

SESSION 2015

**CAPES
CONCOURS EXTERNE
TROISIÈME CONCOURS
ET CAFEP CORRESPONDANTS**

SECTION : LANGUES VIVANTES ÉTRANGÈRES

ANGLAIS

ÉPREUVE DE TRADUCTION

Durée : 5 heures

L'usage de tout ouvrage de référence, de tout dictionnaire et de tout matériel électronique (y compris la calculatrice) est rigoureusement interdit.

Dans le cas où un(e) candidat(e) repère ce qui lui semble être une erreur d'énoncé, il (elle) le signale très lisiblement sur sa copie, propose la correction et poursuit l'épreuve en conséquence.

De même, si cela vous conduit à formuler une ou plusieurs hypothèses, il vous est demandé de la (ou les) mentionner explicitement.

NB : *La copie que vous rendrez ne devra, conformément au principe d'anonymat, comporter aucun signe distinctif, tel que nom, signature, origine, etc. Si le travail qui vous est demandé comporte notamment la rédaction d'un projet ou d'une note, vous devrez impérativement vous abstenir de signer ou de l'identifier.*

Tournez la page S.V.P.

Texte à traduire :

She said this quite softly, and because people were still shouting, she was more or less drowned out. But I heard her clearly enough. ‘You get terrible accidents sometimes.’ What accidents? Where? But no one picked her up on it, and we went back to discussing our poem.

5 There were other little incidents like that, and before long I came to see Miss Lucy as being not quite like the other guardians. It’s even possible I began to realise, right back then, the nature of her worries and frustrations. But that’s probably going too far; chances are, at the time, I noticed all these things without knowing what on earth to make of them. And if these incidents now seem full of significance and all of a piece, it’s probably because I’m looking at them in the light of what came later – particularly what happened that day at the pavilion
10 while we were sheltering from the downpour.

We were fifteen by then, already into our last year at Hailsham. We’d been in the pavilion getting ready for a game of rounders. The boys were going through a phase of ‘enjoying’ rounders in order to flirt with us, so there were over thirty of us that afternoon. The downpour had started while we were changing, and we found ourselves gathering on the veranda –
15 which was sheltered by the pavilion roof – while we waited for it to stop. But the rain kept going, and when the last of us had emerged, the veranda was pretty crowded, with everyone milling around restlessly. I remember Laura was demonstrating to me an especially disgusting way of blowing your nose for when you really wanted to put off a boy.

Miss Lucy was the only guardian present. She was leaning over the rail at the front,
20 peering into the rain like she was trying to see right across the playing field. I was watching her as carefully as ever in those days, and even as I was laughing at Laura, I was stealing glances at Miss Lucy’s back. I remember wondering if there wasn’t something a bit odd about her posture, the way her head was bent down just a little too far so she looked like a crouching animal waiting to pounce. And the way she was leaning forward over the rail meant drops
25 from the overhanging gutter were only just missing her – but she seemed to show no sign of caring. I remember actually convincing myself there was nothing unusual in all this – that she was simply anxious for the rain to stop – and turning my attention back to what Laura was saying. Then a few minutes later, when I’d forgotten all about Miss Lucy and was laughing my head off at something, I suddenly realised things had gone quiet around us, and that Miss
30 Lucy was speaking.

She was standing at the same spot as before, but she’d turned to face us now, so her back was against the rail, and the rainy sky behind her.

Kazuo Ishiguro, *Never Let Me Go* (2005)

Exercices de réflexion linguistique :

Les candidats traiteront en français les deux exercices ci-dessous. L’ordre de traitement des segments proposés à l’étude dans chacun d’eux est laissé à leur libre choix.

Exercice 1

we went back to discussing (l. 3), I began to realise (l. 5), we found ourselves gathering (l. 14), I remember actually convincing myself (l. 26)

Vous décrierez les marqueurs verbaux que comportent les quatre segments ci-dessus. Vous dégagerez les points communs et les différences à l’œuvre dans les formes identiques ou proches qui composent ces segments et vous rendrez compte des effets de sens véhiculés par ces formes dans leur contexte d’apparition ; vous pourrez avoir recours aux manipulations

nécessaires pour servir votre analyse. Enfin, en adoptant une démarche contrastive, vous justifierez pour chaque segment la proposition de traduction qui découle de cette analyse.

Exercice 2

that (l. 6), *these incidents* (l. 7-8), *those days* (l. 21), *this* (l. 26)

Vous décrierez les marqueurs que comportent les quatre segments ci-dessus. Vous dégagerez les points communs et les différences à l'œuvre dans les formes identiques ou proches qui composent ces segments et vous rendrez compte des effets de sens véhiculés par ces formes dans leur contexte d'apparition ; vous pourrez avoir recours aux manipulations nécessaires pour servir votre analyse. Enfin, en adoptant une démarche contrastive, vous justifierez pour chaque segment la proposition de traduction qui découle de cette analyse.