

• a souvenir (FA) is an object, often of little use or value, that is sold to tourists, or something kept as a reminder of a past event or person.

MEMORY: VERBS

• to memorize is to deliberately and consciously commit s.t. to memory; to learn by heart. The actress was memorizing her lines (see réplique).

• to recall s.t. – a deliberate act of remembering; cannot be intransitive. Can you recall what you were doing at this time last week? Also used when an object has similarities with s.t. else. This story recalls the early work of James Joyce. No indirect complement can be added; cf. to remind s.o. of s.t.

• to recollect s.t. emphasizes the ability to remember s.t. A formal verb, it is often used interrogatively, negatively, or with ‘if’. ‘Do you recollect what you were doing on the night of November 5?’ enquired the judge.

• to remember (to do) s.t. – a spontaneous or a deliberate act; can be either transitive or intransitive; must have an animate subject. I remember, I remember / The house where I was born—Th. Hood. You can tell s.o. to remember to do s.t.: Remember to hand in your essay on time!

• to remind s.o. of s.t. or to do s.t. – an interpersonal transaction; cannot be intransitive. Bulstrode reminded the doctor of his promise (= that he had promised) to give his services free of charge. ‘Remind me to hand in my essay!

• to remind s.o. of s.t. – a subjective experience: a characteristic of s.o. or s.t. makes s.o. think of s.o. or s.t. else. Always with both direct and indirect complements. This story reminds me of the early work of James Joyce.

mépris

• to despise s.o. or s.t. is a verb only. The noun is scorn (or contempt).

• to scorn is generally used with things rather than people, with the meaning of to refuse s.t. with disdain. Jane scorned his assistance in descending from the carriage at Thornfield. ‘Scorn not the sonnet—Wordsworth.

milieu

Use (e.g. in the middle of the novel) unless you mean surrounded by (au milieu de la foule), in which case use in the midst (of the crowd).

Use milieu for the social circle or class in which a person moves.

See also at and in with the beginning and the end

moral, morals, morale, and morality

• The moral (countable) of a story is the lesson that can be drawn from it; it may be explicitly expressed by the writer or left for the reader to deduce. La Fontaine’s Fables often end with a moral. The moral of the story is that people who live in glass houses should not throw stones.

• Morals (always plural) are the principles and values (q.v.) which underlie the acceptable ways of behaving, for an individual or a society. Uriah Heap’s lack of morals makes him one of Dickens’s most detestable villains.

• The morale (uncountable; stress the second syllable [ma’ræl]) of a person or group is the level of optimism and confidence they feel, particularly in adverse situations. The morale of the soldiers that we glimpse in Jane Austen’s novels is consistently high, despite the war with France.

• Morality (uncountable) is the principle or belief that some ways of behaving are right, proper, and acceptable, and that others are wrong. Does Hardy question the morality of Tess’s murder of Alec D’Urberville?

NAMES

Always use the customary names of famous people (such as writers). This is usually the form found on the title page of their works, but may differ. Thus we speak of the poet Keats, for example, as ‘Keats’ or ‘John Keats’. If you suddenly refer to ‘J. Keats’ in an essay, the reader may well think that this is another Keats, since you are not using the customary form. Beware of local traditions: Anglo-Saxons speak of ‘Poe’ or ‘Edgar Allan Poe’ but never ‘Edgar Poe’ (as the French do).

• Do not call writers by their first name alone, as though they were old friends of yours, except to distinguish between members of the same family. When it came to writing poetry, Emily far surpassed her sisters.

• When amongst speakers of English, wherever you may be, always give your own name in the order: first name + family name. Of course you may say, My name is Bond. Jane Bond, but never say *Bond Jane.

See also CIRCUMLOCUTIONS, and HONORIFICS

next with and without the definite article

Without the definite article, next week / year means la semaine / l’année prochaine. With the article, the next week / year (like the following week / year) means la semaine / l’année suivante. The next day is le lendemain.

• The next door is merely la porte suivante, whereas next door is the house or flat adjacent to the speaker’s, or the people who live there, les voisins. Next door wants us to turn down the volume.

• With time, notice how the article is required if there is a complement: Remember this next time. | Remember this the next time you write.
not only
Use no before nouns and comparatives. No man is an island—John Donne. | No way! | No hope. | no fewer than before | no greater love | no less a man

no longer vs no more
Prefer no longer for time, and no more for other quantities. When Silas looked round, she was no longer there. There was no more gold either.

When the no longer or no more precedes the verb, no auxiliary is required, because the no qualifies the longer or more and not the verb. At this point in the novel, she no longer wishes to marry him. See not only for a similar case. See also no, and INVERSION
• Remember that any more is always written as two separate words.

non plus
To express this notion, negate the main verb(s), and place either at the end of the second statement. She wasn’t there. He wasn’t either. (The first statement may be implicit, or made earlier in the text.) In this structure only either is possible.
Alternatively, you can use neither or nor as the first word of the second phrase + INVERSION. She wasn’t there. Neither was he. In this structure there is no semantic difference between neither and nor. Let euphony and rhythm dictate your choice.
Otherwise use nor only after neither or with an INVERSION after a negation. Neither she nor I find this difficult. Nor do our friends.
• Nonplussed means to be surprised, confused or bewildered, so that the subject is not sure how to react. The question left me nonplussed.

A new meaning – more or less opposite to this traditional meaning – has recently appeared in AmE, as in he was clearly trying to appear non-plussed. This probably originated from the mistaken belief that non- was a negative prefix. This usage is not standard AmE or BrE, and is best avoided, for it can easily lead to misunderstanding.

not only
In sentences where not only precedes the verb, no auxiliary is required because the not governs the only and not the verb. Tess not only christens her child but buries it as well. See no longer for a similar case. For sentences beginning with not only, see INVERSION. See also only

NOUNS ending –ic(s)
Of the more common abstract uncountable –ic nouns, only arithmetic, logic, magic, music and rhetoric do not have an ‘s’ at the end; they are always treated as singular. All the others (e.g. linguistics, mathematics, pragmatics, and semantics) are treated as singular until they are qualified in some way, when they become plural. Acoustics is the science of sound. | The acoustics of the concert hall were near perfect. | Their politics are dubious.

In BrE, mathematics is abbreviated to maths; in AmE it is math.
• As a rule, countable nouns never end with the ‘s’ in the singular. For the exceptions see NOUNS ending –s.
• As a general rule, prefer the more concrete form of abstract –ic nouns. Symbolism rather than the symbolic, theme rather than the thematic, and problem rather than the problematic. These abstract forms have specialized meanings which may be thought of as the state produced by the corresponding verb: the problematic is what is produced by problematizing something; the symbolic is produced by symbolizing.
See also ADJECTIVES in –ic and –ical

NOUNS ending –s
A few countable nouns end with ‘s’ in the singular. Some common ones are: a barracks, a crossroads, a means, and a series [ˈsiəriːz]. Their plural form being exactly the same as the singular, only the verb will indicate the number. The means employed is/are as important as the desired end.
• news is always singular;
• the Middle Ages (see DATES), surroundings, and thanks are always plural.
• For maths see NOUNS ENDING –ic(s)

nous sommes
French commonly introduces the time and/or place of a scene or action with Nous sommes (en France en 1914 et la guerre vient d’éclater, for example). This is not done in written English. In fact, using ‘we are’ like this in an essay might give the impression that the writer is thoroughly confused. Say something like, The novel opens in France at the outbreak of the first world war. cf. we can notice

NUMBERS
When a number, however large or small, is the first word of a sentence, it should always be spelled out. Three days later… | Nineteen Eighty-Four is by far the most famous of George Orwell’s novels. See also DATES

<100 All numbers up to one hundred should be spelled out in literary prose (the first sixty chapters of Bleak House), except in page references (see ‘numbers after one hundred’, below).
• When speaking, pronounce numbers as you do when counting (I’m quoting line twelve of stanza twenty-seven), except for digits after the decimal point; name them one by one: 3.142 = three point one four two.
• In everyday speech the zero is pronounced ‘oh’ [ɔ], represented in writing by the lower-case letter ‘o’. Agent double-o-seven (007). In maths and the sciences it is nought [nɔt]. Nought point one (= 0.1). (In Britain, the years 2000 to 2009 are punningly referred to as the ‘noughties’.) Use zero to name the number in isolation (The progression tends towards zero) and for counting down. Three. Two. One. Zero. We have lift-off!

Contrast nought with the archaic word naught, also pronounced [nɔt], meaning nothing: it is used in phrases like it was for naught (cela ne servait à rien), bring to naught (= to ruin), and it’s naught but a fool.

• Stress thirteen clearly on the second syllable, and ‘thirty on the first. The same applies to all the numbers from 14 to 19 versus 40 to 90.

>101 After one hundred, we use figures when writing, unless we are being approximate: Barbara Cartland wrote more than seven hundred books.

• When speaking, we have two options. A number used as a means of reference is usually ‘named’ digit by digit: ‘Look at page one two three four (= p.1234) in your Norton Anthology.’ This also applies to telephone numbers, post codes, car number plates, etc. When we feel we are counting, on the other hand, we name the hundreds and thousands: ‘I’ve written two thousand, six hundred and thirty-seven words today!’ In this case, you should always say the ‘and’ after the hundreds in BrE, and after the thousands even when no hundred is mentioned. 2008: two thousand and eight.

• Use roman numerals for monarchs (e.g. Henry VIII: we say ‘Henry the Eighth’ but do not write the article; cf. dates), and – where the printed source does so – for acts and scenes in plays and parts of novels. When not spelled out, centuries are always written in arabic numerals.

See also Dates, and definite article

offrir is a FA when used to mean to give (a present): ses parents lui ont offert une voiture pour ses vingt ans. Translate this using offer and an English speaker would expect the statement to continue with something like, and (s)he declined at once, saying (s)he would prefer a trip round the world. To offer means to propose s.t. that the other may refuse. He offered his help.

one(s) replaces a noun that has just been mentioned. This poem is a difficult one. It is not required after a colour (I prefer the blue), an ordinal number, a genitive, a comparative or a superlative, including first and last. This book was his third. It was his best and last. | Charlotte’s view of marriage was not the same as Elizabeth’s.

only governs the word that follows immediately after it, so place it carefully. Only she could hate him for what he had said. | She could only hate him for what he had said. | She could hate him only for what he had said (and therefore not for what he had done) | She could hate him for what he had only said (and not done).

See also inversion of subject and verb

or

To render the French conjunction or, you have to choose between although, and, but, however, and yet, or various phrases. To introduce:

• conflicting evidence (and mean et pourtant), use although, but or (and) yet: His diary records that he sent the poem off at once, but / (and) yet the editor claims he never received it. However requires a fresh sentence: However, the editor claims he never received it. A milder form uses just and: Tu m’as dit que tu serais là, or tu n’y étais pas = You told me you’d be there and you weren’t.

• clinching evidence (le coup de grâce), use a phrase like Now the fact (of the matter) is that | It just so happens that | What actually happened was that …

Orientation in space and the sense of direction

English has a more developed sense of spatial orientation than French. Consider King Dagobert who put his trousers on à l’envers: were they upside down, inside out, back-to-front, the wrong way round, or just on backwards? Each term has a slightly different meaning. Another example: Je suis là! means ‘I am here!’ In English only a schizophrenic would say, ‘I am there!’

• Many English verbs imply direction with respect to the speaker, as in borrow vs lend, bring vs take or send, come vs go, drive vs lead (mener). When you pay to live in a house or flat that belongs to someone else, you rent it; the owner lets it.

• Beware of French words in which the re—prefix does not imply repetition, as in se retourner for to turn round, and réunir for bring together or unite. Students hand in their work; teachers hand it back.

See also here, there and where, and this vs that

ou

French habitually uses où with reference to time (le jour où); English generally does not. When the period of time (day, week, month, etc.) is specified, use when. Elizabeth would never forget the day when she first saw Pemberley. You can also use on which for days, and in which or during which for longer (and less definite) periods of time. That was the year in which / the summer in which / the holiday during which / she first saw Pemberley.

• For conditions, states and situations use in which or which … in.

• For d’où in argumentation use hence or whence – see here, there and where.
own (adj.) must be preceded by a possessive article: my / her / our / their own book, for example. *An own book is impossible.

PASSIVE VOICE
In literary analysis, avoid statements like ‘it is said’. The passive voice deletes the agent, whereas one of the major components of close reading consists in determining who (particularly between narrator and character) says what.

penny
In the past, the British penny (see POUNDS, SHILLINGS and PENCE) had two plural forms: pennies for the coins, and pence for their value; so s.t. worth twopence (pronounced and sometimes spelled tuppence) could be purchased with two pennies. Since decimalization in 1971, people say [pi] for both: It’s only worth 3p | Have you got a 2p piece? [a ‘tu: ‘pi: ‘pis]

people is either singular, corresponding to person, or the standard plural of person (q.v.). Some people began to say, ‘Let’s consult the people.’

permettre covers a much wider semantic field than to permit, which is generally used only for the act of giving s.o. permission to do s.t., often passively. Visitors are often permitted to view stately homes. In negative and passive sentences, to allow is frequently employed: Unauthorized persons not allowed beyond this point. See also leave, and let

Other ways of expressing permettre depend on the complement:
• When the object is a person, use to enable or to make it possible for s.o. to do s.t. This approach enables the novelist to ...
• When the object is a thing, use to make s.t. possible, or to make it possible to do s.t. That’s what makes the tragedy possible.
• When the object is an infinitive, use to enable and add a direct complement: Le couplet final permet de résoudre la situation. The closing couplet enables the speaker to resolve the situation.
• permit, allow and enable all require a direct object. In other words, you cannot say *This allows to draw the following conclusion.

person has two plurals:
persons, which is generally used in formal and legal contexts (This table seats four persons | Several missing persons have recently been found), and people (q.v.) corresponding to gens.
See also PRONOUNS

persuader
As a general rule, use to persuade for the process of making s.o. change their mind (cf. POINTS OF VIEW), and to be convinced for the state of having been persuaded or having a fixed opinion or prejudice about s.t. Are you convinced? Have I succeeded in persuading you to use these verbs like this?

POINTS OF VIEW
Your opinion and your views express your own thoughts or ideas about s.t. Point of view adds an implicit spatial metaphor of being situated in a certain spot. You express your ideas about s.t., or view or opinion of s.t., from ‘where you stand’; you cannot have a point of view about s.t. Notice that the preposition changes when view is plural: What are your views on (i.e. opinion of) gay marriage?

Point of view is synonymous with perspective: a mountain seen from a high-flying aeroplane may appear a mere pimple, while from the riverbed at its foot it towers to heaven. Thus we can share the same opinion (It’s a mountain!), even though our points of view (or standpoints) are different. Elizabeth had a low opinion of Mr Darcy. From her point of view he was proud and snobbish (q.v.), and Wickham offered her a similar perspective. From Darcy’s standpoint, of course, the matter was quite otherwise.

• Where opinions are polarized into for or against, another metaphor, position, is sometimes used: What is your position on state intervention?
• For un changement d’avis English uses a change of mind; the verb is to change one’s mind – not opinion – as in to make up one’s mind. N.B. No other verb collocates with mind to express this.
• Do not use vision for opinion; it refers to future possibilities.

POUNDS, SHILLINGS and PENCE
Until it was decimalized in 1971, the British system of currency was based on the penny (q.v., abbreviated d), the shilling (£), and the pound (£). There were twelve pennies to a shilling, and twenty shillings to a pound (familiarly quid (inv.); thus £2 is two quid). The coins included the farthing [fa:qin] (¼d), the ha’penny [heipn] (½d), the penny, the threepenny bit [‘θrɪpni ‘bɪt] (½d), the sixpence (the smallest of the silver coins), the shilling (familiarly bob (inv.); thus 10s is ten bob), the florin (2s), the half-crown (2s–6d or 2/6), and the crown (5s; latterly minted only in small quantities for commemorative purposes). These coins were often referred to collectively by the name of the principal metal they contained: pennies were coppers, and the sixpence upwards silver (inv.). They begged for coppers and were astonished to receive a shower of silver.

The £1 coin, made of gold and called a sovereign [‘sovən], was withdrawn in 1914 after 450 years and replaced with a paper note, which in turn gave way to the current £1 coin in the 1970s.
Another old gold piece, the guinea ['gɪni], worth 21s (£1–1s–0d) was not minted after 1813, but some prices, particularly of luxury goods, were still quoted in guineas right up until decimalization in 1971.

préciser has no single, precise(!), equivalent verb in English. You can use to clarify or to specify or phrases like to make it clear that, to be quite clear about s.t., to be (or more) specific about s.t., to spell s.t. out, etc.

Il faut préciser que may be rendered by it must (or should) be pointed out that … Alternatively, use I should (like to) add or mention that …

- precision is uncountable and refers to the fact or condition of being accurate or precise. What detailed precision in this short story!
- To render the French notion of additional facts, use further (q.v.) and the reader’s experience of that work, use the present rather than abstract, contexts or situations; see also nous sommes.
- In an essay, plus précisément is best rendered by more specifically.

PRESENT VS FUTURE
In English the simple present tense often fulfils functions that correspond to the future in French. When discussing events in a work of fiction (q.v.) and the reader’s experience of that work, use the present rather than the future (which tends to sound like a prediction). Ultimately, the reader discovers that Emma marries Mr Knightley.

PRESENT VS PAST
Use the present to recount fictional events – Emma finally marries Mr Knightley – and the simple past for historical events. Charles meets Sarah in the spring of 1867, the year the first volume of Das Kapital was published.

See also nous sommes.

presque
In affirmative statements, reserve nearly for concrete (We’re nearly there), rather than abstract, contexts or situations; almost, practically, and virtually can be used in any context.

- As very nearly belongs rather to the spoken language, when writing use all but (the poem was all but finished) or well-nigh, a literary word which adds a tinge of regret. Such a marriage was well-nigh impossible for Romeo.
- Use almost to qualify an adverb: Darcy turned to go almost immediately.
- Where presque can be replaced by quasi, prefer practically. Elizabeth was practically certain never to see him again.

In negative statements (i.e. presque pas), use hardly, or barely.

- For presque plus, you can say almost no (q.v.) in addition to barely, hardly and scarcely + any: She felt there was almost no hope left (= barely / hardly / scarcely any hope left).

- For presque rien think of virtually nothing as well as almost nothing and barely anything.
- In short answers (Non, presque pas.), almost goes with never and none, and hardly with any and ever. ‘Is there any wine left?’ ‘No, hardly any / almost none.’ ‘In any case, do you drink?’ ‘Hardly ever / almost never.’

prétendre (FA)
to pretend means faire semblant. For prétendre (que) use to claim (that), except in the noun form: the pretender to the throne.

to procure is a FA! While basically meaning to obtain s.t., especially with care or effort (she procured the drugs that he depended on), it is often used with the meaning of obtaining a prostitute for another person (so a procurer is a proxénète) or causing s.o. to do s.t., often illegal or illicit. Safer verbs are to obtain, to provide, or with sensations, to arouse.

PRONOUNS

In short answers (Non, presque pas.), almost goes with never and none, and hardly with any and ever. ‘Is there any wine left?’ ‘No, hardly any / almost none.’ ‘In any case, do you drink?’ ‘Hardly ever / almost never.’

English possessive pronouns ‘agree’ with the gender of the human owner of an object, thus Le livre de la femme dans la main de l’homme is simply her book in his hand. Other species and things like machines take personal pronouns only when we attribute human qualities to them.

- English lacks an impersonal pronoun for a person, someone, no one, collective nouns, and adjectives and past participles used as nouns (see ADJECTIVES). So we use they and their: Someone has left their coat here.

- In the case of child, however, we cannot use the plural so we fall back on it. This avoids the unpronounceable ‘(s)he’ and ‘her or his’ etc., not to mention the embarrassment of getting the gender wrong.

- Beware of inadvertently changing pronoun in mid sentence. If you start with one, carry on with one. Do not change to us or her or him. See also thou, thee and thy/thine.

provoquer is a FA when it means to cause s.t. to happen or to bring s.t. about.

To provoke s.o. is to (deliberately) make them angry. The corresponding noun is provocation. The present participle is often used adjectively in this sense when addressing a child: Don’t be so provoking! (i.e. Your behaviour is annoying me.) However, the primary meaning of provocative is ‘tending to arouse sexual desire’—NODE.

QUOTING from POETRY

When you make a quotation that includes more than one line of verse, use a slash (‘/’) to show where the line end falls. Full many a glorious morning have I seen / Flatter the mountain-tops—Shakespeare (Sonnet 33).
• Poetry (or ‘verse’ when it is rhymed) comes in lines; as a countable, verse is a familiar word for stanza, so it is a FA. See also DEFINITE ARTICLE

rather

Be careful of rather, first because it often evokes the spoken rather than the written language, then because its effect varies according to the adjective it qualifies, and finally because of differences in word order between French and English.

• Meaning: it enhances a positive adjective (This is rather interesting), gives a negative connotation to a neutral one (She came rather early), and makes a negative adjective a little more positive (The film was rather boring). Not recommended for use in essays.

• Word order: the French plutôt x que y can go directly into English when it forms a complete optative statement, with adjectives or verbs: Rather dead than red. | Rather starve than surrender. But when plutôt x que y is a factual complement, we say, for clear-cut cases, His face was white rather than pink or They preferred to starve rather than surrender. For less affirmative statements, use rather more: His face was rather more red than pink.

receipt

As an uncountable, receipt is the act of receiving something – I acknowledge receipt of your letter – and as a countable it is a document acknowledging a payment (= un reçu). In the past (see novels by Jane Austen, for example), it could also mean the same as recipe ['ресеп'] (= une recette).

Pronunciation: [rɪˈsɛpt]. See silent p

refrain vs restrain

to refrain from doing s.t. is to abstain from an action whereas to restrain oneself (without an indirect object) means to hold oneself back.

To refrain is never reflexive. Elizabeth could not restrain herself: ‘Would you kindly refrain from making derogatory comments about my family?’

REPETITION

English practises minimal repetition of prepositions, (relative) pronouns, and function words such as this and that (and not *such as this and such as that). So to his mother and father rather than *to his mother and to his father.

réplique

In a play, an uninterrupted statement by one character to another is a speech. Use answer and reply for responses to questions or remarks. When an actress learns her speeches, she says she is learning her lines.

rien à faire

When rien à faire means something like ‘there is no remedy’, use a passive construction: there is nothing to be done (about s.t.). For the other meaning, use a personal subject: ‘I am bored because I have nothing to do.’

rien d’autre by itself is nothing else. Rien d’autre que is either nothing other than or nothing (else) but.

risquer should be rendered by to risk only when it means to endanger (Maggie risked her life to save her brother from the flood). In less dramatic situations, use to venture. Elizabeth ventured only one glance at Darcy.

• When it expresses possibility, use a modal: Don’t eat that; it may be poisonous. | Don’t climb up there: you might fall.

• When it expresses probability, use to run the risk of being + past participle for passive situations (Oliver ran the risk of being arrested), and likely to for active ones. David knew that Mr Murdstone was likely to beat him if he did not learn his lesson properly.

• To add a habitual aspect, use liable to. At any moment Betsy Trotwood was liable to jump up and chase the donkeys away from her garden.

• In legal contexts, use to face. Fagin faced at least twenty-five years in prison.

scarcely best used as a predicate: strawberries are scarce this year. Pronominal use is rare; in this position it means ‘less than wished or hoped for’. She made use of the scarce opportunity to comment on the lecture. More neutral terms would be occasional, rare or possibly infrequent.

seduce, seduction, and seductiveness

• to seduce s.o. is to induce s.o. to have sexual relations, especially for the first time. Arthur seduced Hetty in the orchard. Consequently her seduction was an event that she experienced (q.v.). Her seductiveness, on the other hand, refers to her sexual attractiveness.

• to be seduced, usually with an inanimate agent, means that a person (q.v.) is drawn into doing s.t. (not only sexual) against their better judgment. Seduced by the prospect of making an instant fortune, he ...

selon may be according to (a source of information; like d’après) or depending on (a condition; like suivant). The Gospel according to St John. | Depending on the Gospel you read, you get a different story.

shortly may relate to time, meaning soon (I’ll be with you shortly) or it may qualify the manner of speaking, signifying bad temper or impatience: He answered me shortly. Context will determine which sense is intended. For brevity (shortness of expression, especially in writing) use briefly.
In French, it is common to begin sentences with si to express a logical relationship: S’il a réussi, c’est grâce à …. As a rule English does not use if like this when the statement is a matter of fact, rather than a hypothesis. We would say Thanks to …, he succeeded in … or He succeeded because …. When there’s a change of subject, use whereas (x does this, whereas y does that).

- The same applies to même si: use even though, or even even when, for matters of fact. The mood of the following verb reflects this: even if it were true and even though it is true. In short, reserve if for hypotheses.
- When the structure suggests the idea ‘… or not,’ use whether. She was not sure whether she should accept him (or not).

Since vs From (meaning à partir de)
Use since for past time and from for future time and space: Since last month | From next October | From line twenty-four | From the beginning of the book.
Use since with parts of books only when you are referring to the temporal experience of reading, e.g. we have been in doubt as to the fate of the hero since the beginning of the chapter.

snob is a noun; the adjective is snobbish – and the behaviour snobbery.

so
Use so rather than it (q.v.) in short answers after verbs like expect, hope, say, suppose, and tell. Had you forgotten? I’m afraid so. Will you now remember? I think so. Also when there is no verb: How so? Just so! Note this usage: There is nothing either good or bad, but thinking makes it so—Shakespeare.

Remember the particular word order when so is used to emphasize an adjective: so long a story, for instance. This is equivalent to saying ‘such a long story.’ The same word order occurs with that: it’s not that big a problem, really = it’s not such a big problem = it’s not so big a problem.

Some time vs sometime
It is easy for French speakers to distinguish between some time (du temps; un certain laps de temps) and sometime (une fois ou l’autre). In Pride and Prejudice Elizabeth spends some time with her friend Charlotte, and some with her aunt and uncle. | ‘Why don’t you come up sometime ‘n’ see me?’—Mae West.

- any time corresponds to some time in negative and interrogative sentences, whereas anytime is n’importe quand.
- sometime may be used pronominally with the meaning of former (ancien – q.v.): George W. Bush, sometime president of the United States …

soumis
To render soumis you must first identify the notion you wish to convey, and then find a suitable verb or phrase. For example, when people do not stand up for themselves, use submissive or dependent on. He was a submissive partner. | Tess was entirely dependent on her husband. In more gendered senses, along the lines of la femme était soumise à l’homme, think of: Women were ruled by men. | They had to obey men. | They were treated as inferior to men. When a person has been ill-treated (q.v.), use subjected to. The prisoners had been subjected to extreme humiliation. For active repression, there are many verbs: The natives, dominated/oppressed/subdued/subjugated/but the colonists …

For more neutral and passive meanings, use phrases like the stock market is liable to violent fluctuation. | He was subject to fits of coughing.

NB The English have a sneaking sympathy for the underdog.
Use submitted only for things that are put forward or proposed for discussion or approval. The draft project was submitted to the commission.

stop
Contrast to stop to do s.t. (in order to do) with to stop doing s.t. (Clearly, you have to be doing it before you can stop doing it.)
See also empêcher

suffering
When a person suffers (from s.t.), they experience suffering.

As a general rule, the only use of sufferance [ˈsʌfərəns] is in the idiom on sufferance. ‘If you are allowed to do s.t. on sufferance, you can do it although you know that the person who gave you permission would prefer that you did not do it’ (COBUILD).

tell takes a direct object (or two, as in to tell s.o. a story, a tale, or a lie). Thus you cannot say *He told that he had some problems. For such cases you must use another verb like admit, confess, confirm, reveal, say, etc.

thing is used affectionately of people in English: You lucky thing! (You’ve won the lottery.) | You poor thing! (You’ve cut yourself.) | Your grandmother is a dear old thing. There’s no explaining an idiomatic usage like this. (If it shocks you, think of the French endearment, mon chou. To an English speaker, it’s like calling s.o. a vegetable! Try ‘honey-bunny’ instead.)

this vs that
As demonstrative articles, this and these are for things that are close, such as something just mentioned, and that and those for things farther
away in time and space, like someone else’s argument. The latter are best reserved for creating contrast or opposition. Beware: the distance of that may also be emotive, signifying rejection, humour, irony, etc. Take that smile off your face!

Use **this** for both the immediate past and the immediate future (this morning, this afternoon, this evening) except for **last night** (= **cette nuit**), **today** and **tonight** (= **ce soir**), which require no demonstrative.

• As a pronoun and the subject of a sentence, this announces what is to follow (this is what Shakespeare wrote: ‘This above all: to thine own self be true’), whereas **that** refers back to what immediately precedes: ‘To be or not to be; that is the question’—Shakespeare | That’s a simple enough rule, isn’t it?

**cf.** **what** and **which.** See also **MARKED VS UNMARKED FORMS, ORIENTATION IN SPACE, and so**

**thou, thee** and **thy/thine** are archaic forms for the second person singular. You will find them in poems, prayers, and dialects. Shall I compare thee to a summer’s day?—Shakespeare (Sonnet 18) | Our Father, which art in Heaven, hallowed be Thy name | Thine is the kingdom, the power and the glory.

**throughout** is a most useful preposition (rhyming with ‘threw out’) that means all (the way) through, during all, and from start to finish. This is a technique that Jane Austen uses throughout **Emma.** For emphasis add **whole before the noun:** Emma observed Frank throughout the whole evening.

**TIME and SPACE** in adjectives

There are two adjectival structures in English for expressing time and space.

• In the first, the unit of measure is hyphenated and invariable (cf. **ADJECTIVES**); a singular noun requires a determiner. She took a two-week holiday.

• The second structure contains an **ANGLO-SAXON GENITIVE.** No determiner is required in addition to the number; ‘a’ may be used to mean ‘one’: at a moment’s notice | a fortnight’s sick leave (i.e. sick leave lasting for two weeks) | She took two weeks’ holiday | Cancellation requires three months’ notice (i.e. three months in advance) | last season’s fashions. See also **worth**

• The difference between the two is sometimes subtle: in five hours’ climbing brought her to the summit the implied point of view is the climber’s. On the other hand a five-hour climb brought him to the summit is more objective. Between Her three-week holiday was pure heaven and The three weeks’ holiday did him a world of good, on the other hand, the difference lies in the emphasis: in the first, it’s the holiday that was heaven; in the second, it’s the duration, as much as the holiday itself, that’s important.

**toujours** covers two different meanings:

• **always** is for something that has happened (often frequently) in the past, happens now and is likely to continue happening in the future. Water has always been wet and always will be.

• **still** suggests that something was the case in the past and has not yet changed, although we expect it to, or know that it will change soon. Is it still raining? | I still haven’t finished my essay.

• **Depuis toujours** is typically rendered by **since the beginning of time.**

• For **pour toujours** see **for ever.** See also **ever**

**trouble** is a troublesome word, often a **FA.**

• Use the **uncountable** noun for

(a) **difficulties** corresponding to **de la peine,** as in With all this traffic I had trouble getting here on time, and for **ennuis:** He’s got money trouble again.

(b) the state in which s.o. deserves (or is liable) to be punished (You’ll get into trouble if you do that. | He’s in trouble again.), and for

(c) the **care** that s.o. takes to do s.t. She went to a lot of trouble to find the information | He took the trouble to check the word before using it.

• As a plural countable noun, usually with a personal possessive article, it means personal worries. She shared all her troubles with her best friend. But with a **CAPITAL LETTER,** it refers to Ireland’s violent struggle for independence in the early twentieth century. He was killed in the Troubles.

• For the emotional state, use the verb. She was deeply troubled (or upset) by his change of attitude.

• For other French usage of the noun to designate the emotional state, use difficulties, or trials and tribulations.

• With a modal, the verb is used for polite requests: Could I trouble you to open the door for me? (Auriez-vous la gentillesse de...). Beware of irony: if someone says to you, Would it trouble you to stop smoking? with a level tone of voice, you are either in a non-smoking area or you have ignored a previous polite request.

• The verb is also used for apologies prefixed with ‘sorry’: Sorry to trouble you = Navré de vous déranger.

**urgence**

Something that is **urgent** needs to be attended to at once (an urgent message), but une **urgence** is an **emergency.** In a British hospital, A&E handles Accidents and Emergencies; in the US, it’s the Emergency Room (ER). In a crisis, a government may apply emergency measures, or request emergency powers, etc.

**used to** has two different pronunciations – see **z/s** – and various meanings:
In passive constructions, used [ju:zd] + infinitive means that the subject is utilized to do s.t. Vacherin and gruyère are used to make fondue.

Pronounced [ju:zt], used expresses familiarity in the present or habit in the past. For the present, the structure is with –ing. I’m used to making fondue. For the past, signifying that the action is no longer performed or is no longer the case, the structure is with the infinitive. Heidi used to make fondue, but she stopped because her grandfather could no longer digest it.

In spoken English, used is commonly reduced to just use [ju:zt] in negative sentences: You didn’t use to make fondue out of a packet!

★ If you say /ju:zd/ instead of [ju:zt], your statement may become absurd: imagine saying, ‘Heidi used [ju:zd] to make fondue.’ D’you mean, she was put into the caquelon? That would be fondue for cannibals!

valid vs valuable and values
Something that is valid has operative effect, like a contract that has been drawn up in accordance with the law, or the right railway ticket for you and the journey you are making at that moment, or (in an essay) an argument that is well founded on the text. It may apply to a period: This ticket is valid 30 days from the date of issue. Noun: validity. Antonym: invalid, stressed [in’vaid] – an [*invalid] is a disabled or sick person.

★ Something that is valuable, on the other hand, has monetary or sentimental value. Antonym: worthless. Noun: valuables (plural only).

Values (always plural) are personal standards and principles of behaviour; cf. morals. ★ The hotel notice, Prière de laisser vos valeurs à la réception, must therefore be translated Please leave your valuables at reception.

★ Against all expectation, invaluable means precious in a non-monetary sense. One day this information may be invaluable to you! | Invaluable advice.

(se) venger
The usual verb is to take revenge (intransitive; or for s.t. on s.o.); to avenge (s.t. like a crime or an insult) is more abstract and literary, whereas to wreak vengeance is concrete. Use the noun revenge for a specific instance, and vengeance for the concept. Vengeance is mine, saith the Lord.

verbs vs nouns
French loves nouns, especially abstract ones; English prefers verbs. If you are tempted to write of the problems of the interpretation and translation of these texts, think rather of the problems of interpreting and translating them.

want of s.t. means a lack of s.t. Want of foresight can lead to disaster.

for want of means for lack of (faute de or à défaut de): I’ll call him simply ‘the speaker’, for want of a better term.

‘We can notice x’ (e.g. the regular form of this poem) is best avoided in literary analysis. It is possible to use the imperative instead — Notice the regular form of this poem — but it is preferable to make ‘x’ the subject of your statement: The regular form of this poem suggests that…

It is superfluous to write, ‘It is interesting to notice’ s.t., for if it was not interesting, you would not draw your reader’s attention to it.

cf. nous sommes
what and which translate both ce que and ce qui
What refers to what is to follow, which to that which precedes. What makes this novel so convincing is its realism. | This novel is very realistic, which makes it particularly convincing. See also all what?

★ As a relative pronoun, what signals a choice among an unlimited number of alternatives, whereas which implies a limited number (which may or may not be specified). There are 250,000 books in this library, and I don’t know which to choose. I don’t know what to do about it, either. I can’t read them all.

★ There is no inversion (q.v.) in a clause introduced by what: We do not know what the source of his inspiration was.

when
Use the present or past perfect after when (and as soon as) to express anteriority compared with the rest of the sentence, exactly as you would with after: When they have got to know each other, they discover … The same applies to future events: I’ll tell you as soon as (or when) I have finished (or I finish) my essay (dès que je l’aurai fini) | When I’m dead and gone…

See also en faisant

WORD-BREAKS
★ Do not use the French hyphenation routine of your computer to break English words at the end of the lines: it will make nonsense of them, e.g. *thin-king for think-ing. Change the language option to English.

When writing by hand or typing, insert the hyphen (q.v.) between syllables, especially prefixes and suffixes. If in doubt, don’t hyphenate.

WORD ORDER
As a general rule, avoid putting adverbial clauses or phrases between subject and verb, or between verb and direct object. Adverbs and phrases of time go best first (or last) in the sentence.

See also ADJECTIVES; INVERSION; non plus; not only; only; rather; so; what & which
worth often corresponds to valoir la peine. Is this film worth watching?
Note the idiomatic it (q.v.) in sentences like Was the concert worth it? and
Don’t bother, it isn’t worth it.
Combine worth with while (I think it would be worth your while doing x) to
suggest that it would be profitable or useful to do x, despite the effort
that may be required, i.e. that it would be worthwhile.

• The other common use of worth is for monetary value: What’s it worth?
  = Qu’est-ce que ça vaut? When combined with amounts of money or
time, it corresponds to pour: He bought her a hundred francs’ worth of cho-
colate. | They stocked the chalet with a whole month’s worth of food. See TIME &
SPACE in compound adjectives. See also valid
• The fortune of a man of worth commands respect. His language (q.v.) dis-
tinguishes the man of spirit from the man of worth.
• When you do something for all your worth, you do it with great energy
and determination. Maggie was rowing for all her worth against the current.
See also dignie, and penny

z/s
To distinguish between certain words which look alike but have different
functions, English uses a phonemic opposition: /z/ in verbs (and –er
nouns derived from them), and /s/ in nouns, adjectives, and adverbs.
Thus we find to (ab)use [juz] and the (ab)user [ju:zə] versus the (ab)use
[juz], and adjectives like useful and useless [ju:sfləs], along with to
excuse [rksju:z] vs the excuse [rksju:z]. Similarly, to close [klauz] and a
closer (derived from the verb, hence [klauza]) contrast with the ad-
jective close [klauz] and its comparative closer [klauza]. We have to
house [haus] (heberger) and housing [hausn], as both noun and ad-
jective, e.g. housing estate, opposed to the familiar house [haus].
This contrast is also found in words whose stress changes with their
grammatical function, e.g. to refuse [frjuz] vs refuse [rjuz] (= rub-
bish; détritus or ordures). It is sometimes reflected in the spelling too, as in
to advise [advəiz] vs the advice [advais].

• Both to practise and the noun practice are pronounced [præktızs]; AmE
tries to make the spelling reflect the pronunciation by writing practice
in both cases. Applying the same principle, it introduces analyze for
the verb, whereas BrE writes analyse; both are pronounced [ænalaiız].
In both BrE and AmE the noun is spelled analysis [ænalaiız].
• Both AmE and (very commonly today) BrE use the spelling –ise rather
than –ize for verbs and (when they exist) the corresponding nouns:
organize and organization | realize and realization.
• See the separate entries for used to and lose vs loose.

\[\text{\textbf{See but not Say}}\]
Silent Consonants in (British) English
NB These guidelines do not generally apply to proper names.

B Always silent before a final t (debt, doubt, redoubt – think of le réduit natio-

nal) and -te (subtle rhymes with scuttle) and words formed on them
(doubtful, doubtless), so debtor rhymes with better, for instance.
• It is always silent in final position after the letter m: bomb, climb, comb,
crumb, dumb, lamb, succumb, thumb, tomb, etc. It remains silent in all
words formed on them (except for crumble), so for instance dumb
rhymes with summer, bomber with comma (in BrE at any rate), and
climbing rhymes with ... rhyming.
NB Neither bombard nor bombast is derived from bomb, so both bs are
pronounced in them. Similarly, the noun number ['numba] has nothing
to do with numb, so the b is pronounced there too.

C Silent in corpuscle and muscle (which both rhyme with mussel) and yacht
(which rhymes with not) and in words derived from it (yachting, yachts-
man), but pronounced (as a /k/) in corpuscular and muscular.
• There is one verb in which the c is elided before t: indict [in'dait], mean-
ing ‘to formally accuse s.o. of a serious crime’ (NODE). This also applies
to words derived from it, e.g. indictment.
• c in front of k forms a single /k/ sound. See also k

D Silent in a few common words when followed by a consonant, e.g.
handkerchief and handsome, and many people omit it in Wednesday.

G Silent in initial position when followed by n (gnaw – rhymes with nor
– gnash, gnat, gnome, gnostic) and in words formed on them (but not in
agnostic, since the gn is not in initial position). The African gnu [ŋnu],
a kind of antelope, follows the rule, so it rhymes with new, but some
people pronounce the g.
• It is silent when followed by h or th in final position, and in words
formed on them, irrespective of whether the gh group is pronounced
/th/ (as in cough, enough, and tough) or is silent (as in [θıxt], and through,
which rhymes with threw). More examples: fight, might, right; sigh; laugh and laughter; also daughter, slaughter. Weight rhymes
with way, and weight with wait. (A pun. A: ‘Tell me how heavy you are.’
B: ‘No weight’ (= Il n’en est pas question puisque je ne me suis pas pesé/e.)
• It is silent in words ending -gm, as in diaphragm, paradigm, and phlegm
but not in words formed on them (paradigmatic, phlegmatic).
• It is silent when followed by $n$ in final position (align, arraign, assign, design, malign, sign) both in their verb forms (designed, signing) and in words in -er and -ment formed on them (designer, signer; alignment, assignment), but pronounced in all others: designation, malignant, signature. (The /ai/ becomes /ə/ and the syllabication is ma-lig-nant, for example.)
• It is silent in -eign words (feign, foreign, reign, and sovereign) and words formed on them (regnant, foreigner). Another pun: Why do the English always carry an umbrella? Because the Queen is still reigning.
• It is also silent in words which we recognize as being French or Italian like champagne (rhymes with sham pain) or a /nj/ as in cognac ['kɒnɡək].
• It is not silent in initial position in words beginning gh– (ghastly, ghost).

H Silent in initial position in just four words: heir, honest, honour, and hour. The same applies to words formed on them, like honesty ['honəst].
• In AmE, the word herb is pronounced without the h, which can puzzle speakers of BrE, since the American 'herbs' sounds like the Latin urbs.
• It is silent in wh– words. Exceptionally, to distinguish between homophones such as whale / wail (Did I hear a whale wail?), where / wear, which / witch (Which witch is she?), why / Wye, the presence of the h may be indicated by blowing through the rounded lips before w. See also w
• Two exceptional silent aitches: Anthony, and the River Thames [temz].
• In final position, the h is never aspirated (so always silent). Hurrah!

K Silent in final position when followed by $n$ (knaack, knee, knight, knob, knock, knot, know) and in words formed on them (knacker, knocker, knobly, knotted, knowledge), including acknowledge(ment) [əˌkɔndɪɡ] – here it’s the c that sounds /k/.

L For the silent ell, learn this rhyme:

After $o$ and $a$
Before $m$ and $k$
No ell.

(Say: After oh and ay
Before em and kay
– Christmas!)  

A few examples: chalk, talk, and walk (NB a mobile telephone used to be called a walkie-talkie [ˈwɔkəlˈtɔkɪ]; the Falkland Islands (see also s): folk, yolk (= le jaune d’œuf); almond, balm, calm, palm (both the tree and the part of your hand), psalm (note the silent $p$), and salmon (rhymes with gamin); Sherlock Holmes, and the holm oak (= le chêne vert). Americans are confused about this rule, so you will sometimes hear them pronounce the ell in common words like palm and calm.

This rule does not apply to words formed by combining two other words, like almost ['ɔːməst], or foreign words like polka (the dance).

• The ell is also silent in words ending -alf like calf and half, and in words formed on them, even when $f$ becomes a $v$ as in calving (said of a cow giving birth to a calf; unfortunately, in BrE it rhymes with carving).
• Then of course there is a silent ell in could, should, and would (but not in any other apparently similar words, shoulder, for instance).

Two exceptional cases: no ell in (Abraham) Lincoln ['lɪŋkən], nor in the military rank of colonel – it rhymes with kernel.

M Silent in initial position before $n$: mnemonic(s) [niˈmɒnɪk], mnemosyne.

N Silent after $m$ in final position (autumn, column, condemn, damn, hymn, solemn) and in their verb forms (so condemning rhymes with lenning) but not in nouns or adjectives formed on them (autumnal, condemnation, solemnity) – the syllabication is au-tum-nal and sol-em-nil-ty, for example.

P Silent in initial position in words of Greek origin beginning pneu– (pneumonia), ps– (psalm, pseudo-, Psyche, psyche, and psycho–), and pt– (ptomaine, Potency).
• Mid-word, it is silent before h in cupboard and raspberry, and before t in just one word: receipt [rɪˈsɪpt] (q.v.), which rhymes with deceit.

The silent $p$ and $s$ in corps [kɔʁ] (a group of ballet dancers, diplomats, or soldiers) significantly distinguish it from corpse [kɔʁps] (a cadaver).

R In BrE, not pronounced before a consonant. In monosyllabic words, it lengthens the vowel: contrast am with arm, had with hard, bid with bird, head with heard, pot with port, hut with hurt, etc. If the vowel is already long, it becomes a diphthong: head [hɛd] > heard [hɔːd].
• In BrE it is also silent in final position; it lengthens a single vowel (contrast fit with fir, hen with her, not with nor), and turns -er and -our (spelled -or in AmE) – monosyllabic words excepted – into a schwa /ə/. ardour, clamour (rhymes with hammer), endeavour, favour, flavour, glamour, harbour, honour (see h), humour, labour, odour, rancour, rigour, rumour, savour, savour, succour – so it rhymes with sucker! – valour, vigour, and vapour, etc.

Only in the word iron (meaning both the metal (le fer and le fer à repasser), and in words formed on it, is the r silent between two vowels. In BrE iron sounds just the same as in aïen.

Do you do your own ironing? ['aːrən] I ask the question without irony (in which the r is pronounced as usual: ['aːrən]).

S Silent in aisle, island, and isle. (This enabled Janet Frame to play with multiple meanings in the title of her remarkable autobiography, To the Is-lend, to the Peys de l’ître and l’Attenis as well as the obvious À l’île or Vers l’île.) Also in corps [kɔʁ] (see p), and tsetse ['t셋tς] (see t).
Silent in words ending -fien and -sten like chasten, christen, fasten, glisten, hasten, listen, moisten, often, and soften. Also in words formed on them like christening [kʁismæ̃] (= bapteme), listener [lɛ̃sɛ̃], and softener [sɔfne]. Some people pronounce the t in often, and some use both forms, depending on the formality of the context.

- Also silent in words ending -ste like apostle, castle, hustle, and jostle; mistle- (giving mistletoe (= le gui) and mistlebrush (= la draine, a kind of griev)); rustle, thistle (= le chardon), trestle (= le treteau), whistle, and wrestle.
- Also silent in chestnut (= châtain & châtaigne), Christmas, and mortgage (= l’hypothèque).

In AmE, words of foreign origin beginning ts- like tar, tsetse, and tsunami are generally pronounced without the initial t. The fly in the ointment here is that BrE says [tɛst] for tsetse (see the silent s).

W

In initial position, it is silent in front of h in just six words: who, whole, whom, whose, whooping-cough (= la coqueluche) and where (meaning prostitute), and in words formed on them (whosoever, whosesoever, whosewheresoever). In all other w- words (what, when, where, whistle, whoop, why) the w is pronounced and the h is not (see also h).

- Also silent in initial position in front of r as in: wrap, wreck, wriggle, wray, write, wrong, wrote, and therefore awry: A-WORDS.

- It is silent in words ending (vowel)+w: claw, raw, straw; few, new, knew, view; below, fellow, know; brow, cow, how, now; and in words formed on them (even in nowadays [nəuədæz]), so knowing rhymes with going.

Some BrE speakers pronounce an intervocalic /r/ in drawing: [drɔsrn].

It is silent in the sequence (vowel)+w(consontant) in initial, medial and final positions: awkward, awl, awning; hawk, squaw; bawl, brawl; dawn, yawn; newt (= triton); strewn; howl, down, town. Also in words ending with e: ave, eve (a mother sheep, which sounds just like you – not you personally, of course), and owe; and in words formed on them: awful.

- The -ow sequence is pronounced either /au/ (as in now) or /eu/ (as in know); in some words both are possible, depending on the meaning: a deep bow (bou) (une révérence profonde) | a bow (bou) and arrows. The pronunciation is generally /au/ when ow is followed by a consonant: brown, owl (N.B owls don’t howl (= hurler), they hoot); but not in howl or own.

It is silent in the middle of two (rhymes with too).

- It is pronounced in common nouns like sandwich and candlewick, but is elided in many proper names: Greenwich [grentʃ], Southwark [sʊdɔk] and Warwick [wɔːk] (and therefore Warwickshire [wɔːkʃ]).

Only the silent w in sword [swəd] (= l’épée) distinguishes it from a lawn: (green)sward. Get it right if you say, ‘He fell on the sword!’

WHERE TO FIND …

aback – A-WORDS
ablaze – A-WORDS
abuse – A-WORDS
abstract – CONCRETE & ABSTRACT NOUNS
AD – DATES
adrift – A-WORDS
adulterate – alterer
adverbs – WORD ORDER
advise – advise – 2’s
afire – A-WORDS
ahoy – A-WORDS
ail – A-WORDS
alike – A-WORDS
alive – A-WORDS
all but – presque
all the way through – throughout
all through – all + space and time
all … long – all + space and time
allow – leave vs let; permettre
almost – presque
alone – A-WORDS
along – all + space and time
always – ever; toujours
amiss – A-WORDS
analyse/analysis/analyse – 2’s
animate(d) – ADJECTIVES & PART PARTICIPLES;
anglo-saxon genitive
answer – réplique
any more – no longer vs no more
anytime – sometime
appropriate(d) – ADJECTIVES & PART PARTICIPLES
arabic numerals – NOUNS
arise – A-WORDS
arithmetic – NOUNS ending –ic(s)
army – COLLECTIVE NOUNS
arouse – A-WORDS; procure
as + it – it
as of – des
as soon as – when
asleep – A-WORDS
at last – enfin
attention – attend
audience – COLLECTIVE NOUNS
avenge – venger
avoid – empêcher
awake(n) – A-WORDS
aware(ness) – A-WORDS; conscience vs consciousness
awry – A-WORDS
axe – CONCRETE & ABSTRACT NOUNS
axis – CONCRETE & ABSTRACT NOUNS
back-to-front – ORIENTATION IN SPACE
backwards – ORIENTATION IN SPACE
barely – presque
base – CONCRETE & ABSTRACT NOUNS
basis – CONCRETE & ABSTRACT NOUNS
BC(e) – DATES
beginning – at & in the beginning etc.
beginning of time – toujours
bill (= banknote) – DOLLARS & CENTS
blond(e) – ADJECTIVES
bob – DOLLARS, SHILLINGS & PENNY
borrow – ORIENTATION IN SPACE
briefly – shortly
bring – ORIENTATION IN SPACE
bring s.t. about – provoquer
bring together – ORIENTATION IN SPACE
buck – DOLLARS & CENTS
by the end – at & in the beginning etc.
cannot help doing s.t. – empêcher
cannot prevent – empêcher
capable – able
capacity – ability
cause – provoquer
cent – DOLLARS & CENTS
century – DATES; numbers
change one’s mind – POINTS OF VIEW
chapter – at, in a on; DEFINITE ARTICLE
child – PRONOUNS
claim – prétendre
clearly – préciser
classical(a) – ADJECTIVES IN –ic & –ical
close – 2’s
colonel – silent L
come – leave vs let; ORIENTATION IN SPACE
comical(a) – ADJECTIVES IN –ic & –ical
committee – COLLECTIVE NOUNS
commas splice – JUXTAPOSITION VS COORDINATION
common era – DATES
conditional on – soumis
confronted – devant
consider – it
considerate – ADJECTIVES & PART PARTICIPLES
considered – ADJECTIVES & PART PARTICIPLES
contempt – mépris
convinced – persuade
coordination – JUXTAPOSITION & COORDINATION
coppers – DOLLARS, SHILLINGS & PENNY
Où trouver …

da défaut de – want
da jamais – ever
da à la fin – at & in the beginning and the end
da à la longue – enfin
da l’inverse – ORIENTATION IN SPACE
à partir de – since vs from
à peine – hardly
ancien – some time vs sometime
au commencement – at & in the beginning and the end
ce que – what & which
cce qui – what & which
cce soir – this vs that
cette nuit – this vs that
changer d’avis – POINTS OF VIEW
chaque fois que – ever
comédien – comedy
comique – comedy
comme – as or like, it
commencement, au – at & in the beginning and the end
compère – Anglicized French words
comprendre – compose, comprise & consist
conseils – COUNTABLE vs UNCOUNTABLE
d’après – selon
da défaut de – want
de quelque manière que – ever
diable – ever
d’où – here, there & where
du temps – some time vs sometime
en face de – devant
en liberté – loose vs lose
en tant que – as or like, de
ennui – trouble
entrer dans la pièce en dansant – en faisant et pourtant – or
éviter – empêcher
exposé – Anglicized French words
face à – devant
faire – make vs do
faire semblant – prétendre
faute de – want
finale – at & in the beginning and the end; enfin
fins et moyens – ending
fois ou l’autre, une – some time vs sometime
gens – person
hier soir – this vs that
inconscient – conscience vs consciousness
information – COUNTABLE vs UNCOUNTABLE
irréfléchi – conscience vs consciousness
jamais – ever
je suis là – ORIENTATION IN SPACE
lâcher – leave vs let
laisser – leave vs let
lamé – Anglicized French words
laps de temps – some time vs sometime
lendemain – next
lourir – ORIENTATION IN SPACE
même si – si
mener – ORIENTATION IN SPACE
ne servir à rien – NUMBERS
n’importe quand – some time vs sometime
ouf! – enfin
partir – leave vs let
peine – trouble
perdant – loose vs lose
personnes – person
peu – few
peuple – people
plutôt que – rather
poilu x que y – rather
pour – worth
prévisus – COUNTABLE vs UNCOUNTABLE
prévisions – UNCOUNTABLE
proximité – procure
qu’est-ce que ça vaut? – worth
quiconque – ever
quitter – leave vs let
raté(e) – loose vs lose
recette, reçu – receipt
résumé – Anglicized French words
se retourner – ORIENTATION IN SPACE
se retourner – ORIENTATION IN SPACE
rire – laugh
roué – Anglicized French words
se ruiner en jouant – en faisant
suivant – selon
tel que – as or like
tout ce que – all what?
traverser en courant – en faisant
valoir la peine – worth
voisins – next

Bien plus et des motifs de phrase.

Pour une comparaison plus détaillée entre le français et l’anglais, voir :


There’s a useful and entertaining website called “How do you say that word?”

* This handbook follows the spelling of NODE.