A Little Grammatical guide

JAM   M 3

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1. Writing Concise Sentences

Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer make all his sentences short, or that he avoid all detail and treat his subjects only in outline, but that every word tell. Brevity and clarity are much more important than your prose style.

Sentences.

A sentence should contain *one* idea, though that can be a complex or compound idea. The most obscure sentences in academic writing are sentences filled to bursting. If your writing lacks clarity, check to see if a long, bad sentence might make two short, good ones.

This isn't to say that all sentences should be short. Long sentences add variety, and some ideas are too complicated to fit into seven words. But don't turn your simple ideas into monstrous sentences, devouring line after line without mercy. One idea, one sentence.

Shibboleths.

And now bow your heads for a reading from the Book of Judges:

And the Gileadites took the passages of Jordan before the Ephraimites: and it was so, that when those Ephraimites which were escaped said, Let me go over; that the men of Gilead said unto him, Art thou an Ephraimite? If he said, Nay; Then said they unto him, Say now Shibboleth: and he said Sibboleth: for he could not frame to pronounce it right. Then they took him, and slew him at the passages of Jordan. (Judges 12:5-6)

The original *shibboleth* was an arbitrary word that Jephthah used to spot his enemies: the Ephraimites had trouble with the *sh* sound, and when asked to pronounce a word with *sh* in it, they revealed they were enemy spies. I suspect few readers of this guide are Ephraimites eager to avoid Gileadite detection, but the story has some modern relevance. The shibboleth provides a handy way to think about language in general.

In its modern sense, a *shibboleth* is some mannerism, usually linguistic, that reveals your origins — and usually without your being aware of it. Some, like the original shibboleth, are matters of pronunciation. It's easy to spot many of the broad differences between American and English accents, but countless little variations are caught only by the most careful listeners. Most Americans, for instance, tend to pronounce the word *been* as if it were *bin*, whereas the English (and other Brits and many Canadians) tend to say *bean*. Americans tend to vocalize the letter *t* between vowels, pronouncing *latter* as if it were *ladder*; in Britspeak the two are clearly different. When Americans try to do English accents (and vice versa), they often miss these little details.

Shibboleths can distinguish not only nationalities but regions. In a Hitchcock movie (I'm dashed if I can remember which) a plot point depends on the pronunciation of the word *insurance*: emphasizing the first syllable rather than the second is characteristic of the American South. The so-called "*pin-pen* vowel*" can identify someone from southern Ohio, central Indiana, Illinois, Missouri, Kansas, or Texas. I grew up in southern New Jersey, and can spot fellow south Jerseyans by their pronunciation of *water*, which sounds to the rest of the world like *wooder*.

Economy.

A distinguishing mark of clear and forceful writing is *economy* of style — using no more words than necessary. Bureaucratic and academic writing likes to pad every sentence with *It should continuously be remembered that*s and *Moreover, it has been previously indicated*s. Don't: it makes for slow reading. After you write a sentence, look it over and ask whether the sense would be damaged by judicious trimming. If not, start cutting, because the shorter version is usually better. Become friendly with the "Delete Word" option on your word processor.

Academies.

Some countries have official bodies to issue rules on linguistic matters: the Académie Française

in France and the Accademia della Crusca in Italy are the most famous. The Académie fought long and hard against *le weekend*, preferring the native French *fin de semaine*. But most Frenchies simply ignore the official ruling, and use the familiar English word. Other common French words include *le showbiz* and *les bluejeans*.

The Accademia della Crusca has been a little more tolerant on the whole: the most recent supplement to the official Italian dictionary, for instance, includes "Millennium bug," derived "Dall'inglese *millennium* 'millennio' e *bug* 'insetto,'" and defined as "errore di programmazione che, al passaggio di millennio, ha impedito in alcuni vecchi programmi di riconoscere il cambiamento di data, provocando il blocco dei sistemi informatici."

1.1. Reducing Clauses to Phrases, Phrases to Single Words

Be alert for clauses or phrases that can be pared to simpler, shorter constructions. The "which clause" can often be shortened to a simple adjective. (Be careful, however, not to lose some needed emphasis by over-pruning; the word "which," which is sometimes necessary [as it is in this sentence], is not *evil*.)

- Smith College, which was founded in 1871, is the premier all-women's college in the United States.
- Founded in 1871, Smith College is the premier all-women's college in the United States.
- Citizens who knew what was going on voted him out of office.
- Knowledgeable citizens voted him out of office.
- Recommending that a student copy from another student's paper is not something he would recommend.
- He wouldn't recommend that a student copy from another student's paper.
  (Or "He would never tell a student to copy . . . .")

Phrases, too, can sometimes be trimmed, sometimes to a single word.

- Unencumbered by a sense of responsibility, Jasion left his wife with forty-nine kids and a can of beans.
- Jasion irresponsibly left his wife with forty-nine kids and a can of beans.
  (Or leave out the word altogether and let the act speak for itself.)

A frequently asked question about conjunctions is whether *and* or *but* can be used at the beginning of a sentence. This is what R.W. Burchfield has to say about this use of *and*:

There is a persistent belief that it is improper to begin a sentence with *And*, but this prohibition has been cheerfully ignored by standard authors from Anglo-Saxon times onwards. An initial *And* is a useful aid to writers as the narrative continues.

The same is true with the conjunction *but*. A sentence beginning with *and* or *but* will tend to draw attention to itself and its transitional function. Writers should examine such sentences with two questions in mind: (1) would the sentence and paragraph function just as well without the initial conjunction? (2) should the sentence in question be connected to the previous sentence? If the initial conjunction still seems appropriate, use it.

2. Verb.

It's probably better to avoid split infinitives whenever possible. <u>Adverbs</u> often insinuate themselves between the *to* and the verb, as in "*To boldly go* where no man has gone before," or "*To always keep* a watch on your bag."

Passive Voice.

There are two problems with the passive voice. The first is that sentences often become dense and clumsy when they're filled with passive constructions. The more serious danger of the passive voice, though, is that it lets the writer shirk the responsibility of providing a subject for the verb.
*(see appendix for Modals)

2.1. PAST SIMPLE — *prétérit simple*

Affirmation		Interrogation		Négation	
I looked	we looked	did I look?	did we look?	I did not look	we did not look
you looked	you looked	did you look?	did you look?	you did not look	you did not look
he looked		did he look?		he did not look	
she looked	they looked	did she look?	did they look?	she did not look	they did not look
it looked		did it look?		it did not look	

2.2. PAST PROGRESSIVE — *prétérit progressif*

Interrogation		Affirmation		Négation	
was I looking?	were we looking?	I was looking	we were looking	I was not looking	we were not looking
were you looking?	were you looking?	you were looking	you were looking	you were not looking	you were not looking
was he looking?		he was looking		he was not looking	
was she looking?	were they looking?	she was looking	they were looking	she was not looking	they were not looking
was it looking?		it was looking		it was not looking	

Notes

- Pour les verbes réguliers, on forme le prétérit simple en ajoutant *-ed* à la base verbale (c'est-à-dire, à l'infinitif sans 'to'). Voici une liste des <u>verbes irréguliers</u>.
- Avant d'ajouter *-ing* ou *-ed*, il faut doubler la consonne finale si les deux conditions suivantes sont remplies:
  - le verbe se termine par une seule voyelle suivie d'une seule consonne,
  - la dernière syllabe est accentuée, ou il n'y a qu'une syllabe — pour savoir si la dernière syllabe est accentuée ou non, il faut consulter un dictionnaire.

2.3. Emploi

Past Simple
Le **Past Simple** (*prétérit simple*) s'emploie pour:

- parler d'une action, événement, ou état qui a eu lieu dans une période de temps qui est terminée et où il n'y a pas de lien avec le présent. Il est souvent employé avec un complément de temps (Ex. *yesterday, last night, in 1999, 10 years ago*):
  - *I watched the film on TV last night.* - J'ai regardé le film à la télé hier soir. Ici, on ne s'intéresse qu'au passé (hier soir).
  - *I saw that film a long time ago.* - J'ai vu ce film il y a longtemps.
- raconter les événements dans une narration:
  - *The vampire got out of his coffin and walked towards us.* - Le vampire est sorti de son cercueil et s'est approché de nous.
- S'il y a un lien avec le présent, il faut employer le <u>Present Perfect</u>.

Past Progressive (or Continuous)
Le **Past Progressive** (*prétérit progressif* ou *continu*) s'emploie pour:

- parler d'une action qui était en train de se dérouler à un certain moment du passé:
  - *I was watching TV when the phone rang.* - J'étais en train de regarder la télé quand le téléphone a sonné. Au moment où le téléphone a sonné, j'étais en train de regarder la télévision. Le Past Progressive ressemble donc à l'imparfait français.
- décrire la scène dans une narration:
  - *Dracula's helpers were moving his coffin to a new location.* - Les assistants de Dracula étaient en train de déplacer (ou déplaçaient) son cercueil à un nouvel endroit. Ici, on décrit le contexte ou la situation; pour parler ensuite des événements, on emploie le Past Simple.

2.4. PRESENT PERFECT SIMPLE

Affirmation		Interrogation		Négation	
I have looked	we have looked	have I looked?	have we looked?	I have not looked	we have not looked
you have looked	you have looked	have you looked?	have you looked?	you have not looked	you have not looked
he has looked		has he looked?		he has not looked	
she has looked	they have looked	has she looked?	have they looked?	she has not looked	they have not looked
it has looked		has it looked?		it has not looked	

2.5. PRESENT PERFECT PROGRESSIVE

Affirmation		Interrogation		Négation	
I have been looking	we have been looking	have I been looking?	have we been looking?	I have not been looking	we have not been looking
you have been looking	you have been looking	have you been looking?	have you been looking?	you have not been looking	you have not been looking
he has been looking		has he been looking?		he has not been looking	
she has been looking	they have been looking	has she been looking?	have they been looking?	she has not been looking	they have not been looking
it has been looking		has it been looking?		it has not been looking	

Notes

- La forme *simple* du Present Perfect a la forme *have/has + participe passé (c'est-à-dire, V-ed)*. Voici une liste des verbes irréguliers.
- La forme *progressive* du Present Perfect a la forme *have/has + been + participe présent (c'est-à-dire, V-ing)*.
- Avant d'ajouter *-ing* ou *-ed*, il faut doubler la consonne finale si les deux conditions

suivantes sont remplies:
  o le verbe se termine par une seule voyelle suivie d'une seule consonne,
  o la dernière syllabe est accentuée, ou il n'y a qu'une syllabe — pour savoir si la dernière syllabe est accentuée ou non, il faut consulter un dictionnaire.

2.6. Emploi

Le Present Perfect en général
En général, on emploie le Present Perfect pour parler d'un **lien entre le passé et le présent**:

- s'il s'agit du résultat présent d'une action dans le passé (Ex. *Look! I've bought a new car* — Regardez! Je viens d'acheter une voiture neuve [la voiture est le résultat visible de ce que je viens de faire]),
- s'il s'agit d'une action accomplie (Ex. *I've read Pickwick Papers* — J'ai lu Pickwick Papers (le roman de Dickens) [je ne précise pas quand, sinon je dois employer le prétérit]),
- s'il s'agit d'une action accomplie dans une période qui n'est pas encore terminée (Ex. pendant la matinée, je dis *I've been to the doctor's this morning* — Je suis allé chez le médecin ce matin [si je parle de cela pendant l'après-midi, je dois employer le prétérit parce que la période dont je parle (le matin) est terminée]),
- s'il s'agit d'une action qui continue depuis un moment du passé jusqu'au moment où je parle (Ex. *I have been playing tennis since I was 7 years old* — je joue au tennis depuis l'âge de 7 ans),
  o Notez que *depuis* se traduit en anglais par *since* s'il est suivi par un complément de date ou d'heure (Ex. hier, le 2 février, 10h00, le 12ème siècle), et par *for* s'il est suivi par un complément de durée (Ex. deux heures, longtemps).
- s'il s'agit d'une action récente qui peut être considérée dans le moment présent comme une information (Ex. *The Prime Minister has met the President* — Le Premier ministre vient de rencontrer le Président [il s'agit d'un événement récent qui est une information au moment où j'en parle]).

Present Perfect Simple
On emploie la forme simple du Present Perfect:

- lorsqu'il s'agit d'un résultat ou d'une action terminée (Ex. *Look! I've bought a new car. / I've read Pickwick Papers*). Dans le premier cas, il y a un résultat que l'on peut constater, à savoir la voiture neuve; dans le deuxième cas, il s'agit de quelque chose qui est terminé — j'ai lu Pickwick Papers de bout en bout.

Present Perfect Progressive (or Continuous)
On emploie la forme progressive du Present Perfect:

- lorsqu'il s'agit d'une action qui continue ou de la durée d'une action (Ex. *I've been playing tennis since I was 7. / I've been reading Pickwick Papers*. Dans le premier cas, je vous informe que je joue au tennis depuis l'âge de 7 ans (et vous pouvez supposer que je n'y ai pas renoncé); dans le deuxième cas, je vous informe que ces derniers temps, je lis Pickwick Papers (et vous pouvez supposer que je n'ai pas encore terminé ma lecture).
- Il est à noter que certains verbes n'ont pas de forme progressive — les verbes d'état comme *to know, to believe, to like,* et *to have* (lorsqu'il signifie 'avoir').

2.7. Subjunctives.

The English subjunctive still shows up in a few places, of which the condition contrary to fact is most common:

- Conditions contrary to fact: "If I *were* a rich man." (I teach English; Lord knows I ain't rich.) We use *were* instead of the expected *is*, *am*, or *are*: "If this *were* any heavier [but it's not — a condition contrary to fact], I couldn't lift it"; "If she *were* to say that [but she's not], I'd leave."
- Suppositions: "If I *were* to tell you, I'd have to kill you"; "*Be* that as it may."
- Wishes: "I wish I *had* an Illudium PU-36 Explosive Space Modulator"; "I wish she *were* six inches taller."
- Demands and suggestions: "I insisted that he *leave*"; "I suggested he *leave*."
- Necessity or importance: "It's essential that he *arrive* on time."

2.8. La notion verbale V∅V[1]

Un certain nombre de construction anglaise font usage de la notion pure et simple, *d'où l'absence de to*. L'absence de cet opérateur signale que l'on a affaire à une notion verbale et non à un prédicat. L'apport de ∅ V est purement sémantique puisqu'il renvoie au concept. La présence de *to* signale que la simple notion verbale est dépassée et que l'on s'en sert dans le cadre d'une opération qui n'a plus pour seul objet de nommer une notion mais de l'utiliser comme point de départ d'une autre opération. Il y a grammaticalisation de la notion verbale.

2.9. La notion avec «make», «have» et «let»

(1) *The custom-officer* made her open her bags
(1') Le douanier lui fit ouvrir ses valises

La notion verbale vient préciser et compléter l'opérateur abstrait qu'est *make*. La notion ∅ V sert de recharge sémantique de *make*. L'opérateur *to* est absolument impossible ici, en effet *to* signalerait un sujet à gauche alors que *her* dans (1) est *objet* du verbe complexe *made open her bags*.

(2) *They handled the parcel to him and* made him sign for it.
(3) *She had to prop him up to* made make him drink the tea.
(4) *He knew now why* she 'd made him think of shoes.
(on notera que *make* n'est pas forcément lié à l'obligation ou la contrainte)

(1) He would have me believe *that he had missed his train*.
(2) *She went into the kitchen and* had Mary Jane pour her a stiff drink of Scotch.
Have n'a pas la force contraignante que *make* peut avoir.

Exemples avec *let*
(1) What she did let slip – *though she didn't mean to - was that she was desperately hard up*.
(2) *Have him in and get it over, them* let him the lad go.

2.10. Notion avec «see», «hear», «watch» & «feel»

On n'a aucun mal à concevoir que ces verbes appellent une complémentation de type notionnel, les verbes de perception sont suivis d'une notion qui est chargée d'exprimer *l'objet* du voir de l'entendre etc.

(1) You saw him arrive *and* you saw him leave – that's so, isn't it?
(2) *Did anyone* see him fall?
(3) *At length* they hear a coach stop.
(4) *Avery held a match to the newspaper and* watched it burn.
(5) *Poirot* felt the girl stiffen and stop breathing for a second.

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1   Henry Adamczewski, 1982: Grammaire linguistisque de l'anglais, Collection U, Armand Colin, p 12-35

2.11. Autres cas

(6) Why worry?
(7) Why not buy one now?

(8) *Rudolph* couldn't help but approve of this.

REMARQUE: on peut trouver to après but: *You have no option but* to *let yourself be relied upon.*

(9) I'd rather stay at home tonight.
(10) You'd better take a taxi.

2.12. Les modaux

Les modaux sont des liens de même nature que *to* puisque eux aussi portent sur le couple sujet/prédicat dont ils assurent la soudure syntaxique. Ce qui sépare *to* des modaux c'est que *to* ne dit rien sur les chances de réalisation de la prédication alors que les modaux sont des instruments de *modélisation interne*. Il peut arriver qu'un modal se présente comme la cible d'une modélisation externe: c'est le cas de should comme par exemple:

It is odd that a sailor *should* know so much about art. Équivalent à *For a sailor to know so much about art is odd* (For X to Y is Z)

2.13. Au Passif

(1) actif: *The custom-officer* made her open her bags.
(2) passif: She was made *to* open her bags.

Dans l'énoncé au passif, l'agent est toujours absent, « *She was made to open her bags by the custom-officer* » est agrammatical, tout l'énoncé est *orienté* vers le sujet grammatical du passif. La construction passive est une opération métalinguistique. *To* fonde un type de rapport nouveau où *sujet et prédicat* deviennent des entités grammaticales de plein droit.

(1) *She claimed she had been made* to take off her clothes in front of a male prison officer.
(2) *A woman was seen* to throw something into the lake.
(3) *He was heard* to say that he would be delighted to come.
(4) *He had never been known* to propose a constructive idea.

2.14. V ∅ V et V to V

(1) They made her open the safe.
(2) They forced her to open the safe.
Dans (1), her est complément de made-open the safe.
Dand (2) her est complément de forced et **sujet** de open the safe.
Voilà là l'essentiel de la différence, la structure V ∅ V fait intervenir un sujet du verbe simple, ici *open the safe*. Pour mieux comprendre:
(3) She made him understand algebra.
(4) She forced him to understand algebra. *****
Dans (3), nous avons un verbe complexe make-understand algebra alors que dans (4) nous avons deux verbes distincts. (4) est agrammatical car il ya incompatibilité sémantique, on ne peut pas forcer X a Y si Y n'appartient pas au domaine des prédicats applicable par force à X.

Get comme force introduit une distance entra la cause et l'effet, distance qui n'est autre que la présence d'un sujet qui est confirmé par la présence de to.

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*   Marque le caractère agrammatical d'un énoncé

L'alternance obliger quelqu'un à/ être obligé de.

(1) les gangsters ont obligé la caissière à ouvrir le coffre-fort.

(2) la caissière a été obligée d'ouvrir le coffre-fort.

La promotion de la caissière en **sujet** entraîne le passage de à à de. Le choix entre à et de dépend du sémantisme des verbes en présence. Il est impossible d'avoir à avec des verbes présupposants: arrêter à fumer**.

2.15. V to V

La structure V to V est tellement fréquente que la tentation es grande d'en faire une règle générale quand deux verbes se font suite, mais...

(1) Peter tried to open the safe with a knife

(2) I expected to meet him at the show

(3) Joan wanted to leave by the six o' clock train

L'opérateur to est le pivot d'une relation binaire avec un sujet à gauche et un prédicat à droite. Dans les 3 cas ci-dessus les deux verbes ont le même sujet grammatical, ce qui explique la non répétition de celui-ci devant le deuxième verbe. Cependant,

(4) Joan wanted Ann to leave by the six o' clock train

La glose française *Joan voulais que Ann parte par le train de 6 heures* fait apparaître le subjonctif ce que l'anglais rend par un to anaphorique (de rappel) I wanted her to, I'd like you to. To est à la fois soudure et cible du prédicat[*].

2.16. V to V ou V V-ing

Si to est traduisible par à ou de, -ing renvoie régulièrement à de. Comment le second terme du micro système ∅ → to devient le premier terme d'un autre micro système to → -ing. -Ing est un opérateur de nominalisation, opération grâce à laquelle un verbe seul, un groupe verbal complexe voire une phrase entière changent de statut pour devenir des noms ou des groupes à caractère nominal[*]. Le fait que toute phrase puisse redevenir une groupe nominal est un facteur de récursivité.

John married Ann devient *John's marrying Ann surprised everybody*

De très nombreux verbes ou énoncés introductifs (there is no ..., it is no use ...) exigent la nominalisation de leur complémentation verbale.

(1) *I don't mind* drinking alone

(2) *I had contemplated* leaving her several times

(3) Yes, *I remember* reading about that

(4) *She kept saying* there was plenty of time

(5) *I couldn't stand* hearing the girl I loved insulted

(6) *Stop* shouting! (*Stop* talking nonsense!)

(7) *I can't help* smoking a cigarette before breakfast

(8) *I am looking forward to* meeting you in Rome

Exemple (1), un verbe tel que *stop* présuppose que quelqu'un fait déjà quelque chose, en d'autres termes, on ne pourra dire « *stop shouting* » que s'il y a déjà du « *shouting* ». Stop est un verbe présupposant et la nominalisation est liée à cette propriété du verbe. **-Ing ne se contente pas de nominaliser les seuls verbes mais nominalise tout le groupe verbal, quelle que soit sa complexité**.

Dans « stop shouting », -ing a nominalisé le verbe « shout », dans « stop talking nonsense », c'est « talk nonsense » qui a subi l'opération nominalisante. Cette capacité d'*-ing* a nominaliser se retrouvera dans les énoncés en *be+ing*.

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[*] Le **prédicat** en linguistique est conçu comme la partie de la phrase ou de la proposition qui porte l'information verbale ou le commentaire à propos du sujet. Les mots *sujet* et *prédicat* s'opposent dans la grammaire traditionnelle : le prédicat est alors l'équivalent du syntagme verbal. Cependant, cette dualité (S-GV) ne tient pas compte de la réalité des phrases : ainsi, dans *c'est Paul qui m'a donné ce livre*, l'information nouvelle est portée par le sujet : c'est un exemple de rhématisation. Par conséquent, la grammaire moderne a distingué les couples sujet/prédicat et thème/rhème (ou thème/propos). Le rhème est l'information sur le thème, chacun des deux pouvant être porté soit par le sujet, soit par le prédicat.

[*] Les nominalisations sont un procédé permettant de transformer un adjectif, un verbe ou une proposition complétive introduite par « que » en un substantif. Elles sont très fréquentes entre autres dans le discours scientifique.

Un groupe nominalisé change de catégorie syntaxique, en conséquence, les groupes en -ing n'ont plus rien de verbal (contrairement aux structures en *to* sujet-to-prédicat). Ils n'ont donc plus de sujet, ainsi dans les énoncés en *be+ing* il faille *be* pour mettre en relation le groupe nominal sujet et le groupe nominalisé en *-ing*. Cette propriété nominalisante se retrouve avec les marqueurs *anie/enie* en polonais, en français la nominalisation s'effectue par des marqueurs très divers: *-age,-tion, -ment* etc.. En anglais, pratiquement n'importe quel verbe se nominalise .

She did all the talking, *She has* some explaining to do, *If I put it at four thousand, that wouln't be* exaggerating? etc

-Ing présuppose l'existence de la notion verbale et manisfeste en surface que cette notion est l'objet d'une opération métalinguistique, la subordination de V_2 à V_1 dans un schéma V_1 V_2-ing où V_1 est rhématique et V_2 thématique (*stop speaking*: *stop* présuppose le parler).

Illustration: mind the step (mind a step[*]), do you mind waiting here (do you mind to wait here[*])

2.17. V_2 to V_1

Le sémantisme de V_1 ne présuppose pas celui de V_2, les deux verbes sont sur un même plan syntaxique V_1 porte sur to qui lie le sujet-identique à V_2.

2.18. V_1 V_2-ing

V_1 Présuppose V_2, on dépasse le stade de la notion que to mettait en relation avec un sujet qui en modelait la portée, V_1 V_2-ing ne présente plus deux verbes sur le même plan, V_2 « précède » en quelque sorte V_1. Comparer avec le français un *verre à vin* et un v*erre de vin*. Dans un *verre à vin*, les deux *N* sont sur le même plan, vin est rhématique, dans un *verre de vin*, vin est présupposé et thématique. Dans un *verre de vin*, vin est présupposé. L'ordre logique des éléments est ici 2-1 (N2 de N1) et N1 est thématique.

Phrase 1: rhématique to V

Phrase 2: thématique V-ing

Le fonctionnement de ∅, to et -ing pourra donc être représenté au moyen de 2 micro systèmes emboîtés dont *to* constitue la charnière: *to* est thématique par rapport à ∅ et rhématique par rapport à -ing.

Phrase 1: rhématique ∅ V

Phrase 2: thématique to V

Phrase 1: rhématique to V

Phrase 2: thématique V-ing

Ce système est orienté de ∅ vers -ing, que to et -ing signalement 2 degrés successifs de dépassement de la notion sémantique.

L'opérateur to précède la notion verbale dont il change le *statut* (notion ⇨ prédicat)

L'opérateur -ing est postposé, soudé à V2 dont il change la n*ature, la fonction et le statut*.

2.19. Temps psychologique et temps grammatical. (time and tense)

3. Prepositions

You may have learned that ending a sentence with a preposition is a serious breach of grammatical etiquette. It doesn't take a grammarian to spot a sentence-ending preposition, so this is an easy rule to get caught up on (!). Although it is often easy to remedy the offending preposition, sometimes it isn't, and repair efforts sometimes result in a clumsy sentence. "Indicate the book you are quoting from" is not greatly improved with "Indicate from which book you are quoting."

Based on shaky historical precedent, the rule itself is a latecomer to the rules of writing. Those who dislike the rule are fond of recalling Churchill's rejoinder: "That is nonsense up with which I shall not put." We should also remember the child's complaint: "What did you bring that book that I don't like to be read to out of up for?"

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* Marque le caractère agrammatical d'un énoncé

* Marque le caractère agrammatical d'un énoncé

3.1. Prepositions of Time: *at, on*, and *in*

We use *at* to designate specific times.
- The train is due at 12:15 p.m.

We use *on* to designate days and dates.
- My brother is coming on Monday.
- We're having a party on the Fourth of July.

We use *in* for nonspecific times during a day, a month, a season, or a year.
- She likes to jog in the morning.
- It's too cold in winter to run outside.
- He started the job in 1971.
- He's going to quit in August.

3.2. Prepositions of Place: *at, on*, and *in*

We use *at* for specific addresses.
- Grammar English lives at 55 Boretz Road in Durham.

We use *on* to designate names of streets, avenues, etc.
- Her house is on Boretz Road.

And we use *in* for the names of land-areas (towns, counties, states, countries, and continents).
- She lives in Durham.
- Durham is in Windham County.
- Windham County is in Connecticut.

Prepositions of Location: *in, at*, and *on* and No Preposition

IN	AT	ON	NO PREPOSITION
(the) bed*	class*	the bed*	downstairs
the bedroom	home	the ceiling	downtown
the car	the library*	the floor	inside
(the) class*	the office	the horse	outside
the library*	school*	the plane	upstairs
school*	work	the train	uptown

* You may sometimes use different prepositions for these locations.

3.3. Prepositions of Movement: *to* and *No Preposition*

We use *to* in order to express movement toward a place.
- They were driving to work together.
- She's going to the dentist's office this morning.

Toward and *towards* are also helpful prepositions to express movement. These are simply variant spellings of the same word; use whichever sounds better to you.
- We're moving toward the light.
- This is a big step towards the project's completion.

With the words *home, downtown, uptown, inside, outside, downstairs, upstairs*, we use no preposition.
- Grandma went upstairs
- Grandpa went home.
- They both went outside.

3.4. Prepositions of Time: *for* and *since*

We use *for* when we measure time (seconds, minutes, hours, days, months, years).
- He held his breath for seven minutes.
- She's lived there for seven years.

- The British and Irish have been quarreling for seven centuries.
    We use *since* with a specific date or time.
- He's worked here since 1970.
- She's been sitting in the waiting room since two-thirty.

3.5. Idiomatic Expressions with Prepositions

- agree *to* a proposal, *with* a person, *on* a price, *in* principle
- argue *about* a matter, *with* a person, *for* or *against* a proposition
- compare *to* to show likenesses, *with* to show differences (sometimes similarities)
- correspond *to* a thing, *with* a person
- differ *from* an unlike thing, *with* a person
- live *at* an address, *in* a house or city, *on* a street, *with* other people

3.6. Unnecessary Prepositions

In everyday speech, we fall into some bad habits, using prepositions where they are not necessary. It would be a good idea to eliminate these words altogether, but we must be especially careful not to use them in formal, academic prose.

- She met ~~up with~~ the new coach in the hallway.
- The book fell off ~~of~~ the desk.
- He threw the book out ~~of~~ the window.
- She wouldn't let the cat inside ~~of~~ the house. [or use "in"]
- Where did they go ~~to~~?
- Put the lamp in back of the couch. [use "behind" instead]
- Where is your college ~~at~~?

4. Articles, Determiners, and Quantifiers.

The is used with specific nouns. *The* is required when the noun it refers to represents something that is one of a kind:

The is required when the noun it refers to represents something in the abstract:

The is required when the noun it refers to represents something named earlier in the text.

We use *a* before singular count-nouns that begin with consonants (a cow, a barn, a sheep); we use *an* before singular count-nouns that begin with vowels or vowel-like sounds (an apple, an urban blight, an open door). Words that begin with an *h* sound often require an *a* (as in a̲ horse, a̲ history book, a̲ hotel), but if an h-word begins with an actual vowel sound, use an *an* (as in a̲n hour, a̲n honor). We would say a̲ useful device and a̲ union matter because the *u* of those words actually sounds like *yoo* (as opposed, say, to the *u* of a̲n ugly incident). The same is true of a̲ European and a̲ Euro (because of that consonantal "Yoo" sound). We would say a̲ once-in-a-lifetime experience or a̲ one-time hero because the words *once* and *one* begin with a *w* sound (as if they were spelled *wuntz* and *won*).

4.1. Determiners: Each, Every

Each and every have similar but not always identical meanings.

Each = every one separately

Every = each, all

Sometimes, each and every have the same meaning:

- Prices go up each year.
- Prices go up every year.

But often they are not exactly the same.

Each expresses the idea of 'one by one'. It emphasizes individuality.

Every is half-way between each and all. It sees things or people as singular, but in a group or in general.

Consider the following:

- Every artist is sensitive.
- Each artist sees things differently.

- Every soldier saluted as the President arrived.
- The President gave each soldier a medal.

Each can be used in front of the verb:
- The soldiers each received a medal.

Each can be followed by 'of':
- The President spoke to each of the soldiers.
- He gave a medal to each of them.

Every cannot be used for 2 things. For 2 things, each can be used:
- He was carrying a suitcase in each hand.

Every is used to say how often something happens:
- There is a plane to Bangkok every day.
- The bus leaves every hour.

Verbs with each and every are always conjugated in the singular.

4.2. Determiners: Some, Any

Some = a little, a few or a small number or amount
Any = one, some or all
Usually, we use some in positive (+) sentences and any in negative (-) and question (?) sentences.

	SOME	ANY	EXAMPLES
+	I have some money		I have $10.
-		I don't have any money.	I don't have $1 and I don't have $10 and I don't have $1,000,000. I have $0.
?		Do you have any money?	Do you have $1 or $10 or $1,000,000?

In general, we use something/anything and somebody/anybody in the same way as some/any.
Look at these examples:
- He needs some stamps.
- I must go. I have some homework to do.
- I'm thirsty. I want something to drink.
- I can see somebody coming.
- He doesn't need any stamps.
- I can stay. I don't have any homework to do.
- I'm not thirsty. I don't want anything to drink.
- I can't see anybody coming.
- Does he need any stamps?
- Do you have any homework to do?
- Do you want anything to drink?
- Can you see anybody coming?

We use any in a positive sentence when the real sense is negative.
- I refused to give them any money. (I did not give them any money)
- She finished the test without any difficulty. (she did not have any difficulty)

Sometimes we use some in a question, when we expect a positive YES answer. (We could say that it is not a real question, because we think we know the answer already.)
- Would you like some more tea?
- Could I have some sugar, please?

5. Adverbs

An adverb is a word that tells us more about a verb. An adverb "qualifies" or "modifies" a *verb* (The man *ran* quickly). But adverbs can also modify *adjectives* (Tara is really *beautiful*), or even other *adverbs* (It works very *well*).

The principal job of an adverb is to modify (give more information about) verbs, adjectives and other adverbs. In the following examples, the adverb is in bold and the word that it modifies is in *italics*.

- Modify a verb:
  - John *speaks* **loudly**. (How does John speak?)
  - Mary *lives* **locally**. (Where does Mary live?)
  - She **never** *smokes*. (When does she smoke?)
- Modify an adjective:
  - He is **really** *handsome*.
- Modify another adverb:
  - She drives **incredibly** *slowly*.

But adverbs have other functions, too. They can:

- Modify a whole sentence:
  - **Obviously**, *I can't know everything*.
- Modify a prepositional phrase:
  - It's **immediately** *inside the door*.

Many adverbs end in -ly. We form such adverbs by adding -ly to the adjective. Here are some examples:

- quickly, softly, strongly, honestly, interestingly

But not all words that end in -ly are adverbs. "Friendly", for example, is an adjective.

Some adverbs have no particular form, for example:

- well, fast, very, never, always, often, still

Adverbs have three main positions in the sentence:

- Front (before the subject):
  - Now we will study adverbs.
- Middle (between the subject and the main verb):
  - We often study adverbs.
- End (after the verb or object):
  - We study adverbs carefully.

5.1. Adverbs of Frequency

Adverbs of Frequency answer the question "How often?" or "How frequently?" They tell us how often somebody does something.

Adverbs of frequency come before the main verb (except the main verb "to be"):

- We usually go shopping on Saturday.
- I have often done that.
- She is always late.

Occasionally, sometimes, often, frequently and *usually* can also go at the beginning or end of a sentence:

- Sometimes they come and stay with us.
- I play tennis occasionally.

Rarely and *seldom* can also go at the end of a sentence (often with "very"):

- We see them rarely.
- John eats meat very seldom.

(100% always usually frequently often 50% sometimes occasionally rarely seldom hardly ever 0% never)

6. Prepositions

6.1. English Prepositions List

There are about 150 prepositions in English. Yet this is a very small number when you think of the thousands of other words (nouns, verbs etc). Prepositions are important words. We use individual prepositions more frequently than other individual words. In fact, the prepositions of, to and in are among the ten most frequent words in English. Here is a short list of 70 of the more common one-word prepositions. Many of these prepositions have more than one meaning. Please refer to a dictionary for precise meaning and usage.

aboard	around	beyond	excluding	of	regarding	underneath
about	as	but	following	off	round	unlike
above	at	by	for	on	save	until
across	before	concerning	from	onto	since	up
after	behind	considering	in	opposite	than	upon
against	below	despite	inside	outside	through	versus
along	beneath	down	into	over	to	via
amid	beside	during	like	past	toward	with
among	besides	except	minus	per	towards	within
anti	between	excepting	near	plus	under	without

6.2. English Preposition Rule

There is one very simple rule about prepositions. And, unlike most rules, this rule has no exceptions.

Rule

A preposition is followed by a "noun". It is never followed by a verb.

By "noun" we include:
- noun (dog, money, love)
- proper noun (name) (Bangkok, Mary)
- pronoun (you, him, us)
- noun group (my first job)
- gerund (swimming)

A preposition cannot be followed by a verb. If we want to follow a preposition by a verb, we must use the "-ing" form which is really a gerund or verb in noun form.

Quick Quiz: In the following sentences, why is "to" followed by a verb? That should be impossible, according to the above rule:
- I would like to go now.
- She used to smoke.

Answer to Quick Quiz: In these sentences, "to" is **not** a preposition. It is part of the **infinitive** ("to go", "to smoke").

7. The comma.

7.1. Rules for Comma Usage

And what does a comma do, a comma does nothing but make easy a thing that if you like it enough is easy enough without the comma. A long complicated sentence should force itself upon you, make you know yourself knowing it and the comma, well at the most a comma is a poor period that lets you stop and take a breath but if you want to take a breath you ought to know yourself that you want to take a breath. It is not like stopping altogether has something to do with going on, but taking a breath well you are always taking a breath and why emphasize one

breath rather than another breath. Anyway that is the way I felt about it and I felt that about it very very strongly. And so I almost never used a comma. The longer, the more complicated the sentence the greater the number of the same kinds of words I had following one after another, the more the very more I had of them the more I felt the passionate need of their taking care of themselves by themselves and not helping them, and thereby enfeebling them by putting in a comma.

So that is the way I felt about punctuation in prose, in poetry it is a little different but more so ... Gertrude Stein from « Lectures in America »

Use a comma to separate the elements in a series (three or more things), including the last two. "He hit the ball, dropped the bat, and ran to first base." You may have learned that the comma before the "and" is unnecessary, which is fine if you're in control of things. However, there are situations in which, if you don't use this comma (especially when the list is complex or lengthy), these last two items in the list will try to glom together (like macaroni and cheese). Using a comma between all the items in a series, including the last two, avoids this problem. This last comma—the one between the word "and" and the preceding word—is often called the serial comma or the Oxford comma. In newspaper writing, incidentally, you will seldom find a serial comma, but that is not necessarily a sign that it should be omitted in academic prose: *Ulysses spent his summer studying basic math, writing, and reading comprehension.* A comma is also used with *but* when expressing a contrast: *This is a useful rule, but difficult to remember.*

Use a comma + a little conjunction (and, but, for, nor, yet, or, so) to connect two independent clauses, as in "He hit the ball well, but he ran toward third base.". The comma is always correct when used to separate two independent clauses connected by a coordinating conjunction.

Contending that the coordinating conjunction is adequate separation, some writers will leave out the comma in a sentence with short, balanced independent clauses (such as we see in the example just given). If there is ever any doubt, however, use the comma, as it is always correct in this situation.

One of the most frequent errors in comma usage is the placement of a comma *after* a coordinating conjunction. We cannot say that the comma will always come before the conjunction and never after, but it would be a rare event, indeed, that we need to follow a coordinating conjunction with a comma. When speaking, we do sometimes pause after the little conjunction, but there is seldom a good reason to put a comma there.

Use a comma to set off introductory elements, as in "*Running toward third base*, he suddenly realized how stupid he looked."

It is permissible to omit the comma after a brief introductory element if the omission does not result in confusion or hesitancy in reading. If there is ever any doubt, use the comma, as it is always correct. If you would like some additional guidelines on using a comma after introductory elements, click HERE.

Use a comma to set off parenthetical elements, as in "The Founders Bridge, *which spans the Connecticut River,* is falling down." By "parenthetical element," we mean a part of a sentence that can be removed without changing the essential meaning of that sentence. The parenthetical element is sometimes called "added information." This is the most difficult rule in punctuation because it is sometimes unclear what is "added" or "parenthetical" and what is essential to the meaning of a sentence.

Appositives are almost always treated as parenthetical elements.
- Calhoun's ambition, to become a goalie in professional soccer, is within his reach.
- Eleanor, his wife of thirty years, suddenly decided to open her own business.

Use a comma to separate coordinate adjectives. You could think of this as "That tall, distinguished, good looking fellow" rule (as opposed to "the little old lady"). If you can put an *and* or a *but* between the adjectives, a comma will probably belong there. For instance, you could say, "He is a

tall and distinguished fellow" or "I live in a very old and run-down house." So you would write, "He is a tall, distinguished man" and "I live in a very old, run-down house." But you would probably not say, "She is a little and old lady," or "I live in a little and purple house," so commas would not appear between *little* and *old* or between *little* and *purple*.

When a coordinating conjunction is used to connect all the elements in a series, a comma is not used: Presbyterians <u>and</u> Methodists <u>and</u> Baptists are the prevalent Protestant congregations in Oklahoma.

Use a comma **to set off quoted elements**. Because we don't use quoted material all the time, even when writing, this is probably the most difficult rule to remember in comma usage. It is a good idea to find a page from an article that uses several quotations, photocopy that page, and keep it in front of you as a model when you're writing. Generally, use a comma to separate quoted material from the rest of the sentence that explains or introduces the quotation:

- Summing up this argument, Peter Coveney writes, "The purpose and strength of the romantic image of the child had been above all to establish a relation between childhood and adult consciousness."

If an attribution of a quoted element comes in the middle of the quotation, two commas will be required. But be careful not to create a comma splice in so doing.

- "The question is," said Alice, "whether you can make words mean so many things."
- "I should like to buy an egg, please," she said timidly. "How do you sell them?"

Be careful *not* to use commas to set off quoted elements introduced by the word *that* or quoted elements that are embedded in a larger structure:

- Peter Coveney writes that "[t]he purpose and strength of . . ."
- We often say "Sorry" when we don't really mean it.

And, instead of a comma, use a **colon** to set off explanatory or introductory language from a quoted element that is either very formal or long (especially if it's longer than one sentence):

- Peter Coveney had this to say about the nineteenth-century's use of children in fiction**:** "The purpose and strength of . . . . "

Use commas **to set off phrases** that express contrast.

- Some say the world will end in ice, not fire.
- It was her money, not her charm or personality, that first attracted him.
- The puppies were cute, but very messy.
  (Some writers will leave out the comma that sets off a contrasting phrase beginning with *but*.)

Use a comma **to avoid confusion**. This is often a matter of consistently applying rule #3.

- For most the year is already finished.
- For most**,** the year is already finished.
- Outside the lawn was cluttered with hundreds of broken branches.
- Outside**,** the lawn was cluttered with hundreds of broken branches.

Grammar English's Famous Rule of Punctuation: Never use only one comma between a subject and its verb. Typographical Reasons: Between a city and a state [Hartford, Connecticut], a date and the year [June 15, 1997], a name and a title when the title comes after the name [Bob Downey, Professor of English], in long numbers [5,456,783 and $14,682], etc. Although you will often see a comma between a name and suffix — Bob Downey, Jr., Richard Harrison, III — this comma is no longer regarded as necessary by most copy editors, and some individuals — such as Martin Luther King Jr. — never used a comma there at all.

Note that we use a comma or a set of commas to make the year parenthetical when the date of the month is included.

As you can see, there are many reasons for using commas, and we haven't listed them all. Yet the biggest problem that most students have with commas is their overuse. Some essays look as though the student loaded a shotgun with commas and blasted away. Remember, too, that a *pause* in reading is not

always a reliable reason to use a comma. Try not to use a comma unless you can apply a specific rule from this page to do so.

Concentrating on the proper use of commas is not mere form for form's sake. Indeed, it causes writers to review their understanding of structure and to consider carefully how their sentences are crafted.

7.2. Semicolon.

In this century, at least, the semicolon has only two common uses: to separate the items in a list after a <u>colon</u> (as in "The following books will be covered on the midterm: the *Odyssey*, through book 12; passages from Ovid's *Metamorphoses*; and the selections from Chaucer"), and to separate two independent clauses in one sentence (as in "Shakespeare's comedies seem natural; his tragedies seem forced"). The first is obvious enough. For the second use, a simple test is this: if you can use a period and a new sentence, you can use a semicolon. In this second use, the semicolon can *always* be replaced by a period and a new sentence. In the example, "Shakespeare's comedies seem natural. His tragedies seem forced" is correct, so a semicolon can be used. It's unsafe to use a semicolon anywhere else.

8. Conjunction.

8.1. Coordinating Conjunctions

The short, simple conjunctions are called "coordinating conjunctions":
- and, but, or, nor, for, yet, so

A coordinating conjunction joins parts of a sentence (for example words or independent clauses) that are grammatically equal or similar. A coordinating conjunction shows that the elements it joins are similar in importance and structure.

When a coordinating conjunction joins independent clauses, it is always correct to place a comma before the conjunction. However, if the independent clauses are short and well-balanced, a comma is not really essential.

The 7 coordinating conjunctions are short, simple words. They have only two or three letters. There's an easy way to remember them - their initials spell:

F	A	N	B	O	Y	S
For	And	Nor	But	Or	Yet	So

Among the coordinating conjunctions, the most common, of course, are *and*, *but*, and *or*. It might be helpful to explore the uses of these three little words. The examples below by no means exhaust the possible meanings of these conjunctions.

8.2. AND

a. To suggest that one idea is chronologically sequential to another: "Tashonda sent in her applications <u>and</u> waited by the phone for a response."
b. To suggest that one idea is the result of another: "Willie heard the weather report <u>and</u> promptly boarded up his house."
c. To suggest that one idea is in contrast to another (frequently replaced by *but* in this usage): "Juanita is brilliant <u>and</u> Shalimar has a pleasant personality.
d. To suggest an element of surprise (sometimes replaced by *yet* in this usage): "Hartford is a rich city <u>and</u> suffers from many symptoms of urban blight."
e. To suggest that one clause is dependent upon another, conditionally (usually the first clause is an imperative): "Use your credit cards frequently <u>and</u> you'll soon find yourself deep in debt."

f. To suggest a kind of "comment" on the first clause: "Charlie became addicted to gambling — <u>and</u> that surprised no one who knew him."

8.3. BUT

a. To suggest a contrast that is unexpected in light of the first clause: "Joey lost a fortune in the stock market, <u>but</u> he still seems able to live quite comfortably."

b. To suggest in an affirmative sense what the first part of the sentence implied in a negative way (sometimes replaced by *on the contrary*): "The club never invested foolishly, <u>but</u> used the services of a sage investment counselor."

c. To connect two ideas with the meaning of "with the exception of" (and then the second word takes over as subject): "Everybody <u>but</u> Goldenbreath is trying out for the team."

8.4. OR

a. To suggest that only one possibility can be realized, excluding one or the other: "You can study hard for this exam <u>or</u> you can fail."

b. To suggest the inclusive combination of alternatives: "We can broil chicken on the grill tonight, <u>or</u> we can just eat leftovers.

c. To suggest a refinement of the first clause: "Smith College is the premier all-women's college in the country, <u>or</u> so it seems to most Smith College alumnae."

d. To suggest a restatement or "correction" of the first part of the sentence: "There are no rattlesnakes in this canyon, <u>or</u> so our guide tells us."

e. To suggest a negative condition: "The New Hampshire state motto is the rather grim "Live free <u>or</u> die."

f. To suggest a negative alternative without the use of an imperative (see use of *and* <u>above</u>): "They must approve his political style <u>or</u> they wouldn't keep electing him mayor."

8.5. SO

Be careful of the conjunction *SO*. Sometimes it can connect two independent clauses along with a comma, but sometimes it can't. For instance, in this sentence,

- Soto is not the only Olympic athlete in his family, so are his brother, sister, and his Uncle Chet.

where the word *so* means "as well" or "in addition," most careful writers would use a semicolon between the two independent clauses. In the following sentence, where *so* is acting like a minor-league "therefore," the conjunction and the comma are adequate to the task:

- Soto has always been nervous in large gatherings, so it is no surprise that he avoids crowds of his adoring fans.

Sometimes, at the beginning of a sentence, *so* will act as a kind of summing up device or transition, and when it does, it is often set off from the rest of the sentence with a comma:

- So, the sheriff peremptorily removed the child from the custody of his parents.

8.6. FOR

The word *FOR* is most often used as a preposition, of course, but it does serve, on rare occasions, as a coordinating conjunction. Some people regard the conjunction <u>for</u> as rather highfalutin and literary, and it does tend to add a bit of weightiness to the text. Beginning a sentence with the conjunction "for" is probably not a good idea, except when you're singing "For he's a jolly good fellow. "For" has serious sequential implications and in its use the order of thoughts is more important than it is, say, with *because* or *since*. Its function is to introduce the reason for the preceding clause:

- John thought he had a good chance to get the job, <u>for</u> his father was on the company's board of trustees.
- Most of the visitors were happy just sitting around in the shade, <u>for</u> it had been a long, dusty journey on the train.

8.7. YET

The word *YET* functions sometimes as an adverb and has several meanings: in addition ("yet

another cause of trouble" or "a simple yet noble woman"), even ("yet more expensive"), still ("he is yet a novice"), eventually ("they may yet win"), and so soon as now ("he's not here yet"). It also functions as a coordinating conjunction meaning something like "nevertheless" or "but." The word *yet* seems to carry an element of distinctiveness that *but* can seldom register.

- John plays basketball well, <u>yet</u> his favorite sport is badminton.
- The visitors complained loudly about the heat, <u>yet</u> they continued to play golf every day.

In sentences such as the second one, above, the pronoun subject of the second clause ("they," in this case) is often left out. When that happens, the comma preceding the conjunction might also disappear: "The visitors complained loudly yet continued to play golf every day."

Yet is sometimes combined with other conjunctions, *but* or *and*. It would not be unusual to see <u>and yet</u> in sentences like the ones above. This usage is acceptable.

8.8. Subordinating Conjunctions

The majority of conjunctions are "subordinating conjunctions". Common subordinating conjunctions are:

- after, although, as, because, before, how, if, once, since, than, that, though, till, until, when, where, whether, while

A subordinating conjunction joins a subordinate (dependent) clause to a main (independent) clause:

main or independent clause	subordinate or dependent clause	
Ram went swimming	although	it was raining.
	Subordinating conjunction	

A subordinating conjunction always comes at the beginning of a subordinate clause. It "introduces" a subordinate clause. However, a subordinate clause can sometimes come after and sometimes before a main clause. Thus, two structures are possible:

A subordinate or dependent clause "depends" on a main or independent clause. It cannot exist alone. Imagine that somebody says to you: "Hello! Although it was raining." What do you understand? Nothing! But a main or independent clause can exist alone. You will understand very well if somebody says to you: "Hello! Ram went swimming."

8.9. The Case of *Like* and *As*

Strictly speaking, the word *like* is a preposition, not a conjunction. It can, therefore, be used to introduce a prepositional phrase ("My brother is tall <u>like my father</u>"), but it should not be used to introduce a clause ("My brother can't play the piano ~~like~~ <u>as</u> he did before the accident" or "It looks ~~like~~ as if basketball is quickly overtaking baseball as America's national sport."). To introduce a clause, it's a good idea to use *as*, *as though*, or *as if*, instead. There should be no <u>verb</u> in the phrase right after *like*. Even in phrases such as "It looks like it's going to rain" or "It sounds like the motor's broken," *as if* is usually more appropriate than *like* — again, at least in <u>formal writing</u>. I trust I needn't comment on the barbarous, slack-jawed habit of using *like* as a verbal crutch: "It was just, like, y'know, like, really weird, like." (Actual sentence overheard on the New York City subway. If you use it in writing, though, you should be afflicted with plagues and boils. Shame on you.

- ~~Like~~ As I told you earlier, the lecture has been postponed.
- It looks ~~like~~ as if it's going to snow this afternoon.
- Johnson kept looking out the window ~~like~~ as though he had someone waiting for him.

In formal, academic text, it's a good idea to reserve the use of *like* for situations in which similarities are being pointed out:

- This community college is <u>like</u> a two-year liberal arts college.

However, when you are listing things that have similarities, *such as* is probably more suitable:

- The college has several highly regarded neighbors, ~~like~~ such as the Mark Twain House, St. Francis Hospital, the Connecticut Historical Society, and the UConn Law School.

8.10. Omitting *That*

The word *that* is used as a conjunction to connect a subordinate clause to a preceding verb. In this construction *that* is sometimes called the "expletive *that.*" Indeed, the word is often omitted to good effect, but the very fact of easy omission causes some editors to take out the red pen and strike out the conjunction *that* wherever it appears. In the following sentences, we can happily omit the *that* (or keep it, depending on how the sentence sounds to us):

- Isabel knew [that] she was about to be fired.
- She definitely felt [that] her fellow employees hadn't supported her.
- I hope [that] she doesn't blame me.

Sometimes omitting the *that* creates a break in the flow of a sentence, a break that can be adequately bridged with the use of a comma:

- The problem is, ~~that~~ production in her department has dropped.
- Remember, ~~that~~ we didn't have these problems before she started working here.

As a general rule, if the sentence feels just as good without the *that,* if no ambiguity results from its omission, if the sentence is more efficient or elegant without it, then we can safely omit the *that.* Theodore Bernstein lists <u>three conditions in which we should maintain the conjunction *that*</u>:

- When a time element intervenes between the verb and the clause: "The boss said yesterday <u>that</u> production in this department was down fifty percent." (Notice the position of "yesterday.")
- When the verb of the clause is long delayed: "Our annual report revealed <u>that</u> some losses sustained by this department in the third quarter of last year were worse than previously thought." (Notice the distance between the subject "losses" and its verb, "were.")
- When a second *that* can clear up who said or did what: "The CEO said that Isabel's department was slacking off and <u>that</u> production dropped precipitously in the fourth quarter." (Did the CEO say that production dropped or was the drop a result of what he said about Isabel's department? The second *that* makes the sentence clear.)

8.11. Beginning a Sentence with *Because*

Somehow, the notion that one should not begin a sentence with the subordinating conjunction *because* retains a mysterious grip on people's sense of writing proprieties. This might come about because a sentence that begins with *because* could well end up a fragment if one is not careful to follow up the "because clause" with an independent clause.

- Because e-mail now plays such a huge role in our communications industry.

When the "because clause" is properly subordinated to another idea (regardless of the position of the clause in the sentence), there is absolutely nothing wrong with it:

- Because e-mail now plays such a huge role in our communications industry, the postal service would very much like to see it taxed in some manner.

Unskillful writers often violate this principle, from a mistaken belief that they should constantly vary the form of their expressions. It is true that in repeating a statement in order to emphasize it writers may have need to vary its form. But apart from this, writers should follow carefully the principle of parallel construction

Faulty Parallelism: *Formerly, science was taught by the textbook method, while now the laboratory method is employed.*

Corrected Version: *Formerly, science was taught by the textbook method; now it is taught by the laboratory method.*

The use of the little conjunctions — especially *and* and *but* — comes naturally for most writers. However, the question whether one can begin a sentence with a small conjunction often arises. Isn't the conjunction at the beginning of the sentence a sign that the sentence should have been connected

to the prior sentence? Well, sometimes, yes. But often the initial conjunction calls attention to the sentence in an effective way, and that's just what you want. Over-used, beginning a sentence with a conjunction can be distracting, but the device can add a refreshing dash to a sentence and speed the narrative flow of your text. Restrictions against beginning a sentence with *and* or *but* are based on shaky grammatical foundations; some of the most influential writers in the language have been happily ignoring such restrictions for centuries.

8.12. Common Subordinating Conjunctions

After- although- as- as if- as long as- as though- because- before- even if- even though- if- if only- in order that- now that- once- rather than- since- so that- than that- though- till- unless- until- when- whenever- where- whereas- wherever- while.

9. Miscellanies, hints and tips.

In formal academic writing, it is usually better to use *many* and *much* rather than phrases such as *a lot of, lots of* and *plenty of*.

There is an important difference between "*a little*" and "*little*" (used with non-count words) and between "*a few*" and "*few*" (used with count words). If I say that Tashonda has <u>a little experience</u> in management that means that although Tashonda is no great expert she does have some experience and that experience might well be enough for our purposes. If I say that Tashonda has <u>little experience</u> in management that means that she doesn't have enough experience. If I say that Charlie owns <u>a few books</u> on Latin American literature that means that he has some some books — not a lot of books, but probably enough for our purposes. If I say that Charlie owns <u>few books</u> on Latin American literature, that means he doesn't have enough for our purposes and we'd better go to the library.

addition: again, also, and, and then, besides, equally important, finally, first, further, furthermore, in addition, in the first place, last, moreover, next, second, still, too

comparison: also, in the same way, likewise, similarly

concession: granted, naturally, of course

contrast: although, and yet, at the same time, but at the same time, despite that, even so, even though, for all that, however, in contrast, in spite of, instead, nevertheless, notwithstanding, on the contrary, on the other hand, otherwise, regardless, still, though, yet

emphasis: certainly, indeed, in fact, of course

example or *illustration:* after all, as an illustration, even, for example, for instance, in conclusion, indeed, in fact, in other words, in short, it is true, of course, namely, specifically, that is, to illustrate, thus, truly

summary: all in all, altogether, as has been said, finally, in brief, in conclusion, in other words, in particular, in short, in simpler terms, in summary, on the whole, that is, therefore, to put it differently, to summarize

time sequence: after a while, afterward, again, also, and then, as long as, at last, at length, at that time, before, besides, earlier, eventually, finally, formerly, further, furthermore, in addition, in the first place, in the past, last, lately, meanwhile, moreover, next, now, presently, second, shortly, simultaneously, since, so far, soon, still, subsequently, then, thereafter, too, until, until now, when.

Unless it is combined with *of*, the quantifier "much" is reserved for questions and negative statements:

- <u>Much of</u> the snow has already melted.
- How much snow fell yesterday?
- Not much.

Note that the quantifier "most of the" must include the definite article *the* when it modifies a specific noun, whether it's a count or a non-count noun: "most of <u>the</u> instructors at this college have a doctorate"; "most of <u>the</u> water has evaporated." With a general plural noun, however (when you are *not*

referring to a specific entity), the "of the" is dropped:
- <u>Most colleges</u> have their own admissions policy.
- <u>Most students</u> apply to several colleges.

An indefinite article is sometimes used in conjunction with the quantifier many, thus joining a plural quantifier with a singular noun (which then takes a singular verb):
- <u>Many a young man</u> has fallen in love with her golden hair.
- <u>Many an apple</u> has fallen by October.

This construction lends itself to a somewhat literary effect (some would say a stuffy or archaic effect) and is best used sparingly, if at all.

9.1. That *versus* Which.

According to the more <u>quibbling</u> self-styled grammar experts, *that* is restrictive, while *which* is not.

Many grammarians insist on a distinction without any historical justification. Many of the best writers in the language couldn't tell you the difference between them, while many of the worst think they know. If the subtle difference between the two confuses you, use whatever sounds right. <u>Other matters</u> are more worthy of your attention.

For the curious, however, the relative <u>pronoun</u> *that* is restrictive, which means it tells you a necessary piece of information about its antecedent: for example, "The word processor *that* is used most often is WordPerfect." Here the *that* phrase answers an important question: which of the many word processors are we talking about? And the answer is the one that is used most often.

Which is non-restrictive: it does not limit the word it refers to. An example is "Penn's ID center, *which* is called CUPID, has been successful so far." Here *that* is unnecessary: the *which* does not tell us which of Penn's many ID centers we're considering; it simply provides an extra piece of information about the plan we're already discussing. "Penn's ID Center" tells us all we really need to know to identify it.

It boils down to this: if you can tell which thing is being discussed without the *which* or *that* clause, use *which*; if you can't, use *that*.

There are two rules of thumb you can keep in mind. First, if the phrase needs a comma, you probably mean *which*. Since "Penn's ID center" calls for a comma, we would not say "Penn's ID Center, that is called CUPID."

Another way to keep them straight is to imagine *by the way* following every *which*: "Penn's ID center, *which* (by the way) is called CUPID. . . ." The *which* adds a useful, but not grammatically necessary, piece of information. On the other hand, we wouldn't say "The word processor which (by the way) is used most often is WordPerfect," because *the word processor* on its own isn't enough information — *which* word processor?

<mark>A paradoxical mnemonic: use *that* to tell which, and *which* to tell that.</mark>

9.2. Who *versus* Whom.

While it's possible to memorize a rule for distinguishing *who* from *whom*, it's easier to trust your ear. A simple test to see which is proper is to replace *who/whom* with *he/him*. If *he* sounds right, use *who*; if *him* is right, use *whom*. For example: since *he did it* and not *him did it*, use *who did it*; since we give something *to him* and not *to he*, use *to whom*. It gets tricky only when the <u>preposition</u> is separated from the *who*: *Who/whom did you give it to?* Rearrange the words in your head: "*To whom* did you give it?"

9.3. Than I *versus* Than Me.

Than, as used in comparatives, has traditionally been considered a <u>conjunction</u>; as such, if you're comparing subjects, the <u>pronouns</u> after *than* should take the "subjective case." In other words, "He's taller than *I*," not "He's taller than *me*"; "She's smarter than *he*," not "She's smarter than *him*." If, on the other hand, you're comparing direct or indirect objects, the pronouns should be objective: "I've

never worked with a more difficult client than *him*."

There are some advantages to this traditional state of affairs. If you observe this distinction, you can be more precise in some comparisons. Consider these two sentences:

- He has more friends *than I*. (His total number of friends is higher than my total number of friends.)
- He has more friends *than me*. (I'm not his only friend; he has others.)

The problem, though, is that in all but the most <u>formal</u> contexts, "than I" sounds stuffy, even unidiomatic. Most people, in most contexts, treat *than* as a <u>preposition</u>, and put all following pronouns in the objective case, whether the things being compared are subjects or objects. "He's taller *than me*" sounds more natural to most native English speakers.

This isn't a recent development: people have been treating *than* as a preposition for centuries. Consider the following from big-name English and American writers:

- Matthew Prior, *Better Answer*: "For thou art a girl as much brighter than her,/ As he was a poet sublimer than me."
- Samuel Richardson's *Clarissa*, I. x. 58, "I am fitter for this world than you, you for the next than me."
- Lord Byron's letter of 2 November 1804, "Lord Delawarr is considerably younger than me."
- Robert Southey, *Well of St. Keyne*, 51: "She had been wiser than me,/ For she took a bottle to Church."
- William Faulkner's *Reivers*, IV, 82: "Let Lucius get out . . . He's younger than me and stouter too for his size."

So what should you do? I don't have a good answer, other than the most general advice possible: try to size up your <u>audience</u>, and figure out whether they're likely to be happier with the traditional or the familiar usage.

9.4. Shall *versus* Will.

An old distinction, more common in <u>British</u> than in American English, still comes up from time to time. To wit: *will* is usually the simple future indicative: "This *will* happen," "You *will* be surprised." *Shall* is related to the <u>subjunctive</u>, and means "Let it be so," which you might see in legal or business writing: "The employee *shall* produce all required documentation," "A committee *shall* be appointed," and so forth. (They're not just predicting that the employee's going to do it or the committee is going to form; they're declaring that they *must*, or at least *should*, happen.) But this rule works only for the second person (*you*) and the third person (*he*, *she*, *it*, *they*). The <u>first person</u> — *I* and *we* — reverses the rule, so "I *shall* do it" means I'm going to get around to it, while "I *will* do it" shows a mustering of resolve (let it be so).

A favorite example to clarify the two: "I *shall* drown, no one *will* save me!" is a cry of despair, simply predicting imminent death — both are simple futures. "I *will* drown, no one *shall* save me!" is a suicide vow, a declaration that no one had better try to stop me.

I know, it's confusing, but it's nothing to worry about. Just don't throw *shall* around unless you know what you're doing.

9.5. Each.

A singular noun, which requires a singular verb. Do not write "Each of the chapters *have* a title"; use "Each of the chapters *has* a title" or (better) "Each chapter *has* a title."

9.6. Every.

Every requires a singular <u>verb</u> and singular <u>pronouns</u>. Do not write "Every one of the papers *have* been graded"; use "Every one of the papers *has* been graded" or (better) "Every paper has been graded." Ditto *everyone*: "Everyone must sign *his or her* name," not "*their* name."

9.7. Every Day *versus* Everyday.

Keep 'em straight: *everyday* (one word) is an <u>adjective</u>, and means "normal, quotidian, occurring

every day, not out of the ordinary." Other senses should be two words. So: an everyday event happens every day.

9.8. E.g. *versus* i.e.

The abbreviation *e.g.* is for the Latin *exempli gratia*, "for example." *I.e.*, Latin *id est*, means "that is." They're not interchangeable. Both abbreviations should be followed by a comma.

9.9. Alright. Two words — *all right*

9.10. Also.

Avoid beginning sentences with *also*. There's nothing *illegal* about it, but it tends to make your writing inelegant.

9.11. Among *versus* Between.

The simple rule will rarely fail you: use *between* for two things, *among* for more than two.

9.12. Cannot.

Always one word, even in formal contexts where you don't see many other contractions.

9.13. Continual *versus* Continuous.

Continual means "happening over and over again"; *continuous* means "happening constantly without stopping." If you're *continually* on the Internet, it means you keep going on; if you're *continuously* on the Internet, it means you haven't gone off at all.
Farther *versus* Further.
Though very few people bother with the difference these days, there is a traditional distinction: *farther* applies to physical distance, *further* to metaphorical distance. You travel *farther*, but pursue a topic *further*. Don't get upset if you can't keep it straight; no one will notice.

9.14. Less *versus* Fewer.

Less means "not as much"; *fewer* means "not as many." Trust your ear: if you'd use "much," use "less"; if you'd use "many," use "fewer." You earn *less* money by selling *fewer* products; you use *less* oil but eat *fewer* fries. If you can count them, use *fewer*.

9.15. Imply *versus* Infer.

A speaker *implies* something by hinting at it; a listener *infers* something from what he or she hears. Don't use them interchangeably.

9.16. It Can Be Argued.

Aw, c'mon: *anything* can be argued. Don't pad your writing with useless stuff like this, especially when it's graceless, imprecise, and in the passive voice.

9.17. Necessitate.

Ugly business jargon. If you mean *require*, say *require* or rework the sentence so that *necessitate* is not necessitated.

9.18. Phenomena. A plural noun: the singular is *phenomenon*.

9.19. Apostrophe.

The most common way to form a possessive in English is with apostrophe and *s*: "a hard day's

night." After a plural noun ending in *s*, put just an apostrophe: "two hours' work" (i.e., "the work of two hours"). If a plural doesn't end in *s* — *children, men, people* — plain old apostrophe-s: "children's," "men's," "people's." It's never "mens'" or "childrens'."

There's also the opposite case: when a singular noun ends in *s*. That's a little trickier. Most style guides prefer *s's*: *James's house*. Plain old s-apostrophe (as in *James' house*) is common in journalism, but most other publishers prefer *James's*.

9.20. Little lexicon

approval of, awareness of, belief in, concern for, confusion about, desire for, fondness for, grasp of, hatred of, hope for, interest in, love of, need for, participation in, reason for, respect for, success in, understanding of, afraid of, angry at, aware of, capable of, careless about, familiar with, fond of, happy about, interested in, jealous of, made of, married to, proud of, similar to, sorry for, sure of, tired of, worried about, apologize for, ask about, ask for, belong to, bring up, care for, find out, give up, grow up, look for, look forward to, look up, make up, pay for, prepare for, study for, talk about, think about, trust in, work for, worry about.

Proofreading.

You should always read over your wrok carefully before handing it to someone else, looking for typos, misspelled words, problems with agreement, words that missing, and so on. There's nothing wrong with using a spelling checker, but they routinely miss so many things that you still have to read your work closely. (Don't depend on grammar checkers, which usually makes your writing worse, not better.) Remember, though, that proofreading is only one part of the revision process.

10. Quelques notions d'anglais pour la PN

10.1. Expressions utiles et faux-amis

Pour dire...	*...utilisez...*	*...et non*
actuellement	currently, nowadays	actually (qui signifie "en fait")
éventuellement	possibly, "it may", "it might"	eventually (qui signifie "à la fin")
prévu, planifié	planned	in plan
proposition	proposal	proposition
il y a un hic	there is a catch, a problem	
le suivi	monitoring, follow-up	
sécurité, protection	safety	securities (terme financier)
ne...plus	does not ... any more, any longer	.... not still
pas encore	not yet	not again
amélioration	improvement	amelioration
chaîne en double	test suite	double chain
"cuisine", bricolage	fudging, fiddling with something	cooking
échéance (d'un projet)	timeframe, target date	delay (qui signifie "retard")
informatique	computing, IT, software	informatic, informatically
cohérent	consistent with	coherent

dynamic	dynamical	dynamic (à vérifier)
phasage	code merging	phasing
le diagnostic	diagnosis	diagnostic (c'est un adjectif)
une expérience	an experiment	experience (signifie 'avoir de l'expérience')

10.2. L'orthographe: fautes fréquentes

N'écrivez pas...	...mais écrivez
"beeing"	being
"tendancy"	tendency
"connexion"	connection
"improvment"	improvement
"dependance"	dependence, dependency(?)
"suit" (pour "chaîne PN")	suite
"feasability"	feasibility

10.3. La prononciation

(L'accent tonique est indiqué par les lettres majuscules)

le mot...	...se prononce comme...	...et non comme
analysis	"anAlizis"	"Analaïzis"
heart	"Aaht"	"heurte"
suite	"souït"	"sioute"
height	"aït"	"éït"

10.4. Le style

En Europe on utilise habituellement l'anglais britannique. On peut aussi utiliser l'anglais américain, mais il faut éviter de mélanger les 2 orthographes:

britannique	américain
colour	color
centre	center
parametrisation	parameterization

Certains noms usuels sont indénombrables (Uncountable), ce qui signifie qu'ils sont invariables, et leur quantité est obligatoirement indéfinie. Exemples:
- experience: 'we have some experience' (rappel: expérience se traduit *experiment*)
- news: 'une nouvelle' = some news, a piece of news

La syntaxe: éviter de séparer un verbe de son complément d'objet direct. Exemple:

'il écrit rapidement le rapport' = 'he quickly writes the report', ou à la rigueur 'he writes the report quickly', mais jamais 'he writes quickly the report'. Les adverbes se placent souvent de préférence entre le sujet et le verbe.

Ecrire des phrases courtes, dont la structure est simple.

Les mots inélégants: ils ne sont pas toujours faux, mais ils trahissent souvent une méconnaissance de la langue... qui possède des expressions plus simples.

ne dites pas...	...mais dites
to utilize	to use
more simple	simpler

11. Faux amis/False cognates

ANGLAIS	FRANCAIS	ET NON	QUI SE DIT EN ANGLAIS
to abuse	insulter	abuser	to take advantage
to accommodate	loger	accommoder	to prepare
to achieve	réaliser	achever	to complete
actually	en fait	actuellement	at present
affluence	richesse	affluence	rush
caution	prudence	caution	guarantee
character	personnage	caractère	nature
to charge	faire payer	charger	to load
check	contrôle	chèque	cheque
close	proche serré	clos	closed
commodity	marchandise	commodité	convenience
comprehensive	complet	compréhensif	understanding
conductor	contrôleur	conducteur	driver
confection	friandise	confection	ready-made clothes
(in)consistent	(in)cohérent	consistant	solid thick
to contemplate	envisager	contempler	to gaze at
copy	exemplaire	copie	reproduction
countenance	expression (visage)	contenance	capacity
to deceive	tromper	décevoir	to disappoint
delay	retard	délai	time limit
to dispose	se débarrasser	disposer	to arrange
dispute	conflit	dispute	quarrel argument
distracted	fou égaré	distrait	absent-minded
engaged	occupé	engagé	committed (artist)

estate	domaine	état	state condition
eventually	finalement	éventuellement	possibly
expertise	compétence	expertise	expert's report
extra	supplémentaire	extra	first-rate
fortunate	chanceux	fortuné	wealthy well-off
gentle	aimable doux	gentil	nice kind
grand	grandiose	grand	tall big
grapes	raisin	grappe	bunch (of grapes)
habit	habitude	habit	dress clothes
hazard	danger	hasard	chance
inconvenient	inopportun	inconvenant	improper
indulge	laisser aller	indulgence	leniency
invaluable	inestimable	non valable	invalid not valid
lecture	conférence	lecture	reading
location	emplacement	location	renting lease
mechanic	mécanicien	mécanique	engineering
medicine	médicament	médecin	doctor
mercy	miséricorde	merci	thanks
notice	avis préavis	notice	note instructions
partition	séparation	partition	(musical) score
petrol	essence	pétrole	oil petroleum
photograph	photographie	photographe	photographer
phrase	expression	phrase	sentence
positive	catégorique	positif	definite positive
to prevent	empêcher	prévenir	to warn
proper	adéquat	propre	clean decent
to recover	se rétablir	recouvrir	to cover
refuse	déchets	refus	refusal
to regard	considérer	regarder	to look at
relieve	soulager	relever	to raise
to resume	recommencer	résumer	to sum up
route	itinéraire	route	road
rude	grossier	rude	rough hard
sensible	raisonnable	sensible	sensitive
socket	douille	socquette	sock
store	grand magasin	store	blind shade
suit	costume	suite	sequel rest

to supply	fournir	supplier	to implore
to survey	examiner	surveiller	to supervise
sympathetic	compatissant	sympathique	nice friendly
tentative	timide	tentative	attempt
touchy	susceptible	touché	struck moved
tour	voyage circuit	tour	stroll drive turn
vacation	vacances	vacation	session sitting
valid	valable	valide	fit well
wagon	chariot	wagon	carriage car

FRANCAIS	ANGLAIS
A	
capacité	ability
injurier	to abuse
vrai	actual
vraiment	actually
une réclame, une publicité	an advertisement
richesse	affluence
insulter	to affront
ordre du jour	agenda
hache	axe
B	
homme célibataire	bachelor
caserne	barracks
avantage	benefit
chemisier	blouse
C	
chemisier	camera
capacité (volume)	capacity
voiture	car
prudence, précaution	caution
grotte	cave
faculté, grande école	college
accord	concurrence
sûr	confident
cadavre	corpse
pleurer	to cry
D	
tromperie	deception
certain (ement)	definite (ly)
retard	delay
exiger	to demand
éviter	to evade
final	eventual
F	
fantasme	fantasy
meubler	to furnish
I	
blesser	to injure
enivrer	to intoxicate
numéro (d'un magazine)	issue
L	

travailler	to labour
saindoux	lard
conférence	lecture
bibliothèque	library
endroit, lieu, emplacement	location
malade mental	lunatic
M	
tristesse profonde	misery
P	
retraite	pension
préjugé (s)	prejudice
agent conservateur	preservative
faire semblant	to pretend
pruneau	prune
R	
raisin sec	raisin
ordures	refuse
prendre une résolution	to resolve
réagir	to respond
recommencer	to resume
prendre sa retraite	to retire
retrouvailles	reunion
romain	roman
S	
féroce	savage
nom de famille	surname
T	
banal, sans importance	trivial
déranger	to trouble
V	
poste vacant	vacancy
strophe	verse

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Abandon vs **Abandon**
Abandon is a noun that means *abandonment, desertion, neglect,* or *giving up*. It can also mean *abandon*, especially with a verb: danser avec abandon - *to dance with abandon*. **Abandonner** = *to abandon*.
Abandon = *abandon*.
Habileté vs **Ability**
Habileté refers to a *skill, cleverness,* a *talent,* or a *skillful move*.
Ability is a similar but weaker term, translatable by une *aptitude,* une *capacité,* or une *compétence*.
Abus vs **Abuse**
Abus can mean *abuse, excess,* or *injustice*.
Abuse = *abus,* while verbal abuse is des *injures* or *insultes*.

Abuser vs Abuse

Abuser means to *exploit, abuse, take advantage of, deceive,* or *mislead.* S'abuser means *to be mistaken* or *to delude oneself.*

Abuse can be translated by *abuser, injurier, insulter,* or *maltraiter.*

Accéder vs Accede

Accéder means to *reach, attain, get to, access.*

Accede has three different meanings. (1) to agree/accept: *agréer, accepter.* (2) to take on a new position: *entrer en possession/fonction.* (3) to join: *adhérer, se joindre.*

Accidenté vs Accidental

Accidenté can be an adjective: *hilly, undulating,* or *damaged* - or a noun: *casualty, injured person.* Accidenter means to *injure* or *damage.*

Accidental means *accidentel* (bad) or *fortuit* (good).

Achèvement vs Achievement

Achèvement refers to the *completion* or *culmination* of something.

Achievement has a more positive sense of attaining something that was sought after: *exploit, réussite, accomplissement.*

Achever vs Achieve

Achever usually means to *finish, end, complete, reach.* It can also be more figurative: *to finish off, destroy, kill.*

Achieve = *accomplir, réaliser, atteindre.*

Acompte vs Account

Acompte refers to a *deposit, down payment,* or *installment.*

Account = un *compte.*

Action vs Action

Action can mean *action* as well as *act* or a *share of stock.*

Action = *action* or *effet.*

Actuellement vs Actually

Actuellement means "at the present time," and should be translated as currently or right now. *Je travaille actuellement* - I am currently working. A related word is **actuel**, which means present or current: *le problème actuel* - the current/present problem.

Actually means "in fact" and should be translated as en fait or à vrai dire. *Actually, I don't know him* - En fait, je ne le connais pas. **Actual** means real or true, and depending on the context can be translated as réel, véritable, positif, or concret : *The actual value* - la valeur réelle.

Adepte vs Adept

Adepte is a noun: *follower* or *enthusiast.*

Adept is an adjective: *compétent* or *expert.*

Addition vs Addition

Addition can refer to *addition,* a *sum,* or a restaurant *check* or *bill.*

Addition = une *addition,* une *augmentation,* or un *surcroît.*

Ado vs Ado

Ado is an <u>apocope</u> of adolescent - *teen* or *teenager.*

Ado is a somewhat rare word that is equivalent to *agitation* or *bruit* (figuratively).

Adresse vs Address

Adresse can refer to a *mailing, email,* or *spoken address* or to *deftness, skill,* or *dexterity.*

Address = une *adresse* or un *discours.*

Affaire vs Affair

Affaire can mean *business, matter, deal, transaction,* or *scandal.*

Affair is the equivalent of **affaire** only in the sense of an event or concern. A love affair is une *liaison,* une *affaire d'amour,* or une *aventure amoureuse.*

Affluence vs Affluence

Une **affluence** is a crowd of people: *Il y avait une affluence attendant à la porte* - There were crowds waiting at the door.

Affluence indicates a lot of something (usually wealth): *There's an affluence of information here* - Il y a une abondance d'information ici. *His affluence is obvious* - Sa richesse est évidente.

Agenda vs **Agenda**

Agenda refers to a *datebook*.

Agenda means l'*ordre du jour* or le *programme*.

Agonie vs **Agony**

Agonie refers to death pangs or mortal agony, while **Agony** means severe physical or mental pain, but not necessarily just this side of death: *angoisse, supplice*.

Agréable vs **Agreeable**

Agréable means *pleasant* or *nice* when describing a thing, such as the weather or situation. It's not used to describe people other than in the construction *être agréable de sa personne* - to be pleasant-looking/personable.

Agreeable does not normally mean *agréable*, but rather "in agreement," which doesn't have an exact equivalent in French. "I'm agreeable to doing it" - *Je le ferai volontiers*, "If that's agreeable/acceptable" - *S'il n'y a pas d'inconvénient, Si cela vous convient*.

Agrément vs **Agreement**

Agrément refers to *charm, attractiveness*, or *pleasantness*.

Agreement = *accord* or *harmonie*.

Aimer vs **Aim**

Aimer means *to like* or *to love*.

Aim can be a noun - *but, visées* - or a verb - *braquer, pointer, viser*.

Allée vs **Alley**

Allée is a generic term for any sort of road or path: *lane, path, avenue, driveway*, etc. It can also refer to an *aisle*.

Alley = une *ruelle*.

Allure vs **Allure**

Allure normally refers to *speed* or *pace*: rouler à toute allure - *to drive at full speed*. It can also refer to an *appearance* or *look*. **Allures** refers to *behavior* or *ways*.

Allure indicates charm or attrait.

Altérer vs **Alter**

Altérer can mean *alter*, but it nearly always has a negative connotation: *distort, falsify, tamper with, spoil, debase*.

Alter = *changer, modifier, transformer*, etc.

Amateur vs **Amateur**

Amateur is a semi-false cognate. It can mean *amateur* in the sense of non-professional, but it can also mean a *lover* of something: un amateur d'art - an *art lover*.

Amateur refers to someone who dabbles in a trade or activity: an amateur photographer: un *amateur de photographie*.

Amitié vs **Amity**

Amitié is the generic French word for friendship, while **Amity** is used more specifically to mean peaceful relations between nations - *concorde* or *bons rapports*.

Ancien vs **Ancient**

Ancien can mean *old* in the sense of not young as well as in the sense of former: mon ancien professeur - *my old (former) teacher*, mon professeur ancien - *my old (aged) teacher*. Learn more about adjectives.

Ancient means *antique* or *très vieux*.

Antique vs **Antique**

Antique as an adjective means *antique* or *ancient*. As a noun, it refers to *antiquity* or *classical art/style*.

Antique means the same an adjective, but as a noun it refers to *une antiquité, un objet d'art ancien*, or *un meuble ancien*.

Apologie vs **Apology**

Apologie has three different meanings. The original meaning of *defense* or *plea* is related to the judiciary meaning of *vindication* or *justification*. The current and most common meaning is *praise*.

Apology = les *excuses*.

Appareil vs **Apparel**

Appareil is an *apparatus*, *device*, or *appliance*.

Apparel is an out-dated term for clothing: *habillement*.

Are vs **Are**

Are refers to an *area of one hundred square meters*.

Are is a conjugation of "to be" (*être*): we are (*nous sommes*), you are (*vous êtes*), they are (*ils sont*).

Argument vs **Argument**

Argument is a semi-false cognate. It means argument in the sense of a mathematical or philosophical argument. Also: argument massue - *sledgehammer blow*; argument publicitaire - *advertising claim*; argument de vente - *selling point*.

Argument is une *discussion*, une *conversation*, un *débat*, or une *dispute*.

Arriver vs **Arrive**

Arriver can mean to *arrive* or to *happen*, while **arriver à** + verb means to *succeed in* doing or to *manage to* do something.

Arrive is translated by arriver.

Arroser vs **Arose**

Arroser means to *water* or *spray*.

Arose is the past participle of **arise**: *survenir*, *se présenter*, *s'élever*.

Assistance vs **Assistance**

Assistance is a semi-false cognate. Its primary meaning is *audience*.

Assistance indicates help or aid.

Assister vs **Assist**

Assister à nearly always means to attend something: *J'ai assisté à la conférence* - I attended (went to) the conference.

Assist means to help or aid someone or something: *I assisted the woman into the building* - J'ai aidé la dame à entrer l'immeuble.

Assumer vs **Assume**

Assumer only means to assume in the sense of taking on responsibility or assuming control. It also means to hold a job or fulfill a role.

Assume is a semi-false cognate. In addition to *assumer*, it can also mean *supposer* or *présumer*.

Assurance vs **Assurance**

Assurance refers to *self-confidence* or *insurance* in addition to *assurance*.

Assurance means *assurance* or *conviction*.

Attendre vs **Attend**

Attendre à means to wait for: *Nous avons attendu pendant deux heures* - We waited for two hours.

Attend is translated by *assister* (see above): *I attended the conference* - J'ai assisté à la conférence.

Audience vs **Audience**

Audience is a semi-false cognate. In addition to the meaning of the English word, it can signify: Votre audience, s'il vous plaît - *Your attention, please*. Ce projet a une large audience - *This project has a lot of attention*. Donner audience à quelqu'un - *To meet with / listen to someone*. Une audience publique - *A public meeting*.

Audience is a group of spectators or listeners.

Avertissement vs **Advertisement**

Avertissement is a *warning* or *caution*, from the verb **avertir** - to *warn*.

Advertisement is une *publicité*, une *réclame*, or un *spot publicitaire*.

Bachelier vs **Bachelor**

Bachelier refers to a *person who has passed the bac*. Feminine - une **bachelière**.

Bachelor = un *célibataire*

Bail vs **Bail**

Bail is a *lease*; the plural is **Baux**.

Bail is une *caution*, on bail is *sous caution*.

Balance vs **Balance**

Balance is a pair of scales or weighing machine. It can also refer to an economic balance.

Balance can be all of the above, plus *équilibre* or *aplomb*.

Ballot vs **Ballot**

Ballot means a bundle or package while **Ballot** refers to a *bulletin de vote* (the paper upon which one votes) or a *scrutin* (the method of voting).

Basque vs **Basque**

Basque refers to the *tails* of a tuxedo jacket. In both French and English, **Basque** also refers to Basque country as well as its people and language.

Basque = une *guêpière*.

Bât vs **Bat**

Bât is a *packsaddle*. It's also found in the figurative expression **C'est là où le bât blesse** - *There's the rub*.

Bat is une *chauve-souris*, une *batte*, or une *raquette*.

Batterie vs **Battery**

Batterie is a semi-false cognate. It is equivalent to the English word in all senses, but it can also refer to a set of drums or the percussion instruments in a band.

Battery refers to an electrical device that provides power as well as military weapons: a battery of artillery - *une batterie de canons*.

Biais vs **Bias**

Biais is a general term for *way* or *means*, and can also mean *angle* in the sense of looking at an issue from a particular angle. **Par le biais de** - *through, by means of*. **Le biais** = *bias* only when referring to fabric (**coupé dans le biais** - *cut on the bias*).

Bias = *tendance, inclination, penchant, préjugé*.

Bigot vs **Bigot**

Bigot as an adjective means *sanctimonious* or *holier-than-thou*. As a noun = person who is sanctimonious or holier-than-thou.

Bigot is equivalent to *fanatique* or *sectaire*.

Black vs **Black**

Black is an informal noun/adjective for black people: un/e black - *a black person*, la musique black - *black music*.

Black = *noir*.

Blanc vs **Blank**

Blanc is a semi-false cognate. It is usually the French word for the <u>color</u> white but can in some instances be translated by blank: une feuille blanche - *a blank sheet of paper*.

Blank is an adjective meaning *blanc, vierge*, or *vide*.

Blesser vs **Bless**

Blesser means to *wound, injure*, or *offend*.

Bless means *bénir*.

Blinder vs **Blinder/Blind**

Blinder means to *armor* or to *shore up*. Informally, it means to *harden* or *make immune*. Familiarly, it means to *get drunk*.

Blinder is une *oeillère*. **Blind** means *aveugle*.

Bond vs **Bond**

Bond refers to a *leap* or *jump*. **Bondir** - *to jump*.

Bond can mean un *engagement*, une *obligation*, or un *lien*. To **bond** - *coller*.

Bout vs **Bout**

Bout means *end, tip*, or *bit*.

Bout refers to une *crise* (de rheumatisme) or un *combat*.

Bras vs **Bras**

Bras is an *arm*.

Bras is the plural of bra - *soutien-gorge*.

Brave vs Brave

Brave means *brave* when it follows the noun it modifies, but *good* or *decent* when it precedes it.

<u>Position of adjectives</u>

Brave = *brave* or, more commonly, *courageux*.

Bribe vs Bribe

Bribe refers to a *bit* or *scrap* of something.

Bribe as a noun is un *pot-de-vin*, to **bribe** = *acheter (le silence de) quelqu'un, suborner, soudoyer*.

Bride vs Bride

Une **bride** refers to a *bridle*.

Bride is une *mariée*.

Bureau vs Bureau

Bureau is a semi-false cognate. It can refer to a *desk* or an *office*, as well as a department: Bureau européen de l'environnement - *European Environment Office*.

Bureau can also mean a certain department, especially in government. In British English, a bureau has the same sense of desk as in French, but in American English a bureau is a chest of drawers: *commode*.

Caméra vs Camera

Caméra is a *movie camera*.

Camera = un *appareil photo*.

Canal vs Canal

Canal can refer to a *canal*, a *channel*, or an *intermediary*.

Canal = un *canal* or un *conduit*.

Candide vs Candid

Candide means naïve or ingenuous; **Candid** means open or frank: *franc, sincère*.

Car vs Car

Car is most often used as a conjunction: *because* or *for*. As a noun, it refers to a *coach* or *bus*.

Car is une *voiture*.

Caractère vs Character

Caractère refers only to the character or temperament of a person or thing: *Cette maison a du caractère* - This house has character.

Character can mean nature/temperament: *Education develops character* - L'éducation développe le caractère, as well as a fictional character in a book, play, movie, etc.: *Romeo is a famous character* - Romeo est un personnage célèbre.

Carton vs Carton

Carton is a semi-false cognate. While it can refer to a box, it can also mean simply *cardboard*. It can also indicate a *target, sketch,* or *card*.

Carton can be a *pot, carton, boîte, brick,* or *cartouche*.

Case vs Case

Case is a *square* or a *box* (e.g., on a form), a *compartment*, or a *hut*.

Case can refer to un *cas*, un *procès*, or une *valise*.

Caution vs Caution

Caution is a financial term; it can mean *guarantee, security, bail,* or *backing*.

Caution indicates *prudence, circonspection,* or *avertissement*.

Cave vs Cave

Cave = *cellar, basement, vault*.

Cave = une *caverne*, une *grotte*.

Ceinture vs Century

Ceinture is a *belt*.

Century is un *siècle*.

Célibataire vs Celibate

Celibataire as a noun means a *bachelor*, as an adjective can mean *celibate* or simply *single/unmarried*.

Celibate is the adjective *célibataire*.

Cent vs Cent

Cent is the French word for a *hundred*.

Cent can be figuratively translated by un *sou*. Literally, it is one hundredth of a dollar.

Chaîne vs **Chain**

Chaîne can refer to a *chain*, a *production line*, a *TV channel*, or a *stereo*.

Chain can be a noun - une *chaîne*, or a verb - *enchaîner*.

Chair vs **Chair**

Chair means *flesh*.

Chair can be une *chaise*, un *fauteuil* (armchair), or un *siège* (seat).

Champ vs **Champ**

Champ refers to a *field* (in all senses), while **champs** = *country(side)*.

Champ is an informal abbreviation for **champion** - un *champion*.

Chance vs **Chance**

Chance means *luck*.

Chance refers to un *hasard*, une *possibilité*, or une *occasion*.

Charge vs **Charge**

Charge as a noun can mean *burden, load, cargo, responsibility*. The verb **charger** means to *load* or to *charge*.

Charge the noun can mean *inculpation, accusation*, or *attaque*. The verb to **charge** can mean *accuser* or *faire payer*.

Chat vs **Chat**

Chat is the French word for *cat*.

Chat is both a noun and a verb: *bavarder/bavardage* or *discuter/discussion*.

Chope vs **Chop**

Chope is a *mug* or *pint*.

Chop can be a noun - une *côtelette*, un *coup* - or a verb - *trancher, couper, hacher*.

Choir vs **Choir**

Choir is an old-fashioned or archaic verb which means *to fall*.

Choir indicates un *choeur* or une *chorale*.

Christian vs **Christian**

Christian is a masculine French name (<u>learn more</u>), while

Christian = (un) *chrétien* (<u>not capitalized</u>).

Chute vs **Chute**

Chute refers to a *fall, loss, collapse*, or *failure*.

Chute is une *glissière*.

Circulation vs **Circulation**

Circulation is a semi-false cognate. In addition to the **circulation** of air, water, etc., it can mean *traffic*.

Circulation means *circulation* or *propagation*.

Client vs **Client**

Client is a semi-false cognate. In addition to *client*, it can refer to a *customer, patron*, or *patient*.

Client is a *client*.

Coin vs **Coin**

Coin refers to a *corner* in every sense of the English word. It can also be used figuratively to mean area: l'épicier du coin - *the local grocer*.

Coin is a piece of metal used as money - une *pièce de monnaie*.

Collège vs **College**

Collège and lycée both refer to high school: *Mon collège a 1 000 élèves* - My high school has 1,000 students.

College is translated by université : *This college's tuition is very expensive* - Les frais de scolarité à cette université sont très élevés.

Combinaison vs **Combination**

Combinaison is a semi-false cognate. It can refer to a *slip, overalls*, or a *ski-suit*.

Combination is equivalent to the French in virtually all senses of the word. In British English,

Combination can also refer to un *side-car*.

Combine vs **Combine**

Combine is an informal term for a *trick* or *scheme*.

Combine can be translated by une *association*, une *corporation*, or, in agriculture, une *moissoneuse-batteuse*. To **combine** = *combiner* or *joindre*.

Comédien vs **Comedian**

Comédien can refer to any *actor*, not just a comedian/comedy actor. It can also indicate a *sham* or *show-off*.

Comedian is a *comédien* or *comique*.

Commander vs **Command**

Commander is a semi-false cognate. It means to order (a command) as well as to order a meal or goods/services. Une **commande** is an *order*.

Command can be translated by *commander*, *ordonner*, or *exiger*. It is also a noun: *ordre* or *commandement*.

Comme vs **Come**

Comme means *like* or *as*.

Come is the verb *venir*.

Comment vs **Comment**

Comment is an adverb meaning how or what: Comment vas-tu ? - *How are you?* Comment t'appelles-tu ? - *What is your name?*

A **Comment** is *une observation* or *un commentaire*.

Commode vs **Commode**

Commode as an adjective means convenient or handy; as a noun it indicates a chest of drawers.

Commode rarely means a chest of drawers, in American English it usually refers to a toilet: *toilettes* or *cabinets*. In British English, it means a special chair with a hole, under which is a chamber pot (normally used by disabled persons): *une chaise percée*.

Commodité vs **Commodity**

Commodité means convenience: les commodités de la vie moderne - *the conveniences of modern life*.

Commodity refers to a product for trade, goods: *produit*, *article*, *denrée* (latter refers only to food).

Complet vs **Complete**

Complet is an adjective: *complete, comprehensive, full, total*. The feminine form is **complète**. It is also the noun for a men's *suit*.

Complete is an adjective: *complet, terminé*. It is also a verb: *compléter, finir, remplir*.

Compréhensif vs **Comprehensive**

Compréhensif can mean *comprehensive* as well as *understanding* or *tolerant*.

Comprehensive has many meanings: *détaillé, complet, étendu, global*, or *compréhensif*.

Compromis vs **Compromise(d)**

Compromis = a *compromise*, while the expression **compromis de vente** refers to a *provisional sales agreement*. As an adjective (past participle of **compromettre**), it means *compromised* in both the positive and negative sense (We have compromised with our friends and Our mission has been compromised).

Compromise refers to un *compromis* or une *transaction*. As a verb, it means *compromettre, transiger, aboutir à/accepter un compromis*.

Con vs **Con**

Con is a vulgar word that literally refers to female genitalia. It usually means an *idiot*, or is used as an adjective in the sense of *bloody* or *damned*.

Con can be a noun - la *frime*, une *escroquerie*, or a verb - *duper, escroquer*.

Concerner vs **Concern(ed)**

Concerner is a semi-false cognate. It means to concern only in the sense of *to affect* or *to have to do with*: Cela ne vous concerne pas - *This doesn't concern/affect you*. Thus **concerné** means affected by, not concerned about something.

Concern is both a noun and a verb. As a verb, it can mean *concerner/toucher* as well as *inquiéter* or

préoccuper. The noun means *rapport, affaire, souci, intérêt*, etc.

Concierge vs **Concierge**

Concierge is a semi-false cognate. In addition to the *concierge* of a hotel, it can refer to the *caretaker* of a building or apartment house.

Concierge is a member of hotel staff.

Concret vs **Concrete**

Concret is an adjective which means *concrete* (in the sense of *real/tangible* or *made of concrete*). Feminine version: **concrète**.

Concrete can be an adjective or a noun: le *béton*.

Conducteur vs **Conductor**

Conducteur is the general French term for a *driver*. In terms of electricity, it is both a noun - *conductor* and an adjective - *conductive, conducting*.

Conductor refers to un *contrôleur* or un *chef d'orchestre*.

Conférence vs **Conference**

Conférence is a *lecture* or *conference*.

Conference is une *conférence*, un *congrès*, or une *assemblée*.

Confiance vs **Confidence**

Confiance can refer to *confidence* or *trust*.

Confidence means *confiance*, while self-confidence is *assurance*.

Confident vs **Confident**

Confident is a noun, the French equivalent of *confidant* - someone you tell all your secrets and private matters.

Confident is an adjective; the French equivalents are *confiant, assuré, sûr*, and *persuadé*.

Confortable vs **Comfortable**

Confortable = *comfortable* for a place or thing.

Comfortable can also be used for people, but in French this would be translated as *à l'aise* or *bien*.

Confus vs **Confused**

Confus means *ashamed, embarrassed, disorganized*, or *uncertain*.

Confused means *désorienté, déconcerté, confondu*, or *embrouillé*.

Conseil/Conseiller vs **Counsel**

Conseil can refer to a *hint* or *piece of advice*; a *consultant* or *adviser*; or a *board, committee*, or *council*.

Conseiller means to *recommend, advise*, or *counsel*.

Counsel is a noun: une *consultation*, un *conseil*, une *déliberation*, un *avocat* (in formal English) and a verb: *conseiller, recommander*.

Consumer vs **Consume**

Consumer means to *consume* only as a fire or as ambition consumes.

Consume usually refers to eating or drinking something: *consommer*.

Contrée vs **Country**

Contrée refers only to the physical boundaries of a piece of *land* or a *region*.

Country can indicate un *pays*, une *patrie*, or la *campagne*.

Contrôle vs **Control**

Contrôle is a semi-false cognate. It usually refers to an inspection, verification, or test, but it can in some cases indicate self-control or control of a vehicle.

Control indicates power over someone (including oneself) or something.

Corde vs **Cord**

Corde refers to *rope* or a *string* on a musical instrument.

Cord = un *cordon*.

Corporation vs **Corporation**

Corporation can refer to a *corporate body, guild*, or, in general terms, *profession*.

Corporation is une *société commerciale, société à responsabilité limitée*, or *compagnie commerciale*. In the UK, it can also refer to un *conseil municipal*.

Corps vs **Corps**

Corps is a semi-false cognate. In addition to a body of people like Corps de la Paix - *Peace Corps*, **corps** can mean (human) <u>body</u> or corpse.

Corps refers to un *corps* of people.

Correspondance vs **Correspondence**

Correspondance can mean *correspondence, conformity, balance*, or a travel *connection*.

Correspondence means *correspondance*.

Courageux vs **Courageous**

Courageux can mean *courageous*, but is also used to mean *up to* or not lazy: Je ne suis pas courageux - *I don't feel up to it*; Sois courageux ! - *Don't be lazy!*

Courageous = *courageux*.

Course vs **Course**

la **Course** means *running*, une **course** is a *trip, journey*, or *race*.

Course refers to un *cours* or une *route*. **Of course** = *bien sûr*.

Courtisan vs **Courtesan**

Courtisan is a *courtier* or *sycophant*.

Courtesan is une *courtisane*.

Crâne vs **Crane**

Crâne means *skull* as a noun and *gallant* as an adjective.

Crane = une *grue* (both the bird and the machine).

Crayon vs **Crayon**

Crayon is a *pencil*.

Crayon translates as un *crayon de couleur*. The French language uses this expression for both crayon and colored pencil.

Crier vs **Cry**

Crier means to *scream* or *shout*.

Cry as a verb means *pleurer*; as a noun it is un *cri*.

Crise vs **Crisis**

Crise is a semi-false cognate; it has several meanings in addition to the English sense of crisis: une crise d'asthme- *an asthma attack*, une crise de colère - *a fit of anger*, une crise économique - *an economic slump*.

Crisis refers to an extremely serious event: crisis management - *gestion de crise*.

Crispé vs **Crisp**

Crispé means *tensed* or *flexed*, from the verb **crisper**.

Crisp is used mainly with food: *croquant* or *croustillant*.

Cuisine vs **Cuisine**

Cuisine is the *kitchen* or *cooking*.

Cuisine is just a fancy word for the cooking of a particular region ~ *cuisine* in French.

Dalle vs **Dale**

Dalle is a *paving stone*, and is also used in some <u>familiar expressions</u>.

Dale refers to une *vallée* or un *vallon*.

Dame vs **Dame**

Dame = a *lady*.

Dame is much less polite: une *fille* or une *nana*.

Date vs **Date**

Date is the same as *date* only in terms of calendar dates.

Date can also refer to the fruit (une *datte*) or un *rendez-vous*.

Décade vs **Decade**

Décade is a period of *ten days*.

Decade is a period of ten years: une *décennie* or simply *dix ans*.

Déception vs **Deception**

Déception means *disappointment* or *let-down*.

Deception is une *tromperie* or *duperie*.

Décevoir vs Deceive

Décevoir means to disappoint: *Il va te décevoir* - He's going to disappoint you.

To **deceive** means to deliberately trick or lead someone astray: *I didn't mean to deceive you* - Je n'avais pas l'intention de te tromper.

Défaut vs Default

Défaut is a *flaw, fault, drawback*, or *lack*.

Default is un *défaut* in judiciary proceedings. To default = *manquer à ses engagements* or *prendre une valeur par défaut*.

Défendre vs Defend

Défendre can mean to *defend* or to *forbid* (défense de fumer - no smoking).

Defend means *défendre*.

Défi vs Defy

Défi is a noun: *defiance* or *challenge*.

Defy is the verb *défier* or *braver*.

Défiler vs Defile

Défiler means to march past: *les visiteurs défilaient devant le musée* - the visitors marched past the museum **and** it can mean to unthread (a needle): *Je dois défiler l'aiguille* - I need to unthread the needle.

To **defile** is to dirty or deface something or to ruin someone's name: *It's wrong to defile a great man* - C'est mal de profaner un grand homme.

Délai/Délayer vs Delay

Délai is a time limit or deadline: *dans un délai de 15 jours* - within two weeks. **Délayer** means to water down or thin down, as in cooking or mixing paint.

Delay has a slightly negative connotation - it indicates that the time was unexpected and is usually translated by "retard" : *They arrived with an hour's delay* - Ils sont arrivés avec une heure de retard.

Délivrer vs Deliver

Délivrer means *to set free, to rid someone of*, or *to issue*.

Deliver = *livrer, remettre*, or *distribuer*.

Demander vs Demand

Demander means to ask for: *Il m'a demandé de chercher son pull* - He asked me to look for his sweater. Note that the French noun une **demande** does correspond to the English noun **demand**.

(to) Demand is usually translated by exiger: *He demanded that I look for his sweater* - Il a exigé que je cherche son pull.

Démenti vs Demented

Démenti refers to a *denial* or *refutation* (démentir - *to deny, refute*).

Demented can mean *dément, en démence, fou*, or *insensé*.

Déranger vs Derange

Déranger in addition to *derange* (the mind), **déranger** means to *bother, disturb*, or *disrupt*.

Derange is used only when talking about mental health (usually as an adjective: deranged = dérangé).

Dérogation vs Derogation

Dérogation is a *special dispensation* or *exemption*.

Derogation refers to une *atteinte* or une *réduction*.

Dérogatoire vs Derogatory

Dérogatoire means *dispensatory* or *exceptional* (being an exception).

Derogatory = *désobligeant, dénigrant, péjoratif*.

Dessiner vs Design

Dessiner usually means to *draw*, but can also mean to *lay out* or *design*.

Design is a noun: un *design*, un *stylisme*, un *plan* - and a verb: *concevoir, élaborer*.

Détail vs Detail

Détail is a semi-false cognate. In addition to *detail*, it can refer to *retail*.

Detail means *détail* or *renseignements*.

Devise vs Devise

Devise refers to *currency* or a *slogan/motto*.

Devise is a verb: *imaginer, concevoir*.

Diligent vs **Diligent**

Diligent is an archaic semi-false cognate - it meant *diligent* at one time and *speedy* or *prompt* at another.

Diligent means *appliqué, assidu*, or *laborieux*.

Dire vs **Dire**

Dire means *to say* or *to tell*.

Dire is an adjective which means *affreux, terrible*, or *extrême*.

Dispenser vs **Dispense**

Dispenser means to *exempt* or *excuse*.

Dispense can be translated by *distribuer* or *offrir*.

Disposer vs **Dispose**

Disposer means to *arrange*, to *incline/dispose someone to*, or (formally) to *leave*. **Disposer de** means to have (at one's disposal).

Dispose of = *se débarasser de, éliminer, jeter, renvoyer*.

Divers vs **Divers**

Divers means *diverse, varied*, or *several*.

Divers is the plural of diver - *plongeur*.

Dot vs **Dot**

Dot is a *dowry*.

Dot is un *point* or un *pois*.

Douche vs **Douche**

une **Douche** is a shower, while **Douche** refers to a method of cleaning a body cavity with air or water: *lavage interne*.

Douter vs **Doubt**

Douter means to *doubt* or *be doubtful about*, while **se douter** means to *suspect* or *imagine*.

Doubt = le *doute*, l'*incertitude, douter*.

Draguer vs **Drag**

Draguer informally means to *flirt*. Formally, it means to *fish with a dragnet* or to *dredge*.

Drag means *traîner* or *tirer*.

Éducation vs **Education**

Éducation usually refers to education at home: *upbringing, manners*.

Education is a general term for formal learning = *instruction, enseignement*.

Éligible vs **Eligible**

Eligible means *eligible* only for membership or an elected office.

Eligible is a much more general term: *éligible* or *admissible*. **To be eligible** = *avoir droit à, remplir/satisfaire les conditions requises pour*.

Émail vs **Email**

Émail refers to *enamel*.

Email is often translated as un *email*, but the accepted French term is un *courriel* (learn more).

Embarras vs **Embarrass**

Embarras indicates *trouble* or *confusion* as well as *embarrassment*.

Embarrass is a verb: *embarrasser, gêner*.

Embrasser vs **Embrace**

Embrasser means to *kiss*, or can be used formally to mean to *espouse*.

Embrace means *étreindre* or *enlacer*.

Émergence vs **Emergency**

Émergence is the equivalent of the English words *emergence* or *source*.

Emergency is un *cas urgent* or un *imprévu*.

Employer vs **Employer**

Employer is a verb - to *use, employ*.

Employer is a noun - un *patron*, un *employeur*.

Enchanté vs **Enchanted**

Enchanté means *enchanted* or *delighted*, and is most commonly used upon meeting someone, the way "It's nice to meet you" is used in English.

Enchanted = *enchanté*, but the English word is much less common than the French.

Enfant vs **Infant**

Enfant means *child*.

Infant refers to un *nouveau-né* or un *bébé*.

Engagement vs **Engagement**

Engagement is any *agreement, commitment, promise,* or *obligation*.

Engagement usually refers to les *fiançailles*.

Enthousiaste vs **Enthusiast**

Enthousiaste can be a noun - *enthusiast*, or an adjective - *enthusiastic*.

Enthusiast is only a noun - *enthousiaste*.

Entrée vs **Entrée**

Entrée is another word for hors-d'oeuvre; an *appetizer*.

Entrée refers to the main course of a meal: *le plat principal*.

Envie vs **Envy**

Avoir envie de means to want or to feel like something: *Je n'ai pas envie de travailler* - I don't want to work (feel like working). The verb **envier**, however, does mean to envy.

Envy means to be jealous or desirous of something belonging to another. The French verb is envier: *I envy John's courage* - J'envie le courage à Jean.

Escroc vs **Escrow**

Escroc refers to a *crook* or *swindler*.

Escrow means un *dépôt fiduciaire* or *conditionnel*.

Étiquette vs **Etiquette**

Étiquette is a semi-false cognate. In addition to *etiquette* or *protocole*, it can be a *sticker* or *label*.

Etiquette can mean *étiquette, convenances,* or *protocole*.

Éventuel vs **Eventual**

Éventuel means *possible*: le résultat éventuel - *the possible outcome*.

Eventual describes something that will happen at some unspecified point in the future; it can be translated by a relative clause like *qui s'ensuit* or *qui a résulté* or by an adverb like *finalement*.

Éventuellement vs **Eventually**

Éventuellement means possibly, if need be, or even: *Vous pouvez éventuellement prendre ma voiture* - You can even take my car / You can take my car if need be.

Eventually indicates that an action will occur at a later time; it can be translated by finalement, à la longue, or tôt ou tard : *I will eventually do it* - Je le ferai finalement / tôt ou tard.

Évidence vs **Evidence**

Évidence refers to *obviousness*, an *obvious fact*, or *prominence*.

Evidence means le *témoignage* or la *preuve*.

Évident vs **Evident**

Évident usually means *evident* or *obvious*, but there is a familiar expression that always catches me: ce n'est pas évident - *it's not that simple*.

Evident means *évident* or *manifeste*.

Évincer vs **Evince**

Évincer means to *oust, supplant,* or *evict*.

Evince = *manifester* or *faire preuve de*.

Exceptionnel vs **Exceptional**

Exceptionnel can mean either *exceptional* or *special* in the sense of *out-of-the-ordinary, unexpected*.

Exceptional means *exceptionnel*.

Expérience vs **Experience**

Expérience is a semi-false cognate, because it means both experience and experiment: *J'ai fait une*

expérience - I did an experiment. *J'ai eu une expérience intéressante* - I had an interesting experience.

Experience can be a noun or verb refering to something that happened. Only the noun translates into *expérience* : *Experience shows that ... - L'expérience démontre que... He experienced some difficulties* - Il a rencontré des difficultés.

Expérimenter vs **Experiment**

Expérimenter is a semi-false cognate. It is equivalent to the English verb, but also has the added sense of *to test* an apparatus.

Experiment as a verb means to test hypotheses or ways of doing things. As a noun, it is equivalent to the French word *expérience* (see above).

Exploitation vs **Exploitation**

Exploitation can mean either *usage* or *exploitation*.

Exploitation is translated by *exploitation*, but it always has a negative connotation in English, unlike the French which can simply refer to usage.

Fabrique vs **Fabric**

Fabrique is a *factory*. **De bonne fabrique** means *good workmanship*.

Fabric is equivalent to *tissu* or *étoffe*. When speaking figuratively, e.g., the fabric of society, the French word is *structure*.

Facilité vs **Facility**

Facilité means ease, easiness, ability, or aptitude.

Facility is a semi-false cognate. It usually refers to a structure that serves a particular function, although it can mean easiness, aptitude, etc.

Façon vs **Fashion**

Façon means *way*, as in voilà la façon dont il procède - *this is the way he does it*. It can be translated by *fashion* when it is synonymous with way or manner, as in à ma façon - *in my fashion* or *my way*.

Fashion is a style or custom, usually in clothing: *mode* or *vogue*. For all of you apple pie eaters out there, now you know that *à la mode* really means in fashion.

Facteur vs **Factor**

Facteur is a semi-false cognate. In addition to *factor*, it can mean *postman, mailman,* or *maker* - un facteur de pianos - *piano maker*.

Factor = un *facteur*, un *élément*, un *indice*.

Fastidieux vs **Fastidious**

Fastidieux means tedious, tiresome, or boring

Fastidious means attentive to detail or exacting: *minutieux, méticuleux, tatillon*.

Fendre vs **Fend**

Fendre means to split or to chop.

Fend is *se débrouiller*, to **fend** off means *parer* or *détourner*.

Figure vs **Figure**

Figure is a semi-false cognate. It is the French word for *face*, but can also refer to an illustrated or mathematical figure.

Figure refers to numbers *chiffres* as well as to the form of a person's body: *forme, silhouette*.

File/Filer vs **File**

File is a *line* or *queue*. **Filer** means to *spin* (e.g., cotton or thread) or to *prolong*.

File can refer to une *lime* (as well as the verb *limer*), un *dossier*, or un *classeur* (and the verb *classer*).

Film vs **Film**

Film refers to a *movie*.

Film can mean un *film* as well as la *pellicule*.

Finalement vs **Finally**

Finalement means *eventually* or *in the end*.

Finally is *enfin* or *en dernier lieu*.

Flemme vs **Phlegm**

Flemme is an informal word for *laziness*. It's commonly used in the expressions **avoir la flemme** (J'ai la

flemme d'y aller - *I can't be bothered to go*) and **tirer sa flemme** - *to loaf about*.

Phlegm = la mucosité.

Flirter vs Flirt

Flirter may mean *to flirt* or *to go out with/date someone*.

Flirt is *flirter* or, informally, *draguer*.

Fluide vs Fluid

Fluide can be a noun: *fluid*, or an adjective: *fluid, flowing, flexible*. Il a du fluide - *He has mysterious powers*.

Fluid means *fluide* or *liquide*.

Fond vs Fond

Fond is a noun: *bottom* or *back*.

Fond is an adjective: to be fond of - *aimer beaucoup, avoir de l'affection pour*.

Football vs Football

Football, or le **foot**, refers to *soccer* (in American English).

Football = le *football américain*.

Forcément vs Forcefully

Forcément means *inevitably* or *necessarily*.

Forcefully can be translated by *avec force* or *avec vigueur*.

Forfait vs Forfeit

Forfait is a *fixed, set*, or *all-inclusive price*; a *package deal*; or, in sports, a *withdrawal*.

Forfeit as a noun indicates un *prix*, une *peine*, or un *dédit*.

Formation vs Formation

Formation refers to *training* as well as *formation/forming*.

Formation means *formation* or *création*.

Format vs Format

Format means *size*.

Format as a noun refers to *présentation*; as a verb it means *formater* or *mettre en forme*.

Formel vs Formal

Formel usually means *categoric, strict*, or *definite*, but may be translated by *formal* in linguistics, art, and philosophy.

Formal = *officiel* or *cérémonieux*.

Formidable vs Formidable

Formidable is an interesting word, because it means "great" or "terrific"; almost the opposite of the English. *Ce film est formidable !* - This is a great movie!

Formidable means dreadful or fearsome: *The opposition is formidable* - L'opposition est redoutable/effrayante.

Fort vs Fort

Fort is an adjective: *strong* or *loud* as well as a noun - *fort*.

Fort refers to un *fort* or *fortin*.

Four vs Four

Four is an *oven, kiln*, or *furnace*.

Four = *quatre*.

Fourniture vs Furniture

Fourniture means *supplying* or *provision*. It's from the verb **fournir**: to *supply* or *provide*.

Furniture refers to *meubles* or *moblier*.

Foyer vs Foyer

Foyer can mean *home, family*, or *fireplace* as well as a *foyer*.

Foyer is un *foyer*, un *hall*, or un *vestibule*.

Friction vs Friction

Friction can refer to a *massage* in addition to *friction*.

Friction = la *friction*.

Fronde vs Frond

Fronde is a *sling*, *slingshot*, or *catapult*; a *revolt*; or a *frond*.

Frond = une *fronde* or une *feuille*.

Front vs **Front**

Front means *front* as well as *forehead*.

Front = le *front* or *avant*.

Futile vs **Futile**

Futile can mean *futile* but is more likely to be *frivolous* or *trivial*.

Futile is nearly always translated by *vain*.

Gave vs **Gave**

Gave refers to a *mountain stream*.

Gave is the simple past of to give - *donner*.

Gendre vs **Gender**

Gendre is a *son-in-law*.

Gender is either le *genre* (in grammar) or le *sexe* (in biology).

Gentil vs **Gentle**

Gentil usually means nice or kind: *Il a un gentil mot pour chacun* - He has a kind word for everyone. It can also mean good, as in *il a été gentil* - he was a good boy.

Gentle can also mean kind, but in the more physical sense of soft or not rough. It can be translated by doux, aimable, modéré, or léger: *He is gentle with his hands* - Il a la main douce. *A gentle breeze* - une brise légère.

Gardien vs **Guardian**

Gardien is a very general term that can indicate anyone who guards someone or something: *warden, keeper, guard, attendant, caretaker*. It can also be figurative.

Guardian is more specific: *gardian, protecteur, tuteur*.

Germain vs **German**

Germain is used in the expression **cousins issus de germains** = *second cousins*.

German = *allemand, Allemand* (languages + nationalities).

Glace vs **Glass**

Glace can refer to *ice*, *ice cream*, a *mirror*, or *sheet glass*

Glass can mean un *verre* or une *vitre*.

Glas vs **Glass**

Glas refers to the *knell* or *toll of a bell*, as well as a figurative *knell*.

Glass = *verre*.

Gommer vs **Gum**

Gommer means to *erase, rub out, take away*, or *exfoliate*. It can mean to **gum** as in to *put gum on*.

Gum as a verb means *gommer* only in the sense of putting gum on, but the more typical French verb for that meaning is *coller*.

Grade vs **Grade**

Grade means *rank* (in administration), *degree* (in academia), or *grade* (in math).

Grade refers to *qualité* or *calibre*. In referring to school in the US, **grade** can indicate une *note* (how well you did in a class:A, B+, etc) or une *année* (e.g., first grade).

Grand vs **Grand**

Grand is a semi-false cognate. It means both great (e.g., un grand homme - *a great man*) and large or tall: elle est grande - *she's tall*, une grande quantité - *a large quantity*.

Grand is a very versatile term. It can mean large or impressive in size, scope, or extent; rich and sumptuous; pleasing; and/or important/principal.

Grappe vs **Grape**

Grappe is a cluster: une grappe de raisins - *a bunch of grapes*, grappes humaines - *clusters of grapes*.

Grape is *un raisin*.

Gratuité vs **Gratuity**

Gratuité refers to anything that is given for free: la gratuité de l'éducation - *free education*.

Gratuity is un *pourboire* or une *gratification*.

Grief vs Grief
Un **grief** is a grievance: *Il me fait grief d'être au chômage* - He holds my unemployed status against me.
Grief refers to great sadness or chagrin: *I'd never felt such grief* - Je n'ai jamais senti une telle douleur.
Groom vs Groom
Groom = *bellboy*.
Groom (horses) - le *valet d'écurie*; (wedding) - le *marié*.
Gros vs Gross
Gros means *big, fat, heavy,* or *serious*: un gros problème - *a big/serious problem*.
Gross means *grossier, fruste,* or (informally) *dégueullasse*.
Guy vs Guy
Guy, from **Guillaume**, is the French equivalent of the name *Bill* - <u>more French names</u>
Guy means un *mec, gars,* or *type*.
Habileté vs Ability
Habileté refers to a *skill, cleverness,* a *talent,* or a *skillful move*.
Ability is a similar but weaker term, translatable by une *aptitude*, une *capacité*, or une *compétence*.
Habit vs Habit
Habit means one's dress or outfit; **Habits** means clothes.
Habit refers to something a person does regularly, even to the point of addiction: *habitude, coutume*. It can also refer to a nun's outfit: *habit de religieuse*.
Haineux vs Heinous
Haineux is from **haine** - *hatred*. It means malevolent or full of hatred.
Heinous means atrocious/horrific: *odieux, atroce, abominable*.
Hasard vs Hazard
Hasard is a semi-false cognate. In addition to *hazard*, it can mean *coincidence, chance* (e.g., a chance meeting), or *fate*. Par hasard - *by chance*.
Hazard refers to un *risque, danger,* or *péril*.
Héroïne vs Heroine
Héroïne refers to a *heroine* as well as the drug *heroin*.
Heroine = *héroïne*.
Hisser vs Hiss
Hisser means to *hoist, heave, haul up*.
Hiss = *siffler* or *chuinter*.
Histoire vs History
Histoire can refer to *history* or just a *story*.
History = *history*.
Homme vs Home
Homme is a *man*.
Home = *maison, foyer,* or *chez-soi*.
Humeur vs Humor
Humeur refers to *mood* or *temperament*.
Humor = *humour* or *comique*.
Ici vs Icy
Ici means *here*.
Icy means *glacial, glacé,* or *verglacé*.
Idéologie vs Ideology
Idéologie can refer to an *ideology*, but is usually used in a pejorative sense: *ideology or philosophy based on sophomoric or illogical arguments*.
Ideology = une *idéologie*.
Ignorant vs Ignorant
Ignorant is a semi-false cognate. It it usually means *unaware of*, although it can mean *ignorant* in the English sense of the word. It can also be a noun - *ignoramus*.

Ignorant has only one French equivalent - *ignorant*, but you should know that in English it is usually somewhat pejorative: lacking education or knowledge. The French word ignorant doesn't distinguish between unaware and uneducated.

Ignorer vs Ignore

Ignorer is a semi-false cognate. It nearly means to be ignorant or unaware of something: j'ignore tout de cette affaire - *I know nothing about this business*.

Ignore means to deliberately not pay attention to someone or something. The usual translations are *ne tenir aucun compte de, ne pas relever*, and *ne pas prêter attention à*.

Impair vs Impair

Impair is an adjective: *odd* or *uneven*.

Impair is a verb: *diminuer* or *affaiblir*.

Imposition vs Imposition

Imposition refers to *taxation* (les impôts - *taxes*). In religion, l'imposition des mains = *the laying on of hands*.

Imposition has two distinct meanings. The imposition of something, such as a regulation, is *la mise en place*. In the sense of a burden, imposition can't be translated by a noun. The sentence needs to be rewritten using a verb like *abuser* or *déranger* to get the sense of imposition across.

Inconvénient vs Inconvenient

Inconvénient is a noun and is also somewhat stronger than the English word *inconvenient*; **un inconvénient** is a *disadvantage, drawback*, or *risk*. **Les inconvénients** - *consequences*.

Inconvenient is an adjective: *inopportun, importun, gênant, peu pratique, malcommode*.

Inconsistant vs Inconsistent

Inconsistant indicates poor consistency: *flimsy, weak, colorless, runny*, or *watery*. In a more general sense, it can be translated by inconsistent.

Inconsistent means lacking consistency or being erratic: *inconséquent, incompatible*.

Index vs Index

Index can refer to the *index finger*, a *pointer*, or an *alphabetical index*.

Index = *index* when it is an alphabetical index or table. When it is used in statistics, the French equivalent is une *indice*.

Infect vs Infect

Infect is an adjective: *revolting, obnoxious, squalid, vile, horrible*.

Infect is a verb: *infecter, contaminer*.

Information vs Information

Information is a semi-false cognate. Une information refers to a single *piece of information*, while des informations is equivalent to the general English term *information*. In addition, une information can indicate an *official inquiry* or *investigation*.

Information means des *renseignements* or *informations*.

Informatiser vs Inform

Informatiser = to *computerize*.

Inform can mean *informer, avertir, aviser*, or *renseigner*.

Ingrat vs Ingrate

Ingrat can be an adjective - *ungrateful, bleak, unreliable*, or *unattractive* - or a noun: *ingrate, ungrateful person*.

Ingrate = *un ingrat*.

Injure vs Injury

Injure is an *insult* or *term of abuse*.

Injury refers to une *blessure*.

Inscription vs Inscription

Inscription is a true cognate in the sense of *text inscriptions*. However, it is also a general term for *action* as well as *registration* or *enrollment*.

Inscription = une *inscription* on a coin or monument, or une *dédicace* in a book.

Insolation vs Insulation

Insolation means *sunstroke* or *sunshine*.

Insulation = *isolation*.

Instance vs **Instance**

Instance means *authority, official proceedings*, or *insistence*.

Instance refers to something that is representative of a group, an example - *un exemple*.

Intégral vs **Integral**

Intégral means *complete, unabridged*, or *total*.

Integral means *intégrant* or *constituant*.

Intéressant vs **Interesting**

Intéressant is a semi-false cognate. In addition to interesting, it can mean *attractive, worthwhile*, or *favorable* (e.g., a price or offer).

Interesting means captivating, worth looking at, etc.

Intoxiqué vs **Intoxicated**

Intoxiqué means poisoned, while **intoxicated** means drunk - *ivre*.

Introduire vs **Introduce**

Introduire means to *place, insert*, or *introduce into*. It is not used in the sense of introducing one person to another.

Introduce means *présenter*.

Isolation vs **Isolation**

Isolation refers to *insulation*.

Isolation equals *isolement* or *quarantaine*.

Jaillir vs **Jail**

Jaillir means to *spurt out, gush forth, spring out*, etc.

Jail = la *prison* or *emprisonner*.

Jars vs **Jars**

Jars is the French word for *gander* - a male goose.

Jars are wide-mouthed containers made of glass or pottery: *pots, jarres*.

Journée vs **Journey**

Journée refers to a *day* (jour vs journée).

Journey is un *voyage* or *trajet*.

Justement vs **Just**

Justement can mean *exactly, in fact, rightly*, or *speaking of which*.

Just has two main meanings. When it means **fair**, it translates as *juste*. When it refers to **time**, as in **I just ate**, it is translated by venir de - *je viens de manger*.

Kidnapper vs **Kidnapper**

Kidnapper is the French verb to kidnap.

Kidnapper refers to the person who does the deed - *un ravisseur / une ravisseuse*.

Label vs **Label**

Label refers to an *official label* or *certification*, such as where a product comes from or a guarantee of its quality.

Label is a more general word for any kind of *étiquette*.

Lac vs **Lack**

Lac is a large body of water - *lake*.

Lack is a deficiency or absence - *un manque*.

Langage vs **Language**

Langage refers to *jargon* or other kinds of *specialized language*.

Language can refer both to le *langage* and to the more general term la *langue*.

Laid vs **Laid**

Laid is an adjective meaning *ugly*.

Laid is the past tense of the English verb to lay: he laid his briefcase on the table - *il a posé son porte-documents sur la table*, she was laid on the ground - *elle était déposée au sol*.

Lame vs **Lame**

Lame is a noun: *strip* (of wood or metal), *slide* (of a microscope), or *blade*.

Lame is an adjective: *boiteux, estropié, faible*.

Large vs **Large**

Large is the French adjective for *wide, broad*, or *expansive*. It can also mean *generous* or *ample*.

Large is synonomous with big - *grand, vaste, gros, important*.

Lecture vs **Lecture**

Lecture refers to *reading* in all senses of the word.

Lecture indicates a speech on a particular subject, especially for academic purposes: *une conférence*.

Legs vs **Leg**

Legs indicates a *legacy* or *bequest*.

Legs is the plural of **leg** - une *jambe*.

Légume vs **Legume**

Légume is a *vegetable*.

Legume is une *légumineuse*.

Lever/Lèvre vs **Lever**

Lever means to *lift* or *raise*, while une **Lèvre** = *lip*.

Lever indicates un *levier* or une *manette*.

Libéral vs **Liberal**

Libéral in politics refers to the ideology of Libéralism, which, generally speaking, believes in individual rights, freedom of thought, limited power, rule of law, market-based policies, and transparent government. The market-based policies in particular tend to be favored by political parties on the right.

Liberal is more or less synonymous with Democratic in the US, which is on the left, politically.

Librairie vs **Library**

Une **Librairie** is a bookstore, while **Library** in French is *une bibliothèque*.

Lice vs **Lice**

Lice is fairly archaic; it refers to an *arena* (entrer en lice - *to enter the competition lists*) or a *female hunting dog*.

Lice is the plural of **louse** = un *pou*.

Licencier vs **License/Licence**

Licencier means to *make redundant, dismiss*, or *lay off*.

License is a verb: *avoir une license pour* or a*cheter la vignette de* as well as a noun: un *permis* or une *authorisation*. **Licence** is the British spelling of the noun.

Lime vs **Lime**

Lime is a semi-false cognate. It can mean a *lime* or *lime tree*, but it more commonly refers to a *file* (metal or nail file).

Lime is un *citron vert* or, less commonly, une *lime*.

Limon vs **Lemon**

Limon refers to *alluvium, silt*, or *stringboard*.

Lemon = un *citron*.

Liqueur vs **Liquor**

Liqueur is a sweet, flavored alcoholic beverage: *J'ai bu une liqueur après le dîner* - I drank a cordial after dinner.

Liquor can mean any alcoholic beverage, but most often refers to hard liquor: *Liquor is his only vice* - L'alcool est son vice unique.

Lit vs **Lit**

Lit is a bed.

Lit is the past participle of to light: *allumer* or *éclairer*.

Littérature vs **Literature**

Littérature = *literature, writing*

Literature usually indicates *la littérature*, but can also refer to *documentation* or *brochures (publicitaires)*.

Livide vs Livid
Livide = *pallid*.
Livid means *blafard, vilain, furieux*, or *furibond*.
Location vs Location
Location refers to something that is available for rent, such as a house or car. *C'est pour un achat ou pour une location ?* - Is it to buy or to rent?
Location indicates the position or placement of someone/something: *It's a suitable location for a bakery* - C'est une emplacement convenable à une boulangerie.
Logeur vs Lodger
Logeur is the landlord - the person who rents out rooms, while a **Lodger** is the opposite - the person who rents/stays in the rooms: *locataire, pensionnaire*.
Losange vs Lozenge
Losange means *diamond* (in shape).
Lozenge is une *pastille* (pour la toux).
Lover vs Lover
Lover = *to coil*.
Lover = *un/e amant/e*.
Machin vs Machine
Machin is an informal noun synonomous with un truc; it means *thingummyjig, whatsit, contraption*, or *whats-his-name*.
Machine is une machine or un appareil.
Magasin vs Magazine
Magasin is the general word for a store. It is also equivalent to the *magazine* of a gun.
Magazine is une *revue* or un *périodique*.
Mail vs Mail
Mail is the French word for the old-fashioned meaning of *mall*, i.e., a tree-lined walk or square. It is also sometimes used to mean *email*, but this is not correct ([learn more](#)).
Mail as a noun = *poste* or *courrier*; as a verb = *envoyer* or *expédier (par la poste), poster*.
Main vs Main
Main is the French noun for *hand*.
Main is the English adjective for *principal, premier, majeur*, or *essentiel*.
Maîtriser vs Master
Maîtriser means to *control, overcome, contain*, or *master*.
Master is a noun: un *maître*, un *professeur*, or une *maîtrise* as well as a verb: *maîtriser, dompter, saisir, apprendre*.
Malice vs Malice
Malice is a semi-false cognate; it can mean malice or simply mischievousnous or mischief.
Malice has only the stronger meaning of deliberate cruelty: *méchanceté* or *malveillance*.
Mandat vs Mandate
Mandat refers to many different types of legal documents and powers: *mandate, proxy, power of attorney*, and *warrant*, as well as a *money order*.
Mandate is a noun - un *mandat* - and a verb - *donner mandat*.
Manger vs Manger
Manger means *to eat*.
Manger = une *crèche* (religion) or une *mangeoire* (agriculture).
Marche vs March
Marche refers to *walking, gait*, a *walk, march, running/working, progress*, or a *step* or *stair*.
March can be une *marche*, un *défilé*, or une *manifestation*.
Marron vs Maroon
While both of these are colors, **Marron** is brown and **Maroon** is a reddish color, best translated by *bordeaux*.
Match vs Match

Match is a sports *match* or *game*.

Match can be a un *match* and also refers to une *allumette*.

Mécanique vs **Mechanic**

Mécanique is an adjective which means *mechanical* or *machine-made*.

Mechanic is a worker skilled in making, repairing, or using machines: *un mécanicien*.

Meeting vs **Meeting**

Meeting is a semi-false cognate. In addition to *meeting*, un meeting aérien or d'aviation refers to an *air show*.

Meeting is une *réunion*, une *assemblée*, or un *meeting*.

Menteur vs **Mentor**

Menteur can be a noun - *liar* or an adjective - *false*. **Mentir** - to *lie*.

Mentor is a noun - *mentor, maître spirituel*.

Menu vs **Menu**

Menu is a *fixed-price menu* - learn more.

Menu = une *carte*.

Merci vs **Mercy**

Merci i is the French word for *thank you*. It can also mean *mercy*, but this is quite uncommon.

Mercy refers to *pitié, indulgence*, or *miséricorde*.

Mère vs **Mere**

Mère means *mother*.

Mere is an adjective meaning *simple, pur, seul*, etc.

Messe vs **Mess**

Messe is equivalent to *mass* in all senses (religion, matter, etc.)

Mess = une *pagaille*, un *fouillis*, la *saleté*, or un *gâchis*.

Militant vs **Militant**

Militant can mean either *militant* or *activist*.

Militant is much stronger than activist; it refers to someone who is more extreme in his/her actions and is much less willing to compromise than an activist.

Mine vs **Mine**

Mine refers to a person's *expression, look*, or *appearance*, as well as a coal or other *mine*.

Mine is the possessive pronoun *le/la/les mien(ne)s*, or

Miser vs **Miser**

Miser means to *bet*.

Miser refers to un *avare* or un *grippe-sou*.

Mode vs **Mode**

Mode is a semi-false cognate. Normally, it means *fashion*; à la mode literally means *in fashion* or *fashioable*.

Mode is a manner or way of doing something: a mode of life - *une manière de vivre* or a particular form, variety, or manner: a mode of communication - *une façon de communiquer*. It can also refer to status: The computer is in interactive mode - *L'ordinateur est en mode conversationnel*.

Mondain vs **Mundane**

Mondain means *society* (as an adjective), *fashionable*, or *refined*. Les plaisirs mondains - *The pleasures of society*.

Mundane is nearly the opposite: *banal, ordinaire, quelconque*.

Monnaie vs **Money**

Monnaie can refer to *currency, coin(age)*, or *change*.

Money s the general term for *argent*.

Moral(e) vs **Moral(e)**

The meanings of these two words are reversed in French and English.

Moral = **morale**.

Moral = **morale**.

Morgue vs **Morque**

Morgue indicates *pride* or *haughtiness* as well as a *morgue* or *mortuary*.

Mousse vs Mousse

Mousse is a semi-false cognate. It does refer to the dessert and hair product, but it also means such diverse things as moss, lather, or foam - so it's very important to pay attention to the context! This includes the foam in beer or a bottle of champagne.

Mousse simply refers to the dessert: chocolate mousse - *mousse au chocolat* or a styling product: hair mousse - *mousse coiffante*.

Mouton vs Mutton

Mouton can refer both to the animal (sheep) as well as the meat (mutton).

Mutton refers only to the meat.

Napkin vs Napkin

Napkin is not in any of my dictionaries, but I learned the hard way :-) that it means a sanitary napkin: *J'ai besoin d'un napkin* - I need a sanitary napkin.

Napkin is correctly translated by serviette: *I need a napkin* - J'ai besoin d'une serviette.

Nature vs Nature

Nature can be the noun *nature*, but is also an adjective that means *plain, natural,* or *uninhibited*.

Nature = la *nature*.

Niche vs Niche

Niche is a semi-false cognate. In addition to *niche* or *recess*, it can refer to a *kennel* or *doghouse*.

Niche means une *niche*, un *créneau*, or une *voie* (when used figuratively: His niche in life - *Sa voie dans la vie*).

Note vs Note

Note is a semi-false cognate. In addition to *note*, it can refer to scholarly *marks* or *grades* or to a *bill, check,* or *account*.

Note is translated by une *note* except in the sense of a short letter - un *mot*.

Notion vs Notion

Notion refers to a *conscious notion*, as in "Je n'ai aucune notion de cela" - "I have no notion about that." It can also mean *elementary knowledge*, such as "J'ai quelques notions d'arabe" - "I know a smattering of Arabic."

Notion usually means une *idée*.

Oblitérer vs Obliterate

Oblitérer is nearly always used to mean cancel, as in a stamp. *Cachet d'oblitération* - postmark.

Obliterate means to do away with or to wipe out. It can be translated by *effacer* - to erase or to wear down or by *rayer* - to cross out.

Occasion vs Occasion

Occasion refers to a(n) *occasion, circumstance, opportunity,* or *second-hand purchase*. Une chemise d'occasion = a *second-hand* or *used* shirt.

Occasion is une *occasion*, un *événement*, or un *motif*.

Occupé vs Occupied

Occupé is from **occuper** - *to occupy* in all senses of the word. It can also mean to employ or to keep busy: Mon travail m'occupe beaucoup - *My work keeps me very busy*.

Occupied is the past participle of **occupy** - *occuper, habiter, remplir*.

Office vs Office

Office is a semi-false cognate. In addition to the meanings below, it can refer to *duties*, church *services* or *prayers*, or a *pantry*.

Office can mean the physical place where one works as well as the office or position that someone holds.

Offrir vs Offer

Offrir can mean *to offer* as well as *to give* (a present) or *to buy something for someone*.

Offer is both a noun - une *offre, proposition, demande* - and a verb - *offrir*.

Once vs Once

Once = *ounce*.

Once can mean *une fois* or *jadis*.

Opportunité vs **Opportunity**

Opportunité refers to timeliness or appropriateness: Nous discutons de l'opportunité d'aller à la plage - *We're discussing the appropriateness of going to the beach (under the circumstances).*

Opportunity leans toward favorable circumstances for a particular action or event and is translated by occasion: It's an opportunity to improve your French - *C'est une occasion de te perfectionner en français.*

Or vs **Or**

Or has two completely different meanings. It is the word for gold: *or fin* - fine gold. It is also a conjunction used to make a transition from one idea to another, meaning now or whereas: *Je m'attendais au pire, or il attendait patiemment* - I expected the worst, whereas he waited patiently.

Or is simply a conjunction used to denote an alternative; the French equivalent is ou : *I need to buy a pen or a pencil* - Je dois acheter un stylo ou un crayon.

Organe vs **Organ**

Organe refers to the *organs* of the body and international *organs*.

Organ is also the musical instrument *orgue*.

Original/Originel vs **Original**

Original can mean *original* in the sense of *new* or *first* as well as *eccentric* or *odd*, while **originel** means original in the sense of *primeval* - it's the adjecive for origins (e.g., original sin = *le péché originel*).

Original = *original, originel, premier, initial*.

Ostensible vs **Ostensible**

Ostensible means obvious or conspicuous: *Son indifférence est ostensible* - Her indifference is conspicuous.

Ostensible means apparent or supposed: *His ostensible reason was to help us* - Sa raison prétendu était de nous aider.

Ours vs **Ours**

Un **ours** is a *bear*.

Ours is the possessive pronoun *le nôtre*.

Ouverture vs **Overture**

Ouverture is a semi-false cognate. In addition to *overture*, it the French word for *opening*

Overture means *ouverture* or *avance*.

Pacifique vs **Pacific**

Pacifique means *peaceful* or *peace-loving*. When capitalized, it refers to the *Pacific Ocean*.

Pacific can mean *pacifique* or *paisible*, but most commonly refers to *le Pacifique*.

Pain vs **Pain**

Pain is the French word for *bread*.

Pain is the English word for *douleur, peine, souffrance*.

Pair vs **Pair**

Un **pair** means a peer; as an adjective, **pair** means even: *le côté pair de la rue* - the even-numbers side of the street.

A **pair** is usually translated by une **paire** : *a pair of shoes* - une paire de chausseurs.

Pale vs **Pale**

Une **pale** is an oar, paddle, or propeller blade.

Pale means light in color. When referring to a person's complexion, it is translated by **pâle**. But *pale blue* - bleu clair.

Pamphlet vs **Pamphlet**

Pamphlet refers to a *satire* or *lampoon*.

Pamphlet is une *brochure*.

Pan vs **Pan**

Pan has numerous meanings (*piece, side, patch [of light], area*, etc) - check a dictionary for the complete listing.

Pan is usually *une casserole*.

Parcelle vs **Parcel**

Parcelle means a *bit* or a *fragment*, or can refer to a *parcel of land*.

Parcel refers to un *colis* or un *paquet*.

Parent vs **Parent**

Parent can refer to any *relative*. It is also an adjective meaning *related*.

Parent = le *père* or la *mère*.

Parole vs **Parole**

Parole is a *word* or *speech* in general.

Parole refers to *parole d'honneur* or *liberté conditionnelle*.

Parti/Partie vs **Party**

Parti can refer to several different things: a *political party*, an *option* or *course of action* (prendre un parti - to *make a decision*), or a *match* (as in he's a good match for you). It is also the past participle of partir. **Partie** can mean a *part* (e.g., une partie du film - a *part of the film*), a *field* or *subject*, a *game* (e.g., une partie de cartes - a *game of cards*), or a *party* in a trial.

Party can also mean une fête, soirée, or réception; un correspondant (au téléphone); or un groupe/une équipe.

Particulier vs **Particular**

Particulier as an adjective has a range of meanings: *particular*, *specific*, *characteristic*, *distinctive*, *special*, *peculiar*, or *private*. As a noun, it refers to a *person* or *individual*.

Particular means *particulier* as an adjective, or un *détail*, un *point*, or un *renseignement* as a noun.

Passer vs **Pass**

Passer is a semi-false cognate. It is normally translated by to pass, except when talking about a test. *Je vais passer un examen cet après-midi* - I'm going to take a test this afternoon.

Pass is translated by réussir when talking about a test: *I passed the test* - J'ai réussi à l'examen.

Patron vs **Patron**

Patron is an *owner*, *boss*, or *employer*.

Patron is a client, someone who purchases from a store, restaurant, or other business: *un client* or (for the theater only) *un habitué*.

Pavé vs **Paved**

Pavé can be the adjective *paved*, but it is also a noun - *cobblestone* or *paving stone*.

Paved = *pavé* or *carrelé*.

Pays vs **Pays**

Pays refers to a certain territory, usually a *country*, but can on occasion refer to a *village*.

Pays is the third person singular conjugation of the verb to pay: he pays me cash - *il me paie en liquide*.

Pension vs **Pension**

Pension is a semi-false cognate. In addition to a *pension*, it can refer to a *boarding house*, *boarding school*, or *room and board* in a hotel.

Pension = la *pension*, la *retraite*.

Permis vs **Permit**

Permis is an adjective - *permitted* - as well as a noun - *permit*, *license*. Permis de conduire = *driver's license*.

Permit can refer to une autorisation écrite, un permis, un laissez-passer, or un passavant.

Personne vs **Person**

Personne is a semi-false cognate. As a noun, it means person, but as a pronoun, it can mean anyone or no one: Elle le connais mieux que personne - *She knows him better than anyone*. Personne n'est ici - *No one is here*.

Person refers to a human being.

Personnel vs **Personnel**

Personnel is an adjective - *personal*, as well as a noun - *personnel*.

Personnel = le *personnel*.

Perverti vs **Perverted**

Perverti is the past participle of **pervertir**: to *corrupt, deprave, poison* (figuratively). It can also have

the milder sense of *alter* or *distort*.

Perverted = *pervers*.

Flemme vs Phlegm

Flemme is an informal word for *laziness*. It's commonly used in the expressions **avoir la flemme** (J'ai la flemme d'y aller - *I can't be bothered to go*) and **tirer sa flemme** - *to loaf about*.

Phlegm = la mucosité.

Photographe vs Photograph

Photographe is a *photographer*.

Photograph is une *photo* (short for *photographie*).

Phrase vs Phrase

Phrase is a *sentence*.

Phrase refers to une *expression* or *locution*.

Physicien vs Physician

Physicien is a physicist, while **physician** is a médicin.

Pie vs Pie

Pie refers to a *magpie*.

Pie indicates une *tarte* or une *tourte*.

Pièce vs Piece

Pièce is a semi-false cognate. It means *piece* only in the sense of broken pieces. Otherwise, it indicates a *room*, *sheet of paper*, *coin*, or *play*.

Piece is a part of something - un *morceau* or une *tranche*.

Pile vs Pile

Pile is a semi-false cognate. In addition to a *pile*, it can refer to a *battery* or *pier*.

Pile is une *pile*, un *tas*, or un *pieu de fondation*.

Pinte vs Pint

Pinte means a *quart* (in Québec) and a *bar* or *café* (in Switzerland). In standard French, it refers to an archaic unit of measurement.

Pint is approximately un *demi-litre*.

Pipe vs Pipe

Pipe can refer to a *pipe for smoking* as well as, in vulgar slang, *fellatio*.

Pipe = un *tuyau* or une *conduite*.

Pitance vs Pittance

Pitance is an old-fashioned, formal, and derogatory word for *sustenance*.

Pittance is une *somme dérisoire*, un *maigre revenu*, or un *salaire de misère*.

Placard vs Placard

Placard usually refers to an *armoire* or *cupboard*. It can also mean a *galley proof* or, informally, a *thick layer*.

Placard is une *affiche* or une *pancarte*.

Place vs Place

Place can refer a *plaza*, a *place* (e.g., 2nd place), a *seat*, or a *space*.

Place is usually translated by un *endoit* or un *lieu*.

Police vs Police

Police is a semi-false cognate. In addition to a law-enforcing body, it can also mean *policy* (e.g., insurance) and *font*.

Police refers only to the law-enforcing body. There are two different organizations in France: *la police* - under the Ministry of the Interior and *la gendarmerie* - under the Ministry of War.

Politique vs Politics

Politique can be the adjective *political* or a noun: un **politique** = *politician* while une **politique** = *politics* or a *policy*

Politics refers only to la *politique*.

Pond vs Pond

Pond is from the verb **pondre** - *to lay* (an egg).

Pond is un *étang*.

Porche vs **Porch**

Porche can be a *porch* or just an *entrance*.

Porch = un *porche*, un *véranda*, une *marquise*.

Pot vs **Pot**

Un **Pot** can be a *jar, earthenware pot, can,* or *carton*. There is also a familiar expression « Prendre un pot » - *to have a drink*.

A **Pot** is a cooking vessel: *une marmite* or *une casserole*. **Pot** is also a slang term for marijuana - *marie-jeanne*.

Pour vs **Pour**

Pour is the French preposition *for*.

Pour is a verb which means *verser* or *pleuvoir à verse*.

Préjudice vs **Prejudice**

Préjudice means *loss, harm,* or *damage*.

Prejudice refers to *préjugé(s)* or *prévention(s)*.

Préservatif vs **Preservative**

Préservatif is a *condom*.

Preservative = un *agent de conservation* or un *conservateur*.

Prétendant vs **Pretender**

Prétendant = *candidate*.

Pretender is uncommon in English. It used to refer to someone who was next in line for the throne, but nowadays basically would indicate someone who pretends to do/be something (to pretend = *faire semblant, simuler*).

Prétendre vs **Pretend**

Prétendre means to claim or assert: Il prétend savoir jouer du piano - *He claims to be able to play the piano*. **Prétendu** - *alleged* or *supposed*.

Pretend means to *make believe* or to *feign*: She's pretending to be sick - *Elle simule (or elle feint) d'être malade*.

Prime vs **Prime**

Prime is a *free gift, bonus, premium,* or *subsidy*.

Prime as a noun = la *fleur*, l'*apogée*, or les *plus beaux jours*.

Procès vs **Process**

Procès refers to *legal proceedings*, a *lawsuit*, or a *trial*.

Process is a very general term: un *processus* or une *procédure*.

Professeur vs **Professor**

Professeur refers to a high school, college, or university *teacher* or *instructor*.

Professor indicates un *professeur titulaire d'une chaire*.

Proposer vs **Propose**

Proposer means to *propose* in the sense of *suggest, put forward, nominate, offer*.

Propose usually means to propose marriage - *faire une demande en mariage*.

Propre vs **Proper / Prop**

Propre can mean *clean* or *own* (as in ma propre voiture - my own car).

Proper means *convenable* or *adéquat* and a **Prop** is un *support* or un *étai*.

Propreté vs **Property**

Propreté means *cleanliness, neatness, tidiness*.

Property refers to *propriété* (note the I in the middle) or *biens*.

Prune vs **Prune**

Prune refers to a *plum*.

Prune can be a noun - un *pruneau* or a verb - *tailler, élaguer*.

Publicité vs **Publicity**

Publicité is a semi-false cognate. In addition to *publicity*, une publicité can mean *advertising* in general, as well as as a *commercial* or *advertisement*.

Publicity = *de la publicité*.

Puce vs **Puce**

Puce is a *flea* or a *computer chip*, as well as the color *puce*.

Puce = *puce*.

Qualifier vs **Qualify**

Qualifier means *to describe* or, in sports, *to qualify*.

Qualify can be translated by *donner à qqun les compétences/diplômes/qualifications pour (faire) qqch*. In the sense of limiting one's remarks, qualify = *nuancer* or *mettre des réserves à*.

Qualité vs **Quality**

Qualité is a semi-false cognate. It means both quality (e.g., of a product) and capacity or position: en sa qualité de maire - *in his capacity as mayor*.

Quality refers to the characteristics of things or people: the quality of life - *la qualité de la vie*.

Quête vs **Quest**

Quête is a semi-false cognate. The main sense is a *collection*, but it can also be used to refer to something like the quest for the holy grail or a pursuit of the absolute.

Quest can also be used for less noble pursuits: quest for a job - *à la recherche d'un emploi*.

Quille vs **Quill**

Quille refers to a skittle, one of the pins used in the British game of ninepins, as well as to the game itself. **Quille** also means keel, as in the keel of a boat.

Quill is the shaft of a feather *tuyau de plume*, a large wing or tail feather *penne*, and the sharp spine found on porcupines *piquant*.

Quitter vs **Quit**

Quitter is a semi-false cognate: it means both to leave and to quit (ie, leave something for good).

Quit often means to leave something for good and is translated by *quitter*. When it means to quit (stop) doing something, it is translated by *arrêter de*: I need to quit smoking - *Je dois arrêter de fumer*.

Radiation vs **Radiation**

Radiation is a semi-false cognate. In addition to *radiation* in physics, it can also mean *crossing* or *striking off* (a list, for example). Radier - *to cross/strike off*.

Radiation has three translations, depending on the type. Light - *irradiation*; Heat - *rayonnement*; and Radioactivity - *radiation*.

Raide vs **Raid**

Raide is the French adjective for *stiff, taut,* or *steep*.

Raid is the English noun for un *raid* or une *incursion*.

Raisin vs **Raisin**

Raisin is the French word for *grape*.

Raisin is un *raisin sec*.

Rampant vs **Rampant**

Rampant is the French adjective for creeping or crawling: *Le chat rampant m'a dérangé* - The creeping cat disturbed me.

Rampant means growing without limit: *Rampant vegetation covers the wall* - La végétation exubérante couvre le mur.

Rang vs **Rang**

Rang is a *row, line,* or *rank*. In Canadian French, it can be a *country road*.

Rang is the past participle of ring - *sonner*.

Râpe/Râper vs **Rape**

Râpe is a *grater* or *grinder*. **Râper** means to *grate, rasp,* or *grind*.

Rape is the noun *viol* or the verb *violer*.

Rat vs **Rat**

Rat literally means a *rat*, and can be used pejoratively to refer to a *miser*.

Rat is, again, literally *un rat*. Pejoratively it means *un salaud*, and when referring to a narc or informer it is equivalent to *un mouchard*.

Rater vs **Rate**

Rater means to *misfire, miss, mess up,* or *fail.*

Rate is the noun *proportion* or *taux* or the verb *évaluer* or *considérer.*

Réalisation vs **Realization**

Réalisation means *fulfillment, achievement, completion,* or *conclusion.*

Realization can refer to la *réalisation* of one's hopes or ambitions, as well as une *prise de conscience.*

Réaliser vs **Realize**

Réaliser means to *fulfill* (a dream or aspiration) or *achieve.*

Realize means *se rendre compte de, prendre conscience de,* or *comprendre.*

Recette vs **Receipt**

Recette = *recipe* or *receipts/takings*

Receipt = un *reçu,* un *récépissé.*

Récipient vs **Recipient**

Récipient refers to a *container* or *receptacle.*

Recipient is une *personne qui reçoit,* un/e *destinataire,* or un/e *bénéficiaire.*

Refus vs **Refuse**

Refus means *refusal* or *insubordination*

Refuse (as a noun) refers to garbage: *détritus, ordures, déchets.* The verb **Refuse** is equivalent to **refuser** in French.

Regard vs **Regard**

Regard can mean a *glance, expression* (on one's face), *manhole,* or *peephole.*

Regard can mean *attention, considération, respect,* or *estime.*

Regretter vs **Regret**

Regretter can mean to *regret,* but also to *miss*: Je regrette ma famille - *I miss my family.*

Regret is a noun - *regret* and a verb - *regretter* or *être désolé.*

Rein vs **Rein**

Rein is a *kidney.*

Rein is une *rêne* or une *guide.*

Relatif vs **Relative**

Relatif = *relative.*

Relative can either be an adjective - *relatif* or a noun - *parent* or *membre de la famille.*

Remarquer vs **Remark**

Remarquer is a semi-false cognate. It can mean *to notice* or *to remark.* Une **remarque** is a *comment* or *remark.*

Remark is both the noun and the verb - *remarque(r).*

Rentable vs **Rentable**

Rentable means *profitable* or *financially viable.*

Rentable is not, as far as I know, an English word, but if it were what it looks like (an adjective that means "able to be rented"), it would be the equivalent of *louable.*

Replacer vs **Replace**

Replacer means to put something back in its place: to *re-place* it.

Replace means *remplacer* or *remettre.*

Replier vs **Reply**

Replier means to *fold up (again)* or *roll (back) up.*

Reply = *répondre* (verb) or une *réplique* (noun).

Reporter vs **Report**

Reporter means to *postpone* or to *take back.*

Report as a verb means *rapporter, déclarer,* or *dénoncer.* The noun refers to un *rapport* or une *rumeur.*

Représentation vs **Representation**

Représentation is a semi-false cognate. In addition to the English meanings of the word, it can also refer to theatrical *performances.*

Representation refers to a notation or a graphic, as well as representation in government.

Responsable vs **Responsible**

Responsable is a semi-false cognate. In addition to an adjective, **Responsable** is a noun meaning *responsible party, official, representative,* or *person in charge*.

Responsible is equivalent to its French cognate.

Restauration vs **Restoration**

Restauration can refer to *artistic* or *official restoration* or to *catering* / the *restaurant business*.

Restoration is usually translated by *rétablissement*.

Rester vs **Rest**

Rester is a semi-false cognate. It usually means to stay or remain: *Je suis restée à la maison* - I stayed at the house. When it is used idiomatically, it is translated by rest: *He refused to let the matter rest* - Il refusait d'en rester là.

The verb **Rest** in the sense of getting some rest is translated by se reposer: *Elle ne se repose jamais* - She never rests.

Résumer/Résumé vs **Resume/Résumé**

Résumer means to *summarize*. Un **résumé** is a *summary*.

Resume means to begin again: *reprendre, recommencer*. A **resume** or **résumé** is un *CV*.

Retard vs **Retard**

Retard indicates *lateness* or *delay*.

Retard is a derogatory slang term for a person who is mentally retarded, as well as a verb that means to delay or impede: *retarder*.

Retirer vs **Retire**

Retirer means to *take off/out, remove, collect, withdraw,* or *obtain*.

Retire is translated as *prendre sa retraite*.

Réunion vs **Reunion**

Réunion can mean *collection, gathering, raising* (of money), or *reunion*.

Reunion is une *réunion*, but note that it usually refers to a meeting of a group that has been separated for an extended period of time (e.g., class reunion, family reunion).

Revenu vs **Revenue**

Revenu is the equivalent of *revenue* or *income*, but it is also the past participle of revenir - to come back.

Revenue means *revenu* or *rentes*.

Revue vs **Revue**

Revue is a semi-false cognate. In addtion to **revue**, it often means a *magazine* as well as *review* or *inspection*.

Revue is a *revue* or *spectacle*.

Ride/Rider vs **Ride**

Ride is a *wrinkle, ripple,* or *ridge*. **Rider** means to *wrinkle* or *shrivel up*.

Ride is a noun - une *promenade*, un *tour* - and a verb - *monter à cheval, aller à cheval/moto/*etc.

Risquer vs **Risk**

Risquer refers to any possibility, either bad or good. Bad, of course, is equivalent to *risk*, but good is more difficult. Ça risque d'être très intéressant - *It might/could be very interesting*.

Risk = *risquer*.

Robe vs **Robe**

Robe refers to a *dress, frock,* or *gown*.

Robe = un *peignoir*.

Rose vs **Rose**

Rose can indicate the flower as well as the color *pink*. In politics, it means *red* (Communist). When talking about chat lines, it means *erotic* chat.

Rose = une *rose*. It's also the past participle of rise - *lever*.

Route vs **Route**

Route is a semi-false cognate. It can refer to a maritime or trade *route* or else to a *road*.

Route means *itinéraire, voie,* or *parcours*.

Salaire vs **Salary**

Salaire can mean *salary* or just *wages* or *pay* in general.

Salary indicates a fixed *salaire* per month or year; it can't mean hourly wages the way the French word can.

Sale vs **Sale**

Sale is an adjective - *dirty*. **Saler** means to *salt*.

Sale is the noun for *vente* or *solde*.

Scène vs **Scene**

Scène refers to the *stage* as well as all senses of *scene*.

Scene means *scène* or *décor*.

Scientifique vs **Scientific**

Scientifique can be an adjective, *scientific*, or a noun, *scientist*.

Scientific is always an adjective: *scientifique* or *méthodique*.

Secret vs **Secret**

Secret is a semi-false cognate; in addition to the English sense of secret, the French word can mean reserved or reticent: Il est secret - *He is reserved*.

Secret refers to something that is not public knowledge.

Sécurité vs **Security**

Sécurité means *safety* as well as *security*.

Security can refer to une *caution* or *guarantie* in addition to la *sécurité*.

Seize vs **Seize**

Seize is the number *sixteen*.

Seize is the verb *saisir*.

Sensible vs **Sensible**

Sensible means *sensitive* or even nervous, as in pas recommandé aux sensibles - *not recommended for people of a nervous disposition*.

Sensible means to show good sense, e.g., in making decisions: *sensé, raisonnable, sage*.

Sentir vs **Sent**

Sentir means to *smell* or *feel*.

Sent is the past participle of **to send** = *envoyer*.

Siège vs **Siege**

Siège usually refers to a *seat* or *chair*, although it can also mean a *siege*.

Siege = *siège*.

Signe vs **Sign**

Signe is a semi-false cognate. It can refer to a *sign in sign language*, a *gesture*, an *omen*, a *sign of the zodiac*, or a *symbol*. It can also mean a *mark* or *feature*, as in signes particuliers - *distinguishing marks or features*.

Sign includes all of the meanings in the first sentence, above, but can also mean a street or store sign: un *panneau* or une *enseigne*, respectively.

Signet vs **Signet**

Signet is a *marker* or *bookmark*.

Signet is un *sceau* or un *cachet*. A signet ring = une *chevalière*.

Simple vs **Simple**

Simple is a semi-false cognate. It can mean *plain, one-way* (as in a street or a plane ticket), or *singles* (as in tennis).

Simple is equivalent to its French cognate.

Sinistre/Sinistré vs **Sinister**

Sinistre is a true cognate as an adjective, but as a noun it refers to a *catastrophe, disaster*, or *accident*. **Sinistré** is a noun - *disaster victim* and an adjective - *disaster-stricken*.

Sinister means *sinistre, funeste*, or *menaçant*.

Situation vs **Situation**

Situation is a semi-false cognate. In addition to *situation*, it can refer to *location* or *position*.

Situation refers to *situation* or *conjoncture*.

Social vs Social

Social is a semi-false cognate. In addition to the English sense, it often refers to the world of industrial or labor relations: partenaires sociaux - *management and labor*.

Social describes someone/something that enjoys the company of others: a social creature - *une créature sociale*.

Société vs Society

Société can refer to *society* or to a *company*.

Society = *société*.

Sole vs Sole

Sole can refer to the fish *sole* or a *hearth*.

Sole can refer a kind of fish - une *sole*, the sole of a shoe - la *semelle*, or the adjective *seul* or *unique*.

Son vs Son

Son is the third person singular possessive adjective as well as the French noun for *sound*.

Son is the English word for *fils*.

Sort vs Sort

Sort refers to one's *lot in life*, *fate*, or a magical *spell*.

Sort = une *sorte*, un *genre*, une *espèce*, une *marque*.

Sortir vs Sort

Sortir means to *go out* or to *leave*.

Sort means *classer*, *trier*, or *séparer*.

Source vs Source

Source is a semi-false cognate. In addition to *source*, it can refer to a *spring* (source of water).

Source is une *source* or une *origine*.

Souvenir vs Souvenir

Souvenir is a semi-false cognate. In addition to the English sense, it is the French verb "to remember" as well as a noun for *memory*, *recollection*, and *remembrance*.

Souvenir is a keepsake or memento.

Spécial vs Special

Spécial is a semi-false cognate. In addition to special, it can mean strange: Elle est très spéciale - *She is very peculiar*.

Special refers to something out of the ordinary: a special event - *un événement spécial*.

Spectacle vs Spectacle

Spectacle refers to any sort of exhibition: un spectacle de danse - *a dance performance* or to something that others can watch: le spectacle de la rue - *the bustle on the street*.

Spectacle is a semi-false cognate. It can mean an exhibition, but is usually used with a negative connotation: you made a spectacle of yourself - *tu t'es donné en spectacle*. **Spectacles** is the British English word for *lunettes*.

Sportif vs Sportive

Sportif refers to something related to sports: un journal sportif - *a sports magazine* or someone who is fond of sports: un homme sportif - *an athletic man*.

Sportive means playful or merry - *folâtre, badin*.

Stable vs Stable

Stable means *stable*, *steady*, or *unmoving*.

Stable is a semi-false cognate. In addition to meaning the adjective *stable*, it can be the noun *écurie*.

Station vs Station

Station can refer to most kinds of transportation stops: station d'autobus (*bus stop*), station de métro (*subway station*), station de taxis (*taxi rank*). It can also be used, as in English, to refer to an *observation* or *research station*.

Station has pretty much all of the above meanings as well as others: police station (*la gendarmerie*), train station (*la gare*), station in life (*sa situation sociale*). As a verb, it can be translated by *placer*, *poster*, or *installer*.

Stage vs Stage

Stage is an *internship* or *training period*.

Stage is une *scène*, le *théâtre*, un *estrade*, or une *étape*.

Store vs **Store**

Store refers to a *blind, shade,* or *awning*.

Store is any sort of *magasin* or *provision* as well as the verb *mettre en réserve* or *conserver*.

String vs **String**

String is a *G-string* or *thong*.

String refers to une *ficelle*, un *fil*, une *corde*.

Suit vs **Suit**

Suit is from the verb *suivre* - to follow.

Suit can be a noun - *costume, tailleur, tenue*, etc. or a verb - *convenir à*.

Supplier vs **Supplier/Supply**

Supplier is the verb *to beg, beseech,* or *implore*.

Supplier is a noun for one who supplies - un *fournisseur*. **Supply** as a noun means une *provision*, une *réserve*, un *stock*, or une *alimentation*. As a verb, it means *fournir, procurer,* or *approvisionner*.

Supporter vs **Support**

Supporter means to support or hold up, as well as to endure or put up with something.

Support means all of these things, but in the sense of enduring something, *soutenir* is the more common translation.

Surnom vs **Surname**

Surnom = *nickname*.

Surname = *nom (de famille)*.

Susceptible vs **Susceptible**

Susceptible means *sensitive, touchy,* or *thin-skinned*, or else *capable* or *likely* (**est-il susceptible de...** - *is he capable of / likely to...*)

Susceptible = *sensible, ouvert,* or *accessible à*. In medicine, it means *prédisposé à (une maladie)*.

Sympathique vs **Sympathetic**

Sympathique (or **sympa**) means *nice, likeable, friendly, kindly*.

Sympathetic can be translated by *compatissant* or *de sympathie*.

Tarif vs **Tariff**

Tarif can refer to a *price list* or *rate* as well as a *tariff*.

Tariff = un *tarif*.

Tenant vs **Tenant**

Tenant is the present participle of the verb <u>tenir</u> - to *hold* or to *keep*.

Tenant refers to un *locataire*.

Thé vs **The**

Thé means *tea*.

The is the <u>definite article</u> le, la, or les.

Timbre vs **Timber**

Timbre is a *stamp* or the *timbre* of a voice/instrument.

Timber is *bois d'oeuvre* or *de construction*.

Tirer vs **Tire**

Tirer means *to pull*.

Tire as a verb means *fatiguer* or *lasser*, as a noun it means *un pneu*.

Ton vs **Ton**

Ton is a noun - *tone, pitch*, as well as the second person singular <u>possessive adjective</u> - *your*.

Ton refers to une *tonne* or un *tonneau*.

Tongs vs **Tongs**

Tongs are *flip-flops* or *thongs* (for your feet - the other kind of thong is *un string*).

Tongs are *pinces*.

Tour vs **Tour**

Tour, when masculine, refers to a *walk around, trip, turn,* or *lathe*. Une **tour** is a *tower*.

Tour is un *voyage* or une *visite*.

Tourniquet vs **Tourniquet**

Tourniquet usually refers to something that revoles: *turnstile, revolving door, turbine,* but it can also indicate a *tourniquet* or *court-martial*.

Tourniquet is most commonly translated by un *garrot*.

Trafiquer vs **Traffic**

Trafiquer means *to traffic* in the sense of something illegal (guns, drugs, etc). In addition, it means *to tamper with* or *doctor*, as in On a trafiqué les freins - *Someone tampered with the brakes*.

Traffic as a verb has only the first sense above. As a noun, it can refer to illegal trade as well as *la circulation (routière)*.

Traîner vs **Trainer/Train**

Traîner means to *pull* or *drag*, or to *lag behind*.

Trainer is un *entraîneur* in reference to a person. **Trainers**, to UK English speakers, are *des tennis* or *des baskets*. **To train** = *former, instruire, entraîner*.

Travailler vs **Travel**

Travailler means to *work*.

Travel = *voyager*.

Trépasser vs **Trespass**

Trépasser means to pass away.

Trespass means to invade another's property: *s'introduire sans permission*.

Trimestre vs **Trimester**

Trimestre means three months, or a *quarter* of a year.

Trimester usually means four months, or a third of a year. There is no equivalent French term. In reference to pregnancy, however, a trimester does mean three months, because it is a third of the 9-month term.

Trombone vs **Trombone**

Trombone is a semi-false cognate. In addition to a *trombone*, it can refer to a *paper clip*.

Trombone refers to une *trombone*.

Truc vs **Truck**

Truc refers to an unnamed or unknown object: *thing, trick, thingamajig*.

Truck is a heavy motor vehicle for carrying things: *un camion*.

Truculent vs **Truculent**

Truculent means *vivid, colorful, racy, larger than life,* etc.

Truculent describes someone who is aggressive or predisposed to fight: *brutal, aggressif*.

Tube vs **Tube**

Tube usually indicates a *tube* but is also an informal word for a musical *hit*. **À pleins tubes** - *full throttle*.

Tube = un *tube*.

Type vs **Type**

Type is an informal word for a *guy* or *bloke*. In the normal register, it can mean *type, kind,* or *epitome*. Quel type de moto ? - *What kind of motorbike?* Le type de l'égoïsme - *The epitome of selfishness*.

Type means un *type*, un *genre*, une *espèce*, une *sorte*, une *marque*, etc.

Ultérieur vs **Ulterior**

Ultérieur means *later* or *subsequent*: la séance est reportée à une date ultérieure - *the meeting is postponed to a later date*.

Ulterior is followed by motive, meaning a *hidden or secret purpose*: he had an ulterior motive - *il avait un motif secret*.

Unique vs **Unique**

Unique means *only* when it precedes a noun (unique fille - *only girl*) and *unique* or *one of a kind* when it follows. More: fickle French adjectives.

Unique means *unique, inimitable,* or *exceptionnel*.

Unité vs **Unity**

Unité means *unity* as well as *unit*.

Unity is equivalent to *unité* when used literally, and *harmonie* or *accord* when figurative.

Urne vs Urn

Urne can mean a *ballot box* or an *urn*. Aller or Se rendre aux urnes = to *vote*.

Urn is une *urne*.

Us vs Us

Us is usually followed by **et coutumes** and refers to *customs*.

Us is the first person plural <u>stressed pronoun</u>: *nous*.

Usage vs Usage

Usage = *use* as well as *custom*. It is equivalent to *usage* only in reference to language; e.g., une expression consacrée par l'usage - *an expression fixed by usage*.

Usage, outside of language, is equivalent to *utilisation* or *traitement*.

User vs Use(r)

User means to *wear away/out*.

Use as a noun means *l'emploi* or *l'utilisation*, while as a verb it is translated by *utiliser* or *se servir de*. A **user** is un *usager*, *consommateur*, or, in the negative sense, *profiteur*.

Usuel vs Usual

Usuel means *ordinary*, *everyday*, or *common*.

Usual is slightly different: it leans more toward typical or normal - *habituel* or *courant*.

Usure vs Usury

Usure refers to *wear (and tear)* or *usury*.

Usury = *usure*.

Utilité vs Utility

Utilité means *usefulness* or *use*.

Utility can refer to l'*utilité*, but when plural means *services publics*.

Vacance vs Vacancy

Vacance is a semi-false cognate. In addition to *vacancy*, it can mean *holiday* or *vacation*.

Vacancy = une *chambre à louer*, un *poste libre*, or une *vacance*.

Vaisselle vs Vessel

Vaisselle means *dishes* or *crockery*: faire la vaisselle - *to do the dishes*.

Vessel is un vaisseau, navire, bâtiment, or <u>récipient</u>.

Vase vs Vase

Vase when masculine refers to a *vase*, but la **vase** = *silt*, *mud*, or *sludge*. (<u>More dual-gender words</u>)

Vase = un *vase*.

Vendre vs Vendor

Vendre means to *sell*.

Vendor is un *marchand*.

Vent vs Vent

Vent is the noun *wind*.

Vent can refer to any of the following: un *orifice*, un *conduit*, un *tuyau*, une *cheminée*, un *trou*, une *fente*.

Vérifier vs Verify

Vérifier can mean to *verify* as well as to *check*, *audit*, *confirm*, or *prove*.

Verify means *vérifier* or *confirmer*.

Versatile vs Versatile

Versatile means *fickle*, *changeable*, or *inconsistent*.

Versatile means *aux talents variés* or *souple*.

Vexé vs Vexed

Vexé means *hurt*, *upset*, or *offended*, while **Vexed** means angry - *fâché*.

Vie vs Vie

Vie is the French word for life: C'est la vie - *That's life*.

Vie means to struggle or fight: I struggled with him for the gun - *J'ai lutté avec lui pour le pistolet*.

Vilain vs **Villain**

Vilain means *ugly*, *bad*, or *nasty*.

Villain is un *scélérat*, un *traître*, or un *bandit*.

Volatil(e) and **Volatile** vs **Volatile**

Volatil(e) means volatile when referring to a chemical. It can also mean fleeting: *une valeur volatile* - a fleeting value. Une **volatile** is a bird or other winged creature.

Volatile can only be translated by **volatil(e)** in the chemistry lab. *A volatile situation* - une situation explosive. *A volatile person* - une personne versatile.

Voyage vs **Voyage**

Voyage is a *journey* or *trip*. **Voyager** means to *travel*.

Voyage is un *voyage par mer*.

Waters vs **Waters**

Waters is one of many words for a bathroom: où se trouvent les waters ? - *where is the bathroom?*

Waters is simply the plural of water - *eau*.

Zeste vs **Zest**

Zeste refers to a *citrus fruit peel* (used in cooking). It can also be used ironically to mean a *hint or touch of something*: un zest de folie - a *hint of madness*.

Zest can mean *zeste*, but more commonly indicates great enthusiasm - un *entrain*, un *désir*, un *goût*. Zest for life - un *goût de vivre*.

Zone vs **Zone**

Zone usually means a *zone* or an *area*. It can also refer to a *slum*.

Zone = *zone*.

12. Appendix

12.1. Can

Modal Use	1. Present 2. Past 3. Future	Negative Forms	You can also use:
can general ability	1. I can speak Chinese 2. SHIFTS TO "COULD" I could speak Chinese when I was a kid. 3. SHIFTS TO "BE ABLE TO" I will be able to speak Chinese by the time I finish my course.	1. I can't speak Swahili. 2. SHIFTS TO "COULD" I couldn't speak Swahili. 3. SHIFTS TO "BE ABLE TO" I won't be able to speak Swahili.	to be able
can ability during a specific event	1. With a burst of adrenaline, people can pick up cars. 2. SHIFTS TO "BE ABLE TO" With a sudden burst of adrenaline, he was able to lift the car off the child's leg. 3. SHIFTS TO "BE ABLE TO" With a sudden burst of adrenaline, he will be able to lift the car.	1. People can't pick up cars. 2. SHIFTS TO "BE ABLE TO" Even the weight lifter, couldn't lift the car off the child's leg. 3. SHIFTS TO "BE ABLE TO" Even three men working together won't be able to lift the car.	to be able
can opportunity	1. I have some free time. I can help her now. 2. SHIFTS TO "BE ABLE TO" I had some free time yesterday. I was able to help her at that time. 3. I'll have some free time tomorrow. I can help her then.	1. I don't have any time. I can't help her now. 2. SHIFTS TO "BE ABLE TO" I didn't have time yesterday. I wasn't able to help her at that time. 3. I won't have any time later. I can't help her then.	to be able
can	1. I can drive Susan's car when she is out of	1. I can't drive Susan's car when she is	may

permission	town. 2. SHIFTS TO "BE ALLOWED" I was allowed to drive Susan's car while she was out of town last week. 3. I can drive Susan's car while she is out of town next week.	out of town. 2. SHIFTS TO "BE ALLOWED" I wasn't allowed to drive Susan's car while she was out of town last week. 3. I can't drive Susan's car while she is out of town next week.	
can request	Can I have a glass of water? Can you give me a lift to school? (Requests usually refer to the near future.)	Can't I have a glass of water? Can't you give me a lift to school? (Requests usually refer to the near future.)	could may
can possibility / impossibility	Anyone can become rich and famous if they know the right people. Learning a language can be a real challenge. (This use is usually a generalization or an supposition.)	It can't cost more than a dollar or two. You can't be 45! I thought you were about 18 years old. (This use is usually a generalization or an supposition.)	could

12.2. Could

Modal Use	1. Present 2. Past 3. Future	Negative Forms	You can also use:
could possibility	1. John could be the one who stole the money. 2. John could have been the one who stole the money. 3. John could be charged with the crime when the police finish the investigation.	1. Mary couldn't be the one who stole the money. 2. Mary couldn't have been the one who stole the money. 3. Mary couldn't possibly be charge with the crime after the police examine the evidence.	might, may
could conditional (can, could)	1. If I had more time, I could travel around the world. 2. If I had had more time, I could have traveled around the world. 3. If I had more time this winter, I could travel around the world.	1. Even if I had more time, I couldn't travel around the world. 2. Even if I had had more time, I couldn't have traveled around the world. 3. Even if I had more time this winter, I could travel around the world.	
could suggestion	1. NO PRESENT FORM 2. You could have spent your vacation in Hawaii. 3. You could spend your vacation in Hawaii.	NO NEGATIVE FORMS	
could past ability	I could run ten miles in my twenties. I could speak Chinese when I was a kid.	I couldn't run more than a mile in my twenties. I couldn't speak Swahili.	be able to
could polite request	Could I have something to drink? Could borrow your stapler? (Requests usually refer to the near future.)	Couldn't he come with us? Couldn't you help me with this for just a second? (Requests usually refer to the near future.)	can, may, might

12.3. Had Better

Modal Use	1. Present 2. Past 3. Future	Negative Forms	You can also use:
had better recommendation	1. SHIFT TO "SHOULD" OR "OUGHT TO" People should unplug toasters before they clean them. 2. SHIFT TO "SHOULD" OR "OUGHT TO" You should have unplugged the toaster before you tried to clean it. 3. You had better unplug the toaster before you try to clean it.	1. SHIFT TO "SHOULD" OR "OUGHT TO" People shouldn't clean toasters without unplugging them first. 2. SHIFT TO "SHOULD" OR "OUGHT TO" You shouldn't have cleaned the toaster without unplugging it first. 3. You had better not clean the toaster until you unplug it.	should, ought to
had better desperate hope/ warning	The movie had better end soon. They had better be here before we start dinner. (Desperate hopes and warnings usually refer to the near future.)	They had better not be late. They had better not forget Tom's birthday gift. (Desperate hopes and warnings usually refer to the near future.)	

"Had better" is often simply pronounced as "better" in spoken English.

12.4. Have to

Modal Use	1. Present 2. Past 3. Future	Negative Forms	You can also use:
have to certainty	1. That has to be Jerry. They said he was tall with bright red hair. 2. That has to have been the right restaurant. There are no other restaurants on this street. 3. NONE	1. SHIFTS TO "MUST" That must not have been Jerry we saw. He was supposed to have red hair. 2. SHIFTS TO "MUST" That must not have been the right restaurant. I guess there is another one around here somewhere. 3. NONE	must, have got to
have to necessity	1. She has to read four books for this literature class. 2. She had to finish the first book before the midterm. 3. She will have to finish the other books before the final exam.	1. She doesn't have to read "Grapes of Wrath." It's optional reading for extra credit. 2. She didn't have to write a critique of "The Scarlet Letter." She had to give a presentation to her class. 3. She won't have to take any other literature classes. American Literature 101 is the only required course.	must
don't have to choice/ no obligation	1. I don't have to take any tests. The course is just for fun. 2. I didn't have to take the test. The teacher let me do a report instead. 3. I won't have to take the test. It's going to be for extra credit and I don't need the points.		
REMEMBER: "Do not have to" vs. "Must not" "Do not have to" suggests that someone is not required to do something. "Must not" suggests that you are prohibited from doing something.			

12.5. Have Got to

Modal Use	1. Present 2. Past 3. Future	Negative Forms	You can also use:
have got to necessity	1. People have got to be on time if they want to get a seat in the crowded theater. 2. SHIFT TO "HAVE TO" You had to be on time if you wanted to get a seat in the crowded theater. 3. You have got to be there on time tonight if you want to get a seat in the crowded theater.	1. SHIFT TO "DON'T HAVE TO" People don't have to be there on time to get a seat. 2. SHIFT TO "DON'T HAVE TO" You didn't have to be there on time to get a seat. 3. SHIFT TO "DON'T HAVE TO" You won't have to be there on time to get a seat.	have to, must
haven't got to future obligation	Haven't you got to be there by 7:00? Haven't you got to finish that project today? ("Haven't got to" is primarily used to ask about future obligations. It can be used in statements, but this is less common.)		Don't you, have to

12.6. May

Modal Use	1. Present 2. Past 3. Future	Negative Forms	You can also use:
may possibility	1. Jack may be upset. I can't really tell if he is annoyed or tired. 2. Jack may have been upset. I couldn't really tell if he was annoyed or tired. 3. Jack may get upset if you don't tell him the truth.	1. Jack may not be upset. Perhaps he is tired. 2. Jack may not have been upset. Perhaps he was tired. 3. Jack may not get upset, even if you tell him the truth	might
may permission	1. You may leave the table now that you're finished with your dinner. 2. SHIFT TO "BE ALLOWED TO" You were allowed to leave the table after you finished your dinner. 3. You may leave the table when you finish your dinner.	1. You may not leave the table. You're not finished with your dinner yet. 2. SHIFT TO "HAVE TO" You were not allowed to leave the table because you hadn't finished your dinner. 3. You may not leave the table until you are finished with your dinner.	can
may requests	May I borrow your eraser. May I make a phone call. (Requests usually refer to the near future.)	NO NEGATIVE FORM	can, might

12.7. Might

Modal Use	1. Present 2. Past 3. Future	Negative Forms	You can also use:
might possibility	1. She might be on the bus. I think her car is having problems. 2. She might have taken the bus. I'm not sure how she got to work. 3. She might take the bus to get home. I don't think Bill will be able to give her a ride.	1. She might not be on the bus. She might be walking home. 2. She might not have taken the bus. She might have walked home. 3. She might not take the bus. She might get a ride from Bill.	could, may
might conditional (may, might)	1. If I entered the contest, I might actually win. 2. If I had entered the contest, I might actually have won. 3. If I entered the contest tomorrow, I might actually win. Unfortunately, I can't enter it.	1. Even if I entered the contest, I might not win. 2. Even if I had entered the contest, I might not have won. 3. Even if I entered the contest tomorrow, I might not win.	
might suggestion	1. NO PRESENT FORM 2. You might have tried the cheese cake. 3. You might try the cheesecake.	1. NO PRESENT FORM 2. PAST FORM UNCOMMON 3. You might not want to eat the cheese cake. It's very calorific.	could
might request (British form)	Might I have something to drink? Might I borrow the stapler? (Requests usually refer to the near future.)	NEGATIVE FORMS UNCOMMON	could, may, can

REMEMBER: "Might not" vs. "Could not" "Might not" suggests you do not know if something happens. "Could not" suggests that it is impossible for something to happen.

12.8. Must

Modal Use	1. Present 2. Past 3. Future	Negative Forms	You can also use:
must certainty	1. That must be Jerry. They said he was tall with bright red hair. 2. That must have been the right restaurant. There are no other restaurants on this street. 3. NO FUTURE FORM	1. That must not be Jerry. He is supposed to have red hair. 2. That must not have been the right restaurant. I guess there is another one around here somewhere. 3. NO FUTURE FORM	have to
must not prohibition	You must not swim in that river. It's full of crocodiles. You must not forget to take your malaria medication while your are in the tropics. (Prohibition usually refer to the near future.)		
must strong recommendation (Americans prefer the form "should.")	1. You must take some time off and get some rest. 2. SHIFT TO "SHOULD" You should have taken some time off last week to get some rest. 3. SHIFT TO "SHOULD" You should take some time off next week to get some rest.	1. You mustn't drink so much. It's not good for your health. 2. SHIFT TO "SHOULD" You shouldn't have drunk so much. That caused the accident. 3. SHIFT TO "SHOULD" You shouldn't drink at the party. You are going to be the designated driver.	should
must necessity (Americans prefer the form "have to.")	1. You must have a permit to enter the national park. 2. SHIFT TO "HAVE TO" We had to have a permit to enter the park. 3. We must get a permit to enter the park next week.	1. SHIFT TO "HAVE TO" We don't have to get a permit to enter the national park. 2. SHIFT TO "HAVE TO" We didn't have to get a permit to enter the national park. 3. SHIFT TO "HAVE TO" We won't have to get a permit to enter the national park.	have to

12.9. Ought to

Modal Use	1. Present 2. Past 3. Future	Negative Forms	You can also use:
ought to recommendation/ advisability	1. Margaret ought to exercise more. 2. Margaret ought to have exercised more so she would be better prepared for the marathon. 3. Margaret ought to come to the fitness center with us tonight.	1. Margaret ought not exercise too much. It might cause injury. 2. Margaret ought not have run the marathon. She wasn't in good shape. 3. Margaret ought not stay at home in front of the TV. She should go to the fitness center with us.	should
ought to assumption/ expectation/ probability	1. She ought to have the package by now. 2. She ought to have received the package yesterday. 3. She ought to receive the package tonight.	"Ought not" is used primarily to express negative recommendation.	should
ought not (Americans prefer "should not".)	Margaret ought not exercise too much. (Notice that there is no "to" in the negative form.)		

12.10. Should

Modal Use	1. Present 2. Past 3. Future	Negative Forms	You can also use:
should recommendation advisability	1. People with high cholesterol should eat low fat foods. 2. Frank should have eaten low fat foods. That might have prevented his heart attack. 3. You really should start eating better.	1. Sarah shouldn't smoke so much. It's not good for her health. 2. Sarah shouldn't have smoked so much. That's what caused her health problems. 3. Sarah shouldn't smoke when she visits Martha next week. Martha hates when people smoke in her house.	ought to
should obligation	I should be at work before 9:00. We should return the video before the video rental store closes. ("Should" can also express something between recommendation and obligation. "Be supposed to" expresses a similar idea and can easily be used in the past or in negative forms.)	NO NEGATIVE FORMS	be supposed, to
should assumption/ expectation/ probability	1. Susan should be in New York by now. 2. Susan should have arrived in New York last week. Let's call her and see what she is up to. 3. Susan should be in New York by next week. Her new job starts on Monday.	1. Susan shouldn't be in New York yet. 2. Susan shouldn't have arrived in New York until yesterday. 3. Susan shouldn't arrive in New York until next week.	ought to, be supposed to

12.11. Shall

Modal Use	1. Present 2. Past 3. Future	Negative Forms	You can also use:
shall future action (British form)	The marketing director shall be replaced by someone from the New York office. Fred shall be there by 8:00.	The marketing director shall not be replaced after all. Fred shall not be there. He has a previous obligation.	will
shall volunteering/ promising (British form)	I shall take care of everything for you. I shall make the travel arrangements. There's no need to worry.	I shall never forget you. I shall never give up the fight for freedom.	will
shall inevitability (British form)	Man shall explore the distant regions of the universe. We shall overcome oppression.	Man shall never give up the exploration of the universe. He shall not be held back.	

12.12. Will

Modal Use	1. Present 2. Past 3. Future	Negative Forms	You can also use:
will future action/ prediction	The marketing director will be replaced by someone from the New York office. Fred will be there by 8:00.	The marketing director will not be replaced after all. Fred will not be there. He has a previous obligation.	shall
will volunteering/ promising	I will take care of everything for you. I will make the travel arrangements. There's no need to worry.	I will never forget you. I will never give up the fight for freedom.	shall

12.13. Would

Modal Use	1. Present 2. Past 3. Future	Negative Forms	You can also use:
would conditional	1. If I were President, I would cut the cost of education. 2. If I had been President, I would have cut the cost of education. 3. If I were elected President next year, I would cut the cost of education.	1. If I were President, I would not raise taxes. 2. If I had been President, I would not have raised taxes. 3. If I were President, I would not sign the tax increase next week.	
would past of will	I said I would help you. He told me he would be here before 8:00.	I said I wouldn't help you. He told me he would not be here before 8:00.	
would repetition in past	When I was a kid, I would always go to the beach. When he was young, he would always do his homework.	When I was a kid, I wouldn't go into the water by myself. When he got older, he would never do his homework.	used to