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Theorizing the Peregrinations of Anglo/Québécois Literature in Translation

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Résumé

Théoriser les pérégrinations de la littérature anglo/québécoise en traduction avance que la littérature anglo-québécoise fait partie intégrante de la littérature québécoise, et la preuve se situe dans ses œuvres traduites. Bien que la revendication semble évidente, elle n'a pas pour autant été examinée en ce qui concerne le contenu même des écrits de cette littérature. Basée sur l'histoire sociolittéraire de la littérature anglo-québécoise et sa théorisation, développée au cours du premier chapitre, cette étude cherche à comprendre la mécanique même de la traduction culturelle de l'anglais au français, tel qu'elle se déroule dans deux romans anglo-québécois contemporains, *Cockroach* (2008) de Rawi Hage et *Lullabies for Little Criminals* (2006,) de Heather O'Neill, et leur traduction.

À l'aide d'une lecture stéréoscopique, une technique d'analyse comparative qui place le texte original et sa traduction côte à côte lors de leur lecture, les textes littéraires sont analysés en vue de détecter ce que je nomme un *glitch*. Le glitch est une anomalie socioculturelle dans laquelle l'encodage d'un interprétant thématique en provenance du texte original est incapable de traverser et de s'insérer dans la langue de traduction. Il peut être le résultat d'une mauvaise interprétation involontaire, ou bien la conséquence d'un choix délibéré. À cette fin, l'interprétant thématique, soit l'information reliée aux valeurs et aux croyances de la culture cible, et leur cohérence sociale, agit comme outil informatif. Ce qui motive la recherche d'un glitch n'est pas normatif, mais est né d'un besoin de comprendre la transformation culturelle qui s'opère en traduction.

L'application de cette technique de lecture à *Cockroach* et à *Lullabies for Little Criminals*, et leur traduction respective, a comme objectif de découvrir des glitchs. Autrement dit, les textes ont été sondés afin de trouver des différences culturelles mutuellement exclusives ne pouvant se démarquer qu'en employant cette technique de lecture parallèle. Du fait que le roman *Cockroach* de Hage a été traduit au Québec, les différences intertextuelles reliées aux interprétants thématiques du roman original sont complexes et profondément ancrées. Un lien canonique à Kafka, un jeu sophistiqué entre langues (le français et l'anglais en l'occurrence) et la transformation habile de l'intraduisibilité culturelle dans la traduction constituent les chemins d'une analyse qui illustre la façon dont la superposition culturelle affecte la traduction culturelle. Le roman de O'Neill, *Lullabies for Little Criminals,* a été traduit et sa traduction publiée à Paris, ce qui soulève une analyse comparative tout autre que celle de *Cockroach* et sa traduction. Le manque de sensibilité socioculturelle québécoise de la traduction a permis d'illustrer comment le concept d'americanicité, notion bien ancrée en littérature québécoise, est ignoré dans le texte qui a été traduit de l'autre côté de l'Atlantique. Cette thèse établit néanmoins un lien solide entre le roman de O'Neill et la littérature québécoise via une œuvre classique de cette littérature, *L'avalée des avalés* de Réjean Ducharme, dont la mention figure explicitement dans le roman de O'Neill.

Mots-clés : traduction, littérature, traduction littéraire, culture, traduction culturelle, français, anglais, Québec, Montréal, Anglo-Québécois, littérature québécoise, littérature anglo-québécoise, roman contemporain, sociolinguistique, sociologie de la littérature, sociologie de la traduction.

Abstract

Theorizing the Peregrinations of Anglo/Québécois Literature in Translation argues that Anglo-Québécois literature is an inherent part of Québécois literature, and the proof for this is found in its translated works. Although a seemingly obvious claim, this position has not been subject to scrutiny when it comes to how the content of the texts themselves do this. Building on the socio-literary history and the theorization of Anglo-Québécois literature and its translation, elaborated upon in the first chapter, this thesis seeks to understand the actual mechanics of translating culture from English into French. This is undertaken on two contemporary Anglo-Québécois novels—*Cockroach* (2008) by Rawi Hage and *Lullabies for Little Criminals* (2006) by Heather O'Neill—and their translations.

With the use of stereoscopic reading, a comparative analytical technique that requires the original text and the translation be read side by side, the texts are analysed in order to detect what I am calling a *glitch*. The glitch is a sociocultural anomaly whereby the encoded thematic interpretant found in the original is unable to cross into the translated language. It can be the result of either an unconscious misinterpretation or a willful transformation by the translator. To this purpose, the thematic interpretant, in other words the information relating to the values and beliefs of the target culture and their social coherence, serves as the expository tool. The drive behind searching for a glitch is not normative but born of a need to understand the cultural transformation occurring in translation.

In applying this reading technique to *Cockroach* and *Lullabies for Little Criminals,* and their respective translations, the goal is to uncover glitches. In other words, the texts are probed for mutually exclusive cultural differences that demarcate themselves only when read using stereoscopic reading. Given that the translation of Hage's *Cockroach* was undertaken and published in Quebec, the intertextual differences related to the various thematic interpretants employed in the original are complex and deeply seated. A canonical link to Kafka, a sophisticated play between languages (French and English in this case) and the skillful transformation of cultural incommensurability in the translation constitute the object of an analysis that illustrates how cultural superposition affects cultural translation. O'Neill's *Lullabies for Little Criminals* was translated and published in Paris. This produces a different sort of comparison. The translation's lack of Québécois sociocultural sensibility is used to demonstrate how the concept of Americanicity, a notion well entrenched in Québécois literature, is ignored in this transatlantic translation. This thesis nonetheless establishes a solid link between O'Neill's novel and Québécois literature via the comparison, explicit in *Lullabies*, with a classic work of Québécois literature, Réjean Ducharme's *L'avalée des avalés*.

Key Words: translation, literature, culture, literary translation, cultural translation, French, English, Quebec, Montreal, Anglo-Québécois, Quebec literature, Anglo-Québécois literature, contemporary novel, sociolinguistics, sociology of literature, sociology of translation.

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Introduction

> Of course, at first it is a little surprising and for a short while everybody finds it improper. But at full speed, in a strong breeze and on a silent street, it sounds quite nice.
>
> — Franz Kafka, *Diaries*

How are literary works related to their sociocultural and sociological existence? Where and how do contents and circulation meet? This dissertation investigates how two Anglo-Québécois novels, *Cockroach* (2008) by Rawi Hage and *Lullabies for Little Criminals* (2006) by Heather O'Neill, and their translations into French (Hage's undertaken in Quebec and published in 2009, and O'Neill's in France and published there in 2008) are permeated by the novels' sociocultural surroundings and how these are dealt with in original form and in translation. In this dissertation, I will label and describe the contrasting sociocultural elements whose presence emerged following a comparative reading between original and translation in the case of Hage's novel *Cockroach,* and between original and translation, as well as between original and a canonical work of Québécois literature, in the case of *Lullabies for Little Criminals.* Not only did the title of Réjean Ducharme's novel *L'avalée des avalés* appear in O'Neill's novel but a large quote from it as well, in effect giving impetus to this third comparison. And in spite of not being a product of translation proper, I claim a translatory affiliation between Ducharme's novel and O'Neill's. It is in the act of translation that sociolinguistic and sociocultural elements become apparent. The resulting translated work

becomes the manifest trace of the cultural refraction the translator has to operate in order to address these elements.[1]

From an external point of view, a novel's success can be measured in part by the number of prizes or awards it wins, its sales, and the number of reviews it garners. These indices all feed into each other and are a good way to determine a novel's trajectory in the literary field. But this approach refers only to works as sociological objects, independently of their contents. Connecting literary content to literary success in the field can take on a superficial tautological feel: if it is successful, it must be good, and if it is good, it will be successful. This thesis is interested in a literary approach, one that looks to see how a work's content connects with its sociocultural surroundings. In what manner does it answer or echo the sign of the times in a way the readership finds relevant? The question is larger than simply the text and revolves around the novel's content and the society into which it is disseminated: how does the author's narrative conceptualization adhere with the reader's view of inhabitable social spaces? The content of the novel (e.g. its narrative, plot, theme and setting, but also the larger message it seeks to convey to the reader) and the language used to write it (stylistically and linguistically) also play a role in the work's ascendency. How its content interacts with the historical moment in which it is embedded has its importance as well. A novel may simply reflect or perhaps aggressively critique the social structure in place, and the author can perform this through their writing in a variety of ways whether overtly or subliminally, consciously, or not. Relating the literary analysis of a novel to a sociological/sociocultural one can prove revelatory of various phenomena that may in part be responsible for the work's demarcation within the field. These

[1] N.B. All translations of citations in the dissertation are my own unless otherwise indicated.

findings are usually revealed with the help of a theoretical apparatus, especially when the link between the work's content and its social surroundings is not overt. This sort of literary analysis is understood here as a scholar's critique of a work based on either a close or a distant reading. The resulting findings then relate to either theory or a social construct (or both) and the analysis can be undertaken comparatively or on its own. The scholar can amass a quantity of theoretical and sociological/social material to broaden his or her analysis beyond the words of the work itself, but the novel remains a "black box" and any breakdown, a unidimensional interpretation. As this research investigates ultra-contemporary novels, another approach could be simply to ask the authors themselves for additional insight. But they do not always appreciate or even want to take part in this type of probing, on top of the fact that they are biased and can change their minds over time. Authors are not their words, and authorial intention is not the point. But there is another source of data, another "version" of the novel, from which to draw further information on the link between content and sociocultural environment: the novel's translation.

Since shedding light on geographically specific sociocultural exchange is the goal of this research, and this kind of observation is complicated by the many variables involved, the works must satisfy certain criteria to ensure the analysis is even feasible. It will be better served by works whose time-span between the publication of the original and its translation is short. This will situate them in a similar sociocultural moment. Also, if both the original novel and its translation are produced (i.e. written and translated) in overlapping sociocultural spaces, the variables involved could be more easily comparable. From a geographical point of view, this entails overlapping spaces. It goes without saying that the specific social environments where the novel and their translation were produced will always be somewhat different, since a different language is involved, but their respective historical, social, and cultural contexts are

sensitive to similar and proximal pressure points, which brings me to another point. If both original and translation can adhere to these criteria (short time span and overlapping sociocultural spaces), it will follow that they will be located within a specific and discernible historical moment. The notion of the historical here is tied to an array of social fluctuations, all impacting upon, and being impacted by, communal, cultural, political, institutional, and governmental variables, among many others, in which author and translator are steeped. In other words, a temporal snapshot of an everyday reality as it is shaped and reshaped through continual changes, always emerging, never completed.

While the first consideration in the list above (short time span between publication of the original and its translation) is a common enough happening in the literary world, the second one, about overlapping sociocultural and linguistic spaces, is not. Translations are usually published with the intention of enlarging a work's circulation, allowing it to cross linguistic frontiers and take on a more global presence. Therefore, original works tend to be translated in and by the target culture, with the hope that the texts will prove successful on their terrain. The issue with this dynamic is that source and target cultures do not usually inhabit overlapping geographical spaces. Traditionally, literary translations have had the role of importing something new or different to a target culture: to build a national literature, (e.g. Israel's emerging literary field in the second half of the twentieth century, see Abramson 2012); to augment its importance (e.g. the German language's role as a translation language in a previous incarnation of World Literature, during the nineteenth century); or to flatter itself (e.g. les belles infidèles, translated works produced in seventeenth century France). The original works come either from competing and/or more dominant literatures, or are ancient works, some even being translated from intermediate languages. This is how prestige and cultural capital get imported

into a target culture. From an ultra-contemporary stand point, successful (read here money-making) literary works are attractive to international publishers. Obtaining translation rights comes part and parcel with a work's ability to continue to earn its place in the capitalist firmament. And languages, even today, are connected to national entities, with the usual ratio of one ultimately dominant national language per country.[2] Therefore, translating from one language into another generally involves changing countries. And to top it off, languages themselves are ranked in importance based on their ability to circulate information globally. Consequently, a geographically superimposed literary space where there is a constant local sociocultural tension between two hub languages[3] within a sub-national space, has not figured prominently in the literature on translation. One such place that fits these criteria is Quebec, and more intensely in the urban setting of Montreal. A brief portrait of the linguistic situation goes as follows: Canada's bilingual status, while juridical, is not symmetrical at all, with English being overwhelmingly dominant other than in its governmental bureaucracy, where French has equal status. A quick glance at any Canadian federal web site will confirm that everything it contains is mirrored in both languages, giving a false sense of equality. With Quebec electing to have French as its "national" language within the confines of its provincial borders (to the exclusion of English), it is technically able to communicate with the Canadian government because they share a language, French. But this dominant linguistic status within its own borders is instantly relegated to a dominated one on the outside, not only within Canada, but within

[2] There are exceptions like Switzerland, who counts four official languages, but where these languages are set on separate, delimited territories.

[3] Global language networks are connected through hub languages. English is presently the central hub language, and French is an intermediate hub language. On a global scale, even though French is subordinate to English, they are both considered important hubs (Ronen et al.).

North America as well (Corbeil, Chavez, and Pereira 2010). An important point to remember is that nationally-defined languages, although prominent on governmental and institutional levels, do not always have equivalent sociocultural clout. To paint a clearer picture of this, imagine a red and white-coloured dart board, where the red bull's eye in the middle is Quebec, with the French language as its dominant, institutional, and cultural language. It is comprised within the next level (Canada), where English is dominant but where the bilingual status allows for the presence of French under specific (and dwindling) circumstances. So this ring would sport a pinkish-white hew. And both these entities are further incorporated into a third and bigger white circle (North America), where English is so compellingly dominant that French, although present, is eclipsed on all but a peripheral, quasi-folkloric level.[4] Now, to return to Quebec (the bull's eye), the pressure to maintain French as its national language is enormous. Consequently, English-language works from Quebec are, by definition, written within a literary space dominated by French, where all authors are always conscious of evolving as a linguistic minority. These anglophone literary works contain a trace of this tension somewhere within their pages. And what better way to try and understand this specific tension than by studying local translations of these English-language works into French. Determining the sites of tension in the original novel provides the potential location (or not) of what to look for in the translation.

However, before continuing, the vantage point of this research needs to be clarified. Everything discussed thus far has been done using a top-down approach, one that accommodates languages, literatures and cultures based on supra-national, national, and sub-national divisions, but also one that homogenizes literary works into large categories. The circulation of works (and

[4] In New England and Louisiana, for example.

translations) in general are usually accounted for in this way. From this angle, book sales are trends to be analysed eschewing the individuality of each work. This lack of heterogeneity is usually remedied by calling upon a few of the most illustrative works that support preferred results (i.e. the biggest sellers like those of Louise Penny for example who, with a quick Internet search, has her writing classified as roman policier, roman polar/suspence in Quebec bookstores). In other words, the opinion or analysis is confirmed by chosen works that best reinforce it. Even literary content is looked at this way, with labels such as "chick lit," "science fiction" or even simply "literary." Works that do not end up fitting properly into these pre-defined categories are simply ignored and fall by the wayside, if they get published at all.

To return to the question raised at the beginning of this introduction, regarding the link between content and circulation, a top-down answer becomes one of decisions made by international publishers and book sellers. This approach completely undervalues any specific sociocultural dialogue between original and translated content. And as it is the cognizance of this sort of dialogue that is at the heart of this dissertation, the critical vantage points from which this analysis originates needs to be made explicit. My research relies on theoretical structures that originate in the sociological propensities of the fields of translation and literary studies. But it is the information gathered from the novels themselves and their translations that will inform them, and not the other way around. The goal of this method is not to confirm categories and adhere to specific theories but rather to let the texts and the sociocultural spaces from which they emerge inform the former, especially since the geographical territory encompassed (Quebec, although more specifically, Montreal), as explained above, brings together unique attributes. Its various overlapping sociocultural spaces are responsible for producing literature in both English and French. Works in both languages that emerge from the same territorial space

offer the researcher a singular access to sociolinguistic/sociocultural interaction. But a more targeted insight into this interaction comes from how these authors' works are translated and how translation acts as a communication tool between cultures, and on a broader level, how the ultra-minor (Anglo-Québécois literature) and the minor (Québécois literature) come to influence each other.

Translating between languages that exist in overlapping sociocultural spaces has the benefit of acting like close-range communication. The reflective capacity of messages can be measured in terms of what is sent back in translation from the "other side." The underlying stakes contained in these messages are likely already understood by both sides, albeit very differently. What becomes central is the way they get translated, as interpretations act as exegesis that can also be processed by the originating side. Translation under these circumstances serves the needs of the target readership while also addressing the source culture, as both inhabit the same space. Again, I am referring to a process occurring in geographically overlapping sociocultural spaces that express themselves in at least two different hub languages, both of which have a local, shared (even though very disproportional) institutional presence. As to the definitive literary space, I situate my research within the field of Anglo-Québécois literature, a term I will elaborate on in chapter one. The analyses in this dissertation will look at the translations of two of its works into French, one undertaken here in Quebec and the other, in France: Rawi Hage's *Cockroach* (House of Anansi, 2008) and Heather O'Neill's *Lullabies for Little Criminals* (Harper Collins, 2006). O'Neill's novel was translated in France by Michèle Valencia and published by les Éditions 10|18 in 2008 (*La ballade de baby*); and Hage's novel was translated in Quebec by Sophie Voillot and published by Alto in 2009 (*Le cafard*). By choosing O'Neill's work, and its French from France translation, I am looking for a comparative

element that will provide a reference point with which to gauge how the interstices of Québécois cultural dynamics find their way in translation. In other words, the Franco-French translation presents itself as a sort of experimental control, and as such it will be through a preliminary comparison with the Québécois novel *L'avalée des avalés* by Réjean Ducharme that the original novel's proximity with the Québécois literary field will be examined. The choice of this Québécois work was determined by its inclusion in the narrative of O'Neill's novel.

Several comparative studies have already examined how Anglo-Québécois works are translated into French in France (See Côté; Hamel; Mercier; M.-E. Lapointe and Mercier-Tremblay; Skallerup). The research has focused primarily on Mordecai Richler's works and the linguistic impact of major and overt cultural differences between Quebec and France. And while this necessary first step excels in demonstrating how incommensurable language and culture can be in translation when geographically separated, in spite of a common language, the present study will probe the connection between geographically superimposed cultures that function in different languages. Namely, how a literary translation into French from Quebec is able to grasp the subtleties of an Anglo-Québécois novel as they both relate to a shared sociocultural reality. And by investigating Ducharme's novel in conjunction with O'Neill's, the opposite will also figure in the analysis, that is, how an Anglo-Québécois work grasps the essence of a Québécois counterpart. Although seemingly evident at first glance, as overlap is one of these two linguistic cultures' common attributes, the actual mechanics of influence that occurs within original works and translated ones has not benefitted from much attention (Leclerc "Whose Paris" 170).

The motivation behind this approach is to uncover cultural particularities embedded in the original English-language novel, and how these are dealt with in translation when the target culture (Francophone Quebec) has stakes in them as well. The analysis, under a broader

purview, becomes one of better understanding the contribution made to the receiving culture's literary field: who gets included in the Québécois literary field and why? Subsumed in this question is the notion of accumulation of literary capital. As opposed to getting an answer based only on the previously mentioned top-down reasoning (from prize attributions, sales figures, positive reviews), integrating this bottom-up process as the foundation of this study (based on the text and its translation, as well as an original Quebecois novel) provides the kind of data that has the ability to tackle the question of *why* a work is garnering this kind of capital. And as such, the choice of novels is an important one.

The works chosen, when envisaged alongside the time span and geographical criteria listed previously, offer up a plausible comparative scenario within which a discussion between the texts, their translations and their surrounding sociocultural environments becomes possible. The following scenario emerges as a result: the time span between publication of the original and its translation is short, with both belonging to a synchronically similar sociocultural moment. In the case of O'Neill's novel, the span is of two years, and in that of Hage's, it is one; Hage's novel and its translation were both produced (i.e. written and translated) in Quebec, within overlapping sociocultural/sociolinguistic spaces, whereas O'Neill's was not; hers is a local novel followed by a trans-Atlantic translation. As far as historical moments are concerned, the period of the Bouchard-Taylor Commission offers a clear context in which to situate the different literary analyses, constituting a definable moment during which the writing (and translation) of both original novels was undertaken. But more needs to be said regarding these criteria (time span, geographical overlap, and their common historical moment) and the choice of novels made here.

The reason for the first criteria's presence, short time span, is related to the notion of echolocation and its temporality. Cultural echolocation, much like a sonar, is the translator's ability to transmit proximal (or overlapping) cultural nuances emitted by the original texts into his or her work, but here, the time frame in which this happens is the focal point. The common social, cultural, and political pressure points shared by overlapping cultures fluctuate over time, depending on a plethora of variables going from public opinion, new findings, to any additional agglutinating events. While a target culture publishing the translation of a novel that has been out for several years in the source culture does in and of itself contain a meta-commentary on its pertinency in the target society, one published soon after the original novel speaks to a more immediate social relevancy and marketability. In other words, novel and translation are produced during a more contiguous historical moment and may contain corroborating or contradicting information regarding how this moment and its consequences are absorbed or treated. The significance of the original text is deemed congruent with the target society, congruent enough to publish a translation of it. The notion of furthering, as described by Sherry Simon, is helpful in understanding what is meant here by congruency. Furthering is a form of opportunism and happens in literary translation when the target culture deems the source text interesting or useful for itself. The resulting outcome is generative and "involves practices that draw literary traditions into a 'mutual becoming' – not only expanding their imaginative sweep and enriching their horizons, but also of literally expanding the number of works on bookshelves, adding to the repertoire of expression, *augmenting* the coverage of the language." (Casanova qtd in Simon *Cities in Translation* 17)

Local contemporary literary production in English (mostly from Montreal) started being recognized by the literary field as such around the turn of the twenty-first century (Moyes 1998).

One of its features is that its authors and therefore its works are anchored in the same geographical territory as French language ones. In 2006, almost half of all Anglo-Québécois novels published were translated into French in Europe (5 out of 11, of which 4 were translated and published in Paris and one in Geneva).[5] But of all the novels published the following year, in 2007, only one had to cross the Atlantic to get translated into Quebec's official language (in Paris). The rest were translated in Montreal, and one in Wakefield, Quebec. While the number of Anglo-Québécois novels published varies considerably from year to year, the movement to have them translated into French in Quebec has not changed since 2007. Based on the dates of this shift, Heather O'Neill's *Lullabies for Little Criminals*, published in 2006, and translated and published in France in 2008, emerges as one of the last important literary Anglo-Québécois novels (set in contemporary Montreal, a point taken up in the following paragraph) to have been translated in France.[6] As such, it would seem an appropriate control variable with which to compare the other novel chosen for this study, *Cockroach* by Rawi Hage, and its Québécois translation, in which Montreal also plays an important role. Hage's novel was published in 2008 and its translation, in 2009; and interestingly, in a twist of translation fate, it was the Québécois translation of Hage's novel that was then published in France by DeNoël et d'ailleurs, in 2010. Both original novels, *Lullabies for Little Criminals* and *Cockroach,* and their respective translations are separated by a short time span.

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[5] Number of Anglo-Québécois novels published per year: 11 in 2006; 6 in 2007; 6 in 2008; 10 in 2009; 12 in 2010. I want to thank Gillian Lane-Mercier who has kindly given me to access her database of Anglo-Québécois novels and their translation (range 2006-2010), which has allowed me to draw these conclusions. Any errors in interpretation are strictly my own.

[6] An exception, works by Louise Penny, although written in English in Quebec, have continued to be translated abroad. But as remarked earlier in the chapter, her works are classified as mystery novels, and as such have a tendancy to escape a more mational literary label.

The newer trend, since 2007, to translate literary Anglo-Québécois novels in Quebec rather than overseas in France could be indicative of the Quebec literary field's interest in what is being published on its territory. Accessing these works through translation and making them circulate locally has the potential to help accumulate literary capital for Québécois literature and in so doing, strengthen its relation to the ultra-minor Anglo-Québécois literature, all the while stamping it with a Québécois identity. One specificity of English-language writers in Quebec is their minority status within the previously-defined bull's eye. A status also claimed by French-language Quebec authors when they turn their gaze outward, beyond the borders of the bull's eye. The tension that permeates this small zone is centered around minorityness: a centrifugal force pushing English outward, and centripetal one forcing French inward. This tension is constitutive of a sociocultural awareness that lives in/on linguistic and meta-linguistic borders, in Quebec. As a result, the details of how this tension zone operates cannot be found by inspecting the original text alone; actually, by analysing only originals, the nuances in the mechanics of this tension could potentially pass unnoticed. Its workings only become visible when both the translation and the original texts are read side by side. The literary analysis produced as a result sheds light as much on how francophone Quebec handles the English language as how the English language (through its speakers and authors) is able to incorporate francophone Quebecness.[7] Much like a cross-linguistic conversation about a shared contentious underlying topic, the movement of dialogue contains traces of a sociolinguistic reality not necessarily present in the novel's plot itself. In both novels studied, for example, language use is ambiguous: although written in English, O'Neill's protagonist Baby could very well be

[7] *Québécité*, in French.

Francophone; and in spite of Hage's linguistic layering of the Montreal environment, which includes the phonetization of the Parisian French accent in English, his writing does not mark the English of its Québécois speakers. This gives the impression that Hage's original novel, the one in English, is actually the translation from Quebec French, and that the French translation is the original novel. What becomes interesting to study is the way the translator deals with this. *Cockroach* translator Sophie Voillot, although originally French, belongs to the target Québécois population and in principle, readily connects with the sociocultural reality to which the original novels point. The translator of *Lullabies for Little Criminals*, Michèle Valencia, belongs to another target population, that of la Francophonine, and Paris specifically. Her connection is to a sociocultural (and literary) reality far removed from that of Montreal. The difference in location changes the rules of translation.

In addition to being produced by English-speaking authors living in Montreal at the time of their publication, the novels of Hage and O'Neill also have the city of Montreal in common as the location of their action. Although they do so in different ways, both novels put into play abjectly poor protagonists who crisscross a contemporary Montreal on foot in search of food, drugs, and shelter. How *Cockroach* and *Lullabies for Little Criminals* are treated in the literature will be discussed at the beginning of chapters two and three, respectively. The territorial similarity in the setting of both novels, however, is relevant in the choice of works for this research. The protagonists meander a city that incarnates cultural diversity not only on an urban level, but on national and supranational levels. How diversity gets mapped geographically onto this more proximally situated urban level becomes a sort of ground zero of cultural translation; as for national/supranational levels, they relate to the aggregation of nationalities and global citizenship by putting into question who gets to belong and how, but always as a function of the

urban level's configuration. As such, the way diversity gets treated not just in the plot, but through the language used in dialogues and the use of language by the authors themselves, is indicative of how the subtlety of cultural difference is filtered. By ensuring that the action of both novels takes place in Montreal and that the authors are both English-speaking Montrealers at the time of their book's publication, I am attempting to maximize the aperture of the looking glass into overlapping sociocultural spaces within a given geographic area. This said, the idea behind these coinciding spaces is not to find their similarities, but rather the opposite, to find a maximum of differing ways in which this tension zone (Harel "Les loyautés" 49) functions.

The last criteria, where a specific and discernable historical moment in which originals and translations can be situated, offers a larger context in which to frame the literary results of the study. These literary texts live in their historical moment and are to some extent, a product of it through their authors' words. The moment itself is structured and restructured continuously with everyday political actions, in its largest sense. Specific social and cultural events become triggers that set individuals, collectives, and institutions along a path of exchange and confrontation. Events like these have the ability to mobilize a large number of individuals and groups. Institutions or the government partake in the dialogue regarding these situations (whether seeking to enforce them or to deter attention away from them) when enough momentum has been garnered from a grass roots event. At other times, institutional formations can be the instigators of these social events through the discussion and implementation of laws or decisions, which then provoke a public outcry followed by organized movements. The media is a key player in circulating, influencing, and as we know all too well, exacerbating the information about and around the event. The media is sometimes even responsible for creating the event itself. Especially when it unfolds over a shorter period of time, the more polemical the

event, the more heated the exchange. The time span encompassed by the Consultation Commission on Accommodation Practices Related to Cultural Differences (the Bouchard-Taylor Commission) and the publication of its report, whose purview stretched over a period from 2006 to 2008, is one such event that coincides with the publication of the chosen novels and translations. When belonging to such a historically-identifiable moment, the works' cross linguistic conversations find themselves tethered to it, sometimes unknowingly, and this regardless of any link between the subject matter of the novel and the moment. In the case of *Cockroach* particularly, however, the subject matter link is all too explicit. Many of the Commission's topics are quite literally ghosted in the novel. Involving locally born inhabitants and immigrants, the tension reported upon by the Commission deals with minority populations' cultural habits and a perceived inability or desire by the rest of the population to accommodate them socially. *Cockroach* can easily be understood as representing, even complicating, some of the immigrant voices heard in the Report.

Ultra-contemporary writing makes any objective analysis a difficult endeavour as the analysis itself can be unknowingly interpreted through the moment as well, but the more prominent or controversial the moment, the better it is able to demarcate itself. Concrete social traces of this controversial moment, like the Commission Report, become position indicators within the tension zone of the event, and become a useful means with which to chart the zone's configuration. My analyses will define how a moment is expressed through literature and will be inspired in part by Deleuze and Guttari's concept of minor literature in their work *Kafka: Towards a Minor Literature,* and Pascale Casanova's sociological approach in *The World Republic of Letters*. In chapter one, I also outline what is transpiring between a novel's narrative and the sociocultural environment in which the author has written it as a function of its

translation and Lise Gauvin's concept of surconscience linguistique (13).[8] Finding normative problems is not the point (I am thinking here of grammatical or semantic errors), rather it is through a doubly-mediated linguistic environment that the underlying mechanics of translating (or transposing) culture are being sought.

Unmistakably, my method is rooted in the interdisciplinary struggle that attempts to bring together the social sciences and the humanities. With respect to the former, I am bound by the rigours of scientific linguistic experimentation that requires the definition of variables, specific time frames and a working hypothesis. As for the latter, I truly seek to understand the literary text, with its profundity and the non finite aspect of its meaning. But joining a pseudo-scientific eye to the poetic depth of a literary text is always fraught with problems, and I know I will not solve these here in this dissertation. But I can consider my positionality within this conundrum and impute fluctuating value to its various components. Linguistics and translation studies make up the foundation as well as the tool kit I use in my literary research. They put at my disposal tangible ways to moor what is otherwise ungraspable in a literary text, in other words its plethora of meanings. My more recently acquired background in literary studies, however, keeps all sides in check. Often the linguistics, the words, the materiality of the texts are not enough to completely explain what the text provokes in a reader, even when matched up with sociological circumstances. But I have to start somewhere, and it is through linguistics that I chose to enter into the text. Translation studies has the benefit of already dealing with this dilemma as it is forever the linguistically-based discipline that straddles all other disciplines,

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[8] For Lise Gauvin, surconscience linguistique is a hyper-conscience and consciousness of language, (French in Quebec specifically). In her work *Langagement* (2000), she investigates its historical evolution and demonstrates how it is applied to Québécois literature.

and in my case, the straddled discipline is literary studies. Literary translation studies is the disciplinary bridge that connects linguistics to the essence of a text by means of its passage in another language.

In a nutshell, the process of translation is at the core of all three criteria envisaged in this study (a degree of synchronicity, locational superposition, and a shared historical moment) and will be used to shed light on understanding cultural differences in Anglo-Québécois novels as they relate to their translated works and the place they occupy in Quebec's literary field. It is from this perspective that translation proper will be linked to other inferences associated with the manifold meanings of the more general notion of translation (looked at in detail in chapter one). The idea is to investigate through literature how key cultural reference points are altered to meet different, yet co-mingled realities. Historically in translation, equivalency has not boded well when questions of untranslatability start to surface. Often it is used to refer to translational incommensurability regarding texts produced in distant cultures, but what of texts produced in overlapping ones? And what if the translational incommensurability between overlapping cultures is one willfully integrated in the original text? And then understood, and deliberately altered, in the target text? Emily Apter alludes to something similar when she writes: "… the Untranslatable performs a metafunction in the novel, tormenting its would-be translator with the impossibility of the task at hand" (Apter "Against World Lit." 17). But what if this would-be translator was not tormented at all, what if he or she already understood this incommensurate space and was skilled in the art of altering it to suit a juxtaposed reality? The question would then become how do these untranslatable spaces get mapped onto one another? What is it that gets replaced/transformed/altered in translation? And *how* does it get replaced, when is there a shift in meaning or reference point? Novels and their translations that strongly engage with the

culture from which they have emerged are good candidates to investigate for answers, especially when their cultures overlap geographically.

The choice of novels under study came about in an almost backward fashion, that is they were chosen before I could properly lay out their importance. Their strength, with the hindsight of a master's degree in translation studies and almost an entire PhD, came in the way they were able to mark their literary moment. This moment, loosely situated between 2006 and 2010, was one that encompassed the social uncertainty of cultural expression in Montreal as attested by the Commission, and of a maturing French-language Québécois literature and of English-language Québécois writing coming into its own. Intuition being a good indicator of things worth pursuing, *Cockroach* and *Lullabies for Little Criminals* marked me as important works even before I had figured any of this out. Below is a summary presentation of their authors and their works, as well as a short description of the two novels under study here.

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Rawi Hage, *Cockroach*'s author, was a Montreal-based author at the time of the novel's publication. Born and raised in Beirut, Lebanon, Hage initially moved to New York City in 1984, and then to Montreal in 1991, when he was 27. He fell into writing quite by accident after having been a photographer, among other professions. His choice of writing in English, his third language after Arabic and French, was arbitrary and he states that "[it is] circumstantial; it's not a political decision on my part" (mlynxqualey). He is the author of four novels, *DeNiro's Game* (2006), *Cockroach* (2008), *Carnival* (2012) and *Beirut Hellfire Society* (2018), all of them translated into French in Quebec (the first three published by Alto respectively under the titles *Parfum de poussière* (2007), *Le cafard* (2009), *Carnaval* (2013); the upcoming publication by

Alto of the translation of Hage's fourth novel by Sophie Voillot is expected in 2019). His novel *Cockroach* has been adapted into a movie by Quebec film maker Guy Édoin (*Malek,* January 2019). Hage has been extensively interviewed on both television and radio, as well as in print, in the Quebec media. His works have built up an enviable reputation on the literary circuit and have been included in many literary competitions (the Combat des livres de Radio-Canada, the Grand prix du livre de Montréal and the Quebec Writers' Federation's Hugh MacLennan Prize for Fiction (won by *Cockroach)*, to name but three). Most notably, his first novel, *DeNiro's Game*, won the prestigious International Dublin IMPAC Literary Award in 2008. In 2010, *Le cafard* (Sophie Voillot's translation of his second novel, and the one being studied here) was awarded the Governor General's medal in translation. His works' inclusion in Quebec's literary sphere, despite the fact they are originally written in English, is a given today.[9]

Hage's second novel, *Cockroach* (2008), published by Toronto's House of Anansi (its translation, by Quebec City's Alto, in 2009) is the story of a Middle-Eastern immigrant who is perpetually attempting to settle in Montreal. His country of origin is never mentioned. Subsequent to a suicide attempt, which opens the novel, he is forced to enter court-ordered therapy. Throughout the pages of the novel, this nameless protagonist shares his daily misgivings, encounters, and memories. From therapy sessions with a compassionless therapist, the never-ending quest for his next meal, as well as a job, and a slew of encounters with other

[9] His novels, for example, are included in the category of "littérature québécoise" in bookstores, as well as on Alto's website, and numerous reviews have done the same. Hage himself has regularly appeared in French-language québécois television and radio programs to speak of his works, and on an institutional level, the Quebec government branch of International Affairs describe him (and Madeleine Thien) as authors "qui font […] partie d'une minorité d'auteurs québécois qui écrivent en langue anglaise" ("Franchir Des Frontières : Table-Ronde Avec Les Écrivains Rawi Hage et Madeleine Thien à Berlin | Actualités" n.d.).

immigrants from Iran, Algeria, France, and Russia, among other countries, his life continually totters between two worlds. Through the marred accounts of his therapy sessions, the reader faces the magnitude of the geographical, cultural, and affective distance isolating him from both his home country and the foreign city in which he is attempting to settle. Strange and morbid memories of his past contrast with the new world in which he feels rejected. He careens through life between madness and a difficult social integration, perceiving himself as human, but also at times as a cockroach. Consistent with the behaviour of this insect, he is constantly attracted to the shadows and darkness, always fleeing from any bright light.

The protagonist interferes in others' lives with the intention of exploring their daily routine. He does this by first taking on the shape of a cockroach, becoming small enough to enter their homes (and even a car) without being detected. Once inside, and returned to human form, he eats their food, lies in their bed, lounges on their sofa, and listens to their television, reads their books, looks at their family photos, all the while imagining how each one of these individuals lives. He usually finishes these escapades by stealing an insignificant object, like a pair of slippers or a lipstick, which for him represents the essence of that person's life.

Women play an important role and are often responsible for his shifting back and forth from man into cockroach form. Geneviève, the critical and distant Québécois therapist he must meet every week, represents a host society that is anything but welcoming. Shoreh, his strong-willed Persian lover who seeks revenge on her torturer, will allow the protagonist, through a series of unfortunate events, to avenge his own sister, killed back home at the hands of a violent and abusive husband. The story is played out against the backdrop of an unbearably cold Montreal winter—an icy and frozen city penetrated by the reflections of a blinding seasonal sun.

The plot, along with its setting, its characters, even its language, denote conflicting interstices of a society as it exists in the novel's Montreal. The city itself, the different characters' lives, the various physical dwellings the protagonist visits, the information he shares with his therapist, even his human/cockroach state of being, all with their very clearly delimited "insides" and "outsides," symbolize his lived in-betweenness. Incapable of belonging, never able to find complete peace or refuge anywhere, at no time does the narrator steer very far from the ambivalence of any border. In fact, he lives in this liminal space, and it is those who are squarely anchored somewhere, adhere strongly to an ideology, have singularly made up minds, who provoke his endless curiosity (and sometimes, mockery). But, apart from being inherent to the narrative itself, how does this indecision manifest itself in the original text and get transmitted in the translation? How does the original's textual materiality, which incorporates this in-betweenness, obliquely transfer into the translation, itself a process of perpetual border negotiation? It is these questions that I will investigate in the analysis of this novel, and subsequently link to a sociocultural environment intimate with the many levels of translation.

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Heather O'Neill was born in Montreal. Following her parents' divorce, she and her two sisters moved to the United States with their mother; but at the age of seven, the three siblings were sent back to Montreal to live with their father. O'Neill has lived there ever since. She graduated from McGill at the age of 20 and gave birth to her daughter Arizona soon after. Her precarious life as a single mother barely out of adolescence and the difficult pathway to becoming an author have always been intricately intertwined. She has published three novels: *Lullabies for Little Criminals* (2006), *The Girl who was Saturday Night* (2013) and *The Lonely*

Hearts Hotel (2017); as well as a collection of short stories entitled *Daydreams of Angels* (2015), advice from her father *Wisdom in Nonsense. Invaluable Lessons From my Father* (2018) and a collection of poetry, *Two Eyes are you Sleeping* (1998). Her first novel, *Lullabies for Little Criminals* (published in 2006, by Harper Collins) was received with critical acclaim, and like Hage's *Cockroach*, won the Hugh MacLennan Prize for Fiction. It was shortlisted for both the Governor General Award as well as the Grand prix du livre de Montréal, among other awards, and its translation, by Michèle Valencia, was published by the Parisian publishing house Éditions 10|18, in 2008.

Lullabies for Little Criminals is the story of a young girl named Baby, and the life she leads over the course of approximately a year, between her twelfth and thirteenth birthdays. Her mother died when she was a baby and her heroin-addicted father has a habit of moving her from apartment to apartment, in a simulacrum of parenthood. Baby ventures back and forth between an innocent childhood and a precarious adolescence, never quite settled in one or the other. Her path, far from a classic one for children of this age, will lead the reader from the street, to several stops in foster homes, even to juvenile prison, all of it copiously sustained by a plethora of drugs, as well as prostitution. Alongside this life, Baby goes to school, a place that acts as a sort of refuge from this perilous headlong dive into adulthood, and she reads many books.

The universe she constructs rests on childhood innocence, as well as on her imagination and on a creativity that comes from her survival instinct. She reconfigures her world by putting everything she sees in it on equal footing—good and bad, beautiful and ugly, gentle and violent; and what paints for us a sordid reality takes on through her eyes an unexpected beauty. Common morality and adult social judgement are simply not part of her temperament, even though she is

a frequent victim of them throughout the narrative. However oddly assembled or configured, she takes all that surrounds her for granted, as if it is exactly where and how it should be: "When you're young enough, you don't know that you live in a cheap lousy apartment. A cracked chair is nothing but a chair. A dandelion growing out of a crack in the sidewalk outside your front door is a garden. …. It never occurs to you when you are very young that you need something other than what your parents have to offer you" (O'Neill *Lullabies*184).

The action of the novel is happening in and around the downtrodden red-light district of a modern-day Montreal, before the architectural changes brought about by the Quartier des spectacles and the new CHUM, a place where the Montreal Pool Room served des hot dogs steamés, and the seedy hotels of lower St-Denis rented rooms by the hour. The well-known public housing units close to the red-light district, Les habitations Jeanne-Mance, also figure prominently in the novel; with several forays by Baby into higher-income neighbourhoods, like Outremont and downtown Montreal. The city is an important part of the narrative, becoming almost like a character itself. The buildings, the streets, the parks all participate in the young protagonist's descriptions of her adventures, which include a diversity of people that loiter and hang about. Multiple cultures, languages, accents, all referred to without discrimination and confirmed by an abundance of cultural references (all of which are anchored to various urban locations), come together to form one entity, Baby's universe.

In *Lullabies for Little Criminals,* adults take apart, analyse, and categorize everyone and everything they encounter. Baby does the opposite: she synthesizes sociocultural realities that adults around her expend much energy categorizing. The resulting conflation creates an interesting challenge for translation as the language used in the novel is loaded with a surplus

of local cultural content. The task of discerning it becomes impossible for a translator not involved in the source culture. The oddly seamless entry into the discussion about Ducharme's novel, *L'avalée des avalés,* is one such instance. Baby not only talks about the novel but quotes a large passage from it, in French,[10] at a crucial moment in the narrative. Ducharme's novel acts like a tool which helps articulate Baby's intimate urban-rural connection, and its underlying geographic, cultural, and social networks. The sociocultural amalgamation O'Neill performs through Baby is a delicate, precise, and intricate one that uses local rules and protocols. Unable to perceive this epitome of the local, the translator of the novel skews the entire portrayal into an unrecognizable Montreal for the local reader. But what is it that she has missed, other than the obvious for a Montréalais(e)? The untranslatability of this Montreal snapshot, one that moves beyond the borders of language to nestle itself in the cracks of a specific kind of North Americanicity, lies in its less obvious corners and hinges on the relationship built between individuals and their city, the way they inhabit it and circulate in and out of it, and the boundaries of the territory itself.

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Both novels and their translation are examples of a larger phenomenon. They illustrate how the local interprets the global. Again, a question of positioning is key—the vantage point of this research is from the bottom up, within the intricacies of very localized literary texts being the starting point. These works offer, through their narrative, a preliminary degree of this perception. The second degree, by way of a more oblique access, is offered in the novels'

[10] A translation of Ducharme's novel is available (Ducharme and Bray 1968).

translations, imbedded in the language. But how does one go about actually looking for this in the text? First and foremost, there is the investigative technique. It forms the basis of my method and relies on the analysis of both original and translated texts in a quasi-simultaneously way. This is how a glitch, or a mutually exclusive sociocultural difference, reveals itself. This technique has a name: stereoscopic reading.

A term translation studies scholar Marilyn Gaddis-Rose says was coined by "Englebert at the 1989 meeting of the American Translators Association in Albuquerque, New Mexico" (90), stereoscopic reading lends itself particularly well to investigating cultural echolocation between original and translation. It allows the reader to tease out subtle nuances interred in the translation, and uncover what I call glitches. These glitches, which will be extensively discussed in chapters two and three, are the equivalent of a disruption in the elusive difference between original and translation, and are an important clue to the way in which culture is mapped onto a text. The reading technique consists in examining both original and translation side by side, simultaneously. This "makes it possible to intuit and reason out the interliminal" (Gaddis Rose 90), which Gaddis Rose describes as a "space that the translator has enclosed both as proxy author and as proxy reader" (5). More poetically, she also describes this space as "the gift translation gives to readers of literature" without which "we risk missing many a gift inside the borders" (7). The segment length considered when using this method is flexible insofar as "Each phrase, each sentence, each paragraph [and I would add each word or even each lexeme] has a boundary that is more a threshold than a barrier" (7).

Stereoscopic reading is a time-consuming undertaking that has its material challenges. Physically, novels and their translations are not easily consultable as bitexts, with page and text

sizes differing greatly. Their actual simultaneous manipulation is fastidious. To facilitate the operation in the case of this study, all novels, and their translations were scanned and digitized into PDF and text formats. This approach permits an optimal side by side comparison with each of the two documents (original and translation) occupying a separate window on a computer screen. This gives me the ability to slide between both documents' pages individually while reading. This configuration allows for the original text and the translation to be visually concordant, which greatly facilitates their concurrent reading. As for the novels in text format, they are essential tools to verify questions of a quantitative nature that emerge from the stereoscopic reading. The documents in text format can be queried using simple linguistic search tools. For example, this was done when I needed to verify the number of times several semantically equivalent French words were used to replace the word *cockroach* in the translation of Hage's novel.

Chapter 1: (Re)defining the field with Anglo-Québécois Literature and Translation

> The degree of the historical sense of any age may be inferred from the manner in which this age makes *translations* and tries to absorb former ages and books.
>
> —Friedrich Nietzsche, *Translations*

It is impossible to broach the subject of Anglo-Québécois literature without referring to translation. The literary space it occupies is traversed by Quebec culture and the French language (along with several other languages), culminating in a situation that is difficult to apprehend without an understanding of translation. English-language works from Quebec are already a kind of translation, the product of a specific linguistic and cultural mixture due to the nature of the history and politics of the province. The fact that these works are then translated into French and published adds a layer of translatedness to their existence, which complicates how they are to be understood. The term itself, translation, is a multifarious one and should be examined in more detail. As such, this chapter will expose an understanding of translation from a sociological angle in which literature in Quebec, specifically English-language literature, is the focal point. The emphasis throughout will be put on positional strategies that trouble the distinction between dominant and dominated dichotomies used in the discussion of language hierarchies and literature, as well as what is understood by minor and major literatures in the Quebec context. The goal is to lay out a specifically sociological approach to literary translation and connect it to Quebec's larger literary field, and one of its minor branches, Anglo-Québécois

literature. The topic of literary translation (of novels specifically) will be visited and revisited from several points of view and include a cross section of historical and theoretical material spanning the fields of translation studies and literature. The idea behind this project is to link the more historical and theoretical analysis in this chapter with the literary considerations exposed by the comparative reading of original and translated novels in the two chapters that follow this one. In other words, this project is the investigation of how the sociological and literary meet in translation. But what exactly does literary translation entail and how does it fit into the field of literature? The section that follows examines the question from a theoretical point of view. Certain postulates, however, are unable to account for the more nuanced aspects of Quebec's anglophone literary sphere. Anglo-Québécois literature merits its own adapted critical approach. The more localized undertaking that follows will ultimately find its answers and confirm its assumptions within the textual analyses expounded in chapters two and three.

Literary Translation Studies

As a process, literary translation questions any and every boundary it encounters. With regard to the field, it provides an answer by the choice of works that are chosen for translation, and once published, how they circulate. In the case of translation proper, it requires an immediate answer by way of the choice of words it forces the translator to make. On a general level, for literature to circulate around the world, it must be translated, a consequence especially relevant within the tenets of the older as well as the more recently minted version of World Literature (See Sapiro; Damrosch; Apter; and Moretti). Within its purview, the literary text is analysed as an object in its social, political, cultural, and economic capacity (Sapiro 82), and the fact that the text is a translation occupies an important part of this discussion. But for centuries

up until the middle of the twentieth century, translation was understood mostly as linguistic transfer practiced in a sort of vacuum. The translated texts, along with the norms and rules used to produce them were thought of solely within the confines of an interlinguistic transfer based on varying ideals of equivalency that called upon competency in grammar, stylistics, semantics, pragmatics, and a broad knowledge of other texts.[11] It was around the middle of the twentieth century that those studying translation, its practice, and its texts, started addressing it from an altogether different perspective. Instead of assessing translation based on a static notion of linguistic and semantic essentialism, Even-Zohar, in the late 1970s, "assign[ed] translation a central role in spurring innovation" in literature (Venuti "Genealogies" 136). The avowed main objective here was to understand how a minor literature evolved into a mature one. But while Even-Zohar's idea of innovation referred to the role translation occupies in a polysystem,[12] its influence also percolated down to the production of the actual translation itself. In other words, it also took into consideration the way in which a translator manipulates the linguistics of a text for it to adhere to a target literature's evolutionary goal, and in this way brought translation out of rote practice and gave it broader implications. Even-Zohar states the following:

> Since translational activity participates, when it assumes a central position [in the polysystem], in the process of creating new, primary models, the translator's main concern here is not just to look for ready-made models in his home repertoire into which the

[11] For more information see the "Foundational Statements" of translation prior to the sociological and cultural turns in Venuti's *The Translation Studies Reader*.

[12] A polysystem is "a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent" (Even-Zohar 290).

> sources texts would be transferable. Instead, he is prepared in such cases to violate the home conventions. (Even-Zohar "The Position" 50)

The primary models Even-Zohar is referring to are the literary models within the target repertoire. In the last sentence of this quote, Even-Zohar openly posits translator agency as being possible in this polysystem's translation practice. The centrality translation occupies in this polysystem is key in making a place for this agency.

With this new perspective on translation, Gideon Toury analysed equivalence and "show[ed] how the 'target' orientation [of the text] transform[ed] the concept" making "receptor norms … take priority in understanding any translation project" (Venuti *Translation Studies Reader* 137). The shift in translation research was a major one. It went from an a-historical critical textual analysis[13] to an investigation into the role the translated text plays in its target context. Equivalency, in the case of the former, was always a function of the original text, whereas in the latter, it can be conceived of outside the immediate text to take into consideration the culture the translation was to enter. This new vantage point not only inversed the traditionally central role the source text played in the translation process, but allowed what was happening outside of the text (in the target literary field, for example) to become most relevant in understanding how and why the translation was produced where and when it was. This shift was fundamental in the evolution of translation studies and opened avenues of research that

[13] See Even-Zohar "Polysystem Theory" and Toury to understand how a-historicity is borne of a synchronic view of translation associated with structuralism. Essentially, it is an approach that does not consider the multiplicity of simultaneous systems and their behaviours that become possible when a diachronic stance is added to the analysis (the basis of the polysystem). This renders the analysis incapable of considering the complexity of the surrounding context of the literary text.

incorporated disciplines other than linguistics, and specifically, those of cultural studies and sociology. When pursued using this interdisciplinary approach, translation research becomes a very different object of study. In short, instead of being understood as a text-based practice informed by the detection of a wide variety of linguistic errors, translation studies sets its objective on understanding how the differences between an original and its translation relate to the respective environments in which they are produced. The cultural framework surrounding the target literature becomes a fundamental component of the research.

In academia, the larger notion of translation has been claimed as a process by many disciplines, and as such has inhabited an interdisciplinary space for many years, mirroring its broadest meaning in its behaviour. In the realm of the linguistic and the text, the way in which equivalence is understood takes on significant weight as it crosses much more than a language barrier. Alongside this conceptualisation, the discipline includes, among many other aspects, the actual practice of translation, with its rules and norms that oversee not only the different strategies used by each translator, but also the way the translated text navigates the literary space in which it circulates.[14] In this very broad understanding of translation lie intricate source networks that connect an originating world to a text; the translator's job is to condense a completely different world, the one of the target culture, into the translation. The intense transforming phenomenon that occurs during translation leaves a linguistic, social, cultural, and political trace in the end-product; this implies that a much larger sociological and cultural panorama must be considered to truly decipher the intricacy of the process involved in

[14] Translation in this thesis has been conceptualised within the sphere of literature only. That is, the theorisation and the methodology discussed herein, while perhaps useful, excludes the conceptualisation of translation as it is applied to any other sort of text.

translating. As Even-Zohar and Toury make clear, the sociological and the linguistic (through the literary) meet in a space that is also imbued with converging historical threads that do not necessarily meet other than in translation. By this, I mean that the worlds condensed in original and translated texts are made up of many histories, and what is history, but a story imbued with culture where one has chosen the narrator, the protagonists, and the plot so as to obtain or adhere to a particular outcome. The process of translation requires recontextualization (Venuti "Genealogies" 497) whereby narrator, protagonist and plot are adapted (or altogether changed) to match that of the receiving culture.

The notion of translation also belongs to an even broader envelope of scholarship in the humanities (as well as the sciences) and has often been used as a metaphor that presupposes various processes of transformation, especially regarding culture (Bassnett 15). As Mark Gamsa writes: "From the 1950s onward, anthropologists employed this term [cultural translation] to describe the work of reinterpreting for readers at home the distant customs they had met in the field" (557); the imperialist anthropological view associated with the term at that time went in another direction with the notion of Third Space set forth by Homi Bhabha (53) and in the article "Translation as Culture" by Gayatri Spivak (14), with both emerging as essential works associated with the cultural turn in translation studies. Bhabha's third space became emblematic of the translator's position where they inhabit a space situated between languages and cultures (55). And through the act of translation, the translator generates meaning, therefore ultimately making it a position of some power (Bhabha 232). Because of the form and function of the translated text, as well as the generative aspect of meaning making involved in translating, Spivak's "production of an ethical subject" (Spivak 14) endorses a text's power in the target culture. The social constructs that surround the producers of texts are themselves situated along

a long processual chain that includes many participants (think here of the author and the translator, but also of the editors, publishers, marketing specialists, and other persons into whose hands the work travels as it makes its way to the reader). To be able to focus on the social constructs, it is important to understand how certain aspects of individual societies view and integrate translation.

While the actual nuts and bolts of its process remain especially broad when viewed from this angle, translation does contain the cultural, political, and social DNA of the society that undertakes it. And this leaves in its wake a tangible linguistic trace. Where and how this trace is expressed can give us insight into the mechanics of the process of cultural translation. This task becomes all the more tangible when an original text and its translation are compared, as in this project. The cultural refraction occurring between the two texts' languages, meanings, and contexts allows for a reading that avoids broad generalisations as each occurrence of these traces becomes observable data against which a linguistic counterpart exists, in translation. To relate this to the works chosen for this study, the Québécois English-language cultural markers embedded within Hage's *Cockroach* and O'Neill's *Lullabies for Little Criminals* have the potential to be highly refractable if translated into French within the dominant francophone literary field of Quebec. This is because, having been produced within the confines of a juxtaposed English-language minority literary field, these works incorporate cultural elements that rub up against those of the dominant (francophone) sociolinguistic group. This sociocultural and sociolinguistic reality must be addressed in translation, whether by erasing or transforming it, or even perhaps by exacerbating it, as it speaks directly to positioning within the target society. The texts need to be looked at closely in order to determine first, what potential refractable elements they contain and second, how the translations process them. Dilek Dizdar

sums up this issue in his article "Translational Translations" by saying that it is necessary to keep "the tension between translation proper and other translations, with the proviso that a closer look be taken at translation proper in theory and in practice, and that precisely this tension could serve as a productive (and necessary) means for analysing interrelations between different orders of signification" (90). The translated novels represent translation proper in practice against which translation proper in theory is deduced. The co-dependency between both kinds of translation proper (theoretical and practical) is concomitant to the original novels. And it is in this arrangement that the "different orders of signification" can be brought to light.

Translation also naturally implies the possibility of planetary communication. The globalised world we inhabit cannot be conceived of without a consummate understanding of it. From linguistic to hermeneutic complexity, the logistics of the translation process has the capacity to render entire worlds meaningful in a few words. In the case of this thesis, the translational context is specifically tied to Anglo-Québécois literature. The challenge is to understand how a translation better informs an original text, and vice versa, and to tie this understanding in with the society that has produced both texts. This is facilitated in Quebec by the fact that original and translation can be produced (i.e. written, published, translated, and republished) in the same geographical location, reflecting and refracting each other's social, political, and cultural stances along the way. Anglo-Québécois originals carry a sophisticated and localized ideal of translation, one that has been analysed and looked at carefully in scholarship since the late 1990s (See Leith; Majzels; Moyes "(Dis)Articulating" and "Écrire en Anglais"; Scott "A Visit"; Simon *Culture in Transit*; Bordeleau; Coleman "Inside Outside"; Kattan; and Macdonald). A strong apprehension of translation on a more general level has also been present in Quebec letters, one which precedes by centuries that of the one found in Anglo-

Québécois writing (Simon "Éléments" 63). Although much of it seemingly adversarial, the perception of translation in Quebec, whether literary, cultural, or political, has inhabited the consciousness of its society in specific ways since before the Révolution tranquille (Simon "Éléments" 68–69, 78–79). As a result, it has offered us a longer time frame than that of Anglo-Québécois literature in which to study how it has shifted and adapted itself to its surroundings. How is this perception of translation echoed or played out in the younger and more minor Anglo-Québécois literature? The historical outline of translation in Quebec and of this local minor literature, developed later on in this chapter, will act as the foundation in answering this question.

Firmly situated in the literary field, this study focuses on Anglo-Québécois literature and its translated works (into French), and how they interact with Quebec letters, its dominating francophone counterpart. The ever-changing asymmetrical power relations between French and English in Quebec are in part responsible for the way in which this English-language literature has evolved. In *Quebec Identity. The Challenge of Pluralism,* Jocelyn Maclure discusses how the dynamic interaction of asymmetrical relations occurs by analysing the unrelenting participation and interaction between citizens regarding the ways in which they belong to their society (120). It is but a small step from there to see how Harel's notion of loyautés conflictuelles*,* which allows the study of "la mise en œuvre de la conflictualité" or the implementation of conflictuality ("Les loyautés" 41), becomes pertinent regarding the literary manifestation of these different ways of belonging. Literary production and translation as contact zones (Pratt 34) become privileged sites for the elaboration of conflicting loyalties. Catherine Leclerc and Sherry Simon use Pratt's concept of the contact zone to explore how Anglo-Québécois literature accesses Quebec letters: "Inclure la littérature d'expression anglaise

au sein des lettres québécoises nécessite en effet que nous reconnaissions qu'il existe des façons différentes, voire divergentes, d'appartenir à cette littérature" (25).[15] This opens up the very fraught discussion around translation and the possibility of a multilingual national literature. But the common point between Maclure, Harel, as well as Leclerc and Simon, revolves around the idea of belonging and how one goes about achieving it. And translated works offer an enticing answer. This allows for literary translation's most literal form (translation proper) to be connected to its sociological manifestation. The task is then to connect it to Quebec, which will be done using the two novels chosen here and their translations.

As for the theoretical framing of the project, it will take root in a prominent body of translation studies theory and research that has emerged in the second half of the twentieth century, known for both its sociological and literary approaches. I want to examine Anglo-Québécois literature, and more specifically the two novels in question, along with their translations (and in the case of O'Neill's novel, a canonical work of Québécois literature as well) from the vantage point of an ultra-minor literature. This newer term, which Karen Thornber attributes to Bergur Moberg, describes "literatures with a small language community … or … literatures in a peripheral relation to an already minor or peripheral language/literature …." (120). The precise question is: how is Anglo-Québécois literature (in its original form and in translation) circulating in and being received by the more dominant yet still minor field of Québécois literature? The crux of the research revolves around a plurilingual space with at its heart a very honed-in sense of translation. Because of this, I will also rely on a body of literary

[15] "Including English-language literature within Quebec Letters necessitates in effect that we recognize that there are different ways, even divergent ones, to belong to this literature."

research coming out of (anglophone and francophone) Quebec that deals with a more conceptual notion of translation, one which consciously embeds cross linguistic components between and within French and English inside an original text (e.g. Leclerc *Des langues* (on the cohabitation of languages) 26, 30, 193*;* Simon "Écrire-traduire au Québec" in *Trafic* 29-33, (on A. M. Klein, his poetry and translation) 93-108).

The quest in this thesis is therefore twofold. The first part consists in looking at Anglo-Québécois literature's integration to see how, through its cross-linguistic/cross-literary integration, it has evolved within the Québécois literary sphere. The second part analyses two original Anglo-Québécois works and their translations, and the way both the original novels and their translation deal with the more conceptual cultural intra- and interlingual notion of translation, within and across texts. Connecting the two parts is translation in its most overlapping aspect. Key pieces of information gathered from all these components will shed light on how translation inhabits this space—what, textually, does it choose to articulate and how it does it—giving indices as to how cultural messages morph between English and French in Quebec. The pertinent historical moment is the late 2000s, when Quebec was dealing with cultural accommodation practices, a moment which encompasses the dates of publication of the novels examined and their translations.

Language and Literature in Quebec: History and the Place of Translation

In 2007, Quebec society was dealing with what is referred to as "la crise des accommodements raisonnables,"[16] a social crisis that eventually forced the provincial Liberal government in power to mandate an investigation into the purview of these accommodations (Commission de consultation sur les pratiques d'accommodement relieés aux différences culturelles, and lead by sociologist Gérard Bouchard and philosopher Charles Taylor). A year later, the Bouchard-Taylor Commission and its members produced a 300-page report that has become an important piece of institutional literature. This report, entitled in English *Building the Future, a Time for Reconciliation*, is a tangible piece of evidence about Quebec's struggle in dealing with deep diversity where "different types of groups within each state (legitimately) stand in different relations to the larger state" (Kymlicka). Interestingly, the concept of deep diversity as understood by Charles Taylor, one of the authors of the report, was first used to scrutinize the social and cultural context specific to Quebec and Canada, and has its roots in the idea of belonging: "It's diversity at the level of how you understand belonging, as against simply

[16] "On February 8, 2007, Québec Premier Jean Charest announced the establishment of the Consultation Commission on Accommodation Practices Related to Cultural Differences in response to public discontent concerning reasonable accommodation. The Order in Council establishing the Commission stipulated that it had a mandate to: *a*) take stock of accommodation practices in Québec; *b*) analyse the attendant issues bearing in mind the experience of other societies; *c*) conduct an extensive consultation on this topic; and *d*) formulate recommendations to the government to ensure that accommodation practices conform to Québec's values as a pluralistic, democratic, egalitarian society" (Bouchard and Taylor 2008, 17).

diversity between people who belong to a country in the same way but are divers in other ways" (qtd in Grescoe 298). In the Bouchard-Taylor Commission Report, however, it takes on a more focused and less easily defined nuance as it refers to the diversity within Quebec, where the "groups within each state" (298) tend to overlap rather than fit squarely within predefined state-defined categories. The approach is more socioeconomically based. The two Anglo-Québécois novels analysed in this study (*Cockroach*, by Rawi Hage and *Lullabies for Little Criminals Criminals*, by Heather O'Neill) were written and translated within a 3-year period between 2006 and 2009; and they delve into a variety of local and global cultural and social issues, making them just as relevant as the Bouchard-Taylor Commission Report (as far as historical artefacts are concerned) in terms of the struggle with deep diversity. But the original novels and the translations are sociological and literary objects as well and as a such merit their own research.

The short timeline between the originals and their translations is of interest given Quebec's tendentious history with translation. On the one hand, there is Quebec's need to find out what outsiders are writing about it, a curiosity that dates back to the nineteenth century in the case of non-literary texts (Simon "Éléments" 66), and one well served by intranslation (i.e. target location/culture translates into its language texts it deems interesting or important). Simon's article (quoted above) mentions a difference of interest between literary and non-literary texts regarding this curiosity. Texts of a documentary, historical and social sciences nature were of more interest than literary ones. But I believe this curiosity (which has not only grown but is much more sophisticated as a result of globalisation) is now applicable to literary texts due to the evolved idea of otherness that involves a broader purview in the circulation of literary works (global scale) while being locally anchored (in the Quebec literary sphere, for example). The notion of outsider has changed. The concept of otherness is being defined within

Quebec, as the 2008 Commission and its Report attest. But as regards literature, Quebec's small market has to account for profitability when considering the publication of translations (Skallerup 368; Simon "Éléments" 70). This market equation is part of the framework that guides publishing (and circulation of) works within the literary field.

A benefit of the condensed chronology of the works and translations chosen here is that they offer a very focused object of study, preventing an analysis that would otherwise spread itself thin over time. But one has to be cautious. Connecting literary translation impetus to a specific motivation is never simple, since so many variables can come into play. But when the chronological distance between original and translation is short, one can assume that the original had a fairly important impact (including a financial one) on the field that may be connected to the social climate outside of its more localized literary space, and found within the larger society that saw it published. Now, add to this the fact that the source and target literary fields involved overlap geographically. Could this not be a compelling signal to look at what is going on in the space that saw both works published? The number of translated Anglo-Québécois works saw a slight increase during the specific period of the Commission (Lane-Mercier "La fiction anglo-québécoise" 551), a time during which ways of belonging, identity and cultural behaviour were being scrutinized. To link this back to deep diversity, could the explanation for this translation increase not be found in the social climate that pervaded Quebec at the time? Until Lane-Mercier's recent database compilation, quantifiable data relative to contemporary translations of Anglo-Québécois works and their translations was not available. In the last two decades or so, local Quebec scholars like Sherry Simon ("Translating and Interlingual", *Translating Montreal*), Catherine Leclerc ("Détournements amoureux"), Lianne Moyes ("Global/Local," "Les prétendues," "Fitful Colloquy"), Martine-Emmanuelle Lapointe ("Les lieux de l'écrivain

anglo-québécois"), Simon Harel (*Braconnages*), as well as Gillian Lane-Mercier prior to her database ("Dislocations," "Les (Af)filiations," "Le role") used sociocultural concepts to theorize the overlapping cross-cultural and cross-linguistic social spaces of Anglo-Québécois literature. They could not, however, venture into their historical effects based on the fluctuation in the number of original works and translations being published, as the quantitative data was simply not available. In other words, the research about the translation of Anglo-Québécois works into French has been in most part based on qualitative information. (Two exceptions to this, before Lane-Mercier's database, are, chronologically, Philip Stratford's *Bibliography of Canadian Books in Translation: French to English and English to French* and Jane Koustas' bibliography in *Les belles étrangères Canadians in Paris*). The fluctuation in the number of translations of Anglo-Québécois novels published, which Lane-Mercier hypothesizes could be influenced by significant historical events ("La fiction anglo-québécoise" 151), provides us with an additional perspective grounded in actual quantitative findings, lending credence to observable translation trends (and tendencies) over time. This quantitative data provides a kind of hind sight from which a more focussed analysis can be better delineated. By using this additional set of variables, the publication of original Anglo-Québécois novels and their translations can become potential markers of sociohistorical events.

But apart from their production as historically relevant artefacts, these novels and their translations are first and foremost literary texts, and therefore contain aspects of the sociocultural environment in which their authors and translators are steeped. Forever linked, the sociological and literary objects are united by being not only a product of their time (along a continuum of the literary tradition into which they are integrated, verifiable through quantitative data) but also of their moment, in effect a reflection of the very space where diachronic and synchronic lines

meet. They essentially place the author, the translator, and their works within their historical moment, a situation that can be expressed through the use of conscious and unconscious strategies in the text itself. Like both sides of a coin, each component (sociological and literary) contributes to a fuller understanding of its whole, enabling us to connect original and translation on a cross-cultural level.

Plainly established by its global market value, translation is an important parameter in the circulation of literary works, helping them go beyond their intended initial target audience. On a concrete level, its agents (authors, translators, and editors, to name just three) participate in the very fabric of the literary field's make-up. On a more abstract level, translation is central in producing texts that speak to the actual mechanics of cultural translation, ergo communication, much like original texts. And the added bonus is that translated literary works are, from a linguistic point of view, quite literally verifiable textual artefacts of cross-cultural contact. And when read from this vantage point, become critical objects that help situate and understand moments of contact. The texts themselves attest to the specific textual and literary manœuvres undertaken by author and translator for this to happen. Obviously, original texts also have claim to this. But when a second text can be juxtaposed against the initial one, the resulting analysis can take on a new perspective, emitting an echo related to the cultural moment of both texts. Analyzing the content of translated works is not only important in order to understand their situatedness vis-à-vis their original counterparts as well as the culture from whence these counterparts came, but also to detect the ways in which the material is being manipulated to access their target culture. The context here is Quebec and its complicated position not only in Canada, but North America and the rest of the world. Almost counter-intuitive to its definition, global cultural mixture needs to be analysed from a very localized space. It is only in its

behaviour with its immediate surroundings that an image of the relations between cultures can be envisaged. Without something to rub up against, with which to come into conflict, sociocultural reality is more difficult to define.

Even though what is being investigated is restrained geographically to Quebec (Montreal, to be more accurate), this more local, social, cultural, and political context is reflective of larger global issues. The filter between the local and the global is the translational mechanism put in place by these contexts in order to localize the global. Jocelyn Maclure's term, national community, helps situate the struggle on a local level: "A feeling of belonging to a national community … is maintained and heightened not by focusing on a consensual identity to defend but by the incessant participation of, and interaction between diverse citizens who disagree over the rules and substance of the political association" ("Between Nation" 47). Based on this assertion, one could understand the Bouchard-Taylor Commission and its report as a state-mandated intervention into the process of belonging. Its report allows for a crucial glimpse into the mechanism of the filter, in other words the institutionally established process of translation as a product in its larger metaphorical sense (although the report itself is available in both French and English, and can, as a textual artefact, also contribute to this conversation). This larger social picture can be tied in with the progressively smaller one of literature, as it pertains to Anglo-Québécois literature specifically, which in turn is linked to the translation of its works into French. Here, the works of Simon Harel ("Les Loyautés"), Sherry Simon and Catherine Leclerc, and Gillian Lane-Mercier ("Les (Af)filiations") on contact zones and braconnage identitaire are particularly useful in connecting with Maclure's " … incessant participation of, and interaction between diverse citizens who disagree over the rules and substance of the political association" ("Between Nation" 48). The mechanics of proper and

metaphorical translation operating in a parallel fashion help draw a larger picture of the way in which we confront and interact with otherness. It is in the articulated spaces between the entities (the historical moment surrounding the Bouchard-Taylor Commission, Anglo-Québécois literature as an institutional and literary entity, Anglo-Québécois works themselves and their translations) that this process is being studied here.

Connecting Literary Translation in Quebec to Anglo-Québécois Literature

Translation in Quebec has been negatively connoted since at least the Conquest (Simon "Éléments" 63, Koustas *Les belles étrangères* 5) and the difficulty of understanding the (Québécois) Other has grown more complex and has become a layered intertextual issue in translation (O'Connor 1983), one that goes beyond attempting to simply understand what is going on with the Other. Jane Koustas observes that "translation in Canada shows itself to be an infinite game in which the rules change in the course of the play according to the social-historical context, the text, the author, and the translator's own style and inventiveness" (Koustas *Encyclopedia* 1123). As was explained earlier, in the nineteenth and most of the twentieth century, translating into French in Quebec had to do with attempting to understand how the outside world (especially the rest of Canada) constructed Quebec's francophone reality and was therefore more prevalent with works of non-fiction (Simon "Éléments" 66, Koustas *Les belles étrangères* 8). Regarding the translation of fiction, sympathetic anglophone literary works, those responsive to Quebec's religion and its language, for example, had a better chance of being translated into French (Simon "Élements" 71). Yet, between 1900 and 1970, writes Simon, out of the 45 novels written in Canada translated from English into French, only eight of them were

published in Quebec (65). And Koustas informs us that both Stratford's *Bibliography* and "*Canadian Translations,* the National Library's catalogue of all monographs pamphlets, and brochures, excluding government documents, published and translated in Canada in any language" indicate the directional pattern, the same one described by Simon (*Les belles étrangères* 8, Simon "Élements" 71). Avoiding translation meant keeping out any harmful English language influence whether it be from a colonial standpoint (read here the British conquest), an imperial one (and here, American cultural influence) or simply a linguistic one. In other words, in Quebec, translation prompted the fear of acculturation and linguistic degradation. In the 1960s and 1970s, the emerging Québécois identity was in the process of building itself and had to do so with as little foreign influence as possible. Paul Horguelin put his finger on this when he quoted Pierre Bourgault in 1975: "Chaque traduction réalisée au Québec remplace, en quelque sorte, ce qui aurait dû être pensé ici. Ça réduit la créativité, et le traducteur se présente comme étouffeur" (28).[17] Very clearly a minor literature during this transitional phase, Québécois literature felt a need to protect itself from anything foreign. It had to consolidate its energy around building its national, linguistic, and cultural identity. In other words, it was helping the nation build borders and frontiers so as to distinguish it from the rest of Canada and the United States, and France as well, a theme often found (almost as a requirement) in the literary works themselves. Anglophone Canadian works were also translated in France for economic reasons: "attracted especially by the commercial advantages of the vastly larger market and powerful publicity machine offered by French editors[,] made-in-France

[17] "Every translation undertaken in Quebec replaces, in a way, what should have been thought of here. It reduces creativity, and the translator is perceived as the suffocator."

translations are more maketable to a continental audience" (Koustas *Les belles étrangères* 13). The Révolution tranquille in the 1960s, the election of a sovereigntist party to the provincial government in 1976, and the implementation of the Charte de la langue française in 1977, were major milestones in the process of erecting this separation especially from the rest of the country. These pillars of Quebec identity, implemented by the many new institutions created by the government, stabilized, and secured through laws, set the foundation upon which a literature could flourish and in turn, participate in national emancipation.

Alongside this, the perception of translation started to change. During the following period, from the 1980s onward, translation seems to have taken on a different role. Translators, according to Jean-Claude Gémar, were seen as guardians of the French language, responsible for its proper evolution. More specifically, they played a normative role, one that participated in the proper implantation and protection of French in Quebec. To cite Gémar, it was in part through Quebec translators that linguistic conditions became "propices à l'épanouissement d'une culture originale" (460).[18] Québécois culture expressed itself in its own language. But clearly, as well as legally and institutionally, the French language was (and is) the central preoccupation in Quebec, not translation; and English fiction writing in the 1980s in Quebec had all but disappeared (Leith *Writing in the Time* 9).

During that time, Québécois literature morphed into, for all intents and purposes, a major literature within its borders. And as a result of this, in the following decades, scholars Yan Hamel, Catherine Leclerc, Lianne Moyes, and Sherry Simon noted a change in the francophone

[18] "favourable for the flourishing/thriving of an original culture."

reception of Anglo-Québécois works, one that Simon and Leclerc attribute to a change in attitude by Francophones with regard to the cohabitation of languages. They quote Lise Gauvin in support of this: "Une fois son statut accordé au français, l'intervention d'autres langues devient possible" (Gauvin in Leclerc and Simon 19). [19] Moyes and Leclerc link this transitional moment further with "the way that the field of Quebec letters has worked to organize and conceptualize itself as the literature of a majority" (Moyes and Leclerc 215). This change to a dominant position became possible through a change in the linguistic hierarchy. The institutional and social presence of French had reached a sufficient level of interiorization[20] for other languages to manifest their presence without completely threatening the former's status. Initially, institutional prevalence insured the French language's dominance. And this dominance, in turn, provided fertile social ground upon which a national literature could take root. This national literature, in this case Québécois literature, "provided access to the social forces at work that affect the way subjects interiorize language and which determine what language is available for interiorization" (Bernard-Donals 66).

From a local perspective, Quebec's literary translation practice today is a small one. Composed mostly of a handful of translators cum authors who translate each other's work (see Leclerc and Simon; Lane-Mercier "Au-delà", "Le rôle"; Moyes "Fitful colloquy"; Atwood & Beaulieu *Two Solicitudes;* Beaudet *Échanges culturels entre les deux solitudes*), it is populated by multilingual speakers of many different languages who articulate their production principally

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[19] "Once the French language's status in place, the intervention of other languages becomes possible."

[20] Interiorization (also understood as internalisation) is the process by which norms and values are assimilated by an individual, a group or society as a whole. For more on this and how literature plays a part see Bernard-Donals.

around French and English,[21] and who inhabit overlapping cultural as well as geographical spaces. The linguistic proximity they are forced into is key in understanding how the more recent expression of this practice has come into being, and perhaps also how it is evolving. In doing this, as the focus is on Anglo-Québécois literature, the research will be oriented specifically towards literary translation into French.

Translation between Anglo-Québécois (as well as Canadian) and Québécois literary works has become the purview of their respective authors and a few niche translators in what seems to resemble a chain-like back and forth movement. For example, David Homel, Anglo-Québécois author for almost thirty years has had his novels translated and published by Montreal publisher Leméac;[22] and he has translated into English the works of Quebec authors like Dany Laferrière, Yves Beauchemin and Martine Desjardins. One of Homel's novels, *The Speaking Cure* (2003), was translated by Lori Saint-Martin and Paul Gagné (*L'Analyste*, 2010). Lori Saint-Martin is also herself a Quebec author of short stories and a novel. Her novel *Les Portes closes* (2013) was translated into English (*The Closed Door,* 2015) by Peter McCambridge, an English-language literary translator based in Quebec City. Another example of this double duty is Dominique Fortier, who has been published by Alto as an author and as a translator. She translated Rawi Hage's third novel, *Carnival* (2012), which was published by Alto (*Carnaval,* 2013). More recently, she also translated Heather O'Neill's collection of short stories

[21] Other languages, though, cannot be excluded: e.g. the poet Erin Moure with Galician, the author Marco Micone with Italian.

[22] In collaboration with Acte Sud "afin d'assurer une plus large diffusion des œuvres d'auteurs Québécois et canadiens" (Leméac éditeur n.d.). ("in order to ensure a large diffusion of works by Québécois and Canadian authors.")

Daydreams of Angels (2015) (*La vie rêvée des grille-pain*, 2017), as well as O'Neill's third novel *Lonely Hearts Hotel* (2017) (*Hôtel Lonely Hearts*, 2018).[23] Fortier's own first novel *Du bon usage des étoiles* (2008) was shortlisted for the Governor General's medal and was translated into English by Montreal-based Sheila Fischman, renowned translator of Québécois literary works. This translation, *On the Proper Use of Stairs* (2010), was a finalist for the Governor General's medal in the category of translation from French into English. Three of Fortier's translations have also been nominated for this prize in the category of translation from English to French: two works in 2006 (most notably the translation *Parlez-vous boro?* (2006) of non-fiction work *Spoken Here* (2003) by Mark Abley, another author who can be considered an Anglo-Montrealer) and one work in 2012, *Une maison dans les nuages* (2012), the translation of the novel *The Prophet's Camel Bell* (1963), by Canadian author, Margaret Laurence.

This dizzying chain-like back and forth movement, between French and English, as well as between author, translator and author/translator described above, masks the different sociological situations occupied by each work (whether an original or a translation) within their respective varied sub-literary fields. The possibility for a work to belong to more than one (competing) sub-field cannot be disregarded either. Rawi Hage's *Cockroach* can be classified as Canadian literature, but also as Anglo-Québécois literature or Québécois literature, especially in translation. O'Neill's *Lullabies for little Criminals* has endured similar struggles, and perhaps to an even greater extent than Hage because her translation was published in France, therefore distancing it from Quebec literature by adjoining it to a form of world literature through the

[23] O'Neill's switch to a Québécois translator can only be surmised as I do not have an official answer. I presume it has to do with buying the rights from the outset, and perhaps some involvement by O'Neill regarding this as she was aware of the problems with the translation of her first novel. See Lalonde 2014 for details.

vacuum created by France's Francophonie (further discussion on this topic later on in chapter). It always depends on who is doing the classifying, and how each category is defined. So where do these works belong? Or can they belong to all entities? The struggle and the need to define what constitutes an Anglo-Québécois work comes from the historical path this English-language writing from Quebec has trod since its naming at the end of the 1980s, a subject also dealt with later on in this chapter. The exercise of determining a work's hierarchical importance in a literary field based on global linguistic capital is a difficult one when looking at circulation, capital accumulation and consecration behaviour, especially when the investigating is done on a more local level. From the point of view of language, where French and English are both global language hubs (especially when looking at literature and translation in coordination), the positionality of the observer influences the finer analysis. The reference point from which the impact of a work is being measured (whether it be local or global) depends on the vantage point occupied by the observer within the field. Casanova's notion of linguistic-literary capital,[24] used to measure the literary capital accumulated by literary works on a global scale, is based on whether a language is, with regard to literature, a dominant or a dominated one. But it cannot explain how two dominant literary languages can also be dominated ones (French in North America, and English in Quebec). The global scale on which her model is structured effaces the local struggle. Casanova categorizes dominated languages based on whether they are either oral

[24] Linguistic-literary capital "is relatively independent of linguistic capital (Casanova 1999) [and] depends on prestige, on the literary beliefs attached to a language, and on the literary value which is attributed to it. These factors in turn depend on the age of a language, the prestige of its poetry, the refinement of literary forms developed in it, traditions, the literary 'effects' associated, for example, with translations, and their volume, etc." ("Consecration" 289).

languages (she mentions African languages and some Creoles), come from older cultures based in smaller countries (Flemish or Danish, for example) or, finally, have little recognition on the international literary market and this in spite of being languages of broad diffusion (Arabic, Chinese and Hindi are cited) ("Consecration" 290). By taking her categories at face value (which is not without issue),[25] one would be hard-pressed to distinguish between dominant and dominated language in the case of Quebec without calling upon its historical and sociopolitical context. The idea of Québécois literature piggy-backing on French literature has from the beginning been a bone of contention in Quebec. Casanova's top-down approach makes it is very difficult to impute any sort of linguistic-literary capital to the works previously listed (see the dizzying back and forthing earlier) as they would all fit in her category of dominant language. Casanova also provides us with two other criteria with which to determine the capital garnering capacity of a literary work: 1) the author's position in their own national literary field, followed by what place that field occupies within the international literary field; 2) the position of the translator and all other various consecrating agents of the work (290). Here, several issues crop up when attempting to apply these directives to the works listed, the first one clearly being, what *national* field are we referring to? In some cases, the choice is an obvious one, but in others, the decision can be based on the position of the one making the choice. Do English-language works from Quebec belong to Canadian literature because of the language in which they are written or the location of their publishing house? Can they be considered to belong to Québécois letters when they are claimed by its literary sphere, in effect making this literature a multilingual

[25] An example of this can be found in Casanova's Eurocentric approach, which has been regularly pointed out by researchers since the publication of *La république mondiale des lettres* (1999).

national literature? What about when these works are translated? The choice will ultimately then dictate their position in the international literary field, if Casanova's logic is followed. And what about on a more local level? Does the micro and local behaviour of these same works actually correspond to their behaviour on the global level? These are all questions that need to be examined using a bottom-up approach, that is, by looking at specific works (and translations) and their evolution in the literary field from a very localized space to a successively larger space. Reine Meylaert's model of literary relations opens up one approach to understanding Québécois literary space in conjunction with its linguistic reality. And although it gets us closer to the possible mechanics of these relations than Casanova's formulation, it has its own problems, again based on the complex status of French and English in Quebec. The following paragraphs will expose the model's assertions using the Québécois variable.

The linguistic status of French in the province of Quebec is at the heart of the asymmetrical power relations established between its cultural actors. In order to situate the microcosm of literary translation within the borders of Quebec culture, Meylaerts' model on literary relations (which includes translation) will help account for the dynamic interaction (read here asymmetrical social, political, linguistic and cultural power relations that cannot be reconciled) in the construction of an ultra minor literary field. This is where Meylaert's model proves useful, giving us a potential structure for these relations. The province's institutional linguistic dynamic relies on what she calls "monolingual institutionalisation" ("Les relations littéraires", 100).

Government, juridical and institutional activities along with their administrative functions all operate almost strictly in French, by law, with a very low tolerance level for accomodations of their services in English. Day to day reality, however, includes many other

languages that unofficially solicit their own cultural and literary space, especially in the more densely populated urban areas like Montreal. So, within this very unevenly structured multilingual environment, "the concrete articulation of literary relations … is tributary of the divergent institutionalisation of languages and literatures" (Meylaerts 98). In other words, the cultural networks (that emerge from monolingual institutionalisation) set the stage for what will be considered a *national* literature and reflect its dominant cultural content. In this way, these networks guide the dissemination and consecration of this literature all the while reinforcing the originating monolingual status of the nation's institutions, acting much like a self-feeding apparatus. Any works not automatically associated with this national literature, specifically those in other languages, are relegated not simply to the margins, but quite literally into invisibility, creating what Meylaerts refers to as "cécité culturelle" (105) in other words, cultural blindness in the target culture. Literary production of minorities, specifically those in other languages, cannot be consumed by the readership as these are either not published at all or unavailable as they do not conform to the language requirement of the target culture. But while perhaps imperceptible to an institutionalised national literature, the margins are nevertheless real and connect to other literatures produced in different languages. This selective invisibility, although comprehensible and logical from the point of view of the theoretical model, leaves little room to better understand Quebec literary margins and the process Anglo-Québécois works undergo to cross them. The idea that the products of a national literature can possibly be produced in more than one language (Lane-Mercier "Les (Af)filiations" 21; Leclerc "Détournements amoureaux" 71; Micone 4) would undercut one of the model's premises.

From a strictly linguistic point of view, the inner workings of Meylaerts' model articulate more closely how this process of invisibility functions. In the case of Quebec though, the

languages in question complicate its performance. The "literary and linguistic hierarchies created by institutional structures along with the variable and varied internalizing of these structures by (inter)cultural actors" (Meylaerts 98) are responsible for the way in which French and English language editors, authors, and translators in Quebec (as well as Canada) populate and interact in this environment. In Quebec, these hierarchies, although seemingly unidirectional into French from an institutional point of view, also bear the weight of their antagonistic linguistic surroundings. The institutional structures functioning within the province (backed up by provincial law) push one way, with all the prestige and importance the French language can convey, locally and globally. But Quebec's location, within the larger English-speaking part of North America, goes a long way in isolating it and minimizing this linguistic momentum. When situated outside this type of institutionalisation, on a more global level, the relative importance of both languages (French and English) makes the task of labeling one or the other language as *major* or *minor* a different one. The choice can become dependent on the position of the argument. When comparing the world's languages, French is counted as one of the major ones in the sphere of literary translation. Index Translationum, the international bibliography of translations compiled by the United Nations Educational, Scientific and Cultural Organization, places French in second place, after German, in its rankings of most popular target languages in literary translation (to compare, English comes in fourth) ("Index Translationum" n.d.). But French is a minor language when looking at its position within Canada, with slightly over 8 millions speakers (concentrated mostly in the province of Quebec) out of a population of over 31 million; and hemispherically within North America, occupying a little over 8 millions

speakers spread out unevenly in a population of close to 281 million (Shin and Kominski 6).[26] From a minority point of view, Québécois literature is hierarchically inferior to France's (ultimately major) literary field and both are often understood a belonging to the global entity la Francophonie, which mimics a French colonial hierarchical structure.[27] From this point of view, its minority status seems quite clear. But, once you enter Quebec, the dynamic changes. French is the dominant language, and English is the dominated one,[28] and this situation creates an insular bubble responsible for rendering Anglo-Québécois literature minor in Quebec. According to Linda Leith and David Solway, it also accounts for this literature's invisibility (Leith *Writing in the Time* 72; Solway 80). The status of Québécois literature in Quebec is one of dominance (Moyes and Leclerc 137) and operates very much in the way described earlier where the literature and the language feed one another, as well as off one another: this is where linguistic institutionalisation promotes literature in its own language, and the literature serves as a way to standardize or normalize language use. But with this literary dominance eventually comes the capacity to allow marginal works and authors to enters its purview, consecrating some of them in the process as well as allowing Québécois literature to accumulate literary capital as a result. Anglo-Québécois literature satisfies the criteria as a marginal literature, with its impending access to Québécois literature hinging perhaps more on a shared cursus than on language difference alone, an aspect that will be discussed in detail with regard to the concept

[26] The preceding numbers date back to censuses from 2006 (Statistics Canada) and 2007 (US Census Bureau). This is a deliberate choice to insure the numbers are compatible with the period being studied.
[27] See Harel "Le commerce" for arguments in this direction.
[28] Ten percent of the population of Quebec speaks English most often at home. ("Population by Language Spoken Most Often at Home and Age Groups, Percentage Distribution (2006), for Canada, Provinces and Territories - 20% Sample Data" n.d.)

of Americanicity in chapter three. Accordingly, a critical look at the more contemporary chronology of English-language literary writing in Quebec needs to be examined. As such, the following section details a short historical breakdown of important junctures that have led this writing to be considered a distinct literature.

From Works in English to an Anglo-Québécois Literature

In the name of being historically thorough, one could designate Frances Brooke's *The History of Emily Montague* the very first English-language Quebec novel (Reid 58), prompting a contemporary categorization that had no geographical basis at the time of its publication, in 1769. This approach would require an exhaustive compilation of all English-language literary writings undertaken within today's Quebec borders, despite the time at which they were written and the location of their publication. Although simplifying the categorizing down to only language, in effect brushing aside any intervening history, politics and geography, this kind of grouping would have the merit of total inclusiveness and would constitute a large corpus spanning over two and a half centuries. Assuredly, it would be replete with clues as to the construction of place and identity in Quebec. However, this corpus would only be a list empty of any organic attachment to the object it purports to enlighten. Rooted in Bourdieu's thinking and influenced by Casanova's later analysis of the subject, a literature, whether national or even minor, is something other than a list of works and arises from a complex and lengthy repartee of dominance and subordination between cultural producers, a dominant class, and a marketplace (Bourdieu *The Rules* 141). It is precisely this repartee that is key in understanding how English-language authors from Quebec and their works have come to form a literary entity at the turn of the twenty-first century that has been called, not without conflict, Anglo-Québécois

literature. The uneasy lexical juxtaposition of *Anglo* with *Québécois* connotes a political and cultural oxymoron many Francophones (and Anglophones) still find antagonistic and opens wide the controversial doors to having a multilingual literature. But there it is, plainly referred to in academia, as well as the media, spoken about by authors and represented by institutional bodies.

The openly conflicted construction of this literary field was put in motion in the 1980s. But its appearance was made possible by a series of historical changes brought about by Quebec's Révolution tranquill*e,* as a result of which emerged Quebec's national literature. Foregrounded during the preceding decades with writing by younger Quebec authors, this budding literature is stamped with their preceding footsteps.[29] The social overtone of the younger francophone generation that preceded the Révolution tranquille was one of staking ground and demarking itself from an archaic social, political (Anglophone) and religious (Francophone) hierarchy put in place long ago, where Francophones occupied the bottom rung. At this point though, neither Anglo-Québécois nor Québécois literature exists institutionally or otherwise.

Quebec's continued emancipation also came by way of the election of the sovereigntist Parti québécois at the head of the province in 1976. The reconfiguration of the social, political and institutional map of the province was also furthered with the help of Québécois literature, an effective tool through which a strong cultural and linguistic identity was put into place: "La

[29] For more on these authors, see chapter "L'autonomie de la littérature : 1945-1960" in Biron et al. (2007), and more specifically pages 281-283.

littérature se présente comme un projet urgent qui est tout à la fois le reflet et le vecteur des aspirations collectives à la base de la Révolution tranquille" (Biron et al. 361).[30] English-language writing coming out of Quebec at the time was simply regarded as belonging to Canadian literature. It was quickly relegated to another literary reality, one that went against the ideals of this new French-language literary field's construction. These English-language authors were considered to be on the side of the colonial conqueror, whether by affiliation, belief, or both. And as Anglophones were the ones just ousted from political and institutional power, they had no official place in Quebec.

From a historical point of view, the 1976 election of the Parti Québécois constituted a turning point for the written production of English-language writers living in the province (Moyes "Écrire en anglais" 151; "Fitful colloquy" 5; Reid 63). The status of the English-language population in Quebec, and its declining numbers, are a result of the surrounding linguistic, political, and social climate of the province. And over several years, this environment engendered an anglophone cultural actor particularly sensitive to its minority position:

> By that point [the 1980 referendum], Quebec was no longer a site from which writers and critics could speak unproblematically about producing "Canadian literature," and English-language writers who came from Quebec or stayed, made a choice to live and write in a predominantly francophone cultural space. (Moyes "Fitful colloquy" 5)

[30] "Literature presents itself as an urgent project that is at once the reflection and the vector of collective aspirations at the root of the Révolution tranquille."

After an unsuccessful sovereignty vote in 1980 (the *yes* side lost having garnered only 40% of the vote), English-language writers remaining in the province were evidently conscious of the dilemma of allegiance this posed, regardless of the side they chose to occupy. The space from which their writing emerged is very much tainted by opposition and identity formation. The French language as it is spoken in Quebec was used to build and mould a new Québécois culture and a heightened consciousness of language became key in shaping its identity (Leclerc *Des langues* 58-68; Gauvin 213). By the 1980s, Joual, colloquial Quebec French, had taken its place in Québécois literature, the ground having been broken by authors like Michel Tremblay and Yves Beauchemin. The use of English in the production of literature in Quebec, on the other hand, took on a whole different meaning, and came to shape a minority voice. Elitist Anglo-Saxon Canadian authors were not representative of English writing in Quebec anymore; the writers who remained in the province considered themselves cognizant of their situation, and this, again, independently of the political side they chose to inhabit. It is precisely this minority position, continually rubbing against boundaries and borders of a larger more dominant (and still growing) francophone cultural entity, which has come to define their consciousness and articulate their voice. Whether manipulated textually or from a conceptual point of view, producing literature in English in Quebec is often considered a political statement. At the very least, it is a gesture that is not taken for granted given that this writing is always produced against the backdrop of an extreme consciousness of French that extends well into culture, identity, and a politically defined legal standpoint. The Anglophone community's federally acknowledged minority status in Quebec (Corbeil et al. 8-9), like that of the concept of Anglo-Québécois literature, leaves an uneasy colonial aftertaste in a part of francophone Quebec, and is not recognized officially. This change of status, from a dominant (anglophone) minority to a

dominated one has slowly come about since the 1960s (86). Today, speaking English in Quebec no longer exclusively or even predominantly conjures its dominant Anglo-Saxon Canadian ancestry. Quite on the contrary, the use of English has more generally come to signify a means of communication in a globalized world. It is not the Imperial English with which Quebec had to fight so long for its emancipation, it is a many-layered, global hegemonic English that serves the interest of a capitalist planet, and certainly not the interest of the newer English-speaking arrivals in Quebec. Not all *Englishes* are the same, nor are they equal. Statistics Canada's 2010 analytical report on language minorities in Canada, specifically the one pertaining to Anglophones in Quebec, makes this quite clear (*Portrait of Official-Language Minorities* 50). But how does this heightened political and linguistic consciousness translate into an ultra-minor literature, and into Anglo-Québécois literature specifically?

Naming the Anglo-Québécois literary identity has created waves from the onset and the idea propagated itself on several levels. Without striving to be exhaustive, I will elucidate several junctures that punctuate this journey. First, writers themselves started taking position around the idea. Labeling English-language works written in Quebec as a separate literary body started in the late 1980s, with Montreal writer Gail Scott being one of the first to pinpoint the difference between these works and the ones produced in the rest Canada and by calling herself an Anglo-*Québécoise* writer (Scott "Mrs. Beckett's" 89). David Homel is another Montreal-based anglophone author who was one of the first to deal with it head on. His strategy was to relegate the attributing responsibility to others with his famous "Mon identité, c'est votre problème"[31] first taken up by Rima Elkouri in *La Presse* in 2003 and several scholarly articles

[31] "My identity, that's your problem."

later on (Ellenwood 162; Lane-Mercier "Le role" 142; Moyes "Fitful colloquy" 15). Author Robert Majzels, poets Jason Camlot, David Solway and Carmine Starnino, among many others, have also pronounced themselves on the subject (see Camlot, Leith, Majzels, Solway; and Starnino). As for scholars, many have articulated its existence around certain authors and their works (See Patrick Coleman, Yan Hamel, Gillian Lane-Mercier, Martine-Emmanuelle Lapointe, Catherine Leclerc, Linda Leith, Louis-Patrick Leroux, and Lianne Moyes, non-exhaustively). Historicizing the phenomenon of Anglo-Québécois literature in academia was undertaken by Linda Leith, Gregory Reid, Robert Schwartzwald and perhaps most systematically by Lianne Moyes who produced a number of articles over several years that questioned the logic of its effect and its fallout upon the idea of a national literature (see all their cited works). An attempt at its definition has constituted a sort of pre-requisite to entering into the subject matter with critical attention. Most compelling on this point for me is Patrick Coleman ("A Context;" *Equivocal City*) who understands this process more as situating English-language works from Quebec in conversation with francophone works from Québécois literature rather than attempting to constitute any kind of list of works based on specific criteria be they based on literature, identity or geographical location of the author, or any combination of the preceding points ("A Context" 209). I also find it relevant to situate the works within a critical exchange that allows for the concept of Anglo-Québécois literature to take on what I describe as an organic presence. In other words, to weave itself into a larger social and cultural sphere through interaction with French-language works and their preoccupations in a way similar to how a translation would do it. Chapter three will delve specifically into this with O'Neill's novel *Lullabies for Little Criminals* in conjunction with Duchame's *L'avalée des avalés*. Starnino understands this well when he writes that "As a result, their [Montreal anglophone poets'] best

work not only carries a percentage of the genius of Québécois poetry, but something new: a Babelian sense of living between competing origins and tongues" (online). An author is a social and cultural *translator* of his or her historical moment, much in the same way a translator is. Comparing an original and a translation clears a space for critical analysis that teases out the historical, cultural, social, and political influences at work, as the translator embeds them. Coleman's approach does the same but between works across languages. Sherry Simon has also actively sought to trace the ways in which English-language works from Montreal, as originals and in translation, have reflected the social, cultural, and political environment out of which they are borne (see Simon in references). By understanding these works as being embedded in another linguistic (and cultural) sphere, all the while remaining in the same location, gives them a mirroring effect. Their cultural reflection is not confined to them alone; it can be grasped as an echo off of works in the other language, with the same geographic location of their writing as their junction.

A purview of critical works produced on Anglo-Québécois literature reveals that between 1998 and 2012 several entire scholarly issues (*Quebec Studies* 1998, 2007; *Voix et Images* 2005*; Journal of Canadian Studies* 2012) and a magazine issue (*Spirale* 2006) published themed issues devoted to the topic. Most recently, *Québec Studies* published an article about the translation of Anglo-Québécois novel *Cockroach* and its access to the field of Québécois literature (Leconte) and the upcoming *Atlas littéraire du Québec* will contain an entry on English-language writing in Quebec (Leconte), making the topic one that has its place in the Québécois literary field. The term itself (in French), littérature anglo-québécoise, made its appearance in the encyclopedic *Traité de la culture* (2002) and *Histoire de la littérature québécoise* (2007). The impact this critical attention had on the discipline, along with funded

research groups and projects at the Université de Montréal and Université de Sherbrooke, as well as specific classes given on the topic at both the undergraduate and graduate level in several Quebec universities, helped start the process of consecrating English-language works in Quebec culture. Perhaps one of the most controversial inclusions of all and unfortunately overshadowing many others in the process, writer Mordecai Richler has occupied the treacherous border area between resigned acceptance into and utter rejection from Québécois lore. But it is now impossible to exclude someone of his stature from the construction of literary Quebec's global presence, especially in light of the recent retranslations of his key Montreal novels by local translators Lori St-Martin and Paul Gagné, and their publication by les Éditions du Boréal, a major Québécois publisher.

Attention to Anglo-Québécois classification from Quebec letters specifically came in the 2000s, as attested by the themed issues of *Voix et Images* and *Spirale*, mentioned earlier. Here, researchers like Simon Harel, Michel Biron, Martine-Emmanuel Lapointe, Catherine Leclerc, among others, developed their understanding of this minority writing in relation to its contact with its francophone surroundings (and literature). Notably, Harel, Lapointe, Biron, Lane-Mercier and Leclerc are all scholars based in French-language literature departments in Quebec universities (Université de Montréal and McGill). Concepts like in Simon Harel's *Braconnages identitaires* come to explain a writing that doesn't seek to fit in and share, or "be nice" in the name of cultural contact, but one that fights for its survival and presence through its mere expression, and is well-suited to the way in which Anglo-Québécois works have positioned themselves in relation to the Québécois literary sphere.

Institutional bodies have had an active role in circumscribing English-language writing specific to Quebec. A series of cultural and literary organizations started appearing in the late

1980s. With its first awards gala in 1988, the Quebec Society for the Promotion of English Language Literature (QSPELL) had the mandate to reward works written in English in Quebec, a task that has been passed down through the years to today's active Quebec Writers' Federation (QWF). Around the same time in the late 1980s, the Association of English-language Publishers of Quebec (AELAQ) was formed, growing out of irregular meetings of the Montreal Publisher's Roundtable, with members such as Simon Dardick of Vehicle Press and Antonio D'Alfonso of Guernica Editions (Rodgers and Ackerman 141). Dardick is quoted saying that "At the time [late 1980s], Quebec English-language publishers and writers weren't well known nationally. There was a sense of being a part of Quebec but unique" (142). They felt the need to assemble in order to have a larger presence (142). This early mobilization lead to the founding of the Federation of English Language Writers of Quebec (FEWQ) in 1993, an association created to champion the needs and rights of the English-language writing community. The early 1990s was witness to a "burgeoning cultural scene" in Quebec and the "social shift was the beginning of a new, bilingual identity for Quebec's Anglos; not assimilated into the francophone majority but increasingly distinct from English Canadians" (15). The social and cultural separation from Canada was being felt by Anglophones in Quebec, and a changing cultural playing field attracted new participants. The 2000s saw several of these associations regrouped: the QSPELL literary awards and FEWQ's literary community organization merged to form today's QWF, the English Language Arts Network (ELAN) became a representative body for artists working in many disciplines, assisting in communication and bridge building between them and francophone artistic communities, as well as a conduit into funding and partnerships (quebec-elan.org). The emergence and ensuing growth of these entities is closely linked to the political savvy demonstrated by its members, who sought to impact policy regarding the acceptance of

English language cultural products. An early example of this is encapsulated in Simon Dardick's words: "We wanted respect too, and Frulla [Quebec Minister of Cultural Affairs in the early 1990s], to her credit, saw this. That's when we started receiving funding from Quebec" (Rodgers and Ackerman 143).

As illustrated throughout this section, the presence of an English-language literature in Quebec is not as new a phenomenon as is its recognition. This writing has been looked at through a minoritizing lens in relation to the Québécois literary field, within an ecosystem that places the latter in a dominant position. As demonstrated in the previous section, the English language's institutional minority status in Quebec is quite paradoxical in light of its present position in the world. Both French and English, and the literary spheres relating to them (be they Québécois, Anglo-Québécois or Canadian), occupy major and minor positions depending on the frame of reference used to analyze them. To render this clear by comparison, if one thinks of Meylaerts' referent nation, Belgium, where the issue of language status is fought between French and Flemish, one can clearly position Flemish as a minor language on all levels, be they local, national or global. This is difficult to compare with Quebec's larger, more global linguistic positioning through both French and English.

To return briefly on the linguistic positioning discussed in the preceding section, neither language can pretend to minor status in comparison to almost all other languages spoken on the planet, and yet have it (officially and non-officially), depending the position staked out in Quebec and Canada. And even though English is clearly the hypercentral language and French

one step below, a supercentral one,[32] both French and English are considered global hubs to other languages through translation (Ronen et al.). By bringing to light the minority situation both these languages occupy within Canada's intranational context and how translation participates in the equilibrium, Lane-Mercier believes that a sociology of literary translation in Quebec "doit se munir d'outils conceptuels et méthodologiques aptes à rendre compte du flux traductionnels qui se trouvent en porte à faux avec la hiérarchie des relations transnationales" (Lane-Mercier 538).[33] This situation has motivated me to envisage two critical approaches regarding the phenomenon of English-language literature in Quebec. The first approach revolves around Deleuze and Guattari's concept of a minor literature (*Kafka: Towards a Minor Literature*); the second is one prompted by Pascale Casanova's following comment on the minority status of Québécois literature and Quebec's struggle towards national independence:

> Writers in these societies, no matter what place they occupy in the literary space, even the most cosmopolitan and subversive among them, remain to some extent attached to a *requirement of national loyalty* or, at least, continue to conceive of their work in terms of *domestic political debates*. Called upon to devote themselves primarily to the building of the symbolic nation, writers, grammarians, linguists, and intellectuals are in the front line, fighting to provide the new idea with justification …. (*The World Republic* 195, emphasis is mine).

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[32] Hypercentral and supercentral are terms used in De Swaan's global language system to describe language positionality on a global plane (See "1.1 The Global language system: a galaxy of languages"). See also Lane-Mercier for its specific application to the Quebec linguistic context ("La fiction anglo-québécoise" 137–38).

[33] "must equip itself with conceptual and methodological tools developed to render visible the flow of translations that are often at odds with the hierarchy of transnational relations and networks."

Deleuze and Guattari's Minor Literature

The work of Deleuze and Guattari on the concept of minor literature has been referred to in conjunction with Anglo-Québécois literature on many occasions. In a dedicated volume of *Québec Studies* in the late 1990s, the overarching subject for Moyes revolves around Deleuze and Guttari's idea of "minority becoming." This process, which "designates a process of encounter and productive interference among groups," becomes one "about imagining an innovative and ethical practice of English in Quebec" when it comes to the Anglo-Québécois writer (Moyes "Écrire en anglais" 4). The arguments both in favour and against, as well as indifferent to, a distinct appellation for this writing in the early *Québec Studies* volume clearly address the possibility of an emerging minor English-language literature in Quebec without having to settle on its concrete definition. As to how English-language works anchor themselves in Quebec, the Deleuzian and Guattarian notions of deterritorialisation of language, and its eventual reterritorialization, also figure prominently in the discussion. These two complementary notions are discussed by the authors present as participating in their personal writing process. But Deleuze and Guattari's essay on minor literature has also contributed more broadly in the discussion on identity and literature in English-language writing from Quebec. (e.g. Leclerc *Des langue* 48; Moyes "Écrire en anglais" 36; Moyes "Fitful colloquy" 16; Reid 68). Adding to this, the following section attempts to steer the conversation towards the major-minor linguistic relationship specific to Québécois literature. In other words, I attempt to relocalize Deleuze and Guattari's argument to the Québécois and Anglo-Québécois context.

For Deleuze and Guattari, the definition of a minor literature is linked to the majority status of the language in which it operates: "Only the possibility of setting up a minor practice of a major language from within allows one to define popular literature, marginal literature and

so on" (18). Here, the authors refer specifically to the minor practice of German in Prague as found in Kafka's works. The use of the German language in the waining Habsburg empire pervaded Kafka's Prague very differently than the English used by Anglo-Québécois writers in twenty-first century Montreal. A certain parallel to French in Quebec, however, has already been made. In the following passage, Sherry Simon compares Prague at the end of the nineteenth century and beginning of the twentieth with Montreal in the 1960s:

> In both cases, the increasing demographic, political and cultural importance of the emerging nation (Czech, Québécois) was displacing the traditional holders of power. The language hegemony was moving from that of a cosmopolitan vehicular language (German, English) to a nationally connoted vernacular (Czech, French). Even the battles over the language of education and over street signage sounded the same. (Simon *Cities in Translation* 4)

But in spite of this similarity, the linguistic borders between French and English in 1960s Montreal cannot be comprehended the same way as those between Czech and German, respectively, in early twentieth century Prague. The demographics of the two dominant groups (Germanophone and Anglophone) shifted in vastly different ways. For example, English-language writers living in Montreal simply left the province during and after the Révolution tranquille. They, along with large numbers of the anglophone population of Quebec, were seen as a threat to (and felt threatened by) an emerging Québécois identity. And in a way, the departure of English-language writers didn't change anything "literary" for anyone at the time. They had always been considered Canadian and could very well continue to be just that from what became the new literary centre of Canada: the city of Toronto, in Ontario. The linguistic status of English in Quebec differs from that of German in Prague. German seemed to remain

influent: “Yet, with only ten per cent of the population, German continued to enjoy the status of a dominant language in Kafka’s Prague” (12). But one could argue that this was also the case of English in Montreal in the 1960 (even though this changed in the late 1970s). The difference however is situated on the geopolitical level. Quebec was (and still is) only a province and completely surrounded by its Anglophone national counterparts, whereas Czechoslovakia’s formation as a country after the fall of the Habsburg Empire and ensuing changes prior to and following World War II, along with the varying demographics of bordering countries, create a local culture that cannot be easily compared to Quebec. On one side there is Czechoslovakia, a national space overtaken by the Nazis in World War II, and eventually liberated by the Soviet Union, which is surrounded by several other morphing countries who have all identifed with different languages over the course of various historical periods;[34] on the other, there is a Canadian province that, even if declared independent, would be surrounded on all sides by the provinces of one country who share one language. The picture is one of a country swallowed completely by a larger one.

So how are we to use Deleuze and Guattari’s reasoning on minority literature to understand Quebec’s Anglo-Québécois literature? We have to incorporate a time lag. Quebec would have to wait the beginning of the twenty-first century before a quantifiable number of English-language works could be noticed and engage with their Québécois francophone counterparts. It would follow logically that Anglo-Québécois literature’s minor status is borne from a struggle within the English language to express a reality with which it is unfamiliar. But whereas the “German speakers of Prague were undergoing a crisis of self-perception as they

[34] Austria, Germany, Hungary, Poland, Romania, Ukraine, the Soviet Union, to name them.

found their cultural territory shrinking" during Kafka's time (Simon *Cities in Translation* 4), Anglophones in Quebec today are aware of their minority status, and anglophone authors do not perceive themselves as lessened by it. On the contrary, they tend use their minorityness in their writing, with all the cultural, political, and social baggage it carries. Anglo-Québécois literature wears its minority-becoming as a mark of distinction, one which seems to be helping it gain traction, or literary capital within Quebec.

Anglo-Québécois literature's minorityness takes on another meaning once it crosses Quebec's borders, into Canada and North America. Once outside, it becomes difficult based on language to consider it a minority literature, as all major literature on the North-American continent is produced in English. This minor literary space's definition is only possible and contingent on the position it stakes out within Quebec—vying for attention within by reterritorializing the very space it occupies. And once reterritorializing has been put into action (usually by dissension, or to use Harel's term, through braconnage; in English, poaching),[35] the question of this literature's ability to differentiate itself outside these national borders becomes linked to its proximity to (or incorporation within) Québécois literature. The very argument it raises within Quebec is not one that can be deployed the same way outside its borders (in Canada for example) without a prior disclaimer about its relation to Québécois literature. It is as if the

[35] The notion of poaching (braconnage) was put forward by Simon Harel with regard to the way in which the Québécois literary space was occupied by Anglo-Québécois literature (see Harel *Braconnages,* and "Les loyautés"). It contradicts the idea that cultural contact is undertaken in a conciliating environment best described by terms like "exchange." The approach "fragilise cette perception unitaire des lettres québécoises" ("weakens this unitary perception of Quebec letters") and forces a re-evaluation of the foundation upon which Québécois literature is built, most pertinently, how it deals with its colonial past (Harel "Les loyautés" 43). The conflict itself "exprime une énonciation où l'antagonisme a droit de citer" (44), ("expresses an utterance where antagonism has its place"), creating a tension zone fertile for creativity and interpretation.

braconnage taking place within the tension zones between these literatures becomes a way of belonging so specific to this national space that they cannot be represented without one another. The issue here, I believe, is directly related to Lise Gauvin's linguistic *surconscience,* a singular local conscience that relates to language use more than to a specific language (Gauvin 12). Finally, it is the use of this surconscience that is at the centre of the act of de-/reterritorialization, forcing the debate about Anglo-Québécois literature to take place in part through bilingual actors and/or in translation if any actual exchange is to take place. To a great extent, the author-translators populating Anglo-Québécois literature bear the weight of a form of this surconscience*,* just as the francophone ones do*.* This is not in itself a revelation. Catherine Leclerc stated it outright over twelve years ago:

> Une de mes premières découvertes concernant les textes anglo-québécois que j'ai étudiés est qu'ils étaient, eux aussi, frappés de ce que Lise Gauvin a appelé la surconscience linguistique. Ce concept qui est devenu une pierre de touche du discours critique sur la littérature Québécoise pouvait, autant qu'il rendait compte des œuvres en français, éclairer l'écriture de certains auteurs anglo-québécois. ("Détournements amoureux" 71)[36]

What does need to be stressed is the way that this has cemented the conceptual relationship between these two literatures. In understanding this minor practice of a major language, to use Deleuze and Guattari's own (translated) words, it is the parallel between specifically Québécois and Anglo-Québécois literatures that is key. Both these literatures, being written in major

[36] "One of my first discoveries concerning the Anglo-Québécois texts I was studying was that they were also struck with what Lise Gauvin called a linguistic surconscience. This concept, which has become a corner stone of the critical discourse on Québécois literature was able to shed light on the writing of certain Anglo-Québécois authors much in the same way as it did with French-language works."

languages, have had to develop a minor practice that hits up against the "majorness" of the other language as well. By this I mean that Anglo-Québécois literature is not only a minor practice within the English language, but a minor practice of French when it is translated. Almost as if the Anglo-Québécois writer is writing in English with French always knocking at its back door. However impossible this may seem, we need only to observe what is happening to the translations of these English-language works to get an idea of how this is occurring. For example, we can see this reverberated in the way Hage's novels have amassed literary awards: in the case of *Cockroach,* the original English version was shortlisted for the Grand prix du livre de Montréal (2008), a majority francophone award; it was also shortlisted for the Governor General Literary Award for fiction in 2008. But it is its translation *Le cafard* that won the Governor General Literary Award for translation in 2010. It was also *Parfum de poussière, DeNiro's Game* in translation, that won Quebec's Prix des libraires in 2008 in the category roman québécois whereas the original won two QWF prizes the year it came out (2006) and the Impac Dublin Literary Award. At the same time, O'Neill's translated novel, *La ballade de Baby*, had problems in Quebec, due to the fact that it was translated in France. The translation participated in Radio Canada's Combat des livres in 2013 but was immediately critiqued and dismissed due to issues with its French. Even O'Neill herself told *Le Devoir* that her francophone friends read her book in English as the French in the translation was deemed "trop métropole" (Lalonde), and this in spite of being a prize winner and having a prolific presence in its original language. *Lullabies for Little Criminals* appeared on the short list to several Canadian prizes including the Governor General Literary prize for fiction, it won the QWF's Hugh MacLennan Prize for Fiction and appeared on the Grand prix du livre de Montréal's shortlist. Are these prizes perceived as honouring one novel or two? When the Governor General Literary

Prize is awarded for a translation can one argue that it is rewarding a kind of Québécois literary production, especially when the translation into French is undertaken in Quebec?[37] As for how this applies to the writing and translating themselves, apart from any outward socio-literary behaviour of the work illustrated here, it constitutes one of the key questions to which this research is seeking an answer. How do Hage and O'Neill resolve this double minority practice within their writing, and, when it is detected, how is this doubleness treated in the translation? The issue of understanding Anglo-Québécois literature's minor practice of English within an English encased in French, in Quebec, is based on the intimate level the two languages share in their juxtaposed spaces; this necessarily revolves around a deeper and broader understanding of the sensibility to translation in this multilingual space, which, in this case, is essentially Montreal. Having been confronted on such a proximal level with Quebec's French linguistic reality, this minor practice of English has learned to incorporate it within its expression quite seamlessly. Sherry Simon has delved specifically into this with her book *Translating Montreal: Episodes in the Life of a Divided City* (2006) and has produced choice examples by way of the city's signage, its architecture and, more playfully, in its marketing and political messages. Gail Scott speaks of how this impacts her English and her writing process (see all of Scott's cited works). Moyes investigated this in particular in the *Québec Studies* volume mentioned at the beginning of this section. Gillian Lane-Mercier and Catherine Leclerc have also delved into the

[37] Canada's Governor General Literary Awards only started awarding distinct prizes for translations in 1987. Prior to this, translations of works were not a selecting criteria, only the language. Until 1987, the Canada Council awarded literary prizes to works of fiction and non fiction in both French and English, with no other determining factors. For example, the translation of Gabrielle Roy's *Bonheur d'occasion, The Tin Flute,* won the English literary award for fiction in 1947. Interestingly, in the case of Hage's novel *Cockroach,* it is the Sophie Voillot's translation *Le cafard* that won the Governor General award for translation into French whereas the original novel was only nominated in the fiction category.

linguistics of this English-language literature and the writing process of several of its authors as it hits up against French (see all of Lane-Mercier and Leclerc's cited works). I have even done it myself, in the translation of A. M. Klein's later poetry. As for the present study, it also explores this minor practice of English, and more precisely, its encasement within Quebec and its language, and how this position is manifested in the two novels chosen and made apparent in their respective translations.

Casanova's Socioliterary Perspective

Pascale Casanova, known for her Bourdieusian approach to literary analysis, has embedded Québécois literature within the hierarchical framework of la Francophonie,[38] which consigns it to a minor position relative to French literature (from France) and its authors: "Paris is still central for … francophone authors in Belgium, Switzerland, and Canada, countries where it continues to exercise influence by virtue of its literary eminence …" (*The World Republic* 117). The predicament in using the concept of la Francophonie is its intimate link to and glorification of the former colonial and linguistic structure of France. By making literary works pass through a hierarchical apparatus that mimics a former dominant position, now struggling with globalisation, Simon Harel is accurate in his opinion of questioning its utility ("Commerce de la langue" 289). To clarify, the literary and cultural identity conveyed by la Francophonie belongs to a cultural heritage that puts the safeguard of the French language in front of everything, and structures it along its former colonial prerogatives of unity and cultural homogenisation, in other words straight out of France. Moreover, it is also attached to a structure

[38] The notion of *Francophonie* "[makes] it possible to lay claim to, and then annex, peripheral literary innovations [produced in French] under a central linguistic and cultural aegis" (Casanova *The World Republic* 120).

that has the French language's world dominance at its centre, which is reflective of a linguistic era long gone to the profit of English (Casanova *La langue mondiale* 123). The barriers erected by la Francophonie in its attempt to maintain its former power, whether political, literary, or linguistic, breathe life into a lengthy process of accession for works wanting to add a prestigious proverbial notch to their literary capital by passing through Paris. Although Harel sees this as signalling the moment for this structure to question the "post-colonial scenography" that is preventing it from rising above its argumentation, he believes that writers have the option to bifurcate it altogether by publishing in English (297). The centralized structure of French literature (France) described by Casanova, while still a powerful literary capital-producing machine, is faced with the challenge of having lost its global linguistic standing to English, which impacts its literary relations. Translating foreign literature into French in France does bestow literary legitimacy on works themselves, but true global circulation comes from them being translated into English (Harel "Commerce de la langue" 297). The English language grants access to a wider more global literary field: "De façon circulaire, plus une langue est prestigieuse, plus elle a de ressources, plus son usage procure de profits sur le marché linguistique, plus elle est utilisées dans les traductions, plus elle se rapproche du pouvoir" (Casanova *La langue mondiale* 129).[39] Québécois literature's capacity to engage with its very own English-language literature allows it to interact with works that already belong to this larger field, and as a result, through their local translation, claim them as its own, giving further

[39] "In a circular manner, the more prestigious a language, the more it has resources, the more it profits from its use on the linguistic market, the more it gets used in translation, and the closer it gets to power."

credence that the practice of literary translation helps to build a stronger local literary field. Translation becomes a way to accumulate cultural capital because "S'il y a une guerre des langues entre elles du fait de leur inégalité, alors, chacune lutte avec des armes linguistiques ou littéraires pour conquérir ressources, prestige et pouvoir" (129).[40] And in Quebec, this comes by way of translating into French its culturally juxtaposed anglophone works to feed its literature. It also happens with Anglophone authors who translate Québécois works into English.[41] But whether through Deleuze and Guattari to a certain extent, or Casanova to a greater one, the lens through which the material is being evaluated is still resolutely sociological, focusing on a top-down perspective. The inherent blind spot of this approach lies in its reduced capacity to link its conclusion to the actual linguistics of the individual texts themselves. Exactly how is the minorityness of a novel linked to its written content, through its language, without resorting to a more superficial thematic scheme to explain it? This collective identity (of minorityness) cannot be subsumed under the guises of a "psychic unification on the collective level", to use Fredric Jameson's words (78). A clue to the resolution of this question comes from Maclure's idea of national community, mentioned earlier in this chapter, whereby the collectivity is: "maintained and heightened not by focusing on a consensual identity to defend but by the incessant participation of, and interaction between diverse citizens who disagree over the rules and substance of the political association" ("Between Nation" 47). The key is in the non-cohesiveness of the interaction, which seems to be in complete contradiction with what the semantic understanding of "collective identity" reflects. Within this paradoxical frame of

[40] "If there is a war between languages due to their inequality, then, each one of them struggles with linguistic or literary weapons to conquer resources, prestige, and power."
[41] A notable example is David Homel who has translated Dany Laferrière's novels from the start.

reference, Casanova's comment about writers' attachment to the "requirement of national loyalty" (*The World Republic* 95), and their task of building a symbolic nation, becomes untenable as the two meanings (Maclure's and Casanova's) take on an oxymoronic quality. Following her statement about national loyalty, Casanova does refer to "domestic political debate," but as a feeble unfulfilled version of this loyalty. Clearly, she understands this form of participation as the step that precedes access to a symbolic nation, and not its permanent mainstay, as suggestd by Maclure. But the symbolic nation is just that, symbolic, and not an attainable national state. And I postulate further that it is in the "incessant participation of, and interaction between" the writing and the translating occurring in and around a collective, be it defined nationally or otherwise, that cultural exchange, poaching, struggling, and fighting becomes a visible, observable process. Theoretical complications arise when we attempt to fit the actual works and their authors into categories which enunciate the rules of belonging along a more classical top-down hierarchical structure that calls on unifying principles. As a result, unclassifiable works and authors fall by the wayside as they are undefinable within the predefined theoretical paradigm. Only by opening these categories to wider possibilities of belonging (using a structure that is designed with a bottom-up approach in mind, and that looks at the interaction itself) will they reflect more accurately the processes involved in accessing national literary fields and sub-fields. To map these processes, though, "we need to examine the concrete historical situation closely in order to determine the political consequences of the strategic use of [collective identity]" (Jameson 78), something that was done throughout this chapter and more specifically in the section entitled "From Works in English to an Anglo-Québécois Literature." But to bring home an important point about Quebec in answer to

Casanova's seemingly non-finite task of symbolic nation-building attributed to the writer's, Robert Schwartzwald writes:

> In 1971, Jacques Godbout expressed the view that although one's national responsibilities had to be accepted, the longer-term objective was the creation of "normal" political and social conditions in which writers would be able to pursue their specific vocation in relative autonomous and unproblematic manner. ("Literature and Intellectual Realignment", 45)

There comes a time when the author no longer wishes to maintain this role, "Autant je suis heureux d'être l'écrivain du TEXTE NATIONAL, autant j'en ai plein le cul du TEXTE NATIONAL" (Godbout 1971, 154, in Schwartzwald 1985).[42] And writers as much as the literature of this nation must take in a new symbolic role. For Québécois literature today, almost 50 years later, it means that allowing for the possibility of an English-language literature within its confines becomes a way to ensure and increase its influence and standing in the global literary field; and translation done locally, its solution, as it can account for and even reinforce decades of monolingual institutionalisation by resorbing the linguistic contradiction of having to rely on English-language works to do this. The notions of source and target cultures are interwoven with that of territoriality, all concepts that permeate discussions of literary translation in Quebec (see Lane-Mercier "Les (Af)filiations," "Dislocations affectives;" Leclerc "Whose Paris;" Moyes "Fitful colloquy;" Simon *Cities in Translation,* "Translating and Interlingual," *Culture*

[42] "As happy as I am to be the writer of the NATIONAL TEXT, I am also very fed up of the NATIONAL TEXT."

in Transit). And they have become troubled by the growing absence, over time, of distinct separate territories.[43] This more contemporary superposition of different linguistic and cultural urban spaces has created a mirroring effect, which tends to blur the borders of affiliation to Quebec's literary field(s). Add to this mirrored space the practice of translation proper, in its literary and Québécois affectations, and the refractions produced in the resulting texts (between source, target and territoriality) carry a complex of meaning that merits individual examination. Nothing forces us to comply to theoretical logic here, it is the local sociocultural interactions vis-à-vis the literary field (and vice versa) that will structure the space under study within the novels in question.

Institutionalising Anglo-Québécois Literature

As far away as institutionalising literary culture may seem from actually producing literature, its active participation in the formation of the field is undeniable. To call once again on the theoretical apparatus developed by Meylaerts, she writes that literary relations modulate themselves according to their dominant or minority status along "… un continuum de pratiques avec au pole monolingue une barrière linguistique et littéraire absolue et au pole plurilingue des barrières inexistantes" ("Les relations littéraires" 104).[44] If I take Hage's novels, for example, I would be forced to place them in several places on the continuum: the fact that his four novels were translated into French in Quebec point to the monolingual pole, where a minor literature's access (Anglo-Québécois literature) to the dominant one (Québécois literature) is only possible

[43] Sherry Simon's *Translating Montreal* (2006) illustrates this poignantly.

[44] "… a continuum of practices that range from a strictly monolingual pole, where literary and linguistic barriers are absolute, to a multilingual one, where barriers are nonexistent."

through translation. Almost contradictorily to this theoretical framework, his second novel, *Cockroach*, was shortlisted in its original English-version for the Grand prix du livre de Montreal, pointing to what could be construed as a breach in this pole's monolingual institutional structure.[45] This particular literary prize has been one of the campaigning battlegrounds for Anglo-Québécois literature's inclusion into the Montreal sociocultural environment. To date, only one English-language work (*Franklin's Passage* by David Solway, in 2004) has won the prize. But as can be seen by shortlisting *Cockroach*, and the regular presence of English works on the short list throughout the years, the debate continues. The relations established by the various literary bodies listed earlier (e.g. QWF and ELAN) have been recorded for posterity in reports and archives, as well as through their own publications. The quantity of material available for investigation is important and traces the path Anglo-Québécois literature's own institutionalisation has taken. Montreal is composed of overlapping spaces of dominant and dominated literary relations due to the complex way in which francophone and anglophone linguistic status has evolved culturally and institutionally. Although the model's guidelines, backed with Meylaerts' examples, are a useful beginning in broaching the milieu of Anglo-Québécois literary relations, I believe the value of Meylaert's theoretical approach resides more in its notion of continuum, whereby monolingual and plurilingual, minor and dominant entities and individuals (i.e. groups, institutions, relations, authors, translators) are not compartmentalized, but retain a fluidity of movement that mirrors actual language use and status in Montreal, giving institutional weight to the existence of such

[45] Where the institutional structure functions in one language, with a national literature that feeds and gets fed by this structure. See earlier in the chapter for a more complete understanding.

a thing as Anglo-Québécois literature. And the translation of these literary works into French within this environment only furthers this movement. As for translating local English-language literature into French in Quebec, this is a more recent strategy, one that may, in the long run, facilitate their entry into the Québécois literary field.[46] This latter field has been deemed to have porous and uneven frontiers, and to be a victim of poaching (Harel *Braconnages*), allowing for conditions of interpretation to vary according to the place occupied in the field. An interesting example of this appeared in a 2004 article by Marco Micone where he wrote that Québécois literature itself included works "écrites en français, en anglais, ou dans l'une ou l'autre des langues autochtones" (4).[47] The claim was soon nuanced by Sherry Simon when she answered: "la littérature s'écrit au Québec dans plusieurs langues, y compris, bien entendu l'anglais, mais elle fonctionne dans le giron de la littérature québécoise du moment qu'elle est traduite en français" ("Marco, Leonard" n.d.).[48] The act of translation here carries the weight of access and confers a legitimacy onto the works through language. But the implication of literary accession is further refined by stating that not all works translated in fact access Québécois literature. An interesting place to investigate this is Lane-Mercier's research on Anglo-Québécois novels and their translations into French. Her database brings to the fore which Anglo-Québécois novels

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[46] A remarkable example of this can be seen in the numbers of translations published by Alto recently: e.g. Heather O'Neill's *The Girl that was Saturday Night* (2013) (*Mademoiselle samedi soir,* 2019)*, Daydreams of Angels* (2015) (*La vie rêvée des grille-pain,* 2017)*, Lonely Hearts Hotel* (2017) (*L'hôtel lonely hearts,* 2018); Sean Michael's *Us Conductors* (2014) (*Corps conducteurs,* 2016)*;* Neil Smith's *Boo* (2015)*,* and *Bang Crunch* (2007) (*Boo,* 2017; *Big Bang,* 2016)*;* Madeine Thien's *Do not say we Have Nothing* (2016) (*Nous qui n'étions rien,* 2018), just to name some of the latest ones.

[47] "written in French, in English, or one or the other of the Indigenous languages."

[48] "literature in Quebec is written in several languages, including of course, English, but it *functions* within Québécois literature the moment it is translated into French."

are translated into French and which of these were translated into French in Quebec, along with all relevant publication dates and publishing houses. This access to concrete data helps circumscribe specific moments from which conclusions can be drawn or rather, as in this case, from which testable hypotheses regarding historical moments can be investigated. One such query came to light in her 2014 article, one that fits well with the novels under investigation in this research. Although Lane-Mercier's latest statistical research indicates that translation of Anglo-Québécois works of fiction has been steadily declining since 2000,[49] it also indicates that two short periods within the span of her data show a statistically significant upsurge in the number of these translations. Interestingly, Lane-Mercier notes that these two periods coincide with specific sociopolitical events: Quebec's 1995 referendum on sovereignty association and the publication of the 2008 Bouchard-Taylor report on reasonable accommodation practices; and she follows this with the fact that it would be: "… pertinent de voir si le contenu des oeuvres traduites pendant ces deux périodes se démarque par rapport à des periodes moins polarisées sur le plan politico-culturel" ("La fiction anglo-québécoise" 551).[50] She continues by stating that Anglo-Québécois involvement and participation in the Commission on Accommodation Practices Related to Cultural Differences (Bouchard-Taylor Commission) is a testament to this community's sense of belonging to Quebec society. On one side, we have Anglo-Québécois openly participating in Quebec's social politics and on the other, an upsurge in translation into French of Anglo-Québécois literary works. Connecting the two affirmations will take the form

[49] The decline, mentioned in her 2014 article "La fiction anglo-québécoise en traduction française depuis 1990", is based on numbers of works and translations collected up to 2013.

[50] "… relevant to see if the content of the translated works during these two periods stand out in comparison to less polarizing periods on the politically related cultural front."

of a supposition about the emergence of a pattern, one where Anglo-Québécois works that relate to the socio-political and cultural environment of Quebec have a better chance of getting translated locally. The logic behind this reasoning is the following. Lane-Mercier's data points towards the possibility that the more the environment is charged with polarizing social and political strife, the more these literary works get translated, offering an opportunity to get a glimpse of what Anglophone participants in the discussion are thinking on a broader level. Interestingly, this seems to indicate something similar to what Simon had found regarding non-fiction ("Éléments pour une analyse" 66). Important to point out, Lane-Mercier's database collects information on novels, and does not consider non-fiction. Could this be manifest curiosity about a politically polarizing moment understood as being embedded into fictional writing? And is there any way to understand this as a pattern? As Venuti points out with the help of Casanova, when a "major literature does translate, it invests source texts with its cultural prestige, performing an act of 'consecration,' especially when those texts originate in a literary minority" (*Translation changes"* 194). But Venuti also writes, and others have also stated similarly before him, that "a minority status often drives a literature to increase its resources by translating texts from its major counterparts … transferring the prestige that accompanies texts *in major traditions*" (194, my emphasis). This begs the question: from which vantage point are we to analyse Québécois literature? Québécois literature being considered minor on a global scale, "intranslation" should be its best bet in seeking consecration, as it would allow it to gain in number of works and importance. But the claim that this "intranslating" should be done from texts belonging to a more prestigious literary tradition becomes confusing. In this specific case (and based on Lane-Mercier's data), this would mean that English-language Quebec writing belongs to a major tradition, when in effect, from the Québécois standpoint, it does not. This

discordant situation could potentially be dealt with by considering Canadian literature's apposition to Québécois literature. But even then, declaring which of these two literatures is major compared to the other hinges on positionality. In other words, the argument stands only upon the vantage point from which the analysis is being made, one where Québécois literature is major within its borders, and minor outside of them, and not comparable to what surrounds it. This shifting position illuminates a theoretical void due to the global standing of the languages involved. The logical place to be in order to scrutinize this impasse is in the target culture: "Because translation always answers to contingencies in the receiving situation, the intercultural hierarchies in which it is implicated turn out to be more complex than the simple binary opposition between major and minor literatures" (*Translation Changes* 194). The specific receptiveness of the source culture's cultural expression within the target culture is always unique and is dictated by a turn of events which create the possibility of a translation's existence and its composition. In addressing this, we return to the concept of furthering, mentioned in the introduction (Simon *Cities in Translation* 12–17). This concept relates the source culture to the target one almost symbiotically, embracing the otherness as an element found in its own culture, bringing its newfound creativity to another level. A concrete example of furthering can be seen in the dissemination and circulation of Rawi Hage's translated novels. His Quebec translations have not only made inroads into France's large publishing market, ultimately giving minor Anglo-Québécois literature (in translation) access to France's littérature-monde via Québécois literature, but his novel *Cockroach* has also been adapted to film here in Quebec and was released in January of 2019.

The dynamics of literary relations are well served by Meylaerts' idea of a continuum, with on one end the monolingual pole discussed earlier, outfitted with impermeable linguistic

and literary barriers. The cultural blindness referred to earlier seems to dominate due to a completely internalized linguistic superiority by the target readership. Regarding translation, it is not prevalent in this context because the dominant literature does not particularly foster a need for the foreign and as such "… une éventuelle ouverture de la literature dominante pour les littératures mineurs en traduction prend souvent la forme d'un intérêt intéressé" ("Les relations littéraires" 106).[51] Minority works are incorporated into the dominant literature because they are able to participate in its nationalizing effect, essentially substantiating the dominant language and its literature (107). Could this be what is happening to Rawi Hage's novel *Cockroach*? Through the selection of specific Anglo-Québécois works that participate in its momentum, as well as its style and form, Québécois literature is reinforcing its dominance within its borders by including these translations in its space. The locally situated translation practice and publishing house participate in the dissemination of these translated works within the sphere of the local literature. But how do these translations actually participate in Québécois literature? This is where Meylaerts's model and the example of Québécois literature part, in the *nationalizing* effect of this translating practice. Québécois literature can no longer conceptualize itself as a straightforward nationalizing literature in the sense that its works revolve strictly around the theme of the Québécois nation and its identity (Biron et al. 627–29). This step in its constitution has been understood as having been overcome approximately when Québécois literature started taking on a dominant role, in the 1980s, if we are to rely on Biron et al. (531–35) and Moyes and Leclerc (137). From occupying a highly defensive minority position in its

[51] "… an eventual opening into the dominant literature for minority literatures often takes the shape of a vested interest."

inception, its critical transformation during this later period (during which the sub-field of écriture migrante became prominent) allowed it to position itself dominantly. If, as a dominant literature in line with Meylaerts' first modality, Québécois literature is appropriating Anglo-Québécois works in translation, what is its vested interest? What, exactly, are these Quebec-based English-language texts fulfilling? I believe the answer lies in the concept of diversity as it is understood in Quebec.

Affixed to diversity's general definition is the concept of difference, and the space where differences come face to face is not one that can simply be settled from a localized point of view by the Bouchard-Taylor Commission report, for example. The prescriptive and descriptive objectives this institutional report delineates are symptoms of the degree of discordance (prompted by difference) found in the contact zone being analysed. And by definition, a contact zone is unstable. The specific contact zone being envisaged here, the one found between Anglo-Québécois literature and Québécois literature, was first broached by Leclerc and Simon in 2005 and defined itself around the fact that language (French) and territory (Quebec) became the basis around which Québécois literature constituted itself in its beginning (18); and it is "précisément à cet acte de definition sociale et littéraire qu'on doit l'émergence de la catégorie critique de 'littérature anglo-québécoise'" (Leclerc and Simon 18).[52] Put differently, this means that by its very nature, this act allows for the possibility of an Anglo-Québécois literature to materialize as, territorially, English is also present in Quebec, albeit dominated by French. The contact zone

[52] "precisely to this act of literary and social definition that we owe the emergence of the critical category of 'Anglo-Québécois literature'."

as defined by Mary Louise Pratt,[53] and understood by Simon and Leclerc with regard to Anglo-Québécois and Québécois literatures, was in essence structured and defined by this act. But as stated earlier, the space of the contact zone is unstable. The objective of the research undertaken in this chapter was to rearticulate the contact zone shared between Anglo-Québécois and Québécois literatures (as well as more global entities) from the vantage point of the most minor, using a sociocultural definition of translation as it pertains to Quebec. But the ultimate goal, as the introduction makes clear, is to link this information to actual translations; in other words, to track this contact zone's mechanics into the process of translation, as it is expressed linguistically within the texts. Pratt's primarily linguistic definition of a contact zone allows for this shift to happen when she refers to "the operation of language across linguistic lines" which "focuse[s] on how such speakers constitute each other relationally in difference … how they enact difference in language" (Pratt qtd in Fabb 60). Clearly, the battle is going on within the texts themselves as well, and what better battle ground than a literary translation, with all its linguistic traces, to see it articulated explicitly. But the global needs to be kept in mind, as it too impacts the whole mechanism, however localized it is. The global, most often enacted by large institutional actors, needs to have local coherence.

Today, as culture cannot operate in a vacuum, cultural and literary production are linked to the local socio-political pressure, which is itself connected to a global movement. All that is (or has at one time been) enclosed in Quebec's physical borders, and representative of the world,

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[53] Leclerc and Simon quote Pratt in Fabb (Fabb, in Leclerc and Simon): "Imagine … a linguistics that decentrered community, that places at its centre the operation of language across linguistic lines of social differentiation, a linguistics that focussed in zones of contact between dominant and dominated groups, between persons of different and multiple identities, speakers of different languages, that focused on how such speakers constitute each other relationally in difference, how they enact differences in language."

can be legitimately called upon to perform its identity. The quest for a Québécois identity, one that political Quebec has been openly battling over since the Révolution tranquille, one that had previously attempted to define itself by looking inward in search of a sort of purity (Duplessiste nationalism), now looks outside of its borders for answers, and seeks to include global movements in its cogitation. One such instrument put in place in Quebec within the time frame delimited by the research in these pages is the UNESCO convention regarding the expression of cultural diversity. Controlling the local stakes of diversity in conjunction with global ones was clearly the intended purpose, as is detailed in the following summary.

Diversity and the UNESCO Convention

On October 18, 2005 (for reference, just before the publication of O'Neill's novel), Quebec's National Assembly gave its support to UNESCO's Convention of the Protection and Promotion of the Diversity of Cultural Expression. Quebec Culture and Communications Minister at the time, Line Beauchamp, stated that this Convention had

> given Québec an opportunity to enhance its international profile by bringing its political convictions and the expertise of its civil servants and researchers to the world stage, and by demonstrating the commitment of Québec artists and civil society, who have helped make the convention a reality by actively contributing to UNESCO working groups, committees, and other forums at every stage of the process. ("Infolettre sur la diversité des expressions culturelles Vol. 5, no 31" online)

Regarding the connection between the Convention's global positioning and Quebec cultural practices, my claim is not that Québécois literature is looking to occupy a dominant literary

position from a worldwide point of view, but that it is attempting to figure out the global boundaries of its local diversity. And it does this here much in the same way it attempted to work out its national ones through the Bouchard-Taylor Commission in 2008. Quebec's adherence to this convention is not necessarily a testament of closed off nationalism, although that is one plausible reading, but one that is outwardly positioned, albeit national in nature. The ripples of influence in this centripetal more global movement are much smaller than on a closed national level, due to its larger world-based boundaries. These ripples are unable to propagate as far, given the size of the space they need to travel in order to be heard. The stakes, global ones rather than national ones, are also different. The institutional factor is obviously not the same either. The UNESCO Convention is a luxury not afforded to all states or nations. It only possesses the power of influence, not law, and can therefore be applied as is thought best by each nation who freely choses to adhere to it. From a legislated internal structure (the national space of Quebec), where the game of consecration and accumulation of literary capital is controlled on a smaller (or local) scale, Quebec enters a space where the players involved come from a variety of national (cultures and) literatures, with altogether different reference points at stake. With Quebec attempting to develop a concept of diversity from a local point of view, one that is also viable on a global plane, requires a strategy, and associating itself and its cultural sector with a UNESCO Convention is a start in this direction.

A crucial aspect of the Convention, specifically as it regards Quebec and its linguistic policy, can be found early on, in Section I., article 1, alinea (h), where it states that one of its objectives is "to reaffirm the sovereign rights of States to maintain, adopt and implement policies and measures that they deem appropriate for the protection and promotion of the diversity of cultural expressions on their territory" (UNESCO online). So, as applied to

Québécois literature and in line with Meylaerts' monolingual pole in conjunction with the dominant group (Francophone, in the case of Quebec), English-language works *can* be excluded from Québécois literature which is a French-language literature by definition (functioning much like Meylaerts' previously mentioned cécité culturelle*)*. In other words, diversity here is primarily sanctioned through a state-controlled definition. It naturally follows that access to this literature would only be conferred to works through their translation into French, in Quebec. Understood this way, the connection between the article of the Convention and Meylaerts' principle is manifest, and reaffirms, by way of Minister Beauchamp's own words, "the sovereign right of states to develop and implement policies and measures promoting and protecting the diversity of cultural expressions" (UNESCO online). Without excluding the possibility of a multilingual literature, which I believe can be conceived of from a local perspective,[54] a unilingual Québécois literature (otherwise understood as a national literature here) is quite literally defined within the guidelines of the UNESCO Convention.[55] So, within the confines of this institutional definition, and Quebec's linguistic policy, how have translations of contemporary Anglo-Québécois works made their way into Québécois literature? I believe a short detour away from Anglo-Québécois works is in order to illustrate the way Québécois literature has evolved to accept translations, and in effect localized diversity, into its sphere.

[54] For an early discussion of this see Leclerc and Simon (24–25), Moyes ("La littérature anglophone" 424), and Reid.

[55] As to whether this definition is the only operating one, we have to consider that state-controlled institutions and their rationale have a certain impact on literature in Quebec, but do not fully control it as it is considered an autonomous field, from a sociological point of view.

Yiddish Literature in Quebec, an Example

An illustration of the aforementioned type of cultural diversity as regards literature can be seen in the account of Montreal's major Yiddish literary works, all written in the twentieth century (Montreal and Montreal n.d.). The existence of this important literature (in quantity as well as quality) was almost completely ignored in Quebec until historian and professor Pierre Anctil crossed French-Canadian Studies with Jewish Studies at McGill in the late 1980s and started translating some of its major works: "… c'est seulement depuis les deux dernières décennies [1990-2010] que cette littérature a commencé à sortir de l'ombre : on assiste en effet à sa découverte dans la sphère littéraire francophone grâce à la traduction de certains ouvrages" (Ringuet 120).[56] At the beginning of the twentieth century, "The new Yiddish-speaking cohort of Jewish immigrants caused the Jewish population of Quebec to increase by more than 800% between 1902 and 1931, from approximately 7,000 to 60,000" which "quickly made Yiddish the third most prevalent language in Montreal, after French and English" (CJA n.d.). Within the span of approximately one generation, in the 1920s and 1930s, English overtook much of its place. Today, apart from Hassidic communities who are primarily Yiddish speaking, there are few speakers of this language left in Montreal. The language poses absolutely no linguistic threat to French politically due to its quasi-folkloric presence for its outsiders. This becomes a relevant fact when looking at the inclusion of Yiddish literature versus that of Anglo-Québécois literature into the Montreal cultural space. As Ringuet informs us, translating Yiddish literature's major

[56] "…it has only been in the last two decades [1990-2010] that this literature has started to come out of the shadows: we are in effect witnessing its discovery in the sphere of francophone literature thanks to the translation of certain works."

works into French takes on a conservatory value, archiving them in the name of posterity and heritage. But whose posterity and whose heritage? This is "… la question à laquelle ce corpus confronte les spécialistes de la littérature québécoise [et] concerne la transmission d'une mémoire, celle du patrimoine yiddish, dans l'espace littéraire montréalais" (Ringuet 122).[57] And this is where the notion of diversity, as described by the UNESCO Convention, becomes key in granting Yiddish literature in translation access to Québécois literary space. Partaking in the inclusionary process, this vision of diversity has become part of the equation for the foreign to partake in the local. In this particular case, the foreign (Yiddish literature) is to be understood as local, but linguistically different. The cultural blinders due to language, in Meylaerts' monolingual pole, are done away with through translation, as her model predicts. Consecration becomes possible. And it is diversity, as defined by UNESCO, that is the vested interest. The nationalizing effect is borne of an institutional directive issued by a global organization. The mounting value of diversity from a global and institutional perspective coordinated with the level of internalization (of the French language and the dominance of Québécois literature) could, in part, zero in on opportune moments to create passageways between cultural languages. The one between Yiddish and Québécois literature was opened when Anctil found a treasure trove of works that were being forgotten and lost. In many of the works, written in the 1930s and 1940s, the "Jews celebrated the city's [Montreal] vivacity and diversity and were aligned with progressive social causes, qualities which these contemporary francophones find sympathetic" (Schwartzwald 2019, 2). But what are the markers of opportune moments between

[57] "…the question this corpus asks for specialists of Québécois literature concerns the transmission of memory, the one belonging to Yiddish heritage within the Montreal literary space."

Anglo-Québécois literature and Québécois literature? In Quebec, I believe one of these markers was the Bouchard-Taylor Commission and its report, produced in 2008. And the passageway was created in order to feed a contact zone, one directly related to the impossible task of non-conflictual diversity.

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The sociological, historical, and linguistic literary "bed", so to speak, has been made for Anglo-Québécois literature throughout this chapter. It is now up to the texts themselves and their translations to "lie" in it. The articulation of diversity, as understood here, will be examined quite literally in the crux of the contact zone in translation, between two Quebec English-language novels and their French translations. And having stressed the importance of positionality in understanding the dynamic English-language works enact within the literary sphere in Quebec, it is important to reiterate my own approach, which is located from within English-language writing in Quebec. My view is directed outward, towards the next larger contiguous local literary field, Québécois literature. It is within this space of contact, but rooted in the anglophone side, that the sociological angle of my research takes place. However, it is important to remember that I consider it but one of the factors in understanding the actual cultural translation process that occurs between an original literary text and its translation. Simply put, it makes up the setting. The nucleus of this research continues to be the process of translating culture within translation proper, one that leaves a trace of its operation in the text itself, a trace in the form of a glitch or a pattern that can be linguistically and textually researched, and one that starts with a stereoscopic reading (Gaddis Rose 7). As Joshua Price writes, this process of close comparative reading "take[s] the edges of languages as marking portals and passageways rather than walls … [and] studies the deliberative process of

intercultural transmission" (Price 80). Put another way, it seeks the generative potential in translation, much in the same way Sherry Simon's furthering does. It allows the reader using this technique to quite literally visualize, through a linguistic trace, the process of creation of the translator.

Terminology

As for the choice of term whose definition is able to encompass English-language works produced in Quebec, it is an important one that goes hand in hand with the academic objectives of this research. And as was explained in the preceding paragraph as well as throughout this chapter, and by default, situates it squarely in a political arena. The point of the nomenclature is to stake a claim and hold ground for an English language literature suffused with a Quebec identity from its very beginnings. I have referred and will continue to refer to the literature described in this section alternately as Anglo-Québécois literature, and English-language literature from Quebec, in spite of dates. The various appellations are used interchangeably.

Chapter 2: (Dis)embodied Languages in *Cockroach* (2008) and *Le cafard* (2009)

> The translator's task is to find the intention toward the language into which the work is to be translated, on the basis of which an echo of the original is awakened in it.
>
> — Walter Benjamin, "The Translator's Task"

This chapter will look at Rawi Hage's novel *Cockroach* and its translation to investigate the way in which the texts themselves (original and translation) are connected to the sociocultural environments in which they were produced. It focuses on the translational spaces where the discrepancy between texts is most apparent and addresses the underlying meaning in the original and its level of conformity in the translation. In order to do this, the analysis in this chapter is a linguistic one and is based on strategies used by author and translator to embed their respective and interconnected information in their texts. Anchored in the linguistic, these strategies are responsible for constructing the overlay of meaning in each text. The translational spaces connecting Hage's novel to its translation correspond to passages in the translated text where the layers of meaning are constructed so differently from the original that they create a dissonance. But when the environments of the novel, its author and its translator are superimposed, like in the case of Hage's novel, these differences seem to be miniscule if not altogether invisible from an exterior vantage point. The nuances are nevertheless there and carry important sociocultural weight for all sides. The need for this analysis to proceed on a linguistic level comes from the superimposed nature of the two texts; and is done with a view to inform

the way the contact zone (Pratt 34) they belong to operates. The original novel and its translation are so intimately connected to the space from (and in) which they were written, as a researcher trained in linguistics, translation, and literature, I feel the analysis is not only able to withstand this type of scrutiny but deserves it. Exploration on an "atomic" level, or the linguistic one here, helps to shed light on how the universe functions. The universe in this context is the sociocultural interaction in Montreal during the definable period the novels and their translation were produced.[58] The choice to pursue a linguistic enquiry into Hage's novel and its translation is interesting precisely *because* of the two texts intimate sociocultural connection. To base a whole analysis on such a microscopic investigation comes from the desire to understand cultural embeddedness in languages (French and English, as used in Montreal), especially when the way it grafts itself is intimately connected to both source and target cultures at the same time. The closeness in the publication dates of Hage's and Voillot's texts, their overlapping sociocultural environments, and the definable historical period in which this occurs converge allows me to scrutinize their relation on the most discrete and concrete level: the word itself.

This chapter will start with a short summary about the circulation and success of Hage's novels and their translations. It will be followed by the treatment of *Cockroach* in particular in both francophone and anglophone academic literature, which will be the jump off point from which I will start the analysis. The latter is categorized under three topics: intertextuality, the handling of language, and cultural untranslatability. Even though presented separately, these topics play an interconnected role in situating the work within Anglo-Québécois literature and

[58] This definable moment has been referred to in the preceding chapters as the one encompassed by the Bouchard-Taylor Commission.

facilitating its translation's ability to access Québécois literature. The first one, intertextuality, is examined through the relation Voillot's translation *Le cafard* entertains with a work of the Western literary canon, specifically Kafka's *Metamorphosis*. The second topic, on language handling, investigates how *Le cafard* addresses the negotiation between French and English in comparison to the way it is undertaken in *Cockroach*. As for the third topic, cultural untranslatability, I show how a significant cultural and historical event is embedded completely differently in the translation, as the original one in *Cockroach* cannot be reconciled with corresponding historical and cultural ones of the Québécois target environment. The translational space between this Anglo-Québécois novel and its Québécois translation is an ideal place to look at the cogs and wheels of "… a literature coming from and defining a cultural space that is shared by both yet experienced in singularity" (Coleman "A Context" 219).

Rawi Hage and his Novels[59]

From a literary standpoint, Rawi Hage's work is intriguing in its participation and rise in Quebec's cultural sphere. Author of four novels translated into French in Quebec,[60] Hage has been extensively interviewed by the media. Some of his original and translated works have succeeded in garnering a place of choice in bookstores. *Parfum de poussière* (2007), for example

[59] Parts of this section have been translated from the 2016 conference proceedings of *Les Rendez-vous de la recherche émergente du CRILCQ* (Leconte "Infiltration").

[60] *Parfum de poussière* (2007) was published originally in English under the title *DeNiro's Game* (2006); *Le cafard* (2009) is the translation of *Cockroach* (2008); *Carnaval* (2013), the translation of *Carnival* (2012); and the translation of *Beirut Hellfire Society* (2018) is underway. The first three original novels were published by Toronto publisher House of Anansi, and the fourth, by Knopf Canada. All four translations are published by Quebec City publisher Alto. Hage's first two novels, as well as the fourth, were translated by Sophie Voillot, the third, by Dominique Fortier.

has been stamped with Renaud-Bray's Coup de Coeur. His novels have also been included in many literary competitions—Le combat des livres de Radio-Canada (2009), Le Grand prix du livre de Montréal (2008) and the Quebec Writers Federation's Hugh MacLennan Prize for Fiction (2008), to name just three in the case of *Cockroach*. Sophie Voillot's translation of this novel, *Le cafard* (2009), won the Governor General's literary prize for translation in 2010. Rawi Hage's original English-language novel was only nominated for the literary prize in the fiction category. Quebec media has seamlessly integrated the author and his works into the literary conversation of Quebec, seemingly with little conflict (Duchatel "Rawi Hage", "Les écrivains"; Laforest and Snauwaert 31; Roy 4). A film adaptation by Québécois film maker Guy Édoin of his novel *Cockroach* was released in January 2019. Hage's notoriety has also traversed Quebec's frontiers to find success on an international level, first and foremost with his initial novel *DeNiro's Game*, which won the International Dublin IMPAC award in 2008. But whereas success in Quebec might seem completely normal following such winnings, the intrigue behind Hage's success comes from the fact that his novels are written and published in English. So how have this author and his works succeeded in taking part in this francophone cultural space? As Quebec's cultural sphere operates in French, it would seem natural that translation, as a practice as well as a product, be seen as an important vector in an Anglo-Québécois work's access to Québécois literature. And it does, although it is not simply because a work is translated into French that it is able to attract attention. The various components of a work, be it its content, its narrative and the discourse into which it enters (the story it tells, the angle it tells it from, and the words it uses to do so) are important assets in this journey. Through these, the text reaches an audience that is itself steeped in its own historical moment, one that, in the case of Montreal, at least, was ready to receive what Rawi Hage's text had to say in translation, in spite of it being

produced originally in English. As demonstrated in the first chapter, this constitutes a substantial barrier, if not the biggest, to cross-cultural communication in Quebec.

On an academic level, Hage's novels have been, and continue to be extensively and regularly analysed by anglophone literary researchers. The articles presented here do not constitute by any means a comprehensive list but are representative of how *Cockroach* has been received in general. Initially read through the close lens of trauma and Lebanese diaspora in Sakr (344), and in Hout (330-31), the scope of the discourse on social and economic marginality emanating specifically from the novel *Cockroach* was broadened by Beneventi to include a localized urban point of view that rearranges Montreal's traditional fragmentation (east and west) to a vertical one (above and below; seen and unseen) in the exploration of "urban poverty, abject embodiment, and marginalization" (263). This article also included the analysis of the other novel studied in this thesis, *Lullabies for Little Criminals*, which figures in chapter three. The diasporic and local (or more national) contexts in Hage's novel were tied together by Lapierre through the "narrator's consumption of [other characters'] refugee narratives" with whom he crossed paths, facilitating the construction of "binaries that allow him to determine whose … story can be believed, who can be saved and who must die" (560-61). This approach ties in nicely with Dobson's analysis which looks at the limits of humanness from a more theoretical stance. Founded on the conceptualisation of the immigrant body, which is premised on Harvey's definition of neoliberalism and Hardt and Negri's anthropological transformation of subjectivity, the body for Dobson "becomes the site of a governance whose focus is the removal of all impediments towards economic growth" (259). As such, behaviour modification for *Cockroach*'s narrator becomes a way to access "the home of the wealthy," modifications which "alter him in ways very similar to his cockroach state" (264). It is in the ambivalence of

this transformation that Dobson situates the narrator's conundrum: by modifying himself, he is in essence seen as "more 'fully' human" and more so a participant in the "neoliberal rearticulation of the nation-state [that] turns the threat of violence most immediately towards those who are less immediately productive," like himself (266). And this, for Dobson, "entails [the narrator's] participation in violence" (266), a cycle clearly established in the novel by the protagonist's behaviour towards and treatment of other immigrants, as well as himself.

Cockroach's scholarly interpretation in anglophone academia has evolved along with literary research's inclination to situate the way literary works mediate global reference points or perspectives from local ones, much like contact zones do. This glocalisation, a phenomenon until more recently attached to economics and commerce, has become the preoccupation of literary studies by way of postcolonialism, and World Literature. Francophone academic attention to Hage's novels in Quebec has not been as extensive, nor as regular. Three articles in particular stood out as relevant for this research, although none call upon his novels (and specifically *Cockroach*) in an exclusive way. The first article by Beaulieu and Buzelin, which features their research on coediting between French and Québécois publishers, includes in the corpus, among other works, the translation of Hage's first novel (*Parfum de poussière)*, and mentions his second one (*Le cafard*) with regard to translation issues related to what is often referred to as mid-Atlantic French (512). How the revisers at Denoël, the French publishing house, dealt with these along with the ensuing reactions from Alto, Hage's (francophone) Quebec publisher, and the novel's translator, Sophie Voillot, were described as confrontational (522). Unsurprisingly, the relationship was complicated.

From a literary stance anchored in linguistics, Lak envisages proper and toponymic names used in *Cockroach* (as well as in Nicolas Dickner's *Tarmak*) in relation to the concept of

alterity (93). Interestingly, there is no reference to translation proper at all in the article. This French-language article (published by UQAM-based research group, Imaginaire Nord) treated this "roman Québécois" (93)[61] independently of the fact that it was written originally in English and made no mention that what was being analysed was a translation. This selective linguistic blindness was made even more striking by the fact that, from the point of view of the subject matter investigated, not all proper nor typonymic names were translated literally in the translation *Le cafard*, nor did they have, in the original novel and its translation, the same semantic or cultural weight (whether translated literally or adapted). An example of this is clearly illustrated in the following passage (my emphasis added):

Original

Now, I am meeting Shohreh in ***the Crescent Bar***. (*C* 70)[62]

Translation

Bon, j'ai rendez-vous avec Shoreh au **bar de la rue Crescent**. (*LC* 92)

As a Montrealer, it is clear, in spite of the missing word *Street*, that Montreal's Crescent Street is being referenced in the passage of the original novel. As is documented in many descriptions of Montreal, a small stretch of this downtown street, lined with bars, restaurants, and nightclubs, is famously known for its nightlife. The effect of alterity expressed in the English is exploited

[61] Lak refers to "deux romans québécois" in the article, *Tarmak* by Nicolas Dickner, and *Cockroach* by Rawi Hage (93).

[62] For the purposes of succinctness regarding excerpts from now on, the 2008 reference to Hage's novel *Cockroach,* will be abbreviated to an italicized *C*, followed by the page number; and the 2009 reference to Voillot's *Le cafard* will be abbreviated to an italicized *LC*, followed by the page number.

by first obscuring the toponymic meaning of *Crescent* with an awkwardly-worded nominal clause (the *Crescent bar* instead of the *Crescent Street bar*), and second, with the juxtaposition of a possible symbolic meaning which, for the Western reader, points resolutely towards Islam (even if wrongly so, as originally the crescent moon symbol was associated with the Ottoman Empire, and not the Islamic faith). The semantic/symbolic ambiguity in the first passage, juxtaposed over a completely unrelated toponymic one (by way of an awkward elliptical effect with the missing word *Street*), is what Hage does best in the way of layering cultural meaning in his work. In this other example, where Hage intentionally interconnects Muslim, Catholic and Jewish faiths, he plays with French and English in order to elicit this very ambiguity between the terms crescent and croissant:

> … and in the evening you would get your circumcised Muslim dick sucked by those ex-Catholics, and smoke a last cigarette in bed, and in the morning a croissant would hover like a holy crescent at the break of dawn, announcing another day of jubilation and bliss. (*C* 123–24)

Regarding the translation of the initial passage discussed here (about the bar on Cresent Street), it is linguistically and semantically incapable of maintaining the triple ambiguity we can presume is intended by Hage. It is precisely the possible connection between the toponymic and the symbolic at stake in English (through the word crescent) which is not transferable in French. Simply put, *Crescent* in its anglophone incarnation in Montreal is very obviously indicative of the downtown street and its nightlife, and less associated with the word *croissant* (the literal translation of the English word *crescent*), which as an individual lexeme in English, if anything, lends its meaning more to the pastry in this context rather than to the Islamic symbol. Voillot chose to make her translation accurate from a toponymic point of view and syntactically regular.

The alternative option of translating literally the original nominal clause—as *le Bar Crescent*—would give the impression of a badly worded reference to the actual Street, one empty of any possibility of possessing the faulty Islamic one, like in English.

This is a relevant example of how sociocultural untranslatability functions on a linguistic level. The embedded symbolic meaning (the crescent moon and its relation to Islam) is one that demarcates itself when the translation is read comparatively. The juxtaposition of the original text and the translation here offers a more complete picture of sociocultural embeddedness within each one of the languages by way of contrast. In the case of this particular example, there seems to be more meaning (an additional cultural layer) contained in the English clause than the French one is able to transport. The distinct layers of meaning become conspicuous when a stereoscopic reading technique is employed. This echolocational reading strategy, which aligns the original and its translation side by side in bitext mode, enables me to read both texts at the same time, with a back and forth ocular movement. This reading technique permits for an immediate bi-linguistic evaluation on several levels. Any variations regarding semantic, lexical, syntactic substance, as well as any other linguistic attribute can impact sociocultural aspects and are instantly felt. This naturally transfers to a change in the novel's original narrative voice. All these elements put together create a prosodic echo between the texts, one that is obviously anchored in the original, as it is the initiator. By imagining the original text emitting a specific kind of signal and the translation answering back with its own signal, I am able to intuitively detect any deviation. Over the course of the pages, I become accustomed to the way the translator has adapted the source text in the other language.

In the case of *Cockroach* and *Le cafard*, for example, Voillot, the translator, adheres quite literally to the original. Linguistic deviations are mostly syntactic and necessary for the

construction of a grammatically correct French. Voillot, for example, regularly reassembles Hage's very long sentences. Here is one example among many where this is done:

Original

He came into the kitchen and towards us with his wide eyes, thick-knit eyebrows, and neck that turned left and right, sniffing for subversion or any sign of rebellion. (*C* 266)

Translation

Il est entré dans la cuisine et s'est dirigé vers nous, les yeux écarquillés avec ses gros sourcils par-dessus. Tournant son cou de taureau à droite et à gauche, il a flairé en tout sens, à l'affût d'indices de subversion ou de rébellion. (*LC* 335)

But she also exploits this very style on other occasions where Hage does not:

Original

I made my way through plates, forks, and finger food until finally, as she dipped a slice of cucumber in white sauce as thick as quagmire, I made my move. I want to steal you from your boyfriend the dancer, I said. (*C* 14)

Translation

Je me suis frayé une piste à travers les assiettes, les fourchettes et les amuse-gueule puis, juste au moment où elle trempait une tranche de concombre dans un bol de sauce blanche

à la consistance boueuse, je suis passé à l'attaque: Je veux te voler à ton amoureux, le danseur. (*LC* 23)

And at other times still, she is adept at keeping the cascade of clauses around which Hage builds many of his sentences:

Original

Like guerillas at night, these men waited impatiently for the porn clips to appear between the irrelevant worlds of the main features, circuses of jumping mammals and falling buffoons, fantasies of high seas and sunsets that faded and darkened into invading European armies stomping high boots over burned hills and cobbled squares, frozen at the sight of a few saluting generals and their fat-ankled women. (*C* 18)

Translation

Tels des guérillos dans la nuit, ces hommes attendaient avec impatience l'irruption des séquences pornos au milieu de l'univers banal des attractions principales : cirques secoués de sauts de mammifères et de soubresauts de bouffons, rêveries de couchers de soleil sur fond d'horizons marins cédant place, sur l'écran soudain assombri, aux armées qui envahissent l'Europe, piétinant de leurs bottes nazies de collines incendiées et le pavé des petites places pour mieux se figer à la vue d'une poignée de généraux au garde-à-vous accompagnés de femmes aux chevilles grasses. (*LC* 28)

The language level of the translation, described as mid-Atlantic French in Beaulieu and Buzelin (512), oscillates between the literary and the oral while integrating both a French from France

and a more Québécois French on both levels, as well as in the vocabulary itself. Voillot, for example, will use colloquial terms from both sides of the Atlantic: Hage's use of the word "pal" (35) will become a more Québécois "chum" in her version (49); "a song on the radio she liked" (58) changes into a more Parisian "une chanson qu'elle kiffait" (77); a "police car" (86) translates to the rather local "char de police" (113); and the verb "to fuck" (105) changes into the cross-Atlantic "niquer*"* (137).

Voillot introduces more elaborate literary language in several places as well: one the very first page of the novel "school girls" (3) become "des jeunes filles en fleurs" (9); and cockroaches described as "eternal miniscule beasts" (53) by Hage turn into "ces animalcules impérissables" (71) with Voillot. This lexical difference is compounded by the sentence structure, and this occurs even when the words are literally translated from Hage's. In the following example, the protagonist is excited by the prospect of stealing a trunk owned by one of the tenants in his building, the old widow of a deceased officer in the British government. The "Russian lady" (521) who is also the janitor's wife, has planned the whole thing and needs the help of someone sympathetic. Comical post-colonial undertones are very present in both the original passage and the translation, but it is the difference in the level of the language that stands out. Whereas Hage gives us the excited impression he is speaking to us, Voillot's text clearly situates us in a written novel, especially in the last sentence:

Original

> If I can't wear a bowtie for a Victorian encounter like this, I thought, a bowtie knot on both feet might compensate. And tidiness, for the occasion. When in Rome do as the Romans, et cetera. And now a light jacket, and I am ready for counter-imperial looting.

> Excitement was lingering in the corridors, excitement manifested by the rushing of our feet and the smirks on our faces. (*C* 251)

Translation

> Si je n'ai pas de cravate à mettre pour une rencontre aussi victorienne, me suis-je dit, je peux toujours compenser par un noeud papillon à chaque pied. Et pour cette grande occasion, un peu de tenue. À Rome, fais comme, et cetera. Endossons donc une veste légère. Et me voici prêt à me livrer au pilage anti-impérialiste. Il régnait dans les couloirs une excitation persistante qui se manifestait dans la course précipitée de nos pieds, le sourire narquois peint sur nos visages. (*LC* 320–21)

During optimal stereoscopic reading, the "sound" emitted by the echolocation between original and translation becomes the background noise upon which a glitch or a pattern detaches itself (more on this forthcoming). The idea is not to focus specifically on the background, nor on the glitch or pattern that emerges, as these always vary, but to "hear" them and understand their variations as performing a role in a translation strategy, whether deliberately applied or not by the translator. In the case of the toponymic *Crescent* example, it was a glitch that contained a differential in sociocultural symbolic meaning attribution, one used by Hage in the original, I imagine quite on purpose, that became untransferable for Voillot. In this case, the translation decision she made helped anchor the text even more into Montreal's urban geography.

Lak's article, by not acknowledging the fact that *Cockroach* was written in English and avoiding mentioning Voillot's translation, does two seemingly contradictory things. First, as has been illustrated in the Crescent example, it misses quite obviously an entire related corpus that

could have furthered his own conclusions. Second, and perhaps more to the advantage of this thesis here, by disregarding language completely, the article reinforces the idea that Anglo-Québécois fiction in translation is in essence Québécois literature. As has been demonstrated through the francophone and anglophone academic literature presented here, scholarly attention to Hage's novels has benefitted from both literary and sociological perspectives. Combining these approaches makes an interesting meta-commentary, especially by way of Lak's article, about Anglo-Quebec writing's affiliation to Quebec letters. The connection clearly demonstrates this literature's ability to cross its proximal literary and linguistic boundaries.

Analysis: Intertextuality, Crossing Languages and Untranslatability

A broadened view of Jean-René Ladmiral's terms "sourciste" and "cibliste" plays a role in understanding how echolocation functions through stereoscopic reading (1990). This type of reading happens when both original and translation are read side by side. Through the back-and-forth reading movement, the reader is able to intuit the differences imbedded between the texts. The same way echolocation functions for a bat, this type of reading renders the details of the translation path palpable. In his article "Pour la théologie de la traduction," Ladmiral explains that in translation a sourciste privileges "le *signifiant* ou la 'significance'de la *langue-source*" (124)[63] which means that the foreignness of the source language is maintained in the translated language. But when the translation is undertaken by a cibliste, their goal is to "traduire le *sens*

[63] "The *signifier* or the 'signification' of the source language."

plutôt que le signifiant de la parole ou du 'discours' (et non pas la langue elle-même) en visant à la faire advenir dans la langue-*cible* (au lieu de rester dans une sorte de révérence dévote envers la langue-source)" (124).[64] In other words, domestication is the strategy of the cibliste who seeks to render the text as seamless as possible for the target culture, a phenomenon also described by Venuti (2008). Although we can clearly see what side Ladmiral favours by reading the parenthetical last clause of the citation, the approach as a whole reduces the analysis to only two possible positions. Rose Réjouis situates the difference between Ladmiral's terms "in their interpretation of cultural incommensurability"—while "*Sourciers* value the incommensurability between a source-text and its target language, as if it were a precious metal," "*ciblistes* mourn the default incommensurability between cultures, especially those that are not within each other's contact zone, [and] they ultimately view literary texts as a kind of transcendent object that creates overlapping cultural communities" (Réjouis and Vinokur 23). Much like Ladmiral, Réjouis also separates the translator's pie in half, even when this way of understanding the difference is related to culture and not strictly language. Although a seemingly reductionist tendency in my opinion due to its all or nothing criteria, it is one that, if rendered more complex, may be fruitful as a critical starting point.

Rather than applying these descriptions in view to making a choice to be applied to the entire translated work, the translator's technique or even the translator, I chose to use these terms for ways in which (as well as the various degrees to which) different passages produce a translation effect not only in the translated work, but as reflected in the original novel as well.

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[64] "translate the *meaning* rather than the signifier of speech or 'discourse' (and not the language itself) so as to make it take place in the *target*-language (instead of maintaining a kind of devout reverence for the source language)."

This has the impact of freeing the overall analysis from placing the onus on validating the entire translation as fulfilling a sourciste or cibliste agenda. It is in the cultural echolocation occurring between the texts that the task of translating is taking place, a task that can both foreignize and domesticate the text all at once, depending on what aspect is being examined (e.g. choice of lexeme, morphology, syntax, colocation of words and its impact on narrative voice, cultural aspect and the story itself, all of which relate to culture). As can be understood in Rejouis' citation, cultural incommensurability is attended to by both approaches, and it serves the prospects of both originalists (sourciers) and rewriters (ciblistes)[65] depending on what cultural element's facet is being translated.

Cultural nuances expressed by means of linguistic ones weave a web of complexity that surpasses the dichotomies presented above and can be better understood in terms of flowing along a sliding scale between these two positions rather than belonging to one side or the other. Echolocation, as a way to apprehend and mediate cultural in-betweenness, is one way to see this in action; that is, it has the ability to capture or render more obvious specific cultural forms and qualities when reading in juxtaposition the original and translated passages. The application of a specific translation strategy in one passage does not necessarily mean its systematic application in others of a similar nature; although when the systematic use of a strategy can be established, its use can be more easily linked to an intended purpose (a good example of this is found in the section on intertextuality); this, in essence, demonstrates a translator's agency. Although "Losing things is what translators do best" (Cavanagh qtd in Réjouis and Vinokur 19),

[65] The translation of the terms *sourcier* and *cibliste,* respectively "originalist" and "rewriter," were borrowed from the article "On Collaborative Translation" (Réjouis and Vinokur 27).

loss, rather than being negative, can become a powerful generative tool granting these same translators a new way to articulate a known cultural sensibility, giving them the opportunity to fill the space of loss with the expression of what they consider an analogous reality, analogous for them in their target culture. Translation decisions are not always related to standardized choices and the point in the ensuing analysis is to discern first what was done; second, how it was done; and third, was it applied anywhere else. Speculation as to why it was done, on a larger sociological level, will be dealt with later on, in the conclusion; and will be done by bringing to light the larger synchronic sociocultural moment in which the works were produced.

To reiterate, the nexus of the analysis is located in the translatory moment occurring between the texts; this "moment" is to be understood as a mobile phenomenon, alternatively feeding on and being fed by the original and the translation, answering to both an originalist and a rewriter's calling, depending on what is being translated and how it is expressed linguistically. Although its manifestation is linguistic, and therefore traceable in the text, its occurrence points to the sociocultural milieu from whence it is undertaken, which is linked to how the work navigates its entrance (or not) into the target literary field, in this case Québécois literature.

Three larger topics demarcate themselves in the stereoscopic reading of Hage's *Cockroach* and Voillot's translation, *Le cafard*. And although they are presented as separate phenomena here, they are all linked. This will become apparent over the course of the examples illustrated in the analysis. The first topic is related to intertextuality and the Western literary canon and how ultimately the translation may have used Kafka's *Metamorphosis* to its advantage in facilitating the work's crossing from (Anglo-Québécois literary) sub-field to (Québécois literary) field. The incitation for this line of thinking came from surveying reviews of the novel and discovering how often Kafka was mentioned in these. It seemed that Hage's

novel was most often read through and compared to, whether as a form of appreciation or critique, Kafka, and his novel *The Metamorphosis.* The need for critics to mention the link was surprising. In some texts, the reviewer resorted to quasi-subliminal strategies in order to insert a reference to this canonical literary work, e.g. the use of the French verb *métamorphoser* can, even used on its own and with no other referent, evoke Kafka's novel, as can the noun *metamorphosis* in English; and for the use of the adjectives *kafkaien* and *Kafkaesque*, using them immediately forces a link between the work discussed and those of Kafka. The transformation of a man into an insect, a cockroach more precisely, combined with the rejection of said man by society, seem to form the linchpin connecting Kafka's protagonist to Hage's. But whereas the sort of insect or vermin Gregor Samsa turns into is left ambiguous in Kafka's work, perhaps aided further in English by an untranslatable aspect of the German-language (Bernofsky), Hage's unamed protagonist explicitly identifies with a cockroach. It is not the deeper literary comparison between the works *The Metamorphosis* and *Cockroach* that is at stake here, as many diverging and irreconcilable aspects exist in such a correlation. Rather, it is important to keep in mind the more superficial link to the literary canon.

The second topic that emerged from the analytical reading revolves around the way in which the novel and its translation deal with the use of French and English within the narrative. Hage's novel, although written in English, deals with and uses French in a duplicitous way, almost as if it was primed to be translated into French, in Quebec. This linguistic tour de force is reflected for example in the confounding alternating use of French and English in the dialogue between certain characters. When analysed in conjunction with the translation, Hage's writing seems to create open ready-made spaces, almost like ellipses, for the Québécois translation to insert itself seamlessly. This has the odd effect of transforming the translation into an original

and gives the impression that the English-language original is in fact the translation. This language-based narrative strategy derived originally from characters' code-switching, and which makes the translation read like an original, has undoubtedly played a role in the translation's inclusion in the field of Québécois literature.

The third topic is related to untranslatability as it applies to significant cultural differences embedded within the narrative. The translated passage in the aforementioned "Crescent" example conforms to this concept by latching onto one meaning (toponymic) to the detriment of another (symbolic) found in the source language, a natural consequence of the target language in use. In accordance with the idea of loss and gain formulated earlier in this section, one that situates itself along a sliding scale and not within a dynamic of polar opposition, how Voillot choses to translate the various untranslatables (e.g. social, cultural, and linguistic ones) offers insight into the sociocultural and literary space the translated novel will come to occupy. Untranslatability is a phenomenon that goes both ways. The "Crescent" example demonstrated how the French did not have the capacity to illustrate the layered meaning the English passage could, but there are intriguing examples of its opposite, where French offers a much broader semantic layering than its English counterpart, in the use of the word *cockroach* in French, for example. In this case, and as will be demonstrated in the second topic, the extended semantic potential played an important role in the translation's intertextual referent mentioned earlier.

Before continuing on with the analysis, the notion of intertext has to be ventilated as it assumes here two different roles which, although connected, do not point to exactly the same referents in my discussion. There is first, and perhaps more superficially, the idea of the trace of a canonical text from Western literature (Kafka's *The Metamorphosis*) within Hage's

Cockroach. But there is also the notion of intertextuality within a language, as is understood by Riffaterre, and between languages, by Venuti, who both read the concept through mathematician C. S. Peirce's construct of the interpretant (Atkin 2013). Both types of intertextuality rely on a culture's way of seeing and interpreting texts, but in the case of the first type, the mechanics of its operation are anchored in the sociological stratification and hierarchy of the literary field, and its attribution of literary capital. The more a work, especially a more peripheral one like Hage's, is identified with one firmly established in the (Western) literary canon (like Kafka's), the better are its chances of accruing symbolic capital and accessing a more central position in the field. The gravitational pull towards the centre operating here is strong considering Kafka's accumulated symbolic capital in the category of Western canonical literary texts. As for intertextuality as understood by Riffaterre and Venuti, its importance in the analysis here comes from what is coined the interpretant, which is an element that helps produce significance between a sign and its object.[66] Its role is central in echolocational reading as interpretants act as gatekeepers to specific interpretations within each text. The appearance of glitches and patterns signal precisely where changes occur in interpretants between languages.

To recapitulate the analytical technique and what it seeks to uncover, stereoscopic reading takes the form of an echolocational reading strategy that establishes a (linguistic, sociocultural, literary) translatory rhythm between original and translation during which

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[66] The concept of the interpretant was initially coined by mathematician and semiologist C. S. Peirce in the late 1800s in his theory of signs, where it was part of a triadic relationship with the sign and the object. "For Peirce … any instance of signification contains a sign-vehicle, an object and interpretant. Moreover, the object determines the sign by placing constraints which any sign must meet if it is to signify the object. Consequently, the sign signifies its object only in virtue of some of its features. Additionally, the sign determines an interpretant by focusing our understanding on certain features of the signifying relation between sign and object. This enables us to understand the object of the sign more fully" (Atkin).

anomalies in the form of a glitch or a pattern can appear; whereas the glitch is a short, sudden and very localized disturbance, the pattern is a series of repeating ones. Echolocational sensitivity is anchored in the linguistic aspects of the text, and demonstrates, through the use of an interpretant, what Riffaterre calls significance. In other words, a text's sociosemantic, sociocultural homogeneity, even its illusio, "is understood as the interpretation the literary text forces upon the reader" (Riffaterre 41). As such, the phenomena of the glitch in echolocational reading should be understood as a problem with this interpretation from one text to the other, from one language to another. The concept of the interpretant, used by Michel Riffaterre in his understanding of intertextuality, allows the reader to comprehend the transformation of a literary sign into the "homolog of an intertext" where "the meaning it conveys depends on the text's mode of actualization of the intertext" (Riffaterre 44). The problem is that the signification of an intertext cannot be maintained in translation. The echolocational reading detects the encoding and decoding of different interpretants between languages through the glitches and patterns. Venuti said as much when he also took up Peirce's notion of the interpretant. He defined interpretants as the mediators between language, culture and the text; that is, they are responsible for weaving the connections between texts, the shape of texts and the themes broached, and as such, they elaborate a network of linguistic relations: "this triple context comprises the signifying process of the source text, allowing it to support meanings, values, and functions which therefore never survive intact the transition to a different language and culture" (Venuti qtd in Leconte "Infiltration" 7).

Kafkan Intertextuality: A Glitch in the Form of a Pattern[67]

How does one determine if Hage's novel appeals ostensibly to a specific work from the Western literary canon through intertextuality? From an epitextual standpoint, [68] as was corroborated by 17 of the 24 reviews sampled,[69] and this in spite of Hage's denial of having done so on purpose,[70] *Cockroach*, for Western reviews, seems naturally linked to Kafka's *The Metamorphosis*. It was the disconnect between his denial of having used the Kafka reference strategically in his novel and the vehement mentioning of it by critics that led me to question the intertextual force of the reading and its transfer to the translation. James Lasdun from London's *The Guardian* devotes an entire paragraph to a comparison between Hage's and Kafka's novels (Lasdun). And Chantal Guy from Montreal's *La Presse* stresses that "d'aucuns y ont vu une référence à la célèbre *Métamorphose* de Kafka" (Guy). Dostoyevsky and/or *Notebooks from the Underground* were mentioned as well in seven of the 14 English-language reviews sampled, and interestingly in none of the French-language ones. What must be kept in mind here is that the aptness or relevance of the ways in which the critiques called upon these canonical authors and their works is not at issue. In these 14 reviews however, these came to be regularly called upon to contextualise Hage's novel. And as mentioned previously, this literary nod took on at times the

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[67] Parts of this section have been translated and adapted from a previous paper "Infiltration de la littérature anglo-québécoise : le cas de la traduction de *Cockroach* de Rawi Hage" (Leconte).

[68] The epitext "consist[s] of elements–such as interviews, publicity announcements, reviews by and addresses to critics, private letters and other authorial and editorial discussions–'outside' of the text in question" (Allen and Allen 100). Both the epitext and the peritext (e.g. chapter titles, title, prefaces, notes) come together to form what Genette refers to as the paratext.

[69] Fourteen English-language reviews and 10 French-language ones were sampled from Google during the summer of 2016 with the following English-language search terms: *Rawi Hage* and *Cockroach*; and the following French-language ones: *Rawi Hage*, *Le cafard*. The intention of this search was not to be exhaustive but to gather the most popular reviews using the most obvious search terms. The bibliographic links are provided in Annexe one.

[70] Hage has affirmed this in several interviews (Guy; Malavoy-Racine; Montpetit).

form of one word. The idea that incorporating a single word in a literary critique is sufficient to align the work in question with a better known one can be a consequence, I believe, of the form of the media itself (online articles). Condensing information is an important part of ensuring accelerated circulation, as longer texts do not usually get read due to the shortened attention span of online readers:

> The new media not only alters how authors and translators write, translate, and rewrite stories, but also alters how readers and viewers navigate the rewritten text. Close-ups, cross-tracking, and links to tangential texts now allow readers to enter the text and to manipulate the reading process, turning receivers into authors or, better said, rewriters themselves. (Gentzler 14)

It follows that a discussion around the epitext today must also include the web as "There is no doubt that taking an existing text and copying, pasting, tweaking, tweeting, cropping, and recaptioning have taken translation and rewriting to a new level" (Gentzler 11).

Collectively, the approach to literary texts (including those in paper form) has dramatically changed since the appearance of the Internet and has become a non-negligible factor in our appreciation (and even comprehension) of their content. But apart from the direct impact of cross-reading (due to hyperlinked text) which fragments and fractures the reading experience across sites and topics (Hooper and Herath 5-7), it is perhaps the way we perceive the content of the literary text itself that has suffered a more drastic change. By this, I mean that intertextuality (the presence of a text within another text) has morphed into a form of adaptation in which the original (especially in the case of a longer text) tends to fall into disuse, to the benefit of shorter ones that provide descriptions of its content. In these abbreviated texts, specific

elements contained within the original get instrumentalized in the name of turning what is perceived as the crux of the message into byte-sized information (for example, it is a common occurrence for the simple emblem of a cockroach to represent Kafka). Since the original text is unavailable under this new mediatized online form or simply too cumbersome to read through, the adaptation or the rewritten form (like a review, a Wikipedia entry or academic notes published online) ends up taking the place of the original. Just like the reviews of Hage's novel, where one relied on as little as one mention of the word *metamorphosis* to insinuate *Cockroach*'s connection to Kafka and his novel (Rioux 32), the newly-adapted interpretant instrumentalizes Kafka's character Samsa and his transformation into oversimplified lexical items: *cockroach*, and *metamorphosis*. The newer text is able to do this because of the prevalence of its presence: it is much easier to google the text and its meaning rather than to actually find the literary text, read it completely and make up one's own mind. In fact, entering the words *cockroach* and *metamorphosis* in a private Google Search using Firefox[71] returns links to the literary reference within the first three choices. The easily accessed adapted "texts" (in the form of videos, images, blog or Wikipedia entries, or any other form media can take, including reviews, in their online form) is able to have today a wider circulation than the original novel, and through this enlarged access, even come to replace it.

The intertextual hypothesis posited here, of the trace of literary canonicity in Hage's *Cockroach* and its potential transfer to Voillot's *Le cafard,* was investigated using a comparative lexical analysis that called on both works (the original novel and its translation). In Hage's

[71] Firefox offers "private browsing with tracking protection." When accessing the Internet through a Private Window, the application "does not save visited pages, searches, cookies or temporary files" (online).

novel, the words *cockroach*, *roach* and *metamorphosis* were counted, and their placement compared to what was found in the translation. The semantic understanding and syntactical positions were vectored in with their translation in order to understand how the intertextual link was altered, weakened, or reinforced in the translation. But once these English words were translated into French, they offered a broader terminological possibility. From the word *cockroach* and *roach*, the French language offers the following common words as equivalents: *cafard*, *blatte*, *cancrelat* and *coquerelle*. As for the word *metamorphosis*, the French language provides many choices, but to stay in line with the morphologically corresponding root lexeme, there is the nominal *métamorphose*, but also a verbal form, *métamorphoser*.[72] The French terms were in turn analysed and vectored in with Hage's original text to see if their use could be considered distinct, and therefore belong to a translational strategy attempting to reinforce the posited canonical intertextuality.

The original title of the work, *Cockroach*, is the first hint of a possible relation between it and Kafka's work by referring to the insect generally understood as the product of the transformation, even though this word was never explicitly mentioned in *The Metamorphosis*. However, the use of the words listed in the above paragraph merits closer inspection in order to determine the extent of the relation. It is clear that a complete intertextual network cannot be accounted for based on a simple lexical comparison. The entire text, its content, sociopolitical and sociocultural positioning, all participate as thematic interpretants in the development of intertextual networks. The objective of this analysis, much in the same way big data performs

[72] Although there also exists a verbal counterpart in English (*to metamorphosize* or *-sise*), its use is more commonly reduced (*to morph*) and could not be taken into consideration here as it did not appear in Hage's text.

its investigations, is to zero in on aspects that span the entire novel and contribute to the construction of these networks. A text's lexical edifice represents much more than the sum of the words which compose it. But by questioning the specifics of the lexical edifice, I am looking to track how its construction acts upon its interpretation.

In the case of the original English-language novel, the word *metamorphosis* appeared only once, near the beginning. It was used in the context of the protagonist's transformation into a cockroach in the presence of Shohreh, the woman with whom he is in love: "Oh, beautiful Shohreh! She drove me crazy, gave me an instant hit of metamorphosis that made me start gnawing on paper dishes, licking plastic utensils, getting lost inside potato-chip bags" (*C* 13). As for the word *cockroach*, 35 occurrences were counted throughout the novel, with an additional 8 occurrences of its abbreviation *roach*, for a total of 43 times. From a paratextual point of view, the word *cockroach* also appeared an additional 140 times at the top of every other page (except at the beginning of chapters) as the right-hand running header of this edition. So even when it was not directly inserted within the narrative, the word's repeated and isolated presence was substantial.

The translation of the 35 occurrences of *cockroach* from Hage's novel in Voillot's text was spread out in the following way: 23 times as *cafard,* twice as *blatte*, six times as *coquerelle*, and four times as *cancrelat*. In regard to the eight occurrences of its shortened lexical relative *roach*, its translation was spread out as follows: four times as *cafard*, twice as *coquerelle*, once

as *cancrelat*.[73] One occurrence of *roach* was not translated in the French text. The English adjectival formulation was left as an unqualified noun in French:

Original

I spotted a particular one with light-coloured stripes, like an albino **roach**. (*C* 178)

Translation

J'en ai remarqué un pas comme les autres, avec des rayures pâles, on aurait dit un albinos. (*LC* 228)

Without needing to continue on with a deeper semantic analysis, this cursory breakdown convincingly demonstrates that the translator has used the wide lexical choice available in French to refer to the insect known as a cockroach in English. But apart from proving the lexical variety available in translation, and the tendency for translators to vary repeated words, these results are insufficient to prove any intertextual translational strategy at work in Hage's translated novel *Le cafard.* This is where a reverse lexical analysis becomes a way to extract additional information.

Using each of the possible French terms for cockroach (i.e. *cafard*, *coquerelle*, *blatte* and *cancrelat*), the reverse analysis searched for occurrences in the translation that did not match

[73] As the general semantic aspect of the lexical analysis is the main concern, the various grammatical derivations, such as the plural form, were not distinguished here. For a complete list of excerpts related to the words *cockroach*, *roach* and their French counterparts, including their reverse lexical analysis, see Annexe two.

up with either *cockroach* or *roach* in the original text. The results showed that *cafard* appeared in an additional four places, *cancrelat* and *coquerelle* respectively, in one each, for a total of six more times than in the English original.[74]

1

It saddened me to erase happiness with water. **It saddened me** to drown sighs and sparkles with hoses. (*C* 29)

Ça me faisait de la peine d'effacer du bonheur avec mon jet d'eau. Ça me ***foutait le cafard*** *de noyer ces soupirs et ces feux avec mon tuyau.* (*LC* 42)

2

That mysterious **mutant urge** was coming over me again. (*C* 31)

La ***tendance cafard*** *prenait le dessus, une fois de plus.* (*LC* 45)

3

I worked in a fancy French restaurant here in Montreal, **Le Cafard**, on Sherbrooke Street. (*C* 69)

Ici, à Montréal, j'ai travaillé dans un restaurant français très chic, ***Le Cafard****, rue Sherbrooke.* (*LC* 90)

[74] For legibility's sake, I have italicized the translated excerpts.

4

When a train passed in the evening, she said, it **made her sad**. (*C* 74)

Quand il en passait un le soir, elle m'a dit que ça lui ***donnait le cafard****.* (*LC* 97)

5

Ha ha ha, no matter how big you get you will always crawl, **insect**, crawl! (*C* 202)

Ha ha ha, tu peux grossir tant que tu voudras, toujours tu vas ramper, ***cancrelat****, ramper!* (*LC* 260)

6

Cockroaches, too, I asked?

Yes, **those** too. (*C* 293)

Je lui ai demandé : Il y avait des cafards aussi?

Oui, des ***coquerelles*** *aussi.* (*LC* 369)

The larger lexical variety available for the word *cockroach* in French, comparatively to that of the one found in English, associated to the fact that one of the French terms, *cafard*, possesses a semantic richness that extends to human emotions (e.g. *avoir/donner/foutre le cafard; cafarder; cafarderie; cafardise; cafardesque; cafard, -e* as an adjective), offers a reason as to its more frequent use in the translation. The results in themselves though seem a little more than anecdotal. However, when you add the results from the reverse lexical analysis of the word

metamorphosis, the overall picture that emerges becomes clearer.[75] In this second reverse lexical analysis, the one that investigates Voillot's use of the French word *métamorphose,* and especially its verbal counterpart *métamorphoser*, I am able to posit a translator's bias.

As mentioned earlier, Hage uses the nominal version of the word only once in the entire novel, at the beginning (see number two in excerpts below). Voillot on the other hand used it an additional eight times. A translator can enact a certain directive in their lexical choices when constructing a text. The overall effect that the combination of these words produces on the reader is an aspect they are looking to produce, hence the translator's agency. In the case of the words *métamorphose* and *métamorphoser* in the translation of Hage's novel, their use could be understood as a canonizing translation strategy. As the word is the title of Kafka's novel in both French and English, the lexical prominence of the word *méxtamorphose* cannot be taken for granted. Its presence in the translation has an opportunistic feel, one that relays an underlying canonical intertextuality that the original did not. The following excerpts demonstrate this bias (see bolded text):[76]

1

Because my sister **made me** one. (*C* 5)

C'est ma sœur qui m'a ***métamorphosé***. (*LC* 12)

2

[75] For the complete excerpts involving the word metamorphosis and its French counterparts, see Annexe three.
[76] For legibility's sake, I have again italicized the translated excerpts.

Oh, beautiful Shohreh! She drove me crazy, gave me an instant hit of **metamorphosis** that made me start gnawing on paper dishes …. (*C* 13)

Ô la belle Shoreh! Elle m'avait rendu fou, m'avait flanqué une crise de ***métamorphose*** *instantanée, du coup je m'étais mis à grignoter les assiettes en papier ….* (*LC* 22)

3

… all **shall be changed** to accommodate soft, crawling bellies rolling on flat plates. (*C* 30)

… tout ça se ***métamorphosera*** *pour plaire aux longues panses lisses luisant sur les assiettes.* (*LC* 44)

4

… when I tried to tell him that a grand change is coming, a fatal **one** that is brewing from underneath the earth …. (*C* 117)

… alors que j'essayais de lui annoncer qu'un grand changement se prépare, qu'une ***métamorphose*** *fatale couve sous la terre ….* (*LC* 151)

5

… and bright flags held by boys, and villagers **turned** archers. (*C* 119)

… et les étendards aux couleurs vives brandis par des enfants, par des villageois ***métamorphosés*** *en archers.* (*LC* 154)

6

Then he rushes to the kitchen, briskly **transformed** into an erect Napoleon. (*C* 265)

Puis il s'est précipité à la cuisine, brusquement ***métamorphosé*** *en Napoléon, droit comme un I.* (*LC* 333)

7

Everything had **turned** into shapes and forms that confine you and guide you, between the city streets and building walls, to your final destination. (*C* 270)

Tout est ***métamorphosé*** *en formes enfermantes qui nous guident, entre les rues et les murs de la ville, vers notre inéluctable destination finale.* (*LC* 340)

8

I could also bring the professor with me and **change** him—make him look better and talk with arrogance …. (*C* 299)

Je pourrais même y entraîner le professeur, le ***métamorphoser****, lui donner meilleure allure, le faire parler avec arrogance ….* (*LC* 377)

In chronological order, excerpt one and two relate directly to the protagonist's transformation into a cockroach in the narrative; three and four, to the environment being changed as a result of the appearance of a cockroach world; excerpts five, six, seven, and eight are completely unrelated to anything having to do with a cockroach and the protagonist's transformation. As such, these last four passages, together with excerpt three and four can be seen as reinforcing the canonical intertextual connection to a greater extent than Hage had (unintentionally) done in the original. Voillot's adroitness comes in the way she creates an intertextual cascading effect of the word's use throughout her translation: connecting the first two occurrences of the word directly with the protagonist's transformation (including one excerpt where Hage himself uses the word), establishing a direct link with a Kafka referent. The next two excerpts (three and four) use the word within the confines of a fantasized cockroach world, making a more distanced allusion to Kafka through the insect's presence only. And finally, in the next four excerpts, by using the word more loosely to refer to any sort of change or transformation, and completely unconnected to cockroaches and their possible link to Kafka.

Put together, the reverse lexical analyses of the terms *cockroach* and *metamorphosis* (that is, the number of times the French counterparts did not match with the original terms in English) foreground and give credence to the idea that Voillot employed a canonical intertextual strategy in her translation. However, whether it was incidentally or intentionally applied on her part remains inscrutable. Linking a translator's intentionality to the use of a definable translation strategy is tricky. Translation studies scholar Michaela Wolf, who specializes in the sociology of translation, summarizes Jean-Marc Gouanvic's understanding behind how a translator's habitus function: "During the translation procedure, the act of translating is incorporated through, and at the same time influenced by the translator's *habitus,*" but also by " … a specific

habitus which is constructed while the cultures involved encounter one another during the transfer process" (Wolf 19). In other words, the translator's own interiorized cultural background comes into play. As the habitus is responsible for arranging the "durable and transposable set[s] of principles of perception, appreciation, and action, capable of generating practices and representation that are (usually) adapted to the situation… without being the product of an intentional search for adaptation" (Bourdieu "Questions" 29), the crux of this delicate argument pivots on the very subject of translator agency. So the translator is applying these strategies unconsciously. Accordingly, the translator bias uncovered by the reverse lexical analyses of the terms *cockroach* and *metamorphosis* would not be one intentionally put in place by Voillot. Without complicating the concept of the habitus, its formation, and the way it impacts the translation choices and strategies of the translator, the problem remains whole. I do believe to a certain extent that a systematic or repeated application of a strategy by a translator signals its intentional use. But in the case of what was uncovered here through the reverse lexical analyses in question, it would be difficult to argue any overt systematicity over the course of the 385 pages of *Le cafard,* however elegant the solution might appear. It does however remain a compelling finding.

Seven of the fourteen English-language reviews mention Hage's novel in conjunction with Dostoyevsky, and/or his short novel *Notes from the Underground* (apoczen; Arnold; Blincoe; Cross; Gaitskill; Lasdun; Rettino). Given that *Cockroach*'s storyline, superficially, has more in common than not with the one found in Dostoyevsky's novella (the unnamed protagonist for one, but also the idea of his social inferiority, the idea of enacting revenge, and novelistically, the narrator's unreliability, just to name a few parallels), the comparison operated by the reviewers put in place another canonical intertextual network. The randomly-selected

French-language reviews, on the other hand, made no mention whatsoever of either Dostoyevsky or his work. What seems to appear as a broken intertextual link between languages[77] is investigated, much in the same way it was done with the words *cockroach*, *roach* and *metamorphosis*, through an analysis of the word *underground* in the original novel and its French translation.[78]

The term *underground* is used 25 times by Hage throughout his novel. It details an important aspect of the protagonist's vision of the urban landscape and how he navigates it (see Beneventi). The term *underground* in English is equipped to deal with a large semantic field and can take on many meanings ranging from a series of very literal ones (underground pipes, for instance) to a range of metaphorical ones (an underground world), but in French, the term has no direct and stable equivalent. As a result, a plethora of translation choices are open to Voillot, which do not all have quite the same meaning and can easily be perceived as unrelated to one another. This forces her to spread the accumulated intertextual value in the English text using the word *underground* over a series of unassociated words in the French text. Think here of exactly the opposite of what Voillot did with the lexeme *métamorphose, -er*. The repetition of the word *underground* in English (which can be seen as a way to enforce the intertextual link) is impossible to duplicate in French. It is interesting to note that the title of the French version of Dostoyevsky's novel did not feature, unlike its English counterpart, a stable name throughout its several publications: *Les carnets du sous-sol* (1992); *Notes d'un souterrain* (1972); *Mémoires*

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[77] A completely normal and foreseeable phenomenon, for more see Venuti *Translation Changes Everything* (178-184).

[78] For a complete list of excerpts involving the word *underground* and its French counterparts, see Annexe four.

écrits dans un souterrain (1926); *Le sous-sol* (1909). Depending on each of the occurrences of the word *underground* in Hage's novel, a different and more precise word was needed to replace it in French. Here are five of the more striking examples from Voillot's translation (see Annexe three for a complete list):[79]

1

Let's play **underground**. (*C* 6)

*Jouons **sous terre**.* (*LC* 12)

2

But I was master of the **underground**. (*C* 23)

*Mais moi, j'étais le maître **du monde d'en bas**.* (*LC* 35)

3

Special **underground menu** served by an undertaker with shovels and fangs. (*C* 31)

*Menu spécial, **cuisine underground** pelletée par un sous-chef aux pattes crochus.* (*LC* 44)

[79] For legibility's sake, I have italicized the translated excerpts here as well.

4

I shake the ground and the **underground**. (*C* 58)

*J'ai fait trembler le sol et le **sous-sol**.* (*LC* 77)

5

The **underground** is waiting for me. (*C* 153)

*On m'attend, **là-dessous***. (*LC* 200)

The ambiguity behind the meaning of the English word forces different lexical choices in French, which leads to an intertextual impasse when attempting to use the strategy of lexical repetition in French with this specific English term. The fact that not one of the French reviews sampled for this study mentions *Notes from the Underground* or Dostoyevsky lends this hypothesis of broken intertextuality a certain plausibility, without proving it beyond a reasonable doubt. But what needs to be retained from this analysis is its more formal nature and its ability to target a lexical aspect in the text that contributes to the construction of literary intertextual networks, and not its entire edification.

Linking Hage's original novel to Kafka's *The Metamorphosis* is one thing but linking Voillot's translation of Hage's novel to it as well is a testament to the power and importance this canonical literary text bares by association. I postulate further that this canonical link in the translation is in part responsible for the translated work having been able to cross into Québécois letters so seamlessly. Garnering cultural capital by way of affiliated canonicity affords a work a wider literary arena. Affiliated canonicity here refers to both Hage's and Voillot's works in

conjunction with *The Metamorphosis* and is feasible cross-linguistically because no matter what language his works are translated into, Kafka is a canonical figure of Western literature. Kafka's novella has established its place in the canon in both French, where it was first translated in 1925 by Alexandre Vialatte (la Pléiade), and in English, first translated in 1933 by Edwin and Willa Muir (Gooderham). The scholarship surrounding him, his life and his works has been so important as to lead to the coining of new words in both English and French (e.g. Kafkaesque (in French and English), Kafkan, kafkaien, kafkologie). The more cultural capital a work garners, the better its positioning in the literary arena which in turn affords it a broader circulation; and Kafka along with his works have played a major role in the modern and postmodern literary canon, placing themselves at the very top of a prestigious list of symbolic capital gatherers of literature in the twentieth century. And this position endows his work *The Metamorphosis* with a lucrative consecrating ability, one that Voillot's translation latched onto and put to its advantage. What remains (and will always remain) a mystery is the intentionality behind such an undertaking. Whether consciously or subconsciously, both author's and translator's words play into the linguistic networks that imbed this interpretant into the novel's narrative. The strength of the translated novel, with regard to this specific cross-linguistic canonical intertextuality, comes in the fact that the Kafkan interpretant is just as strong in French as it is in English, if not stronger due to its literary roots with authors such as Kundera, who wrote passionately in French about Kafka, his works, and his ascension in the field of letters (see *L'Art du roman,* and *Les testaments trahis* (Kundera and Ricard) for the evolution of Kafka's work in the French literary field). Whereas both Hage's novel and Voillot's version connect up with the Kafka interpretant, one should not mistake the relation between the two texts, this cross-linguistic intertextuality, as a hierarchical one flowing from original to

translation. Voillot's work, as was demonstrated with the lexical verification exposed earlier, should be seen as having traced its own link to Kafka, going beyond the one put in place by Hage.

Cockroach's link to Middle Eastern literature (i.e. its link to specific works written in Arabic) has largely been overlooked in Western scholarly literature and has been dismissed here as it unfortunately does not figure in the realm of this dissertation. It would, however, merit in-depth research as it would undeniably play a fundamental role in better understanding the work's intertextuality and would most likely provide relevant counter-arguments to the ones presented here in relation to Kafka and *The Metamorphosis*. But on a closing note, I will mention briefly the translated work *One Thousand and One Nights,* and the character of Scheherazade as the story teller and of the genie in particular, as a figure of metamorphosis. The much more prevalent and obvious intertextual link to Kafka, regarding the Québécois translation, makes a potential argument for a generic discontinuity between Hage's original novel and its translation, especially in light of Hage's claims of not having intentionally linked his novel with Kafka's. The need to anchor the novel within a familiar literary field (whether Canadian literature, Anglo-Québécois literature or Quebec letters), to make it fit in culturally with the target audience, far outweighs the potential benefits of associating it to an orientalised, therefore purposefully exoticized work, especially when it comes to aiding its access to Québécois literature. But clearly, the conversations the protagonist has with his therapist, Geneviève, lying somewhere between make believe and reality, point to Scheherazade's role.[80] Much in the same way the

[80] Hage mentions the link with Scheherazade himself in an interview with CBC News in August of 2008 (Chong).

princess finds a way to stay alive through storytelling, Hage's protagonist has to convince his therapist through his enticing stories that he is "cured" of any propensity for mental illness in order to avoid internment, and possible expulsion from the country (e.g. 48, 97, 102, 104, 131, 134, 140, 208, 240, 257). Both the protagonist and Scheherazade are, in a sense, prisoners of authoritarian captors that require that their behaviour conform to expectations. As long as they are able to spin tales that hold their captor's attention, they are allowed to continue living as they do. And of course, there is the genie and the notion of physical transformation. Just like the jinn's presence[81] in the tales of Scheherazade, Hage's protagonist weaves tales of his own transformation into cockroach form into his therapy session with Geneviève. It is precisely through metamorphosis and passage in the lower realm that the protagonist's fragility is concealed from others. As an interesting aside, in Arabic literature the rāwī is a reciter of poetry, putting Hage almost quite literally in a Scheherazade-like position.

Playing with Languages in Overlapping Literatures[82]

In this section, the analysis turns to the ways in which the novel and its translation deal with the use of French and English within the narrative. Hage's novel, *Cockroach,* although written in English contains many words and sentences in French, reflecting the sociolinguistics of its location, Montreal, and the position of Anglo-Québécois literature as a whole in the way it is able to interact with languages. The proximity of Anglo-Québécois literature with Québécois literature is such that both, just like their authors and readers, occupy practically the

[81] OED: In Muslim demonology, an order of spirits lower than the angels, said to have the power of appearing in human and animal forms, and to exercise supernatural influence over men.

[82] Parts of this section are translated from a previously published article "Accéder au champ de la littérature québécoise par la traduction : argumentation suivie d'un exemple" (Leconte).

same territory, inhabiting it like two superimposed gradient-filled mosaics. This contiguous geography and the cultural and linguistic superposition that comes along with it could in itself justify the appropriation of translated literature by Québécois letters as a way to develop its minor field. But how are the works themselves performing this? In order to better understand the dynamics of this phenomenon, Québécois translations of Anglo-Québécois works need to be analysed to understand what makes them attractive enough for Québécois literature to want to call them their own.

In her article on the translation of Gail Scott's works, Catherine Leclerc asks an analogous question: what constitutes appropriation or adoption in Québécois translations of Anglo-Québécois works? Based on Antoine Berman's idea that "la traduction est affaire de 'mise en rapport'"[83] and that "les textes d'expression anglaise [au Québec] opèrent déjà une mise en rapport avec la langue et la culture de traduction,"[84] Leclerc explains that Québécois translations become "un lieu privilégié pour cerner les modalités et l'évolution de la relation que la littérature québécoise entretient avec l'alterité" (Leclerc "Whose Paris" 172).[85] In essence, this means that the overlapping contact in Quebec between English and French and their associated cultures affects Anglo-Québécois literary texts prior to their translation into French. And once these texts are translated into French, in Quebec, they become exceptional tools to investigate the various ways alterity is allowed to manifest itself within Québécois literature. But this must function both ways. If English writing in Quebec is affected by the francophone

[83] "translation is an exercise of putting into relation"
[84] "English-language texts [in Quebec] already operate an exercise in structuring relations with the language and culture of translation,"
[85] "a privileged space to ascertain the modalities and the evolution of the relation that Québécois literature maintains with alterity."

sociocultural and sociolinguistic environment that surrounds it, so must Québécois translations be affected by their local anglophone counterpart, as they are English originals. How this decentering or annexation is expressed in the contents and form of the translated text is a function of the various sociocultural situations occurring within this same geographic space (where the languages and cultures overlap). Maintaining or obscuring a palpable linguistic tension in the translated text highlights the juxtaposed sociocultural contact zone rendered in the original work. The question here becomes how to explain this and conceptualise these complex relations in the translated text. The answer lies in part with how Venuti has envisioned the thematic interpretant.

Every text, for Venuti, is imbued with a signification that reflects the values and the stakes of the culture of the person who has composed it. The difference between an original and a translation is that the latter is a product of re-signification. The person translating has to qualify the source text's original signification in order to then re-invest it with the values and the stakes from the target culture (Venuti "Genealogies" 496). In order to do this, the translator has to manoeuvre around what Venuti calls interpretants (Venuti *Translation Changes* 181). The thematic ones contain information that relates to everything having to do with the target culture's values and beliefs, and their social coherence. Hence, the translated text contains a form of commentary or exegesis that goes beyond the first direct linguistic and semantic levels to consider the social and cultural expression of a moment between two *langues-cultures.*[86] What makes this approach relevant for the translation of Anglo-Québécois literature is its capacity to

[86] The term langue-culture comes from Henri Meschonnic and refers to language in its cultural specificity. For example, French and English in their Quebec variations. For more information, see Meschonnic *Pour la poétique 2,* and *Poétique du traduire*.

consider dynamic (read here always changing) social and cultural elements on both the source and target sides of the text, and not be hampered by the lack of consensus or coordination between the different langues-cultures. In the ultra contemporary literary moment considered here (2006-2010), translation of Anglo-Québécois texts in Quebec have usually been undertaken within a year of the original's publication.[87] As such, the social and cultural stakes expressed in the source text, and interpreted in the target one, are chronologically and territorially condensed. Put another way, although these texts are linguistically and culturally divergent, they happen to be geographically and chronologically convergent. On a time-ordered scale, the proximity between the publication of the original and its translation, and its critical analysis, can be an asset in the comprehension of the interpretants involved in both texts, as they share a traceable and contemporary historical moment.

The point of the analysis is to reveal significant cultural differences between original and translation. Again, this was done using the stereoscopic reading method described earlier in the chapter. More than a simple linguistic comparison, this reading method facilitates the tracking of cultural elements that get transformed in translation. The reader calls on "both the original language text and one (or more) translations while reading … to investigate the 'interliminal' space of translation" (Feltrin-Morris et al. 2). An interliminal space where interpretants get re-contextualised. Again, the point is not to look for translation errors, but to detect the places in the translated text where the meaning does not seem to sync up with the original, forming a glitch or a pattern in the reading. The most relevant kind of glitch occurs when there is a significant difference, whatever its scale or breadth, in sociocultural environments between the

[87] Information obtained from Lane-Mercier's database.

target and source cultures. By localising this sociocultural dissonance between passages, the different thematic interpretants between original and translation are revealed. An important point to keep in mind in the present case is that the geographical distance between the two langues-cultures in question (the ones found in Hage's original and in Voillot's translation) is for all intent and purposes null, as they co-exist in the same place, Montreal. Furthermore, the action in Hage's novel is also situated in this Montreal, superimposing as well in its wake several other cultures and languages onto the original texts and consequentially, onto its translation as well. As a result, the make up of both source and target cultures is complex here and relies on a multitude of local and foreign historical and cultural elements that exceed the simple binary division the terms *source* and *target* seem to impose. For the notion of thematic interpretant to be applied, one has to understand that each of the langues-cultures here (source and target) is borne of a prior interpretation (undertaken by the author but also by the translator) of all social and cultural elements contained within it. The largest non-common denominator is language: French and English, as they are spoken and written in Quebec. And just like Leclerc writes, these two languages already mutually influence each other, leaving traces of one another in original texts, which then consequentially have repercussions on their translations; these traces, I might add, also contain the influence of other accompanying cultures and languages. Distinguishing between source and target thematic interpretants amounts to understanding the local stakes of significant cultural differences found as much in the original novel as in its translation.

The following passage and its translation are a perfect example of local stakes of a significant cultural difference related to language. In it, we are privy to a conversation about a $40 debt the character Reza owes the protagonist. Reza is an Iranian musician known for his

feminine conquests that, by way of money, food, and shelter, help him live a more comfortable life. In the following excerpt, hoping to make Reza feel guilty and get repaid, the protagonist reminds him of the ease with which he has access to the pleasures of life, especially to food. Having enough to eat is a never-ending problem for him.

Original

How many meals did you get from those Canadian women with your sad stories? (*C* 69)

Translation

Combien de repas t'es-tu fait offrir par ces Québécoises en les apitoyant avec tes histoires? (*LC* 91)

Substituting *Canadian women* for *Québécoises* in the translation is suggestive of often rendered Quebec sociopolitical strife associated with language and identity. But by putting a bit more effort into the analysis, the substitution rapidly departs from an easy Quebec-flavoured national appropriation, even if it could at first sight easily be understood this way. It also ushers the way to a deeper relevant sociolinguistic reality in the way Hage opens up a space within language, and the way Voillot closes it. The switch from *Canadian* to *Québécoises* in the translation does however play a fundamental role in the reasoning behind why the novel has a place in Québécois literature.

In the excerpt from the original novel, the protagonist puts a light on a social difference that makes a distinction between immigrant and host country inhabitant, a distinction on which the whole novel is based. The protagonist describes Reza as a manipulative immigrant, and the

Canadian women as local women in search of adventure and cultural exoticism. But in the context of Quebec, referring to *des femmes canadiennes* in their conversation would situate Reza and the protagonist in an English conversation, if referring strictly to language. And this, even though the readers have no idea if these women are Anglophones or not. Moreover, with first names like Sylvie and Geneviève, readers would tend to consider these local women as Québécoises. Hage does not contradict this conclusion either. In the original novel, Sylvie's choice of language, one of these women that seeks the cultural exoticism that Reza procures her, is ambiguous as the following passage indicates:

> Original
>
> [Sylvie] glanced at Reza as if she was thinking about whether to embarrass me in front of a stranger. Then she said: Nothing is important between us anymore.
>
> Her fake Parisian accent made this sound as she were in a movie trailer for a French film. (*C* 195)

> Translation
>
> [Sylvie] a jeté un regard à Réza comme si elle hésitait à me désarçonner devant un inconnu. Puis elle a dit : Plus rien n'est important entre nous. Avec son faux accent parisien, on se serait cru dans la bande-annonce d'une film français. (*LC* 251)

Is this "fake Parisian accent" present in her French or her English? The text does not indicate any phonetic, linguistic, or narrative markers regarding this. It is possible to have this kind of accent in English and a French film is perhaps not a sufficiently descriptive to explicitly point

to the language of the conversation. And even if it is, is the protagonist speaking French or English back to her? Ambiguity regarding linguistic choice persists. But once translated, this passage leaves no doubt as to the fact that French is the language used by the participants. To find more information regarding the language used by the characters, the reader must look elsewhere. At the beginning of the novel, when the protagonist goes to Reza's apartment in search of his money, instead he finds Mathilde, Reza's roommate. She is a quintessential Parisian, with accent and all. The original passage in Hage's novel shows a conversation filled with heavy Parisian-French undertones. In the original English-language novel, italics are used to demarcate the use of French, and have been maintained in Voillot's translation. (The formatting in this passage and its translation are rendered as found in the works themselves: italics are not mine.)

Original

Alors, appelle la police, quoi, bof. Ah moi alors, je ne veux pas me mêler à cette affair [sic]. He did not pay his share of the rent last mooonth. *J'en ai marre là de vous deux*.

Can I come in? I said.

I told you, he eeezzz not herrrreh.

I want to look at his room, I said.

Mais non là, tu exagères. (*C* 12)

Translation

Alors appelle la police, quoi, bof. Ah moi, alors, je ne veux pas me mêler à cette affaire.

Il ne m'a pas payé sa part de loyer le mois dernieeer. *J'en ai marre, là, de vous deux*.

J'ai demandé : Je peux rentrer?

Je t'ai diiit qu'il est pas lààà.

J'ai insisté : Je veux juste jeter un coup d'oeil dans sa chambre.

Mais non, là, tu exagères. (*LC* 21)

The typographical effect obtained by multiplying the vowels in Mathilde's English and French marks her interlinguistic pronunciation in the original and her intralinguistic one in the translation. This kind of marking is not, however, present in the text that relays the multiple conversations the protagonist has with Geneviève, his therapist, or with Sylvie. So, then, what language are both of these characters actually conversing in when speaking with the protagonist?

This linguistic blurring can be found throughout the original novel. The effect is clever in that it opens a space within the Québécois identity which allows it to go beyond the frontiers of its usual well-trodden linguistic barriers. In other words, the Québécois English-French linguistic tension zone is not what Hage wants to focus on. Well aware of it though, he is able to address it without any sociocultural faux-pas in his writing, as he understands the underlying rules of the Quebec social context. This sociocultural skill is taken for granted and becomes almost invisible; the (Anglophone) Québécois reader can very well not be conscious of it while reading this novel. As will be laid out in chapter three, something similar is found in *Lullabies for Little Criminals* and O'Neill addresses this skill in an interview as well. To return to the initial passage, the one about Reza's debt, the effect of the lexical choice is felt differently in the translation than in the original. The use of *Québécoises* to replace *Canadian women*

conforms on all points with the expected sociolinguistic setting of the French-language novel in Quebec. This is a literary translation looking to become invisible in that it must be read as if it were an original; nothing in it points to an underlying English-language text. It follows that within the limits of this fictive conversation taking place between two immigrants in French, in Montreal, the local francophone reader expects them to refer to *Québécoises.* Although in the name of semantic equivalence it would have been more suitable to use the term *Canadiennes* instead of *Québécoises*, this would have indicated a social situation taking place in English, something the original novel does not do explicitly, as demonstrated. Where the original novel allows an opening in the linguistic identity precisely by using the words *Canadian women* (one could even ask if Hage is not referring to all Canadian women, including Québécois women), the translation does not allow this, because using the word *Canadiennes* in French, in Quebec, is linguistically marked. Its presence in the text would alter the sociolinguistic dynamics of Hage's text. This is reflected in the way each term incorporates cultural content specific to the language it belongs to, hence its specific langue-culture. It is through the use of thematic interpretants as it relates to language, and its social use, that Hage is able to create a breach allowing an insertion of French into English, and that on the side of the translation, Voillot is able to close it, in effect confirming the presence and dominance of French in Quebec.

But Voillot did not truly have a choice, because translating *Canadian women* by *Canadiennes* in this context would be equivalent to disclosing sociocultural dynamics that are not explicitly present in the original novel and would also go against Hage's performative blurring in the first place. What would *des Canadiennes* be doing in an exchange that revolves around interaction with local women? The Québécois reader would perceive a cultural discord. For them, this would immediately signal that the women were not *Québécoises*, in effect

transforming what is initially defined as an immigrant versus a local zone of tension into a triangular one, which traces various lines and border regions between Quebec and Canada, and immigration. To outline this reality in translation would put forward a Québécois nationalist stake perpetually under transformation whose job in the past was to intervene between the local and the global, by passing through Canada. This aging vision of Canadian mediation encroaches on the autonomy of the contact zone set up in the novel, one that is very much anchored in a geographical space within Montreal and reflective of a local sociocultural reality found between locals and immigrants. The intimately local aspect of the storyline, of living a decentered social and cultural experience within the geographical confines delimited by a Montreal neighbourhood, requires the translator to conform to this same isolation. To grasp the subtlety of this nuance and demonstrate the importance of the way in which the translated passage preserves the sociocultural structure in place in the novel, one has to understand that Hage, in spite of having written the novel in English, produced a profoundly Québécois novel. The protagonist could in all likelihood be a francophone without it changing almost anything to the narrative and the storyline. I would even add that in some places, it would increase their coherence. I am thinking of a particular passage that takes place in a French restaurant where the protagonist lashes out at a peculiarly insufferable Maître D. In this passage, his request for a promotion from busboy to waiter gets refused strictly on the basis of racism. (The formatting in this passage and its translation are rendered as found in the works themselves, italics are not mine.)

Original

He looked at me with fixed, glittering eyes, and said: *Tu es un peu trop cuit pour ça* (you are a little too well done for that)! *Le soleil t'a brûlé ta face un peu trop* (the sun has

burned your face a bit too much). I knew what he meant, the filthy human with a gold braid on his sleeves and pompous posture! I threw my apron in his face and stormed out the door. …. Impotent, infertile filth! I shouted at Pierre. Your days are over and your kind is numbered. (*C* 29-30)

Translation

Il m'a répondu, les yeux fixes et luisants: *Tu es un peu trop cuit pour ça*! *Le soleil t'a brûlé la face un peu trop*. Je savais ce qu'il voulait dire, l'ordure. Le traitant de raciste, je lui ai rendu mon tablier dans la gueule et j'ai claqué la porte. …. Immonde, infertile, impuissant! Voilà ce que je lui ai crié à Pierre. Tes jours sont terminés, ton espèce, numérotés. (*LC* 43)

The effect produced by the italicised text in the translation is inconsistent if both translated excerpts are compared (I am referring to this French excerpt above, and the French one between the protagonist and Mathilde earlier in this chapter). Since the original purpose of the italics is to demarcate the use of French in the original English-language novel, they no longer make sense in the translation as the entire novel is now in French.[88] As such, italics in the translation are not applied to the text in a way for the reader to attribute a narrative meaning to their use, they seem to appear haphazardly. However, in the excerpt of the translated text here above, the reader could easily understand this paratextual marking as indicative of the Maître D's replies.

[88] The footnote on page 18 of Voillot's translation (which appears after the first occurrence of italicized text) indicates that the use of italics is reserved for text which appears in French in the original novel.

As for the divergent grammatical forms and lexical omissions between the original and translated passages, they are most likely due to linguistic difficulties in general, and not sociocultural ones here. As was illustrated with examples earlier, Voillot has recourse to syntactic re-organisation to produce grammatically-correct French sentences. Hage's writing also more often resembles spoken language than a literary one, creating an additional challenge for the translator.

Clearly in the original novel, the Maître D spoke in French.[89] The translated sentences of his replies that appear in parentheses in the original confirm this. But when the protagonist responds, he does so in English: "Impotent, infertile filth! I shouted at Pierre" (*C* 30). And there is no contradiction in the fact that the conversation has taken place in two languages. And moreover, nowhere in the text is there an indication that the two had any difficulty understanding one another due to linguistic incomprehension.

There are few places where the novel is explicit about the language used by the characters. But in the passage below, the protagonist actually speaks French without any difficulty, and Sylvie's English is accented. A bit about the background: after the protagonist presents Reza to Sylvie through her cracked front door while she's having a party, she finally invites both into her apartment. The point is to listen to Reza play his instrument, procuring the very bourgeois Sylvie the cultural otherness and intrigue she so desires and into which both

[89] Whether in Québécois French or a more neutral version in the translation is also an additional possibility if one is to take into account the reflexive use of the verb followed closely by the second person singular pronoun in the text of the original novel, and the lack of this marked way of saying the sentence in the translation, almost as if correcting the French of any Quebec colloquial qualities.

characters play skillfully (italics here, once again, are those found in both original and translation, and are not mine):

Original

Sylvie talked to Reza in her broken English with a heavy French accent, apologizing for her poor pronunciation. Reza smiled, assuring her that her English was perfect. …. He politely told her that he would rather not allow it [that she touch his antique musical instrument], apologizing repeatedly.

Ah, *je comprends, je comprends,* she replied. I understand *ça doit être tellement délicat.*

Spirituel, I shouted from the kitchen, like a salesman closing the deal.

Ah, oui, spirituel. Mais, bien sûr, spirituel. Comment j'ai pas pensé à ca? (*C* 197)

Translation

S'adressant à Réza dans un mauvais anglais doublé d'un fort accent français, Sylvie s'est excusée de la piètre qualité de sa prononciation. Avec un grand sourire, Réza lui a juré que son anglais était parfait. …. S'excusant à plusieurs reprises, il lui a poliment répondu qu'il aimait mieux pas [qu'elle ne touche à son instrument de musique antique].

Ah, *je comprends*, *je comprends*, a-t-elle répondu, *ça doit être tellement délicat*.

De la cuisine, comme un vendeur sur le point de conclure un marché, j'ai crié : *spirituel*.

Ah oui, spirituel. Mais bien sûr, spirituel. Comment j'ai pas pensé à ça? (*LC* 253-4)

Much in the same way the previous translated passage was able to seamlessly access a Québécois francophone reality, so does this one, in spite of it having been written originally in English. The linguistic hybridity and the paratextual complications make up a part of the original novel and give the impression of being a translated work, opening up an interlinguistic door quickly shut by the translation, a translation that could easily pass off as an original. The interlinguistic complexity found in the *Cockroach*'s Maître D passage disappears in *Le cafard*. The translation of the two sentences in parentheses Hage inserted in his text are no longer needed in the translation, and therefore are taken out. But looking back at the typographical effect rendered by multiplying vowels in Mathilde's speech to mark the Parisian accent, it remains in the translated text, accentuating her own immigrant status: "Je t'ai diiit qu'il est pas làààà" (*LC* 21). And although italics are related to the French used in the original English novel, their presence in the translation more often than not, corresponds to characters' spoken replies, or direct speech, like in the above example.

Hage's novel puts into play an immigrant's decentered experience in today's world in all its subjective, territorial, social, and cultural aspects and latches it onto the interpretation of a local Québécois reality, in English. By doing this, he shows us that we are not forced to pass through the French language to interpret this reality. Even written in English, it remains fundamentally a Québécois text. The success of Voillot's translation is based on the fact that it easily recognizes the local culturally significant differences Hage explores in his novel and has successfully relayed them in French.

Anglo-Québécois and Québécois literatures have in common a deep intuition about translation and have conceptualised it into their way of writing. I am alluding here not only to the interlinguistic translation of literature whose works participate in the sociological

construction of the literary field, but also to translation as a way to accustom oneself, sometimes through the act of poaching (Harel *Braconnages*), to the contiguous and superimposed space that also belongs to the Other. Translation is always a question of choice. It forces the one who undertakes it to stake out a position within the duplicitous space of tension that is at the same time textual and literary, as well as linguistic and sociocultural. It is by linking both texts, the original and the translation, that the breadth and range of translation choices become apparent and reveal what has been understood (or not) in the space of the original. The translated novel, its reception, as well as its circulation in the target literary field only provide half of the explanation to its integration. Without the inclusion of the original, we are condemned to rely on fragmentary reasoning. The space between original and translation, described as a tension zone in which sociocultural and sociopolitical choices are made, is filled with traces left by the linguistic, intertextual, and paratextual choices of the translator. The capacity the author possesses in translating him or herself into their text comes from their life experience, the different languages they speak, and the various cultures, close or distant, to which they are attached; but it is important not to equate the number of languages spoken, the quantity of cultures attached, nor countries lived in as what ultimately counts. The capacity is measured by the *way* the person situates and conjugates themselves in the tension zone they have chosen to inhabit in their text. The same goes for the person translating. Their habitus, although meaningful, can only be measured against their ability to make it visible in their text. In the end, the correspondence between original and translation can hide choices whose consequences are more complex and have more subtle implications regarding what at first sight seem to be superficial social stakes. In the case of *Cockroach*, and its translation, the analysis has brought forth what is understood here as an intimately Québécois identity in English by inserting, as an

ellipse does, spaces through which language is allowed to bestow identity without resorting to Quebec's historical binarity, all the while remaining an active challenge.

Translating Culture: An Example

The third and final section of this chapter will look at the topic of untranslatability from the point of view of culture. Although a large topic, the specific segment here will focus on one of the culturally and historically embedded elements in Hage's novel and demonstrate the way Voillot has adapted it in her translation. Untranslatability on its own is too extensive a subject to tackle here. Instead, I suggest approaching it from a theoretical stand that bears directly on the vantage point of the specific example used to illustrate it, and how it is embedded in the text. In this case, untranslatability is related to the glitch (see previous discussion in this chapter), which means that by way of a stereoscopic reading of the original and its translation, it becomes a visible phenomenon. In other words, the textual manifestation of untranslatability would most likely remain hidden to the reader without the use of this reading technique. The cadence felt between the original text and the translation when using this reading method takes shape in the language differences themselves, that is, they are anchored in its linguistics; on this level, grammatical or syntactical structures, lexical formations, even phonological reverberations, come together to create a pattern that can easily be labelled or categorized from a linguistic stance, and this linguistic level has sociocultural attachments.

But there exists another sort of difference, one that is anchored strictly in the social, historical, political and the cultural, where language is only its vessel and does not mark the glitch linguistically in stereoscopic reading. This means that the event (for lack of a better word) being relayed textually has to do with the source culture on a level that goes beyond simply

language, to relate to engrained realities and norms. Access to these differences requires the knowledge of some cultural, historical, and political background, without which this kind of glitch goes completely unnoticed, and remains invisible in the target culture. Examples of these demonstrate a translator's ability to adapt the text to the target audience. When the target and source cultures are distant, these types of glitches tend to be very apparent. They outline clearly the sociocultural aspects of the source culture that remain opaque to the target one; and rather than replace them altogether or render them appropriately, translators chose to improvise, quite possibly because they are either completely unfamiliar with these aspects, lack time for the research, or perhaps simply do not have to or want to bother. The reasons are not as important as the effect that the resulting translation has in the eyes and ears of a source culture reader able to read the text in the translated language. Sébastien Côté illustrates this quite well regarding the French from France translations of Mordecai Richler's novel *Barney's Version* by Bernard Cohen (4). A Québécois reading Cohen's translation of Richler's *Barney's Version* immediately spots the awkward and badly translated historical references: e.g. *Lower Canada* becomes *Canada inférieur* (5); and toponymic ones: e.g. *Saint-Urban Street* is translated as *Urban Street* (5). As Côté remarks "Étrangement, au lieu de rendre un Montréal anglophone lisible à l'ensemble du public de langue française, la traduction de Cohen ne fait qu'embrouiller ceux qui connaissent déjà bien la ville …" (6).[90] On the level of a defined literary field, what clearly emerges here is the work's unfeasible place within Québécois literature, in spite of its use of

[90] "Oddly, instead of rendering an anglophone Montreal readable to of the French-speaking public, Cohen's translation only confuses those who already know the city well …."

French. It is as if, because of its transatlantic translation, the work had lost an opportunity to find refuge (even if one fraught with conflict and debate) within a local arena that had seen it produce the original. With this in mind, the recent retranslations (2015-2016) of five of Richler's novels by Lori St-Martin and Paul Gagné, published by les Éditions du Boréal[91] have certainly worked to rehabilitate and repatriate him into the field of Quebec letters, allowing the works to find echo in the sociocultural bed that saw the originals written. It is however interesting to note that critical commentary like Côté's on Richler's previously translated works in France is unrelated to their power to ultimately sell to their intended target (read here foreign) audience; the works actually did quite well, especially in Italy (see Skallerup).

So how is a glitch related to cultural translation? Although the breadth of the translation missteps illustrated in Cohen's translations of Richler's works are enormous, becoming all the more glaring for Québécois readers, ultimately, they point to the chasm that separates source and target in Cohen's cultural baggage. The distance between the two literary spaces is a physical one. France and Quebec cannot be confounded here even if, in principle, they operate in the same language. And this is exactly the disadvantage of the Richler analysis: the glitches are so enormous that they obscure any thinner subtleties related to local cultural differences, something Richler's original texts blithely do throughout, if not altogether their point, in some instances. It is the more implied aspects of translating culture that are of interest in the analysis that will follow, ones that put into dispute differences or rather nuances of a local variety, where the cultures involved have observed each other and are able to anticipate actions and reactions

[91] *Le monde selon Barney* (2017), *L'Apprentissage de Duddy Kravitz* (2016), *Le Cavalier de Saint-Urbain* (2016), *Solomon Gursky* (2015), *Joshua* (2015).

that are often invisible from elsewhere. In these cases, the glitches are not of an oblivious nature, rather, they are deliberate and inconspicuous, and play a specific role in either adapting or exoticizing the translation.

And this is where untranslatability comes into play. In the case of most cultural translation glitches found in Cohen's translations of Richler's work, one cannot refer to true untranslatability as there are culturally acceptable French-language equivalents available in Quebec French which are able to relay Richler's English version. As I pointed out earlier, whether the translator was unaware of them or simply did not need to research them (as Quebec was clearly not a target market for these translated works), what stands out is the gap that separates Quebec from France on the cultural level, and not what separates anglophone Quebec from its francophone counterpart. And since the space with which I am preoccupied relates to the latter, it is local works translated from English into French in Quebec that are important. And the distance between these two translating cultures is infinitely smaller, even juxtaposed when not altogether shared (even if they do not do so easily). This forces a cultural understanding onto each of the linguistic spaces involved that goes beyond simply language. The distinctions are broken down, if possible, and mirrored in the language, otherwise they get appropriated: for example, a *dépanneur* as a lexical unit remains in use in both francophone and anglophone cultures, even if the word is French. But the "when and how" is decided by language use, and no one can truly predict what gets chosen and what doesn't, and when. So, if a Québécois translator is able to pick up on these distinctions easily, what then remains but the untranslatables related to another cultural center? The way the local translator decides to filter these distinctions is a direct reflection of their access to the author's culture, a culture that, to a certain extent, is a shared one in the case of Quebec, albeit in another language. And even this

last statement is debatable: what person in Quebec, especially in Montreal, does not live their life in both languages to a certain degree? It is the quality of the sociolinguistic overlap that becomes the yardstick against which cultural baggage gets measured in this environment, with untranslatability at the very edge, where no overlap is possible. This makes untranslatability a conceptually dynamic space in the same way a tension or contact zone is. Once discovered, the untranslatable looses its invisibility status and starts a process of finding a way to "say" or "write" itself. Barbara Cassin deals with this specifically: "Parler d'intraduisibles n'implique nullement que les termes en question, ou les expressions, les tours syntaxiques et grammaticaux, ne soient pas traduits et ne puissent l'être—l'intraduisible, c'est plutôt ce qu'on ne cesse pas de (ne pas) traduire" (Cassin *Vocabulaire européen* xvii).[92] The example in Voillot's translation of Hage's *Cockroach* elucidated below is one such example of untranslatability attempting to write itself.

Various socio and politico cultural themes populate abundantly Hage's novel.[93] Geographically, they include several countries from North Africa and the Middle East (Algeria, Iran and Saudi Arabia) as well as from the Western side of the globe, including colonising countries (France, England and Russia), and colonised ones also (the Caribbean and India), non-exhaustively. But the lens through which the postcolonial boundaries are erected in Hage's novel is one of an immigrant from an Arab country (although which one is never openly stipulated), having lived in Montreal for the past seven years and who mixes primarily with

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[92] "Speaking of untranslatables in no way calls for the terms in question, or the expressions, the syntactic or grammatical turns, not to be translated or that they cannot be—what is untranslatable, rather, is what we never stop trying (not being able) to translate."

[93] The following section is an adapted translation from a conference paper entitled "Infiltration de la littérature anglo-québécoise : le cas de *Cockroach* de Rawi Hage" (Leconte).

other immigrants. Their different nationalities and cultural differences differentiate and complexify the often homogenous and faulty Western conceptualisation of the "Arab world." On one hand, Reza, the musician, as well as Shohreh, the protagonist's lover, her friend Farhoud, and her "uncle" Majeed, are all from Iran, a country that does not belong to the Arab League; and on the other, Shohreh's torturer is from Saudi Arabia, and Youssef, the professor, is from Algeria, both part of the Arab League. The difference is felt even though the precise details of their affiliation are never made explicit. The ability the text has of putting into play the various social realities this variety entails, and to situate them in a contact zone, to use Pratt's term (34), is considerable. The example that follows demonstrates the way in which Sophie Voillot has translated one of these realities. In transmitting culture cross-linguistically, the potential for a translated passage to carry with it a thematically discordant arrangement rapidly becomes important. This turn of phrase is in reference to Venuti's thematic interpretant, the element in the text that carries the values, beliefs, and social coherence of the culture of the person who has written it. The point of the analysis here is to seek out the local stakes of significant cultural differences between original and translation, in other words, to find the untranslatable. Near the beginning of *Cockroach* (and its translation), the reader finds the following corresponding sentences:

Original

He imagines he is a pseudo-socialist Berber journalist, but he is nothing but a latent clergyman …. (*C* 10)

Translation

> Il se prend pour un journaliste berbère pseudo-socialiste, mis il n'est rien de plus qu'un curé dans le placard …. (*LC* 18)

In this excerpt, the protagonist is describing another character with whom he frequently crosses paths, an Algerian professor named Youssef. Youssef thoroughly irritates him with his elitist ways of treating everyone and both think of each other as a hypocrite. The relationship is all the more poisonous as Youssef suspects (openly) the protagonist of being a thief, a judgement the reader learns later to be true.

In Algeria, the historical opposition between secular society, represented in the text with the "pseudo-socialist Berber journalist" and its religious Islamic counterpart, represented by the "latent clergyman," is an established fact (Rocherieux 37–40; Silverstein). The structure of the theme revolves around French colonialism, the secularism that accompanied it, the emergence of a more recent (and violent) Islamisation of society, as well as a Berber/Islam opposition (Islam being historically a more recent incursion among the Berber). The disdain expressed by the protagonist can be seen in the way he denigrates the two Algerian representations contained in his comment: Youssef is a fake, whatever place he occupies, whichever role he dons. In the eyes of the main character, this Algerian's intellectual past to which he clings for dear life in the novel, has absolutely no value for the Québécois society in which he is presently evolving. To pretend otherwise only makes him look like a loser incapable of integrating himself. Reading the passage in French does very little to prod the reader towards an understanding of the historical aspect of the Algerian situation, that is, the one grappling with problems of radical Islamisation and a French colonial past. And this is exactly where the thematic interpretation in the translation ruptures; the references that relate to Québécois society used by Voillot do not create a link for this foreign information to be understood.

This thematic shift between the original and the translation does not occur in the way the protagonist's disdain gets described, nor does it appear in the translation of individual elements that make up this opposition. These remain intact: "un journaliste berbère pseudo-socialiste" replaces "a pseudo-socialist Berber journalist"; and "un curé dans le placard" takes the place of "a latent clergyman." The thematic shift actually operates directly on the conceptualisation of the opposition itself, which no longer has meaning in Quebec: in other words, what does a pseudo-socialist journalist, a Berber one at that, have anything to do with a "curé," a French-Catholic remnant of Quebec's past, whether the latter be in a closet or not? Furthermore, the word "curé" next to the prepositional phrase "dans le placard" brings to mind a completely different association than the one set up by Hage in the original novel. The alternate sociohistorical association in the translation is related to stories of homosexuality within the Quebec Catholic clergy. Hage never made a secret of his dislike of religion. In Chong, he says the following about it and its treatment: "And I can't believe religion is coming back. … it's [his novel *Cockroach*] a clear attack on organized religion. Maybe because I lived through a religious war, but I saw how religion can be destructive and how irrational it can make people" (online). So either way, in the original or in the translation, religion is the culprit.

The more localized allusion to the Catholic clergy in the translation can be taken at face value as Hage himself alludes to it in a passage where he and Shohreh are in the midst of sexual intercourse (see bolded text): "Yes, baby, yes, slap away! Escaped our throats, and between every scream Shohreh reminded me to take notes and tell Reza how she welcomed me in her mouth, how she closed her eyes and glutted herself on me with the appetite of a clergyman" (*C* 53). A combination of Quebec's religious past and the more recent and repeated sexual scandals of the Catholic clergy, along with Hage's open use of this very inference elsewhere in his novel,

opens a breach in the interpretation of the initial excerpt about Youssef. In other words, the more local cultural reference (of the Catholic Clergy) usurps the original foreign one (about the Islamic clergy in Algeria). This renders the original opposition structured by Hage culturally distant if not altogether invisible for the Quebec target audience. Even when a local reader does possess the cultural and historical information about Algeria, they are nevertheless confronted with two possible avenues in French. And having much less semantic reach than "clergy," the word "curé" will automatically guide the reader towards a Catholic-based interpretation, especially when the author expresses it in several other places. As Venuti explains:

> The translator's interpretation is always performed in and influenced by a cultural situation where values, beliefs, and representations as well as the social groups to which they are affiliated are arrayed in a hierarchical order of power and prestige. (Venuti *Translation Changes* 182)

This means that the relation between Voillot's translation and the present sociocultural situation of the target audience in which she is steeped gets revealed. Voillot inscribes her text with her thematic interpretants that reflect the political and sociocultural space in which she lives, a space in which, we should not forget, Hage also lived when he wrote *Cockroach*. We cannot disregard the religiously-blurred effect of the word *clergy*, which has the ability to refer to both the Catholic and the Islamic faiths. Again, we are witness to Hage's ability to break open what appear to be impermeable sociocultural spaces, and Voillot's, to close them up by connecting them clearly with the target local francophone culture.

The word *curé* appears in several places in related to specifically Québécois context in Voillot's translation, one orchestrated purposefully by Hage in the original. In this excerpt, the

protagonist enters a run-down bar, one that has not gotten "a facelift in [his] slowly gentrifying neighbourhood" (225).

Original

> I ordered a mug of beer, some fries, and a large, fat hamburger that came to me in a basket (brought to me by the granddaughter of Québécois villagers who, on hundred years ago, were ordered by the **priest** to get pregnant and to kneel beside church benches every Sunday). (*C* 225, my emphasis)

Translation

> J'ai commandé un bock de bière, des frites et un gros hamburger bien gras qui m'a été servi dans un panier (par la petite-fille de villageoises québécoises à qui, il y a une centaine d'années, le **curé** commandait de tomber enceintes et de s'agenouiller à côté des bancs d'église tous les dimanches). (*LC* 286, my emphasis)

Here, Hage situates the reader clearly in a Québécois context and uses the word *priest*, which Voillot translates by *curé*. But the context is rarely so clear with Hage. For example, when his sister play-acted and sang naked in the bathroom of his family home back in his country, away from prying eyes, her innocence and naïveté prevented her from understanding that her nakedness was what attracted attention, and not her exquisite singing and dancing, and in a dream-state, she saw herself as: "… so enchanting that no *clergy* cared to object, no man in her presence had indecent thoughts about her, and no woman in the audience was jealous …." (*C* 61, my emphasis) And here, Voillot uses *clergé* to translate Hage's *clergy*: "Elle était si ravissante que le *clergé* ne songeait pas à protester, qu'en sa présence pas un homme ne

nourrissait la moindre pensée indécente, pas une femme dans la salle n'était jalouse …" (*LC* 81, my emphasis). The scene is going on back in his homeland, in the Middle East away from Montreal. Using words like *l'église* or *la prêtrise* would have been a culturally awkward choice for Voillot, as they exclude any Muslim reference. In any event, she chose not to cross this blurred semantic space, and left it just like Hage had in his novel. The thin line walked by Voillot between Quebec's religious (read here Catholic) past and present, and the multi-religious background against which Hage writes his novel is the untranslatable space she is treading upon. How she goes about deciding which "side" deserves to be heard is in part translatory intuition, or rather better yet, her translator agency.

Returning to the notion of cultural untranslatability, we also have to look more closely at the protagonist's description of Youssef in order to understand how far Voillot's translation has obscured his Algerian reality. The life endured by Youssef, which forced him to flee his country and become a refugee, and that Voillot attempts to translate into French, is a catch-22 of untranslatability related to the French language. So, it is interesting to note that a French-language translation furthers the untranslatability quotient even more, rather than resolve it. This paradox, explained below, demonstrates that culture and language are irrevocably linked into a langue-culture, and crossing cultures is not simply a question of understanding or speaking the language, be it French or English.

Youssef, an Algerian refugee in the early 2000s, is what Assia Djebar describes in her novel *La disparition de la langue française* as a "Francophone," a term which "designates Algerian professionals and intellectuals of both sexes forced to 'flee, in disorder, their country, for France and Quebec, much like the Spanish Moors and the Jews from Grenada, after 1492'" (qtd in Apter "Untranslatable Algeria" 107). On a linguistic level, Djebar questions the

disappearance of Algerian French by equating it to Spanish Arabic at the end of the fifteenth century: " '… just as Arabic then disappeared in the Spain of the very Catholic Kings (vigorously helped by the Inquisition), is it now suddenly the case that the French language will disappear from over there [Algeria]?'" (107). The French language, associated with Algeria's painful colonial past, but also with its modern secularity, is being mourned (almost paradoxically) as it now is being taken over and replaced by an Arabic language armed with the religious fervour of radical Islamists. And in so doing, leaves in its wake several generations of poets, writers, and intellectuals with no choice but to flee the country. This newer social and political reality puts these individuals in an impossible situation of muteness, sandwiched between languages and religion. In Djebar's novel, the primary pain of writing in the coloniser's language, is replaced with its prohibition, and its replacement by an Arabic "des fanatiques d'aujourd'hui" that does not recall the "langue de proximité" of the protagonist's childhood (Berekane, an Algerian writer who has returned home after 20 years in France). As the character Nadjia in Djebar's novel informs him:

> Leur langue arabe, moi qui ai étudié l'arabe littéraire, celui de la poésie, celui de la *Nahda* et des romans contemporains, moi qui parle plusieurs dialectes des pays du Moyen-Orient où j'ai séjouré, je ne connais pas cet arabe d'ici. C'est une langue convulsive, dérangée, déviée! Ce parler n'a rien à voir avec la langue de ma grand-mère, avec ces mots tendres, …. (Djebar 157)[94]

[94] "Their Arabic language, for me who has studied literary Arabic, the one of poetry, the one of the Nahda and of the other contemporary novels, me who speaks several dialects of Middle-Eastern countries where I have stayed, I do not know this Arabic. It is a convulsive, deranged, deviated language! This language has nothing to do with my grandmother's language, with its tender words …."

Hage's protagonist distrusts the identity of the French/Algerian intellectual running from persecution. He believes Youssef could just as easily be pretending to be one of the radical Islamists that made him flee Algeria. The hypocrisy he feels Youssef is demonstrating is related to the (so-called) professor's weakness in not letting go of his past, essentially of using it in order to see himself as better than the immigrants who surround him. This makes him dangerous because he could turn and easily become the "latent clergyman" were it to give him some kind of advantage on others. But how could Voillot show this in her translation? And how can she show Youssef's difficult relation to the French language? The complicated France/Algeria colonial history along with the reality of Algeria's bloody civil war to which Hage is referring becomes the more limpid, more easily understood Quebec/immigrant-from-a-North-African-country one once translated in Quebec. This almost feels like what Cohen did with Richler's text, with the exception that in this case it is the Québécois reader, and not the French one from France, who is the one unaware of the original cultural debate taking place. But the problem here is not about awkward translations of street names or hockey terms into Parisian French for a Québécois reader. This passage in Voillot's translation renders invisible the predicament of Algerian refugees in the 1990s fleeing a civil war by using the very language that is itself a part of Algeria's still very present postcolonial predicament: French. Were a francophone Algerian to read Voillot's translation, what would they take away from this skewed thematic interpretant? Even though French is the common language obliquely uniting Youssef's constructed past and Voillot's version of the novel, the words of the translation in this passage are unable to relay the character's expressly Algerian reality conveyed in the English text—the civil war taking place between Algeria's postcolonially-inherited government and Islamic rebel groups, and Algeria's Berber roots. Algerian French and Québécois French here are two very different "langues-

cultures," with Algerian culture and history making up a large part of the equation that is anchored in language. And Voillot does not import all of its nuances into her own Québécois context, as it is unnecessary or rather would require the target audience to know about Algerian history.

The cultural frontiers of each individual's habitus and the social space in which they are able to manifest themselves are in constant transformation, never stable. It is in this conflictual space that local intercultural relations are constructed, relations that are continually defined and redefined as the space changes. And translation participates in the construction. Once Voillot's translation is in hand, it is in turn up to the Québécois reader to apply their own interpretation of the local stakes against those she has put in place. And in doing so, this allows the translation to collaborate in the construction of cultural identities as they relate to the target culture(s).

Conclusion

This chapter demonstrates the intricacies embedded in the translation of a literary text where both original and translation are produced in overlapping, juxtaposed sociocultural/sociopolitical spaces, defined by some as a nation. Through a look at canonical intertextuality, followed by how both texts treat overlapping languages, and finally, the difficulty of translating sociohistorically embedded events, the analyses have gone from a textual angle, using linguistic categorizations, and have been pushed forward towards their respective sociological counterparts. The idea is to link things emerging from the physicality of the text to the sociocultural environment of the individual who has produced it. The relationship is there; one has to look for it. In spite of their more universal appeal, works of literature are anchored in the environment that has seen them written. But going into the actual words of the

works and their translations, and attempting to find proof of this trace, linguistically, is perhaps a bit more tenuous. Cultural incommensurability is the vantage point from which linguistic traces must be investigated. These traces are linguistic manipulations inserted into the text by a translator who is attempting to erase, adapt or literally calque the incommensurability. The translator must make a choice every time they are confronted with these hurdles. But one should not forget that authors go through the same process. This doubled or superposed incommensurability is very much linked to the environment of both author and translator. So when both function in the same territorial space, which itself is embedded in the superposition of linguistic cultures, the manipulation is intricate and refined. Intertextually, Hage was caught up unintentionally in Kafka's Western canonicity, and Voillot reinforced this very relation. This certainly had an impact on the translated novel's success here: it is the translation that won the 2010 Governor General's Award, and not the original novel (which was nevertheless nominated). Regarding the use of two languages in the text, it is Hage's capacity to manipulate French in his English text which brought to the fore the different sociocultural environments his protagonist was navigating. Voillot knows exactly what to do with this in order to close up the interlinguistic gaps opened by Hage and turns the novel into a quintessential Québécois work. And in the final section, it is cultural incommensurability free of language, which, once attached to English by Hage, had difficulty finding its expression in French with Voillot, even if the particular example had once made a home for itself in French, in Algeria. This kind of untranslatability, always searching for its language, for a way to say itself, will forever inhabit an in-between space. Perhaps being by definition untranslatable due to its very nature.

Chapter three is different. I start off by illustrating the chiasmic depth and horizonless width of the trans-Atlantic expanse that separates the different langues-cultures found in

O'Neill's *Lullabies for Little Criminals* and its translation, *La ballade de Baby,* by Michèle Valencia. Highlighting the very obvious cultural differences between Québécois and Parisian French, made clear with stereoscopic reading, are not part of the objective of this research as they do not ultimately put Anglo-Québécois and Québécois literatures into contact at all. The stereoscopic reading, however, did point to a different kind of analytical issue, one linked to the concept of Americanicity as it is applied to literature produced in Quebec.

But first, I elaborate on the inclusion and pivotal role within the narrative of O'Neill's novel of one of Québécois literature's canonical works, *L'avalée des avalés* by Réjean Ducharme. The idea in this first part of chapter three is to prove that, in the complex activity of the localized literary field, ultra-minor Anglo-Québécois literature is also able to gain traction in its original English form, as it has a larger interlocutor with whom it can exchange, or at least with whom it has been in contact with for some time (Québécois literature). By remaining a foreign work in French (that is, by being translated in France), *La ballade de Baby* is forever relegated to isolation. The foreignizing effect it has on the Québécois reader contrasts greatly with the accessible or unrestricted affiliation the same reader is able to establish with *Cockroach*'s translation. The sociocultural struggles and battles taking place in the local contact zone with regard to the practice of translation in between *Cockroach* and *Le cafard* is completely absent from the one going on between O'Neill's novel and its translation, an absence that is filled by another novel, Ducharme's *L'avalée des avalés.*

Chapter 3: (Dis)located Languages in *Lullabies for Little Criminals* (2006), *L'avalée des avalés* (1966) and *La ballade de Baby* (2008)

> Either the translator leaves the writer in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him.
>
> —Friedrich Schleiermacher, "On the Different Methods of Translating"

The stereoscopic reading of Heather O'Neill's novel *Lullabies for Little Criminals* and its translation *La ballade de Baby,* by Michèle Valencia, does not result in the same sort of analysis found in chapter two. It actually prompts two very different kinds of investigations. First, through its linguistic and cultural porosity, as well as its intertextuality, O'Neill's novel is analysed as a function of thematic interpretants found in a canonical work of Québécois literature, *L'avalée des avalés* by Réjean Ducharme. Resulting initially from the latter's inclusion within the former's narrative, a deeper connection between O'Neill's novel and Ducharme's is operable through the protagonists' respective voices, almost as if they were in conversation. The thematic interpretants, or the information relating to the respective cultures of each work and how they operate, have the effect of linking both novels in spite of being composed in two languages and published 40 years apart. This relationship is key in the ability of O'Neill's novel to open a back channel into Québécois literature. The second analysis is motivated by the impressive quantity of cultural references O'Neill incorporates in her novel.

The often exoticized way these references are treated in the translation led me to consider a linguistic comparison between original and translation from a broader literary vantage point. Americanicity offers me the perfect framework from which the more linguistically oriented analytical approach I employ can be connected to a literary one. The three axes that make up the Québécois version of this concept, the first one as it relates to language, the second to borders, and the third to a frontierless north, will be rethought so as to include Anglo-Québécois literature. But first, the chapter will start by elaborating the way O'Neill's original novel is able to clandestinely enter into conversation with Québécois literature by itself while completely disregarding Michèle Valencia's translation and its sociocultural short-sightedness.

Heather O'Neill's novel *Lullabies for Little Criminals* (abbreviated to *Lullabies* from now on) and its translation *La ballade de Baby* (abbreviated here on in as *La ballade*) by French translator Michèle Valencia are two texts separated by an ocean, literally. Demonstrating this distance is all too easy from a sociolinguistic point of view (see Leclerc "Between French and English," for exampe), starting with anecdotal terminological issues such as the protagonist's father Jules yelling "Putain, sale con, ça caille !" because of the cold and being "furax,"[95] about the price of a taxi fare, all on the first page of the translation. The reader is plunged head on into stereotypical French (from France) colloquial street talk right from the start, which amounts to usurpation of identity for a Québécois reading about Montreal.[96] A comprehensive analysis of

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[95] "'**Stupid, lousy prick of a bastard, it's cold!**' Jules screamed. …. I think he was also **in shock** that the cab driver had charged him ten bucks" (O'Neill *Lullabies* 2). The highlighted words constitute the original text to which both translated excerpts above refer, respectively.

[96] The vocabulary in this very limited excerpt, even if understandable to a Québécois reader, is completely foreign-sounding. In this context, the person speaking these words would be categorized as being from France. It has the same effect on the Québécois reader as the multiplied vowels of Mathilde's Parisian French in Voillot's translation of Hage's novel *Cockroach.*

each of these differences may bring to light comical as well as tragic accounts of the translator's knowledge gap in the sociolinguistics of Quebec, but it will not make the observations any more pertinent with regard to the thesis here that Anglo-Québécois literature is in fact a part of Québécois literature. Having shown in the previous chapter the intricate linguistic conversation a Québécois translation is able to entertain with its Anglo-Québécois original, there is no need here to demonstrate how this is not remotely possible in the case of a French translation coming out of France. What is needed though is a better understanding of how an English-language novel from Quebec connects with Québécois literature. The language component, or more precisely, the fact that the novel needs to be translated into (Quebec-based) French to be received in Quebec and ultimately be able to access Quebec letters, is difficult to do away with, as was demonstrated in the first chapter. The fact that all of O'Neill's subsequent work was translated into French in Quebec is a testament to this argument. All her two following novels, *The Girl who was Saturday Night* and *Lonely Hearts Hotel*, as well as her short-story collection *The Daydreams of Angels* were translated by Dominique Fortier and published by Alto.

But what can be said of a deeper connection to Québécois literature right in the English text? Could there be a fluid sociological space between original and translation that would allow for the possibility of a relationship between a Quebec English-language novel and Québécois literature, especially when said novel quite literally integrates a foundational work from the latter in its bones? *Lullabies'* connection with Réjean Ducharme's novel *L'avalée des avalés* (abbreviated to *L'avalée* from now on) is important and helps to anchor O'Neill's novel to the field of Quebec Letters, and will be the object of the first analysis in this chapter.

La ballade, the foreignizing translation by Valencia, is to be understood here as a useful tool to illustrate how distancing functions in a translation when compared to its original. And as

such, while still relying on the linguistic aspect of the writing, I will not be relying upon it as heavily in this chapter. The difference in emphasis accorded to the actual linguistics of Valencia's translation in this chapter can also be explained using a more scientific logic. Both original novels presented in this thesis, *Cockroach* (2008), and *Lullabies* (2006), are considered typical exemplars of Anglo-Québécois literature of their time,[97] and at the core of this lies the understanding that Anglo-Québécois literature in that time frame constitutes the dependent variables to which both novels belong. The locations where the novels were translated make up the independent variable, with *La ballade* acting as the control. In the scientific method, it is the manipulation of the independent variable that constitutes the basis for the experiment. Therefore, its results pivot around alternatives in translation location. Since Paris, France is the control element of the independent variable, its experimental element, the one under scrutiny, is Quebec. This generalised pseudo-scientific breakdown does no justice to the works or their translations, and I will not push the analogy any further, but nonetheless this analytical structure allows me to situate and explain the difference accorded to the linguistic investigation between original and translation in this chapter comparatively to the one undertaken in chapter two, but also the need to address it. In other words, I am not interested in focusing on the linguistically-embedded cultural discord of each reference in O'Neill's novel *Lullabies* and its translation *La ballade* for the sake of zeroing in on their differences. I am concentrating on juxtaposed and superimposed (sociological and cultural) relations and structures and need to call on divergent ones in so far as they help highlight the former. This analytical orientation based on proximity and interrelation taken up here is all the more reinforced by calling on a canonical text of Québec

[97] The introduction and first chapter of this thesis set the literary landscape for this sequitur.

letters to do a part of the comparing: Réjean Ducharme's *L'avalée,* originally published in 1966. The choice of work is a given as it makes an appearance in the narrative at a crucial moment in the life of *Lullabies'* protagonist, Baby. The cultural and literary cross-linguistic conversation between proximal literary works found in the narrative of O'Neill's novel offers a unique perspective into what is observed between translation and original in the last chapter. Seemingly unrestricted by language difference, the two works (*Lullabies* and *L'avalée*) appear to be part of a common puzzle, demonstrating a feat of time-compression all the more extreme as their publication dates are separated by 40 years. The relation between these two original novels (O'Neill's and Ducharme's) and how they are connected to the field in which they navigate writes a story of affiliation that is completely absent from the relation between O'Neill's novel and its translation.

The Quebec literary field's more recent change of undertaking translations of Anglo-Québécois works locally rather than in France (as demonstrated in the introduction, using Lane-Mercier's data) constitutes one of the developments that is indicative of its transformation towards autonomy. Part of the reason for this transformation is encapsulated in the hypothesis that Anglo-Québécois works of fiction translated in Quebec have a better chance of accessing Quebec letters than those translated in France, a seemingly obvious claim at this point. And as such, the French version of O'Neill's novel cannot be explored the same way as the translation of Hage's novel was in the previous chapter due to its palpable cultural caveat, resulting from its transatlantic translation. The object of the second analysis in this chapter, the cultural caveat in the translation is understood as a function of the work's sociocultural positioning based on a North American perspective, a reality shared by both Anglo-Québécois and Québécois literatures. Due to its French (from France) origin, this makes Valencia's translation an

interesting point of contrast under these circumstances. It is not understood as a work having accessed the field of Quebec letters (and most likely will never be able to). O'Neill's novel found an audience in the Anglophone readership of Quebec and on the Canadian front, and it did find substantial success. In 2007, it won CBC's Canada Reads competition,[98] as well as the QWF's Hugh MacLennan Prize for Fiction. Additionally, that same year the novel was shortlisted for the Governor General's Award for fiction as well as for the Grand prix du livre de Montréal. But its initial momentum could not carry it any further in Quebec as its translation completely foreignized its content, in effect halting the book's journey at the doorstep of the Québécois literary ecosystem, in spite of it being translated into French. The Québécois langue-culture is separated by an ocean (both literally and figuratively) from its European French counterpart. So, on two levels, the textual one and the field-centric one, the translation was never meant for the original Québécois audience, something with which the Anglophone Quebec readership can wholeheartedly agree. The target audience was obviously meant to be la Francophonie, as it was translated into French, but as a foreign work. Since the work was not foreign to Quebec, its French translation therefore was unable to find its place.

Even if this translated novel's obvious lack of good fortune in being integrated into the Québécois literary field leaves little doubt in theory (and in reality as well), the hypothesis stated earlier (that Quebec translations of Anglo-Québécois novels have a fighting chance of integrating Quebec letters) is based on the idea that Anglo-Québécois novels have a connection to Québécois literature through deep networks of shared sociocultural precedent, and when these

[98] Which caused its sales to "[jump] by 192 per cent; in the month following its win, sales were up 621 per cent compared to the previous month" (Lang 12).

are mediated through translation in Quebec, they enable the translated novels to participate in Québécois literature's autonomy. This sociocultural sharing does not insinuate equality, symmetry, or even polite exchange and negotiation, rather it refers to what goes on in an embattled contact zone (if not several); but how does the mediating function? How does this contention take place? Concretely, this would mean that O'Neill's original novel has more in common with Québécois literary production than its French translation, almost as if language itself was not as important as other aspects of what was contained in the writing. As was demonstrated in the last chapter, comprised in the Québécois translation of an Anglo-Québécois work is an exegesis of connecting intercultural networks that are sensitive to and can be understood by the originating local Anglo-Québécois side as well; without these proximal networks, the translation cannot hope to bring the local context to the francophone Québécois target audience. But these connections and networks also exist between novels in Quebec, regardless of the language they are written in, and this is what Ducharme's novel brings to the table here: it belongs to O'Neill's network. Chronology plays a significant role in this literary conversation, with *L'avalée* being the "grand mothered" node to which the later novel is connected, much like a long lost relative.

On an academic level, *Lullabies* has not found itself referred to in scholarly journals the same way as Hage's *Cockroach* has been, conceivably due to the prevalent theme of migrant literature being researched at the time in these circles. The mention of Heather O'Neill by literary academics in relation to the field of Anglo-Québécois literature (Schwartzwald 100; Coleman "A Contexte" 209, *Equivocal City* 13; Lane-Mercier "La fiction anglo-québécoise" 544; Moyes "Fitful Colloquy" 20; Scott "Mrs. Beckett's" 90) is certainly due in part to her clear position as an Anglo-Québécois author—she is by definition a "Montreal Anglo" whose

background has been anchored to the city since childhood, and her novel, and all her following ones as well, take place in Montreal. The time span between her first (*Lullabies,* 2008) and second novels (*The Girl who was Saturday Night,* 2014) is a larger one though (six years) but the initial success of *Lullabies* allowed her literary presence to be squarely associated with English-language writing in Quebec as its popularity along with its strong Montreal-based narrative are indisputable. A certain tokenisation can be inferred from this (pre-second novel) situation, which turned O'Neill into a perfectly preserved representative of Anglo-Québécois literature after the publication of her first novel. But as she continued to publish, her literary credibility and representativeness within the field increased.[99] Quebec-based publisher Alto has also translated all her novels since. She is now regularly the subject of Québécois newspaper and magazine articles, as well as a guest of French-language Quebec radio and television programs and has even penned a French-language text that was read during the Montreal Salon du livre in 2018.

The connection O'Neill and her works have with Montreal, and with crossing its urban cultural borders, have been underscored by several scholars. Gail Scott has associated her, and *Lullabies* specifically, with what she calls the "porous speaking subject" and writes of Montreal authors in general that they "are very qualified to deal with this confusion of subjectivities; …, tried by the pressure of multiple identities, whimsical, clown-like, carnivalesque …" (Scott "Mrs. Beckett's" 90). The porousness Scott refers to in *Lullabies* is echoed differently in more

[99] Her publishing cadence increased dramatically after her second novel came out in 2014. She published her third novel a year later, along with a collection of short stories. This was closely followed by her fourth novel in 2017. In 2018, she published a small non-fiction piece about her father's advice, following her Henry Kreisel Lecture at the Canadian Literature Centre in Edmonton in Alberta in 2017.

recent work by Myra Bloom where she states that in *Lullabies* "language is unproblematized: characters speak English and French interchangeably, and the author [O'Neill herself] has stated that 'language just didn't matter' to her during the process of composition (qtd. in Freure)" (Bloom 5). The fluidity of O'Neill's cultural and linguistic background seems literally to go without saying, if we can judge by O'Neill's comment and how Bloom frames it, almost to the point of being taken for granted. But as invisible as this may seem to Bloom, and as confusing as the subjectivities are from Scott's point of view, there is a structure; this porosity is selective. And although O'Neill says that language didn't matter, she did not haphazardly throw in French and English language phrases and references (e.g. cultural, social, and geographical) without intentionality, even if unconscious of it and of their relationality. The sociocultural mixture at work in *Lullabies* was produced by what Scott refers to as a "very qualified" Montreal author (90). The pervasiveness of multiple cultures being associated with both (or either) the French and English languages in Montreal, along with the geographical breakdown within which they fit, is further complicated by the historical paths they have followed since their appearance or inception. Add to this the changing sociocultural landscape that comes along with the various social and ethnic groups involved and writing from within this space is anything but transparent. Every choice has meaning, and each one is tethered to O'Neill's interpretation of the space she herself inhabits, as an Anglo-Montrealer, an author, and any other number of attributes she sees herself asuming. Domenic Beneventi gives us a glimpse of this complicated space in *Lullabies* from the point of view of the underground. Reconfiguring what he calls the traditional "fractured surfaces [of Montreal] (English west and French east divided by polyglot middle) to one of hidden depths (above and below, seen and unseen)," the novel "complicate[s] the class divisions of above and below" (266). Beneventi ably redistributes a previously-forged sociocultural

landscape into vertical "… 'high' and 'low' spaces [that] are differentiated in collective memory through the ascription of specific attributes, symbolic associations, and status that reflects a version of history that foregrounds certain events, communities, and individuals and elides others" (266). This regimented space belies the more generalised descriptions of sociocultural mixture offered up earlier. It is one thing to write into existence characters and their narrative in English under the assumption that the Anglo-Québécois reader will effortlessly understand that these could very well be (and most likely are) Québécois characters living in a Franco-Québécois environment, with all that their political, linguistic, and ethnic associations can garner. But then to be able to nimbly and seamlessly add some very Anglo-Québécois aspects as well requires someone who has her ear close to the ground in order for her writing to pass muster on the front of illusio. Put another way, she has to be able to completely interiorise "l'effet d'une relation inconsciente entre un habitus et un champ,"[100] which creates a "… rapport enchanté à un jeu qui est le produit d'un rapport de complicité ontologique entre les structures mentales et les structures objectives de l'espace social" (Durand).[101] This is perhaps the best way to understand O'Neill's comment of language not mattering cited by Bloom and its simultaneous capacity to belong to the complex framework of sociocultural, historical, ethnic and linguistic stratifications of Montreal. In other words, it does matter, and it is learned but then it is interiorised, and applied unconsciously, much like in the act of vertical translation (see following paragraph), through actions within the field and in her writing, in effect not only

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[100] "The effect of an unconscious relation between a habitus and a field,"

[101] "… an enchanted relationship with a play like structure that is itself borne of a rapport between a product of ontological complicity occurring between mental structures and the objective structures of the social space."

participating in its functioning but also actively changing it as well: "cet univers est à la fois le produit d'une histoire accumulée et des transformations qu'y apporte la dynamique collective de ses agents" (Durand).[102] And as it pertains to O'Neill's writing, it is by way of a literary reference that this agency will be investigated in *Lullabies*.

In light of this approach, I will first explain vertical translation in order to refine the idea that translation can occur prior to any text being written, and as such describe a linguistic process that can occur intralinguistically. The term vertical translation is attached to several definitions; more notably, Gianfranco Folena, for one, defines it as translation from a more prestigious language to a vernacular one in the context of medieval writing (Das 34). But in Folena, we are still dealing with the interlinguistic approach. Coming at it from a social sciences angle, Schaeffer et al. anchor its meaning within the actual process of translation where "During vertical translation, the ST [source text] is in an abstract form which is not language specific. The TT [target text] is produced on the basis of these abstract representations" (Schaeffer et al. 1). This second definition comes closer to advancing that the source text is not necessarily an accessible document, but rather an abstract rendering of one's many habituses, be it the one relating to the literary field, the cultural space in which O'Neill lives her life or any other one at her disposal.[103] In the context of this thesis, the term vertical translation will be used to refer to the process O'Neill uses when she writes; meaning, the mechanism of transformation or conversion of her thought process and its networks (be they sociocultural or literary field-based, all of which are linguistically anchored, albeit not necessarily categorized by language) into a

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[102] "this universe is at the same time the product of an accumulated history and of the transformations brought to it by the collective dynamic of its agents."

[103] This section of the paragraph has been previously published. See page 12 of Leconte "(Non)Translation."

linear text of a literary nature. The original text produced then becomes, in a way, a translation, and will be what I refer to here as a first translation. This understanding informs how Scott's "porous speaking subject" is able to "deal with this confusion of subjectivities," (Scott "Mrs. Beckett's" 90) or how *Lullabies* was influenced by the multiple languages (and cultures) O'Neill has at her disposal.

Literary Inheritance: *L'avalée* in *Lullabies*

Henri Meschonnic defines the term *significance* as "neither meaning (the denotation of words) nor signification (what words mean to you or me) …" but rather "the specific production of elements that contribute to both meaning and signification without their knowing it, for the sign does not and cannot take them into account" (Bedetti and Meschonnic 106). One cannot "unculture" a text in translation so as to re-inscribe it with another culture; one can only decentre its initial cultural orientation, therefore making linguistic choices not inherently wrong, but contrastive, with the work as a whole participating in this reorientation. The reference O'Neill's protagonist makes to Rejean Ducharme's *L'avalée des avalés* during her incarceration in juvenile detention makes a compelling case study for proof of an inherited *significance* node.[104] This mark of Québécois cross-culturality, that of finding a canonical novel from Québécois literature not only mentioned explicitly in the narrative of an Anglo-Québécois novel but quoted from as well, has much more value than that of a token gesture, especially in the case of O'Neill's work. Sherry Simon and Patrick Coleman note *L'avalée*'s presence in *Lullabies* as it

[104] Note that the reference is to the novel in its original French version. Ducharme's novel was translated into English under the title *The Swallower Swallowed* in 1968 by Barbara Bray.

relates to the general cross-cultural (and interlinguistic) conversation that is specific to Quebec, but neither discuss this Quebecois novel's participation in the symbolic appreciation or interpretation of both O'Neill's and Ducharme's novels—in other words, how and why it fits so well in O'Neill's narrative. In her book *Cities in Translation*, Simon brings up the passage to highlight Montreal's growing cultural porosity and the linguistic undecidability found in the novel:

> The young girl is called Baby, her father is called Jules. But is that Jules in English or in French? He is from a village called Val des Loups, and at one point Baby cites the Québécois classic *L'avalée des avalés* by Réjean Ducharme (1966) as her favourite novel. (Simon *Cities in Translation* 146)

And Patrick Coleman prods a bit further when he writes the following as a testament to the cross-linguistic conversation novels from Quebec can have with each other:

> There are striking instances of more intimate forms of intertextuality, a notable example being the explicit referencing of Réjean Ducharme's *L'Avalée des avalés* (*The Swallower Swallowed*) in Heather O'Neill's *Lullabies for Little Criminals.* (Coleman *Equivocal City* 13)

The presence of Ducharme's novel in O'Neill's goes beyond a quick appreciative nod to the "other side." Coleman acknowledges this and then wonders about "the inner dynamics" that emerge from Quebec's proximal cultural context that "affect significantly the genesis and formation" of books written in one language by those written in the other, a phenomenon he still considers rare (13). This "intimate intertextuality" as Coleman defines it takes root here in what appears to be a timeless exchange between both narrators. Both protagonists, Baby in *Lullabies*

and Bérénice in *L'avalée*, are determined to escape adult control, each in their own way, but similarly in that the world around them answers to their own logic, a logic that adheres to a very different set of social conventions to which adults believe children should aspire. Albeit very different, the voices of these two protagonists are in sync, and as such form an integral part of a thematic interpretant. But first, here is the story line that leads up to Baby mentioning Ducharme's novel.

The larger passage about Baby's incarceration in juvenile detention, when she mentions Ducharme's novel, marks a turning point in the plot. The events leading up to her imprisonment are tainted with a vague but pervasive realization that her childhood is coming to an end. Jules, her father, discovers a series of photobooth pictures of Baby with Alphonse, the man who will later become her pimp. As a result of this discovery, Jules accuses her of sleeping with Alphonse, which actually had not happened yet; she of course denies it vehemently, and as a remnant of her innocence, becomes curious as to how Jules had figured out that Alphonse had paid for the pictures rather than to understand the overall effect hanging out with a pimp might have on her father, or her life. Jules, unable to wrap his mind around Baby's skirting sexuality, is unable to believe her and becomes so distraught that he throws her out of the apartment where they both live. He also goes one step further and calls family services to inform them of this event. Involving the authorities underscores Jules' utter helplessness in controlling Baby's behaviour, as father and daughter have always gone out of their way to avoid any such contact. Baby's trust issues with Jules are explicitly laid out after her stint in detention: "I couldn't look Jules in the eye anymore. I couldn't get it out of my head that he was a rat to have sent me to juvenile detention" (201). Jules' own adulthood has always been in question. Calling the authorities signals the end of the father and daughter's shared childhood. O'Neill is very adept

at creating a narrative rift in her writing that is understood differently by each of the characters involved: for Baby, this means Jules hates her; for Jules it means he has no idea how to deal with his daughter anymore. Calling the authorities is the only way he knows of in order to put an immediate stop to any contact between Alphonse and Baby. Throughout the novel, the authorities and their presence in Baby and Jules' lives represent the loss of freedom and the loss of control over their lives. So, denouncing her is understood by Baby as a punishment for her behaviour; and for Jules, a last-ditch attempt to prevent her from growing up. Either way, it was shortly after this outburst that Baby is picked up by the police in St. Louis Square, where she is stoned, hanging out with a self-proclaimed wizard, and laughing hysterically (187). From there, and after a brief passage through family services for evaluation, she is sent to a correctional facility.

The photographs of Baby with Alphonse represent the tipping point out of childhood on several levels. They clearly depict looming prostitution: "I knew Alphonse was a pimp and that sooner or later I was going to have to turn a trick. For some reason it seemed as natural as growing wisdom teeth" (215), the appearance of wisdom teeth being a physiological indicator of aging. The photographs found by Jules epitomize the passing of time and her growing up, a phenomenon to which Jules is clueless in her opinion: "It hadn't occurred to Jules to take my photograph in years. He didn't realize that one day I wouldn't be a kid anymore" (187). For her, the little black and white photo booth pictures signal she is growing up. But the meaning of the last quote above is ambiguous. It insinuates that she still sees herself as a child, and that adulthood is in the future—"one day, I wouldn't be a kid anymore,"—but in the meantime where does she situate herself on the sliding scale of childhood and adulthood? Not quite a child and not yet an adult, but definitely posturing as one, a similar place occupied by Bérénice in

Ducharme's novel. Although aware she is heading down the rabbit hole into a fast-arriving and bewildering adulthood, the frightening journey is also a thrilling one for Baby: "It was as if I had been playing Russian roulette and finally got the cylinder with the bullet in it" (182).

Once no longer high, and sitting in the waiting room of family services, Baby becomes scared of what comes next, knowing she is in trouble and convinced more than ever that Jules now hates her. The violent separation between parent and child leaves 12-year old Baby realizing she is alone without Jules and that she must fend for herself. She surmises Jules does not want her around anymore, that he has in effect thrown her away, discarded her, and while she believes that it is her fault, she is not quite certain what exactly had prompted the force of Jules' reaction.

During her time in the detention centre, incarcerated with other damaged and abused children, Baby seems to lecture the reader about her well-honed understanding of the effects of abuse and the incapacity of trained personnel to help: "You could not make a child with bad memories into a kid with good memories. A really effective social worker would have to be a time traveler who could go back in time and undo the abuse most kids here had suffered" (191). Her rampant imagination transforms a post-incarceration world into the vision of an apocalypse brought on by a bomb (which can be understood as her denunciation to the authorities by Jules and her resulting incarceration) and the various ways life would unfold henceforth as a result: "After the bomb, I figured buttons would be used as currency. Once you traded your buttons for something to eat, you would have to hold your sweater together with your hands" (191). And she can no longer envision life the same way: "It was hard to imagine that the real world was out there somewhere in the night and that it hadn't all been destroyed. I couldn't possibly

imagine what my life was going to be like in the future when I returned to it" (192). The event has completely transformed her world view and how she will now fit into it.

In the detention centre, the narrative toggles between Baby witnessing other children's social behaviour "in captivity" and how she reverts to the safety of introversion to deconstruct herself. Reading becomes a coping technique to help find answers to what she is going through. Books in both French and English, and reading, make frequent appearances throughout the novel, setting the stage for an intertextuality that speaks more to character development than to simple cross-cultural signaling: e.g. an Agatha Christie novel in French translation (102), and a memorized scene from a Molière play for school (245), a reference to the lovely white boots in the children's book *The Railroad Children* (13), and a book report on *The Cricket in Times Square,* in which she compares it to *Fiddler on the Roof* on the advice of Jules, which gets her a failing grade (7). But I chose here to concentrate on the pinnacle of this narrative literary conversation O'Neill weaves throughout her novel—the passage where Ducharme's *L'avalée des avalés* is mentioned. I do not believe O'Neill inserted this novel's name and passage to show the reader her skillful and seamless ability to interchange between cultures and languages in Montreal. This only happens to be one of the consequential effects of their presence. It discloses how books define a part of Baby's character; how specific ones become part of this narrative strategy and provide Baby with tools that help her understand people's reactions and learn to deal with the events in her life. Regarding Ducharme's book, it had simply found itself in her pocket almost magically when she is picked up by the police in St. Louis Square. It is a special book:

> It wasn't one of Alphonse's presents; a girl in the park had given it to me. She said that someone is always given a copy of *L'avalée des avalés* by someone else and that you can't

> buy it. It was the story of a young girl who was at once enraptured and furious with the world. (*Lullabies* 195)

The book has something of the sacred or mystical attached to it in the way that one comes by it (almost as if O'Neill herself, the author, was the "girl in the park" and had known it was a good time for Baby to have this book in hand). And the novel requires careful reading, a practice Baby had changed as of late:

> I had always liked reading, but lately I had started reading in a different kind of way. When I opened a book now, I was seized with desperation. I felt as if I was madly in love. It was as if I were in a confession booth and the characters in the book were on the other side telling me their most intimate secrets. When I read, I was a philosopher and it was up to me to figure out the meaning of things. Reading made me feel as if I were the center of the universe. (*Lullabies* 195)

The inevitable search for the meaning of why she is the way she is, of attempting to figure out the reasons why people do the things they do, and say the things they say, is also undertaken through books, as if they somehow hold the cryptic answer, to be deciphered by an intense reader turned philosopher.

Lullabies and *L'avalée* echo off one another in the way each narrator creates her own diversion from reality, based on their conceptualisation of the adult world that ultimately attempts to control them. The way Ducharme's novel is framed in O'Neill's narrative is key in helping understand the fundamental similarity between Baby and Bérénice at this very moment in their common battle to (not) grow up, a message well concealed in the development leading up to, as well as following, the quote the reader is privy to from *L'avalée* in *Lullabies*. What

follows, through Bérénice's words, explains how Baby is feeling during her incarceration. It has everything to do with how they envision their surrounding worlds, a kind of suffocation clearly put into words by Baby: "Children are given vivid imaginations as defense mechanisms, as they usually don't have much means of escape" (276).

Baby reads *L'avalée* at night, using a "night-light next to [her] bed" which "only gave off the smallest puddle of light …" (195); it therefore takes time for her eyes to adjust to the darkness of her room before she can start reading, but this also sets the stage for the intense affiliation between Bérénice and Baby: "…my eyes slowly adjusted to the darkness and the words became clear" (195).[105] Paradoxically, the words seem to become clear because of the dark. The fact they are concealed, secret, difficult to see, and the book hard to come by, continues to give *L'avalée* a mystical aura. Next, the reader is privy to a partial section of what can be considered one of the most quoted passages of Ducharme's book, its beginning. But what is peculiar is that it is a selective quote and it remains in French, with the selected text being very telling about Baby and her overall situation:

> Tout m'avale… Je suis avalée par le fleuve trop grand, par le ciel trop haut, par les fleurs trop fragiles, par les papillons trop craintifs, par le visage trop beau de ma mère …. (*L'avalée* 195)

For comparison, here is the original complete passage from Ducharme's novel:

> Tout m'avale. Quand j'ai les yeux fermés, c'est par mon ventre que je suis avalée, c'est dans mon ventre que j'étouffe. Quand j'ai les yeux ouverts, c'est par ce que je vois que je

[105] See Annexe five for entire excerpt from O'Neill's novel.

> suis avalée, c'est dans le ventre de ce que je vois que je suffoque. Je suis avalée par le fleuve trop grand, par le ciel trop haut, par les fleurs trop fragiles, par les papillons trop craintifs, par le trop beau visage de ma mère. (*L'avalée* 9)

The fact that Baby is being swallowed, much in the same way as Bérénice, is understood; the first sentence from the quote helps make this clear as both novels share a first-person narrative. The effect of transfer from one protagonist (Bérénice) to the other (Baby) is well orchestrated. And in substance, how this is occurring figuratively does not need to be made explicit, which could explain the absence of the two following sentences that make the process manifest (see the original passage above from Ducharme's novel). By what she is being swallowed, however, is an intense point of connection Baby has with Bérénice, a fact she reinforces after she puts away the book: "It was impossible to say that I was pitiful after I had read *L'avalée des avalés* for an hour. I put the book under my pillow and turned off the light" (195). Like so much of the writing in O'Neill's novel, ambiguity leads the way in this quote. If Baby cannot see herself as pitiful, then how does she see herself? One could interpret the sentence to mean that Baby feels empowered by Bérénice's words; they allow her to envision herself as existing, being a person, and perhaps even in possession of some kind of agency; with someone like Bérénice, she is not alone and invisible. It could also mean Baby sees beyond the immediate confinement of her imprisonment, a freedom of the mind, this imagination so necessary for a child to escape. The two protagonists are so different though. Bérénice is hell bent on milking everything around her for its worst possible outcome and Baby just knows that things turn out as they do, badly. Both realities echo off one another, both protagonists are fragile and strong at the same time. The two girls are survivors. Baby's desperation is Bérénice's as well, and the novel within a novel represents the crux of this intimate conversation or rather this confession between characters as

to the situation they are both in. The two protagonists use similar words and expressions, many passages in *L'avalée* complement ones in *Lullabies,* not in an interchangeable way, but more as an exchange of sorts. When Baby explains the recent change in her reading approach and says "It was as if I were in a confession booth and the characters in the book were on the other side telling me their most intimate secrets …" (195), she places herself in the position of the priest, with Bérénice as the confessor, the Catholic reference being an important aspect of this Québécois interpretant found in both novels. What Bérénice describes later on in *L'avalée* (see quoted passage below) can be construed as a part of this very confession, one which feeds Baby's imagination, helping her construct a defense mechanism:

> Je prends goût à lire. … Un livre est un monde, un monde fait, un monde avec un commencement et une fin. Chaque page d'un livre est une ville. Chaque ligne est une rue. Chaque mot est une demeure. Mes yeux parcourent la rue, ouvrant chaque porte, pénétrant chaque demeure. … Tout ce que je demande à un livre, c'est de m'inspirer ainsi de l'énergie et du courage, de me dire ainsi qu'il y a plus de la vie que je ne peux en prendre, de me rappeler l'urgence d'agir. (*L'avalée* 108)

Both protagonists read literature in order to find meaning, to make sense of life, books are a place to secure some kind of logic in how to live and to understand how others live. And they both use similar words to do this. The quote from Ducharme in *Lullabies* reveals them: the river, the sky, flowers, butterflies, and a mother's beauty represent important touch points for both protagonists, these words are referenced both in their imagination and connected to concrete places and people in their lives. The Saint Lawrence river is where Baby goes with Jules and talks, and where good things happen (169, 182), where she sketches (308), it is also, more mystically, what the dog from Val des Loups drinks from before becoming clairvoyant (19).

The sky in particular in its wide expanse is like a lens for Baby, one that is mostly grey during the day, like the colour of television static (7) or of lightbulbs that aren't lit (203) but lets the stars through once night arrives night. Flowers are everywhere in O'Neill's novel, in representational form when Baby is able to touch them directly and in their natural form when they are unattainable or do not belong to her. Flowers represent—hope: "There was a white flower on the sticker, and it had the words 'Teenage Help Hotline' written on it" (83); warmth: "I sat in a stiff bed of chrysanthemums in front of a building. I sat in the middle of them. It always seemed warmer sitting among flowers" (109); someone else's home: "If it was unfair that we had broken into her apartment, it seemed much more unfair that she got to live there. It was big and lovely. The ceilings were high and there were paintings on the walls. A vase filled with fresh flowers sat on the kitchen table" (135). For Bérénice, flowers are fragile, as well as soft and sad like everything her beloved brother says and does (*L'avalée* 14). As for butterflies, Bérénice believes they are shy, that they always get away, "ça se sauve, …. Un papillon, c'est loin, loin comme le firmament, même quand on le tient dans sa main." She says one should not be preoccupied with butterflies, as they make one suffer (*L'avalée* 11). The fragile creature that makes Bérénice suffer in *L'avalée* is a knife in Baby's world (257). For Baby, it depicts strength to be tattooed onto yourself (216, 257); and connects the lack of control in childhood (76) to freedom in adulthood (181). But it is the symbolic power of the mother that truly brings these two narrators together. "Le visage trop beau de ma mère" (*L'avalée* 9), which swallows Bérénice, is, for Baby, her mother's intangible "… sleeping face and how it must have looked as peaceful as the moon" (*Lullabies* 44). These words reverberate and echo between the novels, pronounced by two narrators who feel the entirety of an incomprehensible surrounding world.

One where a mother's absence is omnipresent for both Baby (as her mother is dead) and Bérénice (as hers has been excluded from her upbringing).

On a linguistic level, O'Neill also follows in Ducharme's footsteps by manipulating language knowingly. Baby, unlike Bérénice, has not explicitly invented her own language (le bérénicien) in order to exclude the adults from her world (*L'avalée* 337), but instead has interpreted reality by envisioning it with the help of contrapuntally structured elements on a child's level: where doves "were the color of a cup of coffee that had been filled with too much cream" (*Lullabie* 199) and "The sky was the color of lightbulbs that weren't lit" (203); where "… dead flies on the windowsill were keyholes that had left their doors" (286); or where "Lonely children" were the ones who "wrote the Bible" because they were able to turn you into a God if you went missing long enough (59). Much the same way Baby does, Bérénice believes that "La vie ne se passe pas sur la terre, mais dans ma tête. La vie est dans ma tête et ma tête est dans la vie" (*L'avalée* 45).

This echo-like exchange between narratives is not unlike what was described in the previous chapter with regards to translation where original and translated texts produced in geographically overlapping sociocultural spaces not only share nuances, but use these nuances to their benefit, changing them, mediating them through their own lens. The main difference with the previous chapter is that the two novels here whose passages are being compared are not an original and a translation published within a short time span of one another, but two standalone originals published 40 years apart. The vertical translating process employed by O'Neill originates in a connected, overlapping sociocultural space, one where Ducharme's novel figures. And although the chronology clearly separates the works (Ducharme's novel was published in 1966, O'Neill's in 2006), the cross-cultural "conversation" going between both

novels seems timeless. In spite of the chronological difference between the two publications, connected thematic interpretants mediate the conversation, without the language difference between works impinging on or offsetting the exchange at all, begging the question: can two languages actually share a common "langue-culture"? This idea seems contrary to the previous discussion of a translation and an original work. But for this argument to bear fruit, it has to be based in culture before language. I am not debating here whether language is culture or culture is language; this type of dialectic surpasses by far the boundaries of this research. What I am suggesting rather is that what differentiates one "langue-culture" from another is not always dependent on the language alone; this new posture changes the analytical vantage point and inverts the semantic importance of the nomenclature of the term, so if logically one language can have multiple langues-cultures, what would prevent two languages from having a common one or at least a corresponding cultural well from which to draw common references, especially if these two languages are socioculturally, politically, demographically and geographically superimposed onto one another, and have been for centuries. The overlapping evolution of French and English (linguistically, sociologically, culturally, throughout history) in what is now Quebec certainly constitutes a good example of this. Ducharme's Bérénice started a discussion, one that O'Neill's Baby decided to engage with 40 years later, making the former's voice resonate once again but this time through the latter's, infusing a contemporary relevancy in Ducharme's work, regardless of language difference. The thematic interpretants used by both authors are the key in this connection. To exemplify this, on a textual scale, we have the actual words: butterflies, the sky, the river (the same one, I might add, the Saint Lawrence River) and importantly the mother (with her absence related to religion on Bérénice's side, and mythical birthplace on Baby's). All of these touch points are anchored in both protagonists, two little

girls. The birthplace for Baby represents the origin of life, of her life, and her mother's life, as well as where her imaginary family was created. In O'Neill's novel, Baby's age spans from twelve to thirteen, in Ducharme's, Bérénice from around the age of nine, into adolescence. This is O'Neill's first novel, as was *L'avalée* for Ducharme at the time, almost like a temporal literary displacement in the literary field with Québécois literature's emerging identity on the scene in the 1960s and Anglo-Québécois literature in the 2000s. Thematic interpretants, the gatekeepers to a langue-culture's intertextuality, can be stumbling blocks for translators. And what is a thematic interpretant other than "a complex of images through which that community's sense of what holds it together is represented, not always explicitly, and a complex of practices that enact the community's self-understanding, often in unthinking ways" (Coleman *Equivocal City* 314). When overcome or rather, understood successfully, they are markers of the translator's agility in straddling different cultures. But in this case, as two original novels are concerned, O'Neill's *Lullabies* can be understood as a successor of sorts, through its thematic interpretants, to *L'avalée,* and therefore a descendant from the literature to which this canonical work belongs.

The organic attachment between O'Neill's *Lullabies* and Ducharme's *L'avalée* is a probing example of how intertextuality can operate between two literatures. The shared and tension-fraught historical, political, and cultural journeys of Anglo-Québécois and Québécois literatures and the way they anchor themselves geographically through their works and authors indicate that "literary history should be heuristic and not holistic" (Coleman *Equivocal City* 325). And to this end, the literary history that englobes both Québécois and Anglo-Québécois literature is being traced within and across local French and English works. But using this multilingual literary history to further the idea of a multilingual Québécois literary field remains a contestable claim for many. Translation into French is still the surest route to inclusion for

local English-language works. But *where* it is translated, and consequentially who does the translating, plays an essential role in the inclusionary process.

La ballade's Inability to Cross the Atlantic

The impetus to analyse O'Neill's novel *Lullabies* alongside Valencia's Parisian translation *La ballade* came from the desire to illustrate how distancing functions on a literary level. The stereoscopic reading of these works provided me with a huge basin of very diverse cultural references that all had a young Anglophone Montreal author as their rallying point. Rapidly, I came to understand that what was originally a quintessential Anglo Montreal novel became a strange Parisian hybrid in translation, one that transforms all the cultural contents with a view to inform a French reader completely unfamiliar with Montreal culture. The translation serves the needs of an audience that has a taste for the exotic and expects to have its North American embeddedness made explicit (or perhaps simplified) and put on display ostentatiously, something for which a Québécois audience has little taste. Jane Koustas refers to the horizon of expectations of an audience "which is determined by its social and literary experience" (*Les belles étrangères* 2). She suggests that "even interpretive communities in relatively close proximity, both geographically and culturally, do not have an identical literary experience and thus read differently. French translators, readers and critics, however, bring to their reading of Canadian literature yet another, and arguably even more divergent, literary tradition" (28). In fact, I would venture to say that it is a foreign-flavoured Americanness that Francophone Quebec (as well as Canada as a whole) has been attempting to avoid, rather than accentuate. This all-engulfing American culture from south of the Canadian border has been a long-standing concern in Canada, to say the very least. Quebec, as a francophone province, has

felt a certain insularity from it due to its linguistic status, but nonetheless, preventing the American cultural industry from overtaking all aspects of culture in Canada, Quebec included, is a never-ending battle. By displaying this exoticized kind of "Americanness," the translation falls into countless sociocultural traps invisible to its translator. The most glaring exemplar of this optic is obviously in the cultural references of the novel; *Lullabies* is filled with hundreds of America-centric pop, literary and musical cultural references connected to being a young Montrealer in the early 2000s. And Valencia treats them with the eager ethnological feel of a star-struck French translator who misses the glaringly obvious. A rather humorous example of this can be found in a footnote, where Valencia explains that *Pepé le Pew,* the skunk cartoon character from Warner Brothers Looney Tunes, is a "personnage de dessin animé à l'odeur nauséabonde. (*NdT)*" (*La ballade* 176) and does not include the animal's connection to what is going on in the narrative itself. The reference to this cartoon skunk by Baby, the protagonist, is to describe the smell of a lit marijuana joint. "Skunk" is not only a classification of marijuana, but a well-known and long-used slang term to describe it and its smell (Scully online), a link Valencia did not make in her footnote. The connection itself did not even need to be outwardly explicit, the only thing Valencia had to do was to mention that this "personnage de dessin animé" was a *mouffette* or a *putois*,[106] and the effect would have been rendered. But even in spite of all these additional details, Pepé le Pew is much more than a simple well-placed reference to pot for a North American reader. The animated cartoon character can also be understood literally as the racist stereotype of a Frenchman. With his French accent and his boater like the one worn by Maurice Chevalier, marking its époque in the doing, Pepé le Pew's misogynistic behaviour,

[106] Both of these French terms refer to a skunk.

as demonstrated by his over-the-top romantic approaches that today would be classified as sexual assault, inspire revulsion in all who become the object of his affection. Add to this the fact that he is perpetually spraying himself with cheap cologne to mask his odour, and the bad foreign stereotype is complete. The absence of the relevant literary referential information regarding marijuana becomes even more pronounced when the reader is able to factor in this last referential load, bringing to the fore what seems to be Valencia's North American sociocultural blindness (much in the same way Pepé le Pew is oblivious to any hint of rejection from his purported conquests). There is just no way out of the conundrum of cultural short-sightedness for the translator once the inadequate and incomplete information has reached the status of footnote, especially with a reader for whom all this information is a given. In an effect similar to "l'arroseur arrosé," the translator is confronted with an exoticized and stereotyped picture of her own target culture and has either decided to ignore it or is not aware of it.

In the previous chapter, with regard to the field, I claimed that through the implementation of various strategies employed by author and translator, the original novel and the translation are connected to the overlapping, as well as juxtaposed, sociocultural environments in which they were produced. Therefore, when author and translator are separated by an ocean, as is the case with O'Neill and Valencia, the strategies the former uses to anchor her original text within her sociocultural space find no echo with the strategies used by the latter in her translation. Contrary to the continuing sociocultural link established between Hage's novel and its Québécois translation with regard to its journey within the local literary subfields and fields, O'Neill's novel is completely cut off from such an itinerary. From the very start, "La Ballade de Baby est donc passé plutôt inaperçu lors de sa sortie en français au Québec"

(Lapointe online).[107] The original novel's publication in New York (first edition in 2006) through the American side of Harper Collins Publishers, and then in Toronto (first Canadian edition in 2007), through its Canadian subsidiary, already set the novel on a global journey that would take it overseas for its translation, leaving no possibility for a more organic local francophone Montreal/Quebec circulation in its wake.

The stereoscopic reading undertaken on *Lullabies* and *La ballade* enabled me to monitor the divergent interpretations and mediations of the novel's Americanized content. Amassing a list of all the cultural references that illustrate this contrast is easy enough (as in the Pepé le Pew example), but not particularly enlightening when it comes to a deeper understanding of the way distancing functions on a broader cultural level. The concept of distancing is usually opposed to that of furthering. Sherry Simon explains furthering in translation as a "trigger, setting off literary movements and introducing innovative styles" (*Cities in Translation* 17). Distancing is the opposite: original works having difficulty integrating target cultures, if at all; the translated content simply remains foreign to the target culture in spite of being transposed in its language. For a Québécois reader, Valencia's translation approaches much of the cultural content of O'Neill's novel in this way. She exoticizes it by crystalizing its Americanness from a French cultural perspective whereas the Québécois reader approaches these same references quite naturally from a North American one. Valencia's interpretation of Americanicity, also a well-known Québécois literary concept, is completely different than the one of a Québécois reader. But this Quebec-based infusion of Amercianicity is here first and foremost a part of the original English language novel. And before being able to apply Québécois literature's notion of

[107] "*La ballade de Baby* as such went mostly unnoticed when its French version was launched in Quebec."

Americanicity to Anglo-Québécois literature as well, certain problems inherent to its understanding must be addressed.

Americanicity started being mentioned in conjunction with Québécois literature in the 1970s for certain researchers, and in the 1980s for others (Thériault 13). It is conceived of principally as the immersive experience of living in French, in North America, and hence, encapsulates the problem in applying the Quebec version of this concept here to Anglo-Québécois literature. If Anglo-Québécois literature is a subfield of Québécois literature, and its Québécois translation is meant to be a conduit to a broader audience, as inferred throughout this thesis, then this specific kind of Americanicity[108] should also be befitting of its original English form. But because this concept is affiliated with North America through the French language, its application to English-language works becomes contradictory. Thériault expresses this link to the French language when he writes: "… ce qui fascine avant tout dans la société québécoise, c'est la permanence d'une proposition, depuis le mitan du XIX^{e} siècle, de faire société, en Amérique, autour d'un espace francophone" (Thériault 20).[109] This conclusion sets up a linguistic paradox whereby anything in English embodies, by definition, the other side of this cultural space. A way out of this logic, as it applies to literature, will be broached in the following section.

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[108] Here I am referring to a "specific kind of Americanicity" as the concept itself does not have a well-defined theoretical structure. Well known scholar in the matter, Joseph Yvon Thériault refers to *l'américanité québécoise* as a "ramassis hétéroclite d'énoncés dont il serait vain de vouloir dégager une théorie générale" (166). ("a haphazard collection of statements from which it would be pointless to draw a general theory.")

[109] "… what fascinates above all in Québécois society is the permanence of a proposition, since the middle of the nineteenth century, of a social body, in America, operating within a francophone space."

The Americanicity of (Anglo-)Québécois Literature

With regard to Québécois literature, namely French-language literature, Mathieu Belisle writes that prior to the second half of the twentieth century, "notre littérature apparaît alors aux yeux du public français comme un intermédiaire utile pour traduire l'expérience américaine" (Bélisle 12).[110] But quickly, he writes, the French realize they can access many more works by translating the works of American authors. Among other advantages, this allows the French to transform the American experience to suit their own literature best (and *La ballade* is a striking example of this kind of transformation). The mediated control that translation proper offers enables the French to decide how the American message will be understood. This rigorously mediated containment method escaped the French completely when publishing Québécois texts, which were written directly in French. Belisle alludes to this by describing the flip side when he states that, from the point of view of Québécois authors today (and I would add, of those who preceded them), in spite of the fact that they write in French, he doubts they

> … conçoivent et écrivent leur œuvre en fonction [du marché français], ou même seulement en songeant à des modèles français. Les références littéraires des jeunes écrivains (pour ne rien dire de leurs références culturelles en générales), les exemples qui les inspirent et auxquels ils se mesurent, proviennent aujourd'hui en majorité des États-Unis. (Bélisle 13)[111]

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[110] "our literature appears as such to the eyes of the French public as a useful intermediary to translate the American experience."

[111] "… conceive of and write their works as a function [of the French market], or even only by keeping in mind French models. Regarding young writers' literary references (not to speak of their cultural references in general), the examples that inspire them and against which they measure themselves are derived today from the United States predominantly."

Mediating the perception of Americanness and acknowledging this Americanicity is far from new in what is now Quebec. Belisle cites François-Xavier Garneau and his magnanimous four-volume *Histoire du Canada* (1845) with its resolutely North American perspective, which he then brings full circle into contemporary Québécois literature by mentioning authors such as Jacques Poulin, or more recently Louis Hamelin and Catherine Mavrikakis, who through their writing, clearly claim an American affiliation (Bélisle 15). The trace of this connection to the North American continent permeates Québécois literature from before its inception and has been readily demonstrated in the literature on the subject (e.g. Biron; Lamonde; Morency; Biron et al.). The position is articulated in a way that stresses its minority position within the geographical landscape of North America, sandwiched between cultures and languages. As Biron writes, "Based in North America, it [Québécois literature] is also isolated by a linguistic frontier and belongs to a tradition that is foreign to the references that inform English-language Canadian and American literatures" (97). And whereas the "geographic and linguistic frontiers are often cited […] to explain the two-fold marginality of its literature in relation to both France (or la Francophonie) and North America," he adds a third one, "the legendary frontier to the North" (97). This "third, invisible frontier gives specific meaning to the ever-shifting relations that Quebec authors have with France and with North America," without which "… a part of Quebec literature … simply cannot be understood …" (97).

But a problem emerges in using this structure with regards to the claims made in this thesis about Anglo-Québécois literature: if this ultra-minor literature is understood within the context of the larger, yet still minor, Québécois literature, and this sometimes in spite of its language, how does this triangular form of Americanicity apply to it? How are the references that inform Anglo-Québécois literature different from those that inform English-language

Canadian literature, in spite of a common language that for some, inhabits what they consider the same territory? In other words, how does the Québécois notion of Americanicity traverse Anglo-Québécois literature in a way that differentiates it from its English-language Canadian counterpart? This linguistic snag becomes clear in the previous quote from Biron about language when considering Anglo-Québécois literature. One could consider as a validation of this difference the alienation Anglophone writers in Quebec feel with regard to the rest of literary Canada in spite of the use of a common language (Linda Leith and Jason Camlot both discuss this at length). The barrier or filter that the linguistic component (i.e. the French language) constitutes in the complex relationship created between the North American continent and the literature produced in Quebec is absent when the question of affiliation is asked in regards of its Anglo-Québécois counterpart. But then again, is language *difference* the right criteria for inclusion or exclusion in this particular case? A solution to this argument has been discussed earlier in this thesis and revolves around Reine Meylaerts' model of literary relations, specifically when trying to account for the Québécois variable in her structure. To recap briefly, Québécois literature's dominant status within its borders has become a given (Moyes and Leclerc 137), with linguistic institutionalisation promoting literature in its own language, and the literature serving as a way to normalise or standardize language use. Eventually, with this literary dominance securely in place, space is made for more marginal works and authors to enter its purview. Consequently, some of these marginal works become consecrated and Québécois literature accumulates literary capital in the process. Anglo-Québécois literature, as an ultra-minor literature in Quebec, qualifies as being marginal with its potential access to Québécois literature hinging primarily on a shared cursus that rests on these two literatures' common isolated minorityness (albeit on different levels, but understand here that I am referring

to Québécois and Anglo-Québécois literatures' isolated minorityness). This intermutual (and asymmetrical) development in minorityness shared by both literatures (discussed further below) plays a more important literary role than Anglo-Québécois literature's possible exclusion from Québécois literature due to a difference of language. In other words, two related forces are at play: 1) because the literary experience related to minority status creates a stronger relationship between literary communities than the antagonistic one created due to these communities' differing languages, 2) Québécois literature is able to gain more symbolic capital by incorporating these works within its field than by excluding them, especially when they are translated locally into French. Dealing with the nitty gritty of their interlinguistic translation, or not, is now a natural part of its architecture (i.e. who gets translated and by whom is now part of the ecosystem of the field, as was illustrated in chapter one). The dominance Québécois literature has acquired within its borders is in part a result of the linguistic interiorization of French due to the systemic institutionalisation it has incurred since the Révolution tranquille. English, although omnipresent, has a negligent institutional role officially (on purpose) in the province, especially when it comes to any dealings with provincial governmental structures (also discussed in chapter one). It is the aforementioned intermutual (albeit asynchronous) development of minorityness and how it is explored, modulated, and finally expressed in Anglo-Québécois literary works that is one of the cornerstones of their access to Québécois literature. To say language has no impact would be wrong but writing literature in English in Quebec no longer sets up an impermeable barrier that prevents it from gaining traction locally, as now it openly interacts with the field and is translated locally, allowing it to add to the sociocultural and literary richness of Francophone Quebec. So to look again at the triangular connection of Americanicity in Quebec literature, the one represented by linguistic and geographical tensions,

and its relationship with the North, I postulate that its linguistic aspect is not to be understood as the barrier that French erects in its dealings with English and its distant French "big brother", but rather the way minorityness is explored, modulated and finally expressed in both local French and local English literary works. Add to this the fact that Anglo-Québécois literature is surrounded by English yet insulated from it by a thick quasi-impermeable layer of French, and one could envisage what distinguishes Quebec's English literary "langue-culture" from the one in the rest of Canada in a similar way as the one between Québécois literature and French literature. I am not attempting to say that there is symmetry between these two different langues-cultures, but rather that "a geography of literature exists in conjunction with a sociology of literature" and since "a literary text bears the imprint of the neighbourhood and community from which it has sprung" (Biron 97), one could argue for their common isolated minorityness by stipulating that Anglo-Québécois literature has much more in common with Québécois literature than Canadian literature. In a sense, the intermutual development of minorityness is how to do away with the interminable and often inflexible language debate, with English on one side and French on the other, regardless of the speakers or what they write; and this adjusted framework even makes room for literature produced in other languages to come knocking on the door of Québécois literature. Eventually, access to Québécois literature does become possible for Anglo-Québécois works, once translated locally. Often published outside the province as there are few English-language publishers in Quebec,[112] these works need to trickle down through the field's complex (or perhaps simply opaque) editorial networks by way of bilingual Québécois editors, authors and translators who read them in English and who already have access to a

[112] A newer notable one is Linda Leith Publishing, who is located in Montreal.

certain amount of symbolic and literary capital within the field. The common isolated minorityness in the originals forms the bond across French and English in the texts and becomes the rallying point around which I believe Québécois literature is grappling in order to continue defining and defending itself and diversity in the wake of globalisation, both within its field and in its writing. Québécois literature's view point becomes a reflection of its surrounding sociocultural environment and its synergy, or to return again to Mary Louise Pratt (34), the perspective allows for a contact zone in which many more voices participate, even those previously thought to belong elsewhere, in order to adapt the architecture of localized power to globalisation.

It is this kind of Americanicity that is found in *Lullabies* and has *not* been transferred to its French translation. It is an Americanicity marked by incessant linguistic and cultural clashing unique to Quebec, in a novel with a main character perpetually moving in the social and physical geography of the city whose idea of the north is steeped in the mythical roots of her existence and represented by her birth place, Val-des-Loups, and her deceased mother, Manon Tremblay, both deeply anchored in a Francophone Quebec. Its skillfully built structure of Americanicity in English, one where Montreal geography, the exploration of minorityness in its language, social hierarchy and the various characters' conceptualisation of the north are not expressed coherently in Valencia's translation, as the French langue-culture it employs is unable to display this struggle and as a result simply turns it into an exotic text.

Americanicity as a Thematic Interpretant

As a thematic interpretant, Americanicity is dependent on, among other resources, the culmination of its more recent history in the field of Quebec letters.[113] The way it is inflected in O'Neill's text is intimately linked to its development, and ignorance of this interpretant is one of the problems in the translation of O'Neill's novel. The three axes of the triangular formation of Americanicity (exploration of minorityness in language, geography relative to borders and a conceptualization of the north) play a role, through the writing itself as well as in the work's circulation, in ultimately shaping and posturing the field against other more dominating literatures. How exactly this is articulated in a text will be examined in this section. Using once again the larger passage in *Lullabies* where *L'avalée* is mentioned, and the corresponding passage in Valencia's translation, I will look at how the thematic interpretant of Americanicity comes to be (mis)understood in Valencia's text.[114] The point here is to demonstrate how *Lullabies*' translation, *La ballade*, is unable to properly tap into the thematic interpretant in question.

To recapitulate, a thematic interpretant is the part of the linguistic load of a text which contains a culture's values and beliefs, as well as their social coherence.[115] It can be understood as an accompanying exegesis that goes above and beyond the initial linguistic and semantic

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[113] In Biron et al, the section on the autonomy of Québécois literature, specifically the period following the World War II, explains how certain actors of the field attempted to break away from French literature (Charbonneau in particular) by, in part, calling on the American aspect of its writing (284-8). In the following sections on poetry and novelists in this same work, the notion of Americanicity (or Americanness) was also brought to the fore as a way to name the territory, return to the place of origin and symbolized a recovered identity (375), where the "… imaginaire romanesque se fait de moins en moins européen et de plus en plus américain" (474). ("… novelistic imaginary is becoming less and less European and more and more American.")

[114] See Annexe five for entire excerpt of original and translated passage.

[115] See earlier in chapter two for more information and Venuti *Translation Changes* 181.

level of the text and much like Meschonnic's *significance* is able to account for sociocultural expression. In the previous chapter, I mentioned that it was the translated text that rendered the interpretant visible, as the original, in and of itself, was not necessarily able to make its presence deliberately manifest. By comparing the original text with its translation, using stereoscopic reading, the emergence of a glitch or a pattern allows for the interpretant to become visible to the reader. The presence of glitches or patterns is what helps decipher the presence of the interpretant in the original text. The thematic interpretant here being Americanicity, it is in the way that its three axes are interpreted in the translation (the exploration of minorityness in language, the geography of borders and a conceptualization of the north) that will provide the raw material in understanding its structure in the original.

What jumps to the fore at the outset in the passage under study in the original novel[116] is the inserted quote in French (*Lullabies* 195). It is not accompanied by any information as to its meaning for those who are not bilingual. But even more interesting, the author takes it completely for granted that the reader will not only know about the novel from which the quote is taken but will understand why its appearance is so befitting of what is going on in the plot and with the protagonist. Baby simply engages with its content, making no allusion to the difference in language. Even the surrounding plot makes no acknowledgment of any linguistic differentiation. The literary and cultural reference (to Ducharme's novel) fits right into this Anglo-Québécois novel, giving off the subconscious message that two languages can indeed possess one langue-culture; the cultural proximity and overlap between the two literatures allows for traffic between them. One of the avowed objectives of this thesis is to demonstrate

[116] See Annexe five for entire excerpt of original and translated passage.

that Anglo-Québécois works are able to integrate Québécois literature, but here I am adding that Québécois works of literature also do get integrated into Anglo-Québécois works, and in this particular example, seamlessly and quite overtly. The matter-of-factness displayed by the incorporation of *L'avalée* points to a well-established contact zone, one where the participants have come to know each other well and have elevated their poaching (braconnage, to use Harel's term) to an art form to be displayed, for all to see. The minor status, one shared by both literatures, and how to display it openly, participates in the art form as well. Perhaps O'Neill's gleaning from a literature that has found its way to hard-earned autonomy (Québécois literature) is in effect homage paid to the path it trod. Forever asymmetrical, this shared minorityness through language is expressed on the francophone side by the exclusion of English, and on the anglophone side, by the inclusion of French, the status of the one always defined as a function of the other's parameters, and never in and of itself. This is where the translation into French, by definition, will always fail as there is no way to integrate this shared minorityness in the French text; it simply cannot be mirrored, no symmetry exists. The excerpt of Ducharme's text cannot be translated into English in *Lullabies*. It would make no sense, as it is precisely this non translation that allows it to express its shared minorityness. In the translation of O'Neill's novel, the specificity of this non translation gets erased as it becomes a (French-language) quote in a French novel, and in the doing, obscures entirely the subtleties of this shared minorityness. This aspect of Amercanicity simply vanishes in a French cultural context.

The next issue regarding the transfer of Americanicity in the following excerpt from Valencia's translation is related both to the geography of borders and to the conceptualisation of the north. In the passage which relays her experience in the detention center (again, see

Annexe five for the entire excerpt), Baby tells the reader about the stars and the sky (my emphasis):

Original

You can't see them during the day **until the sky becomes dark**. Then when it is perfectly black, they feel less vulnerable and they come out. (*Lullabies* 195)

Translation

On ne les voit pas pendant le jour, **il faut attendre la nuit**. Dès qu'il fait noir, elles se sentent moins vulnérables et elles se montrent. (*La ballade* 226)

The replacement of "until the sky becomes dark" with "il faut attendre la nuit" alludes to much more than a simple lexical short cut (a more literal translation would tack on several additional words in order to render the same meaning, for example "on ne les voit pas pendant le jour, il faut attendre que le ciel perde sa clareté"). It's about geographical location and what it means to live in this part of the world. It revolves not only around the shortness of daylight hours, but on the colour change in the truncated winter light at dusk, and its reflection on the snow. Let me elaborate. Earlier in this section of the novel, after Baby's arrest in St-Louis Square and her passage through youth services, she recounts her trip to the youth detention center. The narrative is quite clear, it is autumn (color of the leaves) and she is heading north, into the Laurentians (alluded to with the mention of a dense forest and surrounding hills):

I rode in the back of a social worker's car out to the country to the correctional facility. The hills around us were covered with bright autumn colors, as if hundreds of little kids' sweaters had been unraveled. The curtain between acts in my life was always a dense

forest. It was impossible for me to know what was going to happen when the trees parted. (*Lullabies* 188)

And once settled into the center, she mentions the cold (190, 192), the snow (190, 191) and that winter had arrived (191). This time of year is naturally associated, for those of us who live in this more northern part of the world, with the lack of daylight. And this lack of luminosity is itself not necessarily indicative of nighttime, as sunset during that time of the year starts to creep up on us prior to 4:00 p.m. This specific moment of the day, for which Québécois painter Ozias Leduc named his famous painting, represents "la lumière moins vive du soleil déclinant" which "enveloppe les formes, les modifies et les charge de mystère" (Lacroix n.d.).[117] L'heure mauve is particular to the clime and geography in which the author has set her character's present situation, and the proximity to nature and its northerness are integral to its understanding. The translator shows she is unaware of this by intimating in her translation the lack of daylight with nighttime, in effect emptying it of any of the mystical affect it has in this region of the globe. This is but one example of the kind of decentering occurring throughout the novel that affects the structure of Americanicity in its geographical and northern aspects, as further north one goes, the earlier during the day the sun sets. And even further on this idea of northerness, the "dense forest" of the Laurentians Baby mentions in the passage is marked by the imaginary of an unknown future with Baby's incapacity to see ahead. In her unwilling stay (in juvenile detention located up north), Baby is forced to confront her vulnerability. The "country" as she calls it is synonymous with returning to whom she is underneath it all, foregoing a dense shell indispensable to living in the city; but the pain of the country-bound unlayering is brutal because

[117] "the diminishing light from the setting sun envelopes the shapes, modifies and charges them with mystery."

in the city: “Your superhuman power was to be able not to feel” (190); and the return to city life afterwards was no less easy: “When I left a month later, I felt much more vulnerable. I was like one of those baby birds that fall out of their nests in the spring and are virtually impossible to rescue; they need an amount of attention no one can give them” (197). This clear distinction between countryscape and cityscape is another place in the text where Valencia is unable to properly apply this thematic interpretant:

Original

To see stars properly, you have to be out in the country **where there are no streetlights or lights from apartment windows**. (*Lullabies* 195)

Translation

On ne les voit correctement qu’à la campagne, **où il n’y a pas d’éclairage dans les rues ni de lumière aux fenêtres**. (*La ballade* 226)

In the above sentence, O’Neill’s text sets up an oppositional structure between country and city, as streetlights don’t exist in a conceptual countryside. This opposition is only palpable to the reader who knows that in the country there are no “streets,” only roads and perhaps lanes. Streets, boulevards, and avenues are most often reserved for cities and towns. The same goes for apartment windows, where apartments are rare if not altogether absent from the imaginary landscape of the countryside, as they are usually assimilated to urban density. In the countryside, there are houses or farm houses. Yet, in the translation, Valencia simply writes that there is no lighting (“éclairage”) in the “streets” (“dans les rues”) nor is there light (“lumière”) emitted from any windows, in effect erasing the urban/rural oppositional structure O’Neill has so adroitly and

delicately put in place. This dichotomy in the original text is revealed only through the meaning of words that are absent from the text (roads, and houses or farm houses) and the effect their absence has on the reader. This discernment for both cardinal and geographical boundaries is all the more relevant here as it is related to the thematic interpretant in question, Americanicity.

Valencia's translation is blind to the axes of Americanicity as defined in Québécois literature. It is unable to grasp 1) the situatedness relative to a border that differentiates between the city and the country, 2) the unsettledness and effect of the northern frontier and 3) the status of shared minorityness through language. The delicate urban/rural distinction as it relates to northerness, its borderlessness and how this axis relates to one's origin is completely missed by Valencia. As for the language axis, there is no way to escape the conundrum of expressing it all in French, both in her text and in the quoted passage from Ducharme's novel. But it is the triangulation between all the axes that bears the weight of the complexity as it is never balanced or symmetrical; that is, the referential load borne by each axis differs depending on a slew of variables, not the least being the author's habitus. It is the ability (or not) to perceive the equilibrium of a complex thematic interpretant and then transpose it into another language that can betray a translator's lack of knowledge of a source text's sociocultural orientation.

Conclusion

The shared thematic interpretant in both *Lullabies* and *L'avalée,* mediated by their respective authors, which stems from an asynchronous yet juxtaposed sociocultural space, demonstrates the capacity for an Anglo-Québécois novel to partake in the evolution of the Québécois literary field, in spite of it being originally written in English. Recognizing this participation, however, takes time and benefits greatly from a localized translation, as has been

happening with Heather O'Neill's ulterior novels and works. The larger and shared langue-culture, displayed textually by a close understanding and rendering of thematic interpretants in both O'Neill and Ducharme's novels, has to be understood outside of the parameters of language alone, much in the same way that Americanicity's more conservative language axis has to be revisited to speak more to a culture of minorityness than simply language. Language difference may be adequate in explaining larger institutional differences between proximal and juxtaposed cultures, but becomes an easy reflexe applied to the appearance of any differences. The ability to see beyond this opposition, to look for cultural commonality in spite of language, is what has been done in this chapter. It is the minor status occupied by each language (French and English in Quebec) that is the crux of the linguistic aspect, as well as how it is explored, modulated, and expressed in both of its respective literary works produced in Montreal, if not Quebec as a whole. As was explained at the beginning of this chapter, the comparative analyses in this chapter served two purposes. The first comparison, between *Lullabies* and *L'avalée,* demonstrates that two languages can share a langue-culture and as such entertain an intimate intertextuality through the application of thematic interpretants that goes well beyond simple cross-cultural signaling. And the second analysis, between *Lullabies* and its translation *La ballade,* pinpoints exactly how a specific thematic interpretant, that of Americanicity, is overlooked in the translation, therefore halting the work's ascension into Québécois literature.

Concluding on a Sense of Continuance

> La vie de la culture est un réseau d'antinomies qu'il est illusoire de vouloir résoudre en les abolissant.[118]
>
> —Heinz Wismann, *Penser entre les langues*

It is first and foremost the content of two Anglo-Québécois novels, in other words the writing itself, that was the object of this socioculturally-based linguistic literary research. In the introduction, I clarified how a novel's content is a product of the historical moment from which it emerges. In the case of the two novels analysed in this research, it is the period spanning from 2006 to 2008, defined in part as "A Time of Turmoil" in the Bouchard-Taylor Commission Report, that sets itself apart. On a sociological scale delimited by the province of Quebec, this Commission was tasked with analysing the sociocultural friction caused by accommodations provided to individuals and groups for their cultural (religious) practices. With a timeline ranging approximately the publication of both novels and translations, the events leading up to and away from the *Consultation Commission on Accommodation Practices Related to Cultural Differences* (which itself went from February 8, 2007 to roughly three weeks after it published its report, June 18, 2008) constitute the "content" it condensed in its report. A quick recapitulation of the Commission is in order to situate the larger vantage point of this research.

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[118] The life led by culture is a network of contradictions, one which would be illusory to resolve by abolishing them. (Wismann 49).

After several years of escalating issues surrounding accommodations made for cultural minorities all over Quebec, controversies on the topic started being stacked together in 2006. The lack of tolerance from the public regarding quite a few incidents came to a head at the beginning of 2007.[119] As a result, Quebec Prime Minister Jean Charest officially created the Commission to investigate exactly what was occurring in the province, and how it could be addressed. The actual events reported on in the Commission Report are interesting in so far as they permit us to get a close up look at how culture is perceived by those who purportedly belong to it. The approach was a mixture uniting academic, bureaucratic and popular input, with for example town meetings where any one in the population could come and air their grievances, and briefs submitted by academics, bureaucrats as well as the public, all of which was overseen by a team of administrators and researchers headed by sociologist and historian Gérard Bouchard and philosopher Charles Taylor. The structure was sociologically-based and quite heavy with over 3,423 participants in the public forums from 15 different regions in Quebec plus Montreal, in addition to four province-wide forums with over 800 participants, 328 hearings during which 900 briefs were discussed, and these are just a few of its details (for more information see Bouchard and Taylor 17). The scale of the commission was unprecedented. The results were cumulated in a 300-page report that outlined how and why the crisis had occurred. It ended with 37 recommendations articulated around new definitions of what interculturalism entails, a better understanding of integration and how to apply it concretely on a more personal

[119] Between March 2006 and May 2007, the Bouchard-Taylor report lists 39 such incidents. Most memorable are "The kirpan and the 'Multani affair'," "The controversy over the frosted windows in a YMCA," "Prayers at the municipal council," "The controversy surrounding Christmas decorations," and the infamous "Hérouville's 'life standards'" (Bouchard and Taylor 8). For the complete list and description of each of the 39 events, see the report.

level, and finally a closer look at the inequalities suffered by minority groups (Bouchard and Taylor 265). The picture it paints is of a huge bottom-up process that in its final form obscures many of the details of the input from the bottom half to the benefit of a top heavy synopsis (reinforced by the inclusion of well-selected quoted passages from a small handful of participants); in other words, the quantity of material was enormous and the results were essentialized in order for them to be rapidly understandable for the population. The proof of this can be witnessed today in the way the 2019 CAQ government led by François Legault is attempting to legitimize *Bill 21: An Act respecting the laicity of the State* based on a faulty and much simplified reading of this 11-year old report. At the beginning of April 2019, both of the original authors Gérard Bouchard and Charles Taylor had to voice their dissent openly in the media on this very matter. The observation about the report's top-heavy interpretation is not a criticism of either the content nor the results arrived at, but rather of the way the Commission results, as compiled in the report, cloud the actual ground-level mechanics of cultural understanding and translation. A thorough examination of the events, the inclusion of numerous participants and their opinions, both public and expert, the analytical process arrived at to categorize the information obtained produced bite-sized analyses followed by condensed and summarized results.

If anything can be taken away from contact zones, poaching (braconnage) and sociocultural identity described in this research, it is that the processes they involve are messy, complicated, and difficult if not altogether impossible to systematize, on top of the fact that they change continuously. The way I have found to track movement in these complicated spaces is by looking for glitches between original texts and their translations. Glitches are detected with the help of a stereoscopic reading technique (by reading original and translation side by side).

During this practice, a translatory rhythm establishes itself naturally between the original text and its translation and acts much the way as echolocation functions. The glitch is the blip on the radar: a short, sudden, and very localized disturbance in the otherwise smooth echolocational reading. It provides the dissonant cue that something is occurring and should be investigated further. The fact that glitches are archived in the form of literary writing in a novel and its translation, simply awaiting a stereoscopic reader to survey them, is also contingent on the moment within which this reader is herself living. And once the glitch is brought to light, the understanding it provides does not transition easily into a usable moment, neatly packaged to offer up a solution to cultural understanding. It is this complexity, one glossed over in the Commission Report, that I have offered up in this dissertation, a complexity that has no conclusion other than to display what is going on in the larger contact zones that house it. Cultural belonging is not a thing, but a multitude of ongoing processes filled with contradictions that never become easier or find an end, and as a researcher, I have to come to terms with this. It is on the literary ground that I set my ear and have attempted all along to stay close to it in order to witness this process in action through translation, which I feel more than ever is the best place to look to find out how individuals deal with each other across cultures.

The research that has led to this dissertation is best described as interdisciplinary and intersectional, combining literary studies, translation studies, linguistics and sociology. The avowed objective is to draw on these different domains' analytical tools to investigate how two Anglo-Québécois literary works and their translations are engrained within their sociocultural environment (and moment), and are able to participate (or not) in the Québécois literary field, in spite of (or because of) being originally Quebec English language works. As the parenthesized text of the previous sentence attests, the acting variables involved are numerous. In the case of

Cockroach, I want to understand exactly what the novelist and the translator instinctively explore in their writing that could explain how a work is able to jump a linguistic border from English to French through translation to find its place in a field defined in part against the English language. The overlapping geographical and sociocultural spaces shared by author and translator are an important condition for this to become a possibility. The appeal of O'Neill's *Lullabies for Little Criminals* for this research comes from the fact that its translation is so ill-equipped to find its way into Québécois literature in comparison to Hage's *Cockroach,* yet the original work fits so coherently into Québécois literature. One of the last Anglo-Québécois literary novels to have been translated in Paris,[120] the translation of O'Neill's novel sits on the borderline of an older way of dealing with English-language literature produced in Quebec, one where ignorance was bliss, ignorance by Quebec letters as to the existence and usefulness of this ultra-minor literature. Gilles Marcotte embodied this precisely at a symposium in 1997 on English-language writing in Quebec. Later reported in a special issue of *Québec Studies,* his striking words give us an idea of the distance covered since then with what has been advanced in this thesis: "Il n'existe évidemment pas telle chose qu'une littérature anglo-québécoise, puisqu'il n'existe pas de littérature franco-québécoise" (Moyes 1998, 27). O'Neill's *Lullabies for Little Criminals* itself, however, speaks volumes as to the quasi-seamless place it should inhabit within Québécois literature, a certitude I demonstrate through its attachment to a canonical work of Québécois literature, Réjean Ducharme's first novel *L'avalée des avalés.* The

[120] The distinction between the literary novel and the novel belonging to other categories, such as "mystery novel" or "crime novel," is being made here. Author Louise Penny, renowned Anglo-Québécois author of crime novels, who lives in the Eastern Townships (Quebec), started being translated in France in 2011 through Actes Noirs and Babel Noir, but more recently (2015), in Quebec by Lori St-Marting and Paul Gagné through Flammarion Québec. Her first novel (in English original) was published in 2005.

novel is not only mentioned in O'Neill's but cited as well. The cultural ineptitude of the Parisian translation of *Lullabies for Little Criminals* in latching onto any Québécois sociocultural and socioliterary points of reference is outlined in chapter three through the translations's inability to account for the concept of Americanicity, as it applies to Québécois literature.

Once the ground-level literary comparison is undertaken, how the results percolate through to the adjoining fields can be conjectured. English-language writing from Quebec is not going away, and how its presence will continue to refine and define the field of Anglo-Québécois literature is commensurate to its ability to persevere in its interaction with its larger Québécois Francophone counterpart. As a sub-field, Anglo-Québécois literature needs Québécois literature because it defines itself through it. And how Québécois literature handles local writing in English going forward will itself play a part in the way this local English-language literature understands and presents itself as a sub-field; but perhaps more importantly on the global plane, how the Québécois literary field is able to transform this annexation of sorts into literary capital will be most interesting to follow. I believe the key to this is found in Québécois literature's ability to address diversity without quashing it. How difference and otherness are treated in local English-language literary texts compared to how they are dealt with in these works' local Québécois translations is a way to monitor the mechanics of this treatment. How these translated works are then marketed as Québécois literature on the local, Canadian, and more global markets becomes an indicator as to this literature's success in accumulating capital and its continued autonomy. One of the key aspects of this diversity is the fact that the works are originally produced in English. Once translated, the linguistic tension they contain needs to be maintained and made apparent. We have to keep on translating these works where they are written originally. As was observed by Leclerc, Anglo-Québécois works

display a singular local linguistic conscience (or surconscience linguistique, to quote Gauvin), one that shares a symbiotic (and paradoxically oppositional) relationship with Québécois literary works ("Détournements amoureux" 71). Keeping this linguistic sensitivity at the forefront of translated Anglo-Québécois works, especially when they are translated into French in Quebec, is the Gordian knot of the task at hand because within both these languages lies a plethora of juxtaposed sociocultural realities which inhabit a complicated local geography. The challenge on the ground is tangible and substantial.

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Annexe 1

Reviews of Rawi Hage's Novel *Cockroach* (2008)

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Annexe 2

Bitext Excerpts *Cockroach* (2008) and *Le cafard* (2010)

for 'cockroach,' 'roach,' and their French

counterparts '*coquerelle,*' '*cancrelat*,' '*blatte*,' and '*cafard*'

	ORIGINAL		TRANSLATION
pg		pg	
5	A **cockroach**, I said	12	**cafard**
6	the **cockroaches** that live with me	13	les **cafards** qui vivent avec moi
7	Only the **cockroaches** shall survive	14	seuls les **cafards** survivront;
17	the **cockroaches** smelled the loot in	27	les **cafards** se sont mis à saliver
23	six **cockroach** hands	35	mes six pattes de **cafard**
23	I fanned my **cockroach** wings	35	je faisais battres mes ailes de **coquerelle**
29	it saddened me	42	ça me foutait le **cafard**
30	be serving only giant **cockroaches**	43	se serait des **blattes** géantes
31	mutant urge	45	La tendance **cafard**

	ORIGINAL		TRANSLATION
31	the **cockroaches** and their earthly	45	les **coquerelles** et leur règne souterrain
43	against the **roaches**' will	60	la réprobation des **cafards** que je
43	the rule of **cockroaches** in the world	60	au règne des **cafards** dans le monde
52	I can tolerate filth, **cockroaches**	70	je tolère bien la crasse, les **coquerelles**
53	and hunted **cockroaches** down	70	et pourchassé les **cafards** jusque
53	been left to the **cockroaches**, and	71	était laissé aux pattes des **cafards**
69	Le Cafard, on Sherbooke Street	90	Le **Cafard**, rue Sherbrooke
74	it made her sad	97	ça lui donnait le **cafard**
75	were no **cockroaches** to be seen	98	Pas une **blatte** en vue ce jour-là
83	After the **cockroach** danced	109	Quand il eu bien dansé, dit la légende, le **cafard**
142	but not even the **roaches**,	186	mais pas même les **coquerelles**
177	**Roaches** ducked for their lives	228	ç'a été le sauve-qui-peut chez les **cafards**
178	like an Albino **roach**	228	[RIEN] (on aurait dit un albinos)
186	hundreds of **roaches** hypnotized	239	des centaines de **coquerelles** hypnotisées

	ORIGINAL		TRANSLATION
201	albino **cockroach** standing on two	258	**cafard** albinos à rayures appuyé contre la porte
202	And what is a **cockroach** like you	259	Espèce de sale **coquerelle**, comment peux-tu me
202	you will always crawl, insect, crawl!	260	tu vas ramper, **cancrelat**, ramper!
203	You are part **cockroach**	260	Tu as du sang **cafard**
207	my encounter with the giant **cockroach**	263	avec le **cancrelat** géant, elle est restée un
207	It was a big **cockroach**	263	C'était un gros **cafard**
207	that I am part **cockroach**, part human	263	Que je suis moitié **cafard**, moitié humain.
207	you feel part **cockroach**?	263	sentez vraiment à moitié **cafard**?
208	encounter with the **cockroach**	264	Cette rencontre avec le **cafard**.
208	that day you saw the **cockroach**?	264	où vous avez vu le **cafard**, aviez-vous
209	but the big **roach** knows me well	265	mais ce gros **cancrelat** me connaît très bien

	ORIGINAL		TRANSLATION
210	I am part **roach** now, and what if my	267	que je suis à moitié **cafard**, mes instincts
210	that the **cockroach** saw me throwing	267	que le **cancrelat** m'ait vu lancer
232	no visits from the **cockroach**	294	le **cancrelat** n'est pas revenu me voir
235	You little **cockroach**, how could you	298	Petit **cancrelat**, comment peux-tu
245	No. A **cockroach**.	312	Non. Un **cafard**.
245	**Cockroach**, she laughed again,	312	**Cafard**! S'esclaffant toujours
246	Okay, **cockroach**, I need a favour	313	Très bien. Monsieur le **cafard**, j'ai une faveur
250	and troops of **roaches** receiving	318	de hordes de **cafards** recueillant des
265	even more experienced **cockroach** than	334	un **cafard** encore plus chevronné que
288	I saw the large **cockroach** facing me	363	J'ai vu le **cafard** géant en face de moi
292	if he had seen any **cockroaches**	369	s'il avait vu des **coquerelles**
293	**Cockroaches**, too, I asked?	369	Il y avait des **cafards** aussi?

	ORIGINAL		TRANSLATION
293	Yes, those too.	369	Oui, des **coquerelles** aussi.
294	but the **cockroaches** always cut it for me	371	mais les **cafards** me la coupent toujours.
295	You and your **cockroach!**	372	Toi et ton **cafard!**

cockroach	35	**cafard** (+ 4)	32
roach	8	**coquerelle** (+1)	8
		cancrelat (+1)	6
		blatte	2
total	43	total	48

Annexe 3

Bitext Excerpts *Cockroach* (2008) and *Le cafard* (2010)

for 'metamorphosis,' and its French counterparts

'*métamorphose*,' and '*métamorphoser*'

	ORIGINAL		TRANSLATION
pg		pg	
5	my sister made me one	12	c'est ma sœur qui m'a **métamorphosé**.
13	an instant hit of **metamorphosis**	22	flanqué une crise de **métamorphose**
30	shall be changed to accommodate soft	44	tout ça se **métamorphosera** pour plaire aux
117	that a grand change is coming, a fatal one	151	qu'une **métamorphose** fatale couve sous la terre
119	and villagers turned archers	154	par des villageois **métamorphosés** en archers
264	the transformed small merchant and pitiful tyrant	332	**métamorphosé** en tyran pitoyable

265	briskly transformed into an erect Napoleon	333	brusquement **métamorphosé** en Napoléon
270	Everything has turned into shapes and forms	340	Tout est **métamorphosé** en formes enfermantes
299	make him look better and talk with arrogance	377	le **métamorphoser,** lui donner meilleur allure, le faire parler

Annexe 4

Bitext Excerpts *Cockroach* (2008) and *Le cafard* (2010)

for 'underground,' and its various French counterparts

PG	ORIGINAL	PG	TRANSLATION
6	Let's play **underground**.	12	Jouons **sous terre**.
14	I imagined the beauty of the line making its way through **the shades of the underground**, golden and distinct, straight and flexible, discharged and embraced, revealing all that a body had once invited, kept, transformed, and released, like a child's kite with a string, like a baby's umbilical cord.	22	J'imaginais la beauté de la ligne qui courait parmi **les ombres souterraines,** distincte et dorée, droite et flexible, déversée, embrassée, révélant tout ce qu'un corps avait un jour invité, conservé, transformé, puis relâché, comme le cerf-volant d'un enfant au bout d'une ficelle, comme le cordon ombilical d'un nouveau-né.
23	But I was master of the **underground**.	35	Mais moi, j'étais le maître **du monde d'en bas.**
24	The **underground,** my friend, is a world of its own.	36	Le **monde d'en bas**, mon ami, est un univers en soi

PG	ORIGINAL	PG	TRANSLATION
24	Other humans gaze at the sky, but I say unto you, the only way through the world is to pass through the **underground**.	36	Les autres humains peuvent bien scruter le ciel, moi je dis que la seule façon de traverser le monde, c'est de passer **par-dessous**.
24	Just imagine the soap I could buy, the rice, the yards of toilet paper I could line up, use to sweep the counter, mark territory and divide nations, fly like kites, dry tears, jam in the **underground pipes** and let everything subterranean rise to the surface.	36	Imaginez tout le savon que j'aurais pu acheter, tout le riz, les mètres de papier de toilette que j'aurais pu lancer comme cerf-volant et aligner pour éponger le comptoir, marquer mon territoire, diviser les nations, sécher mes larmes, boucher **les tuyaux d'égout** et faire remonter à la surface tout ce qui se cache dessous.
31	Special **underground menu** served by an undertaker with shovels and fangs!	44	Menu spécial, cuisine **underground** pelletée par un sous-chef aux pattes crochues
34	Last night I had strolled down St-Laurent, hopping from one bar to another, hoping to meet someone drunk and generous enough to offer	48	La nuit d'avant, j'avais arpenté le boulevard Saint-Laurent, passant d'un bar à l'autre dans l'espoir de tomber sur un ivrogne assez généreux pour m'offrir une bière, mais je

PG	ORIGINAL	PG	TRANSLATION
	me a beer, but all I encountered were schools of garishly painted students hurrying to the **underground rave parties** animated by spotlights and ecstacy pills.		n'avais croisé que des hordes d'étudiants peinturlurés, en route vers **des raves underground** animées par des jeux de lumière et des comprimés d'ecstasy.
35	When they cut the line, I wondered, do they send big guys in overalls down **underground** to locate it and slash it like an open wrist?	50	Je me suis demandé: Quand ils coupent la ligne, est-ce qu'ils envoient **sous terre** des colosses en bleu de chauffe la repérer, puis la trancher comme on s'ouvre les poignets?
42	No, to watch the look of war buried, the stolen treasure put back where it belongs, **in the underground**.	59	Non, pour voir enterrer le butin de guerre, le trésor volé revenir là où il doit être, **six pieds sous terre**.
42	I laughed loudly. **The underground!**	59	J'ai éclaté de rire. **Sous la terre!**
58	I shake the ground and **the underground**.	77	J'ai fait trembler le sol et **le sous-sol.**
86	Taxis waited on the corners with their engines idling, precipitating fumes like **underground chimneys**.	112	Les taxis attendaient aux intersections, laissant tourner le moteur, projetant des gaz d'échappement comme des **cheminées souterraines**.

PG	ORIGINAL	PG	TRANSLATION
127	It is something that comes out from the **underground** and then stays at the surface.	165	C'est quelque chose qui sort **de sous le sol** et qui s'installe à la surface.
143	They gathered their tears and buried them **underground**,	186	Ils recueillaient leurs larmes et les enfouissaient **sous la terre**.
153	The **underground** is waiting for me.	200	On m'attend, **là-dessous**.
190	They started together this **underground magazine** after the revolution in Iran.	244	Après la révolution, en Iran, ils avaient lancé ensemble in **magazine underground**.
192	I watched her going down the escalator, descending towards the **underground**.	247	Je l'ai regardée descendre, **plonger sous terre** sur l'escalier roulant.
203	Just keep your eyes on what is going on down in the **underground**.	261	Tu n'as qu'à garder un œil sur ce qui se déroule dans **le monde d'en bas**.
214	Meanwhile, I pictured his daughter-deity's fingers roaming the **underground**.	272	Pendant ce temps-là, je m'imaginais les doigts de sa fille-déesse en pleine exploration des **profondeurs**.

PG	ORIGINAL	PG	TRANSLATION
250	All that exists, all that will ever exist, shall pass through this passageway under the ice, the dead corpses when they turn to dust, the big happy meals, the wine, the tears, the dead plants, the quiet settling storms, the ink of written words, all that falls from above, all that ascends, all that is killed, beaten, misused, abused, all that have legs and crawl, all that is erected, all that climbs, flies, sits, wears glasses, laughs, dances, and smokes, all shall disappear into the **underground** like a broken cloud.	318	Tout ce qui existe et qui existera passera un jour par ce passage sous la glace: cadavres crevés redevenant poussière, gros repas de fête, vin, larmes, plantes séchées, ouragans qui se calment en silence, encre des mots écrits, tout se qui se fait tuer, battre, user et abuser, tout ce qui a des pattes, tout ce qui rampe, tout ce qui se dresse, grimpe, vole, s'assoit, met ses lunettes, rit danse et fume; tout cela disparaîtra **sous terre**, tel un nuage brisé.
269	When the room was light I stood up, washed my face, and decided to walk down the street in the hour before the newspaper gets thrown on doorsteps and the squirrels dig up	339	Quand il a fait clair dans la chambre, je me suis levé et lavé le visage, puis j'ai décidé d'aller marcher dans ma rue pendant l'heure qui précède l'arrivée des journaux sur le pas de chaque porte, l'heure où les écureuils

PG	ORIGINAL	PG	TRANSLATION
	underground roots for their morning meals.		déterrent des **racines enfouies** pour leur petit déjeuner.
286	**Underground**, I said.	361	J'ai dit: **Sous la terre**.
286	No, I am going **underground**, I said.	361	Non, je vais rentrer **sous terre**, j'ai dit.
305	Then I crawled and swam above the water, and when I saw a leaf carried along by the stream of soap and water as if it were a gondola in Venice, I climbed onto it and shook like a dancing gypsy, and steered it with my glittering wings towards the **underground**.	385	Alors je suis parti en rampant, à la nage sur l'eau, et quand j'ai vu une feuille emportée par le courant mousseux comme une gondole à Venise, j'ai grimpé dessus, je me suis secoué tel un danseur gitan et, avec mes ailes étincelantes pour tout gouvernail, j'ai mis le cap sur **le monde d'en bas**.

Annexe 5

Bitext Excerpts *Lullabies* (2006) and *La ballade* (2008)

***Lullabies for Little Criminals* (pp. 194-196) and *La ballade de Baby* (pp. 225-227)**

Other children had offered me other possible ways to escape that didn't seem too viable, since they were still here. I changed into the white men's pyjamas with enormous butterfly collars that I'd been issued. They were too big, but I didn't care. I pulled a paperback book out from under my mattress and examined it lovingly. This was how I escaped from prison.

I'd been carrying the book around in my pocket for the past couple of weeks. I felt so lucky that I happened to have had it when I was picked up. It was a copy of Réjean Duchame's *L'avalée des avalés.* It wasn't one of Alphonse's presents; a girl in the park had given it to me. She said that someone is always given a copy of *L'avalée des avalés* by someone else and that you can't buy it. It was the story of a young girl who was at once enraptured and furious with the world.

I had always liked reading, but lately I had started reading in a different kind of way. When I opened a book now, I was seized with desperation. I felt as if I was madly in love. It was as if I were in a confessional booth and the characters in the book were on the other side telling me their most intimate secrets. When I read, I was a philosopher and it was up to me to figure out the meaning of things. Reading made me feel as if I were the center of the universe.

I lay down on my bed and flicked on the tiny night-light next to my bed. Although it only gave off the smallest puddle of light, my eyes slowly

D'autres m'avaient à leur tour suggéré des moyens d'évasion apparemment inefficaces, puisque ces gosses étaient encore là. J'ai enfilé mon pyjama d'homme, blanc, à énorme col, qu'on m'avait donné. Il était trop grand, mais je m'en fichais. J'ai sorti un livre de poche de sous mon matelas et je l'ai examiné avec amour. Moi, c'était comme ça que je m'échappais de cette prison.

Il y avait quinze jours que je trimballais ce bouquin dans ma poche. Par chance, je l'avais sur moi au moment où on m'avait ramassée. C'était un exemplaire de *l'Avalée des avalés,* de Réjean Ducharme. Ce n'était pas un cadeau d'Alphonse; une fille me l'avait donné dans le parc, en me disant que c'était un livre qui passait de main en main et qu'on ne pouvait pas acheter. Il racontait l'histoire d'une jeune fille à la fois enchantée par le monde et furieuse contre lui.

J'avais toujours aimé lire, mais ces derniers temps, je m'étais mise à le faire d'une façon différente. Quand j'ouvrais un livre, je me laissais submerger. J'avais l'impression d'être follement amoureuse, de me trouver dans un confessionnal, pendant que, derrière la grille, les personnages me confiaient leurs secrets les plus intimes. En lisant, je devenais philosophe, c'était à moi de comprendre la signification des choses. Lire me plaçait au centre de l'univers.

Allongée sur mon lit, j'ai allumé la minuscule lampe de chevet. Malgré la toute petite

adjusted to the darkness and the words became clear.

Tout m'avale… Je suis avalée par le fleuve trop grand, par le ciel trop haut, par les fleurs trop fragiles, par les papillons trop craintifs, par le visage trop beau de ma mère…

It was impossible to say that I was pitiful after I had read *L'avalée des avalés* for an hour. I put the book under my pillow and turned off the light.

It was necessary to have a black chalkboard to be able to see the words written on it in chalk. The stars are always up in the sky. You just can't see them during the day until the sky becomes dark. Then when it is perfectly black, they feel less vulnerable and out they come. To see stars properly, you have to be out in the country where there are no streetlights or lights from apartment windows. When you stood outside the detention center, it was almost shocking how many stars were out. This is where they were all sent to. So that nobody could see them but one another.

flaque de lumière, mes yeux se sont peu à peu habitués à l'obscurité et j'ai pu déchiffrer les mots.

Tout m'avale… Je suis avalée par le fleuve trop grand, par le ciel trop haut, par les fleurs trop fragiles, par les papillons trop craintifs, par le visage trop beau de ma mère…

Après avoir lu *L'Avalée des avalés* pendant une heure, je ne pouvais plus me prendre pour une malheureuse. J'ai fourré le livre sous mon oreiller et j'ai éteint la lampe.

Pour voir des mots écrits à la craie, il faut un tableau noir. Les étoiles sont toujours là-haut, dans le ciel. On ne les voit pas pendant la journée, il faut attendre la nuit. Dès qu'il fait noir, elles se sentent moins vulnérables et elles se montrent. On ne les voit correctement qu'à la campagne, où il n'y a pas d'éclairage dans les rues ni de lumière aux fenêtres. Lorsqu'on sortait devant le centre d'éducation, on avait presque un choc tant il y en avait. C'était là-bas qu'on les envoyait elles aussi. Pour que personne, sauf elles, ne les voie.