FREN 2200 (Stephenson) Name:

French for Reading Knowledge Date:

### Guy de Maupassant (1850-1893)

## Read Maupassant's excerpted short story "Le Horla" (190-197 on class handout or [click here](http://pages.uncc.edu/katherine-stephenson/wp-content/uploads/sites/221/2018/11/LeHorlaTxt.pdf)) while doing the exercises below.

# Pre-reading activities

# 1. Infer the meaning of the following words or expressions by thinking of a close cognate (Mots apparentés/faux amis):

illustre (l. 1) hanter (134)

soumettre (6) la preuve (136)

sain (17) découivrir (180)

sufisant (22) faire semblant de (191)

respirer (54) poursuivre (260)

l’angoisse (72) \*l’office (145)

le recours (83) *office*

envelopper (95) \*ignorer (227)

immaculé(e) (100) *ignore*

redoutable (104) \*prétendre (260) saisir (124) *pretend*

# 2. Grammar

a. Literary texts typically contain numerous verb tenses, but generally will be in the present, the past, or sometimes the future. Does this text take place in \_\_\_\_the present, \_\_\_\_ the past, or \_\_\_\_ the future? (check the correct answer)

Therefore, the main tense for the narration in this text is .

What is the first example of this tense? , line .

b. The first paragraph contains verbs in what 2 tenses, and why?

The 2 other principal tenses used in the text are the and the because:

c. Here are some verbs in the *passé simple* from the first part of the text. Indicate what each verb means and give its infinitive in French. Use this exercise to refamiliarize yourself with the past definite.

*furent* (line 5): *appelai* (line 44):

means: means:

infinitive: infinitive:

*dit* (line 5): *me mis* (line 46):

means: means:

infinitive: infinitive:

*sonna* (line 9): *recommençai* (line 47):

means: means:

infinitive: infinitive:

*fit* (line 9): *m’aperçus* (line 56):

means: means:

infinitive: infinitive:

*fus* (line 40): *fussions* (line 65):

means: means:

infinitive: infinitive:

*s’aigrit* (line 43): *bus* (line 68):

means: means:

infinitive: infinitive:

**3. Gaining meaning from structure**

It is important to understand how any text is organized and structured. In a narrative, there are particular sections, at the least a beginning, middle and end. As indicated in "Orientation," this a framed narrative. Name/describe the sections of the text that I’ve indicated below (if you need to read the story first, then come back to this section, do so):

1. lines 1-12: presentation of narrative frame by omniscient narrator

1. lines 13-21: introduction of main protagonist as a character in the narrative frame, who is going to narrate his own story in the first person
2. lines 22-39:
3. lines 40-65:
4. lines 65-67:
5. lines 68-105:
6. lines 106-112:
7. lines 113-117:

##### Reading

# Read the first part of “ Le Horla ” on pages 190-193 (up through line 117). You may use a dictionary, but you should try to limit yourself to looking up no more than 10 words per page. This will force you to make choices and rely on the reading strategies you’re developing to guess at less essential words. You must learn how to identify words and sentences essential to understanding a text, and this comes with practice. As you read, do exercise 1 below as well to increase your understanding of what you are reading.

# Post-reading activities

## Comprehension

**1. Who? What? Why?** Answer the questions after paragraphs 1, 3, and 5 in English.

1.

2.

3.

4.

5.

6.

##### Translation: Translate the following sentences of the text into good modern English. These sentences do not present a summary of the text but rather focus on covering specific grammar points we’ve studied or interesting translation problems. You may use a dictionary. The translation does not have to parallel the sophisticated style of the original, but must use good English. Do not produce a translation which sounds like French; i.e., do not be overly influenced by the French so that you, for example, retain French sentence structure or use close cognates when another word in English would make for better-sounding English. There are several phrases that you will have to find equivalent expressions in English for, that if you translate literally will sound foolish or nonsensical. Finally, indicate which ones have the following grammar points by circling the appropriate letter:

*faire* causative: a b c d e f g h i j

the immediate past (*venir de* + infinitive): a b c d e f g h i j

an imperative: a b c d e f g h i j

present participle: a b c d e f g h i j

a two-part conjunction, separated in the sentence: a b c d e f g h i j

1. Le Dr. Marrande … avait prié trois de ses confrères et quatre savants, s’occupant de sciences naturelles, de venir passer une heure chez lui, dans la maison de santé qu’il dirigeait, pour leur montrer un de ses malades (1-4).
2. Un domestique fit entrer un homme. Il était fort maigre (25-27).
3. Aujourd’hui il doute. Dans quelque temps, vous saurez tous que j’ai l’esprit aussi sain, aussi lucide, aussi clairvoyant que les vôtres (16-18).
4. Tout ce monde habitait chez moi depuis dix à seize ans (33-34).
5. J’ajoute que la Seine … est navigable jusqu’à Rouen … et que je voyais passer chaque jour de grands navires soit à voiles, soit à vapeur, venant de tous les coins du monde (37-39).
6. Figurez-vous un homme qui dort, qu’on assassine, et qui se réveille avec un couteau dans la gorge (53-54).
7. J’eus, pendant la nuit, un de ces sommeils affreux, dont je viens de vous parler (71-72).
8. Ou bien on était entré dans ma chambre ou bien j‘étais somnambule (74-75).
9. Alors, j’eus recours à des ruses pour me convaincre que je n’accomplissais point ces actes inconscients (83-84).
10. Tout à coup, le miracle cessa. On ne touchait plus à rien dans ma chambre…. La gaieté me revenais, quand j’appris qu’un de mes voisins … se trouvait dans l’état où j’avait été moi-même (113-16).