A Note on Translations

The translation history of Cahiers texts is a complex matter, with competing versions of the texts available and a range of strategies adopted to render the vocabulary used by the journal into the English language. For the purposes of this book, I have made reference to the original French texts when it comes to documents written by the ten Cahiers critics under study. Often, existing English translations have been consulted, and where this is the case, I have indicated these documents as secondary references, but the quality of these translations is particularly variable. When possible, I have utilized them in my own renderings of the Cahiers writings into English, but this principle has been secondary to considerations of accuracy and consistency. In the case of “Technique et idéologie,” “Cinéma/idéologie/critique,” and Cinéma contre spectacle, I have used my own translations as published in the volume Cinema against Spectacle: Technique and Ideology Revisited. In other cases, I have freely modified existing translations when necessary, either to more faithfully render the meaning and flavor of the original text or to eliminate terminological variations between translations. Responsibility for the translation of quoted Cahiers material appearing in this book therefore falls entirely on my shoulders. In the case of non-Cahiers texts, standard translations have been used where these exist, with occasional modifications when this is necessary. In certain cases, the original French is included inside the quoted passage within square brackets when this information is judged to be of use.