

## **Intratextual Voices in French-English Literary Translation in Canada: Identifying the Translation Challenges**

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Working with a Canadian corpus of French-English literary translations of fiction and non-fiction, this article examines translation challenges posed by intratextual voices particularly in contexts of intermingling voices, shows impacts on agency, and concludes with a general reflection on the importance of understanding intratextual voice for a pragmatics of translation.

Key words: polyphony, intratextual voice, literary translation, agency

Partant d'un corpus canadien de traductions (français-anglais) de romans et d'essais littéraires, cet article examine les difficultés posées par les voix intra-textuelles surtout en situation de polyphonie, fait ressortir leur impact sur la dynamique entre subjectivités, et conclut par une réflexion sur l'importance des voix intra-textuelles pour une pragmatique traductive.

Mots clés : polyphonie, voix intra-textuelle, traduction littéraire, subjectivité

In studies of literary translation in Canada, intratextual voice has most frequently been considered from a post-colonial theoretical perspective as the site of socio-political difference. Focus has been primarily, if not almost exclusively, on the difficulty of translating Francophone dialogue into English, particularly in works where different forms of spoken French including *joual* and *acadien* are used to (dis)play and resist Anglophone cultural, economic and political hegemony.<sup>1</sup> Canadian Francophone and Anglophone literary translators have talked about their concerns with socio-linguistic issues.<sup>2</sup> Scholars have examined how Canadian feminist writing has established “translation both as a mode of articulation for female subjectivity and a strategy for oppositional poetics.”<sup>3</sup> However, surprisingly little attention has been paid in this context to more wide-ranging questions of translating intratextual voice: how translators deal with differences in point of view among narrators and characters, how narrative voice and focalisation contribute to the creation of fictional worlds and their interpretation by readers of both source and target cultures, and how issues in recognising and rendering intratextual voices, given their relationship to

interpersonal relations and tensions between individual and social discourses, can have important impacts for questions of agency.<sup>4</sup>

Since 2002, I have been responsible for the *University of Toronto Quarterly*'s annual "Letters in Canada" omnibus review of the yearly production of some 50 to 60 Canadian French-English, and English-French literary translations.<sup>5</sup> Drawing on a part of this corpus, namely the English translations of French-language works of fiction and non-fiction, this article will examine a representative sample of the complex forms intratextual voices take in these literary texts, identify the particular challenges they pose for translation, and conclude with a more general reflection on the importance of understanding intratextual voice for a pragmatics of translation. For the purposes of this analysis, intratextual voices will be defined as subjectivities positioned linguistically in the original text as narrators and/or characters, narrators referring to both first-person and third-person narrators and characters being used in a broad sense to include all actors in the text whether named and developed or simply referred to or quoted in some way, with a focus on the rendering of these subject positions in the translated text. I will not be examining the issue of the implied author, or considering *per se* the translator's voice in the translation, as intratextual voices.

Recent research suggests that translation challenges presented by intratextual voices reflect the degree of complexity of these voices in the source text: the more explicitly and coherently constructed the 'voice' is in the original, the easier the translation process, and the more coherent and more successful the translation. The 'voice' of a specific character, represented in direct speech, or that a personified first-person narrator is generally less arduous to translate, notwithstanding socio-linguistic or stylistic challenges, than situations where a character's consciousness is mediated by the narrator through focalisation, or where the subject position of a third-person narrator is less easy to define. More specifically, translation

challenges appear to increase substantially in situations where more than one intratextual voice coexist or intermingle implicitly or explicitly in the same discursive passage.

Examining a wide range of forms of reported discourse in 18<sup>th</sup> century French translations of Fielding's novels, from "direct reported discourse," where the character's speech is represented verbatim to what she terms "paralyptic summary," where the narrator's voice is predominant, Kristiina Taivalkoski-Shilov observes that intermediary forms of reported discourse characterised by the greatest hybridity, such as 'indirect discourse mimetic to some degree,' consistently cause the most difficulty for translators.<sup>6</sup> Working on the Finnish translations of Dostoevsky's polyphonic novels, Päivi Kuusi also notes a general tendency towards simplification with resultant translation loss in passages of free indirect discourse, where a character's voice is represented through that of the narrator.<sup>7</sup> Why these particular situations of intratextual voice should be most problematic can be linked to difficulties in identifying and interpreting the linguistic and logical markers of intermingling voices,<sup>8</sup> syntactic and semantic differences between source and target language, text coherence concerns,<sup>9</sup> and different generic possibilities and norms, from one language to another, for the representation of reported discourse.<sup>10</sup> Both Kuusi and Taivalkoski-Shilov suggest that a greater awareness on the part of translators with respect to intratextual voice could help them counter the seemingly universal tendency to standardisation of discursive heterogeneity.<sup>11</sup>

The multi-dimensional consequences for translation of such questions of intratextual voice, often considered under the rubric of narrative voice, have increasingly been recognized. Whether perceived in terms of distance and degree of mimesis,<sup>12</sup> polyphony,<sup>13</sup> discursive heterogeneity,<sup>14</sup> or manipulation,<sup>15</sup> the relationship between the narrative voice and that of the intratextual voices it reports or represents raises important ideological, political, social, and cultural issues. As Mona Baker points out, "Narrative, including scientific narrative, categorizes the world into types of character, types of event, bounded communities. It also

systematizes experience by ordering events in relation to each other – temporally, spatially, socially.”<sup>16</sup> Since, as Baker emphasizes, “translation – including translation of scientific texts – plays a key role in naturalizing and promoting such narratives across linguistic boundaries,”<sup>17</sup> how translators decode and reproduce the categorizations and systematizations of point of view can have significant effects on how translations represent relations between and within different subject positions in the source culture to target culture readers.

The Canadian Anglophone translation corpus from 2002 to 2012 confirms that intratextual voice is a complex phenomenon not just in polyphonic novels but even in seemingly straightforward narrative contexts. Passages where more than one intratextual voice coexist or intermingle implicitly or explicitly constitute particularly problematic textual sites for translation, leading to numerous infelicities, distortions and misrepresentations. Issues in recognising and rendering this complex intermingling of voices have direct impacts on the depiction of tensions between individual and social discourses, and, consequently, on the representation of agency. The examples that follow offer a representative choice of voice issues from this specific literary translation corpus, grouped, to facilitate the analysis, according to three types of narrative structure: first-person narrative, third-person narrative, and complex structures including multiple narrative perspectives.

### **Intratextual Voices in First-person Narration**

The term “narrator,” as Jeremy Hawthorn points out, “evokes a sense of a human individual for most people [although] many narratives do not stem from recognizable human or personified sources, but from a subject position within the text.”<sup>18</sup> In contemporary Canadian Francophone texts, first-person narration is generally associated with what Gérard Genette calls an “intradiegetic” and “homodiegetic narrator”: a character from within the story assumes the narrating function and tells his/her own story.<sup>19</sup> This does not mean, however, that the character/narrator necessarily recounts only his/her own experiences and impressions,

thoughts and feelings, or only information that he/she could reasonably obtain. In fact, in Canadian Francophone literature, first-person narration would appear to be a frequent narrative strategy used to explore political, and especially social and cultural issues confronting the individual, by allowing the narrator to engage, in his/her own discourse, with a variety of other individual and social intratextual subject positions and viewpoints.

In the 1960s, Québec playwright and novelist Michel Tremblay was at the forefront of the establishment of a Québécois national theatrical corpus, and an ardent proponent of a particular form of Québécois spoken French, *joual*. In recent years, he has chosen a generally more standard form of oral Québécois French in his novels and autobiographical fiction, often written from the point of view of a first-person character/narrator. These works repeatedly deal with the difficulties faced by socially marginal characters. In *Le cahier rouge* (*The Red Notebook*), Céline, the young woman protagonist, is a dwarf who works in a transvestite brothel. She tells her unusual story in a straightforward manner, and the novel offers a classic example of first-person narration:

Ma mère m'a toujours dit de tout essayer en société pour me faire oublier ou, si c'était impossible, de me faire pardonner mon physique ingrate par des gentilleses et, je crois que c'est le bon mot, des flagorneries de toutes sortes. Elle n'utilisait pas ce mot-là, bien sûr, elle ne le connaissait pas, mais elle m'apprenait à me rabaisser devant les autres, à les flatter, à les servir, à leur laisser toute la place parce que je n'étais digne d'aucun respect. À cause de mon corps difforme. Je l'ai écoutée trop longtemps pour ne pas lui en vouloir encore. Et ne pas la maudire de m'avoir fait perdre tant de temps.<sup>20</sup>

Sheila Fischman, one of English Canada's most prolific, and best-respected literary translators, can understand Tremblay's characters from the inside (she has translated many of his works). Sensitive to the authenticity of Céline's search for personal empowerment, Fischman seeks to render the 'voice' of this remarkable character in a way with which the Anglophone reader, like his or her Francophone counterpart, can identify:

My mother always told me to try everything to be overlooked or, if that was impossible, to be forgiven for my unattractive physique, through acts of kindness and – I think it's the right word – through every kind of sycophantic behaviour. Of course, she didn't say sycophantic, she didn't know that word, but she taught me to belittle myself in front of others, to flatter them, serve them, let them have all the room because I didn't deserve any respect, because of my oddly shaped body. I listened to her for too long not to be mad at her still. And to curse her for making me waste so much time.<sup>21</sup>

By linking her own voice to the viewpoint of Céline, Fischman generally keeps the narrator's temporal and affective logic coherent, and Tremblay's poignant personage appears to 'speak' for herself in English. To keep the diction consistent with how Céline would actually talk, Fischman chooses her words carefully: "oddly-shaped" rather than "deformed," too pejorative in English; "mad at her," for "lui en vouloir," more fitting here in terms of the character's voice than "holding a grudge."

Nonetheless, while she generally maintains the conversational voice of the French character/narrator, as though she was recounting her story directly to the narratee, Fischman has more difficulty in representing other intratextual voices and their relationships. In French, the admonitions of the character's mother, which start as examples of "indirect discourse" and move into "free indirect discourse,"<sup>22</sup> function as echoes of the mother's actual words, both in terms of syntax and vocabulary. In the English rendition, however, the mother's perhaps well-meaning, but overbearing oral discourse, cannot be reconstructed. Despite Fischman's overall efforts to capture Tremblay's spoken style, she substitutes a more formal, distanced vocabulary for the character's mother's free indirect discourse ("everything to be overlooked or, if that was impossible, to be forgiven for my unattractive physique, through acts of kindness"). Since the mother's voice is conveyed by the daughter's voice, the two voices co-exist in the text, and the formalization of the mother's voice also impacts on the main character's voice, lending it a strange formality in situations of remembering.

Nadine Bismuth's collection of short stories, *Les gens fidèles ne font pas les nouvelles*, translated by Susan Ouiou as *Fidelity doesn't make the news*, offers a similar, but more elaborate, example of voice complexity in first-person narration. One of the strengths of Bismuth's style lies in catching her characters in the moment of action. In the initial story, the character/narrator attends the wake of her employer-lover and unexpectedly comes face to face with his widow, Mme Séguin:

Une femme de ménage ne va pas se recueillir devant le cercueil d'un homme quand la seule raison qu'elle a de le connaître, c'est qu'elle doit vider sa corbeille de papiers quotidiennement et épousseter son bureau une fois par semaine. J'ai songé à me faire passer pour une collègue de travail, mais j'ai craint la catastrophe : sa femme les avait probablement déjà tous rencontrés dans une fête de bureau ou quelque chose comme ça. Mme Séguin me faisait face. Elle a avancé son menton en penchant la tête vers la droite. J'ai eu l'impression qu'elle voulait boire les paroles qui s'apprêtaient à sortir de ma bouche.<sup>23</sup>

In English, the passage reads as follows:

A simple cleaning lady does not collect her thoughts[sic] by the coffin of a man she knew only from having emptied his wastebasket on a daily basis and dusting his desk off once a week. I thought of passing myself off as one of his colleagues but feared a catastrophe: his wife must have met all his co-workers at some office party or other occasion. Mrs. Séguin turned to face me. She jutted out her chin and tilted her head to the right, as though prepared to drink up the words about to spill from my mouth, making me more nervous still.<sup>24</sup>

Unlike Tremblay's first-person narrator, whose main discursive relationship, at least in the passage quoted in this article, is with her narratee, Bismuth's character mixes a kind of stream of consciousness with story-telling, with perhaps more emphasis on the former. She is speaking to an external narratee ("J'ai songé à me faire passer pour une collègue de travail, mais j'ai craint la catastrophe"), but also to herself ("sa femme les avait probablement déjà tous rencontrés dans une fête de bureau ou quelque chose comme ça"), moving back and forth between the two types of discourse, sometimes even, as in this example, within the same sentence. Whereas Tremblay's character/narrator uses forms of indirect discourse to represent the voice of another character, her mother, Bismuth's character/narrator adopts the same technique to construct her character/narrator's own, internal dialogue.

It is precisely at this site of dual voice construction that Ouriou's translation encounters difficulties. The syntactical and vocabulary choices in English distance the character/narrator from herself. The use of "simple" to qualify her status as cleaning lady seems inconsistent with the character/narrator's inner dialogue or 'voice,' and the modal "must" incompatible with her *in situ* rapid calculation to herself of the probability that the widow already knew all the staff. In French, the character/narrator is feeling intimidated by the widow, with whom she is suddenly and unexpectedly face to face ("Elle me faisait face"), whereas the effect in English is ambiguous ("Mrs. Séguin turned to face me"). The verb tense and aspects that

maintain the tension, in the original, between the two subject positions of the character/narrator, both actor inside, and teller from outside, of her story, are distorted in the translation (the past tense is preferred and the progressive aspect representing the action in process is under-used). As a result, the ironies underlying the confrontation between the mistress and the widow are not fully rendered, because the two poles of the character/narrator's own perspective, through which this confrontation is presented and the ironies created, are blurred. The translator seems to be attempting to reconstruct the scene from a perspective that is at the same time both internal and external to the character/narrator, both contemporaneous and consecutive to the character/narrator's consciousness.

André Gaudreault's essay, *Du littéraire au filmique. Système du récit*, translated by Timothy Barnard as *From Plato to Lumière: Narration and Monstration in Literature and Cinema* suggests that complexity of intratextual voice in first-person narration is not confined to fictional texts. I have commented elsewhere on the English title<sup>25</sup> (perhaps imposed by the publisher), which provides a confusing, and somewhat affected image of the essay to Anglophone readers. What is of primary interest here is how Gaudreault constructs his first-person narrative voice, and why this voice, abstract yet unpretentious and comprehensible in French, constitutes a fundamental challenge for the English translator. Referring to the wide range of meanings designated by the word narrator, Gaudreault writes:

Il s'agit là d'une situation 'normale' et qui n'a rien d'effrayante mais qui nécessite, à point nommé, certaines mises au point qu'il faut encourager. Ainsi en est-il, par exemple, du mot 'narrateur', tellement galvaudé qu'on se demande si l'on ne devrait pas, purement et simplement, tout essayer pour en faire l'économie. Il s'agit en effet d'un terme qui s'avère à la fin cent fois plus polysémique qu'on ne le croit généralement et qui n'a pas attendu les narratologues pour faire son entrée dans des dictionnaires qui sont en définitive assez souvent peu loquaces à son endroit. En tout cas, beaucoup moins loquaces que ne l'est, règle générale, le plus laconique des narrateurs.<sup>26</sup>

While the French style is weighed down somewhat by argumentative syntactical structures, it remains readable, largely because these structures are inscribed in an overall pattern of oral performance. In keeping with a certain philosophical tradition, the essayist appears to be 'discussing' the issue at hand with his readers or narratees. He anticipates their objections,

and even makes a certain humorous reference to a shared knowledge about prolix narrators. However, his specific references to himself in the first-person are sparse, and completely absent in the passage discussed here. Situated somewhere between the ‘personal’ voice of the scholar and the ‘collective, consensual/objective’ voice of the scientific community, represented by the pronoun “on,” the narrative voice combines techniques of first- and third-person narration.

In the English translation, this blending of the narrator’s intratextual voice with the communal voice he shares with his scholarly narratees becomes problematic:

This is normal and there is nothing to be appalled at, but, at a certain point, some fine-tuning is required. Such is the case with the word ‘narrator,’ which has become so commonly bandied about that we might wonder if we shouldn’t simply try to avoid it altogether. This term is a hundred times more polysemic than is generally believed. It didn’t need the arrival of narratologists to gain admittance to dictionaries that, frankly, don’t have a heck of a lot to say about it. In any event, they have much less to say, as a rule, than the most laconic narrator.<sup>27</sup>

The slip in register with “heck of a lot,” the mix of verb tenses (“become so commonly bandied about, for example) and the repetition of pronominal structures (“this” and “there is” “such is”) reflect the translator’s hesitation about voice. On the one hand, the use of colloquial or familiar expressions suggests a desire to reinforce the ‘personal’ voice of the narrator, but these same choices seem at odds with the scholarly community of more formal voices, within which Gaudreault is seeking to inscribe his own textual voice. On the other hand, inconsistent tense choices overly reinforce the external, objective voice, but at the same time undermine the analytical approach of Gaudreault’s ‘personal’ voice, namely the sequential nature of his reasoning as he seeks to bring some clarity to the term, “narrator,” which is the very process that links his voice to that of the objective scholarly community. Rather than evolving together as they do in the original, the two voices are split apart in English.

It is important to note that, from a Bakhtinian perspective, all three of these examples of intratextual voices demonstrate a further dimension of voice complexity: the blending of indirect and free indirect discourse with social discourse. The mother’s reported voice of

admonition in Tremblay's text and the mistress's reported thoughts about the appropriate activity of a cleaning lady in Bismuth's work both convey to the reader of the original text a sense a social voice or discourse expressing conventional expectations and values. In Gaudreault's text, the depersonalization of the representation of data, indicated, for instance, by the repetition of the impersonal construction "Il s'agit de" reflects the socially claimed pretention of scientific discourse to objectivity. In each of these instances, one can argue that three separate, intratextual 'voices' actually inhabit the same first-person narration, and all ask for recognition in the translation, if the relationships between them and the questions they raise are to be rendered.

### **Intratextual Voices in Third-person Narration**

Third-person narration is not restricted to an external or objective presentation of the voices of the characters. As David Lodge points out in his analysis of the opening sentences of *The Wings of the Dove* by Henry James: "focalised, as narratologists say, through the consciousness of Kate Croy," the novel "plunges us immediately, with the very first words, into the stream of impressions, thoughts, feelings, that constitutes her experience [...] It is some unspecified narrator, an authorial voice, who describes Kate's experience in the third person, allowing us to see her from outside as well as inside."<sup>28</sup> The Canadian corpus analysed here suggests that both these types of intratextual voices prove problematic in translation. Translators appear to miss cues with respect to the focalisation on the character's consciousness and give undue priority to the un-personified narrative voice. Since this particular narrative form is frequently exploited for ironic purposes by Francophone authors, the English translations often seem diluted or somewhat incoherent.

Monique Proulx uses a classic form of third-person narration in her novel *Champagne* about an eclectic group of characters in a semi-remote area of the Québec Laurentians. A narrator external to the events recounts the story, but with a focus on the perceptions of the different

characters. In the very first paragraph, Proulx quickly establishes the personality of one of the main characters, Lila, and Lila's vague sense of apprehension as she ventures into the gloomy, mosquito-ridden Laurentian bush:

Lila Szach aimait les chemins qui montent. Tant de choses dans la vie, y compris la vie elle-même, ne font que descendre. Elle aimait les chemins ensoleillés qui montent, et celui-ci, justement, ne montait pas. Il s'enfonçait, noir, sous des murs d'arbres compacts, il plongeait dans des entrailles végétales suspectes d'où on ne pouvait émerger qu'à moitié digéré. Déjà des régiments d'insectes tout en dards et en vrombissement se précipitaient à leur rencontre.

Le propriétaire du chalet les attendait en bas, au fond du gouffre.<sup>29</sup>

In *Wildlives*, David Homel and Fred A. Reed's translation, the movement back and forth between the anonymous narrative voice and the focalization on Lila's own thoughts or voice, is disrupted:

Lila Szach liked uphill paths. In life so many things – and life itself, in fact – go only downhill. She liked sunlit uphill paths, yet this one did not go uphill. It was heading darkly into a wall of dense trees, plunging into devious vegetable entrails from which one would most likely emerge half-digested. Even now, darting humming insects were hurrying toward their meeting point.

The owner of the country house was waiting for them down below, at the bottom of the abyss.<sup>30</sup>

In French, Proulx relies predominantly on diction and the technique of free indirect discourse to achieve the effect of focalisation. The reader can easily reconstruct Lila's own voice by simply shifting pronouns and tense, and eliminating some small signs of the narrator's voice ("J'aime les chemins qui montent. Tant de choses dans la vie ne font que descendre. J'aime les chemins ensoleillés qui montent et ce chemin justement ne monte pas..."). In English, this is no longer possible. By emphasizing "life itself, in fact," Homel and Reed draw disproportionate attention to the narrative voice, lending it the authority of "fact," and distract the reader from Lila's own perceptions. Vocabulary choices also undermine and confuse the representation of Lila's sense of the situation. "Uphill" brings to mind the negatively connoted expression of hardship "Life is all uphill," whereas Lila has a positive notion of paths that climb. In French, Lila's perspective includes both her psychological and physical viewpoint. It is through Lila's eyes that the spatial perspective is constructed. The reader follows Lila as she walks down the trail into the gloomy woods towards the cottage (the gentility of the term "country house" is inconsistent with Lila's view of the situation). The

insects are buzzing noisily, closing in on their prey (Lila and her companion), not “hurrying towards” their own “meeting point.” In English, the distortion of the spatial perspective disturbs the representation of both Lila’s consciousness, and that of the discrete narrative voice, whose hint of humour relies on the subtle balance (and distance) between internal and external viewpoints.

The concomitant presence of an omniscient narrator's voice and a character's voice is also what lends *Intimate Dialogues*, a collection of short stories by H  l  ne Rioux, their comical, satirical quality. Rioux focuses on seemingly mundane experiences in the lives of ordinary couples: discussing where, or whether, to go out for dinner, planning holidays, choosing a colour of paint for the bathroom, deciding to have a baby or adopt a cat. Her goal is less to illuminate the psychology of these personal relationships, although she does this, than to present a kind of comedy of manners of contemporary domestic life, as presented in TV commercials or self-help books for couples. As the title suggests, she lets her characters, usually a man and a woman, 'talk' with each other. Since their direct dialogue is set in a third person narration, one of the arduous tasks for the translator is to produce a discourse that the character could actually 'say,' but which at the same time is consistent with the exaggerations and double entendre the anonymous narrator highlights to satirical effect.

In French, the character's exclamations are realistic, yet extravagant: “« je suis à bout », crie-t-elle en sortant de la salle de bains – un cri de détresse authentique, qui vient de loin. « Le vert pâle, c'est bien simple, je ne supporte plus. Rien d'y penser, ça me donne un de ces cafards, tu ne peux pas imaginer! ».”<sup>31</sup> In Jonathan Kaplansky's literal translation, the sense of spoken English is lost: ““I'm at the end of my rope,” she cries, emerging from the bathroom – a genuine cry of distress, from deep within. “It's very simple, I just can't stand pale green anymore. Even thinking about it throws me into a depression – you can't imagine!””<sup>32</sup> While the diction choices in the translation might be considered as shifts in

register, their effect, more fundamentally, is to blur both intratextual voices. Rioux uses “C’est bien simple” and “Rien d’y penser, ça me donne un de ces cafards” as emphatic structures both to convey the character’s intolerable, but excessive, exasperation, and to set up the narrative voice’s comment, translated as “from deep within,” whose ironic dimension is revealed by the subsequent discourse of the character. By relying on the semantic meaning of these emphatic structures, the translation weakens both the character’s oral credibility, and the ironic voice of the narrator. Furthermore, both voices are engaged in dialogue. Rioux exploits subjective diction and shortened syntax, consistent with oral French, to build dramatic tension. As the character’s psychological reaction mounts in intensity, the narrative voice increases in irony. In English, on the contrary, the diction choices create a kind of sea-saw effect, and the overall aesthetic impact is affected.

### **Intratextual Voice in Complex Narratives**

Post-modern and experimental writing has generated a variety of complex narrative structures in Canadian Francophone literature, involving intermingling of historical fact and fiction, fragmentation of the narrative subject, and multiplication of focalizations or perspectives. A feminist, post-modern deconstruction of history, *The Trestler House* takes as its starting point Madeleine Ouellette-Michalska’s fascination with the story of the family of Jean-Joseph Trestler, a German who came to North America in 1776 as a mercenary with the British army in the war against American independence, and later became an important merchant in Vaudreuil, near Montreal. The narration mixes fictionalised autobiographical elements (Ouellette-Michalska’s visit to the house, now a protected historical site, her thoughts about writing the novel, her fascination with the fate of Trestler’s daughters, particularly Catherine, and her eventual identification with Catherine) with historical fiction techniques (recreation of dialogues from the past and historical characters’ stream of consciousness). The cross-over between past and present is reinforced by a double first-person narrative structure, the use of

the historical present for Catherine's story so that it merges with the narrator's own present, and the progressive affective identification of the personified narrator, a kind of fictionalized alter ego of the author, with the historical character, Catherine. Confronted with such an intricate positioning of voices, the translator's challenge lies in recognizing the different intratextual voices in the novel and, more particularly, in rendering the complexity of their relationships with each other.

Acknowledging her identification with Catherine, the narrator declares: "Dans la nuit je rêve de Catherine. Je suis Catherine. Elle est le double inventant les mots insaisissables. Elle est la passeuse violant le silence des chambres fermées."<sup>33</sup> Although generally competent in many respects, W. Donald Wilson's translation does not articulate the precise nature of this identification between the narrator and her main character: "During the night I dream of Catherine. I *am* Catherine. She is my double, inventing elusive words. She is my conduct and guide, violating the silence of closed-up rooms."<sup>34</sup> In French, Catherine has her own status. She is not the narrator's double, in the sense of belonging or having been generated by the narrator (significantly, Ouellette-Michalska does not use the personal adjective "mon"). She brings her own voice, invents herself words that are hard both for her and the narrator to capture, understand. She is the mythological boatwoman who carries the voices from the realm of the dead to the realm of the living, or the guide who smuggles the past voices out of the past and into the present. In French, the past carries through into the present. In English, the present narrator returns to the past, with Catherine as guide. In French, the equality of the voices and the vague hint here of shared silence and closed rooms, rendered by the use of impersonal forms, will be reinforced and developed in the book's underlying leitmotif of women's suffering across generations. In English, with the use of personal adjectives, priority is given to the contemporary voice, over the historical voice, and the theme of reciprocity of women giving voice is effaced.

Other translation challenges related to intratextual voice occur in the parts of the novel that focus on the past and are narrated in the first person by Catherine. In the following passage, Catherine and her sister, young girls at the time, are being allowed to see their mother's grave, if they promise to stay calm. The scene is presented through their eyes:

Le premier novembre, père exige une promesse. Nous irons à l'église, et il nous fera visiter le caveau Trestler si nous promettons de rester calmes, ma sœur et moi. Nous y sommes. Le curé prend les devants, une bougie à la main. Il nous entraîne dans la crypte où nous contournons, dos courbés, une galerie humide et basse. Il s'est arrêté. Il hésite. Il signe.<sup>35</sup>

In the English text, the temporal and spatial reference points that allow the Francophone reader to follow Catherine's voice, both as teller and actor of her story, are blurred:

On the first of November, Father extracts a promise from us. We are going to the church, where he will allow us to visit the Trestler family tomb on condition we keep calm, my sister and I. We are there. The priest leads the way, holding a candle. He takes us down into the crypt, where we stoop to skirt a low, damp, gallery. Now he has stopped, hesitating. He crosses himself.<sup>36</sup>

In French, the present "Nous y sommes" contrasts with the future "irons," rendering visible both the duration between the exaction of the promise and the actual visit, and the subsequent change in Catherine's spatial situation. Catherine is telling her story, not from the perspective of someone looking back, but from within, as she lives the experience. In English, this distinction is blurred by the collapse of the future into the temporally more ambiguous "We are going," and by other translation choices, such as those that neutralize the connotative value of "entraîner" and "prendre les devants." Furthermore, by reducing the gap between the promise and its realization, during which time the girls are at the mercy of their father, the translation downplays the authoritarian voice of the father, presented as indirect speech in the French. Catherine's voice as character in her own tale voice is effaced in favour of her narrative voice. The young child's world and the family dynamics inside this world are presented to the reader with less immediacy. Again, since these family dynamics serve to illustrate the repressive nature of patriarchal authority, this loss affects the construction, in

English, of solidarity between women through the shared presentation of the effects of repression on individuals.

Marie-Claire Blais is one of Québec's finest contemporary authors. Her recent novels are polyphonic streams of consciousness in the inspired tradition of Joyce, Woolf, and Faulkner. Set on a tropical island reminiscent of the Florida Keys, where Blais lives for some time each year, *Naissance de Rebecca à l'ère des tourments* presents is a third-person narration where a vibrant community of voices from the past and present, black and white, young and old, powerful and vulnerable intermingle constantly in a demonstration of the fundamentally interconnected nature of human existence. The challenge for the translator is to respect both the individuality of each voice, and the overall continuity of this deeply resonating polyphony. At the beginning of the novel, a young black mother, Venus, is walking with her small child, Rebecca (born as a result of the rape of Venus), towards the centre of town. The air is rife with racial tensions, the long unresolved heritage of slavery on the plantations:

Et Vénus se souvient de ces mots, de ces lamentations de ses ancêtres, il y avait de cela quelques décennies à peine, qu'avaient-ils dit, crié, pliant sous leur joug, dans les cases aux planches pourries, qu'avaient-ils dit, crié, vous, hommes et femmes, où passerez-vous l'éternité, vous voici montés à cheval sur vos belles plantations en nous fouettant le dos, mais où seriez-vous demain, où passerez-vous l'éternité, [end of discours direct libre?] et on ne savait désormais où ils étaient tous, sous leurs tombes gravées, dans le luxuriant silence des plantations métamorphosées en terrains de golf, bien des âmes devaient frissonner sous le tissage de ces verts tapis d'herbes rases, pensait Vénus<sup>37</sup>

Despite an Anglophone tradition of polyphonic novels, Nigel Spencer's translation struggles to capture the different intratextual voices striving to be heard:

And Vénus remembered the words they spoke, the lamentations of her forbears just decades before, crying out, bent double under their yokes and in huts with rotted planks, crying out, where will you spend eternity, you horsemen and women, whips to our backs all over your lovely plantations – yet tomorrow and forever, where will you be, and we never knew where they lay beneath those carved tombstones, amid the luxuriant and silent plantations transformed into golf courses: so many souls shuddering beneath the woven green of cropped grass, thought Venus<sup>38</sup>

In French, the voices of the men and women from the past are presented as free direct discourse. The reader can easily reconstruct their actual questions, hear their anger and revolt.

While stylistically nothing prevents a similar effect in English, the translator's syntax and

diction reduces the insistent clamour of these ancestral voices, their forceful denunciation of white oppression. The pronominal and spatial perspective is modified: the whips become abstract objects of punishment, no longer instruments wielded by white human hands. Significantly, the living connection between these ancestral voices and Vénus is weakened. In Blais' text, the present tense ("Et Vénus se souvient") clearly identifies Venus's thoughts as an on-going process. The demonstrative adjective "ces" and the repetition of "qu'avaient-ils dit" (literally, what was it they said) suggest she is committed to remembering and rehearsing the exact words. By eroding the speech of these ancestral voices, the translation also diminishes Vénus's connection to them. In French, the sense of shared empowerment she derives from these older voices is underscored by the collective personal pronoun "on," which includes both Vénus and her ancestors, and prepares the reader for Vénus's satisfaction in thinking that the elaborate graves of many of these once powerful slave owners now lie under golf course greens where they are literally trampled over on a regular basis. In English, the pronominal structures that separate and link the various intratextual voices are incoherent. The antecedent of "we" is unclear, and seems to lean forward to the present of the narration, excluding Vénus's ancestors. At the same time, since the translator has already used "they" to designate Vénus's black ancestors ("the words they spoke"), the subsequent mention of the pronoun ("we never knew where they lay") appears to include them as well as the white plantation owners, rendering Vénus's observation macabre and somewhat perplexing.

### **Some Conclusions on Intratextual Voices in the Translating and Reading Process**

The relative rarity of critical reviews of translations, and the decreasing space for literary reviews generally in Canada, means that there is relatively little information on how these translations have been read, and to what degree difficulties in rendering the intratextual voices in the texts have impeded their reception in English. A relatively exhaustive search through *Books in Canada*, *Google Scholar*, *CBCA Complete*, the *Canadian Periodical Index*,

*America History and Life*, *Canadian Newsstand-Major Dailies*, *CBCA Reference*, *Project Muse*, *Canadian Book Review Annual*, and *Literature Online* yielded only a handful of reviews of the translations. Notwithstanding one review of Gaudreault's book, by a British academic, who considered Bernard's translation "excellent" but without any specific substantiating comment,<sup>39</sup> reviews of the originals have been generally more positive than reviews of the English renditions. Curiously, this is the case whether the review was written in French or in English. In the particular socio-linguistic context of Canada, and particularly in Québec, books are often reviewed from the original for readers in the other language.

Bernard Kelly, writing in English for the *Montreal Gazette* praises Monique Proulx's original French novel: "Murderous and loving thoughts, angels of death and chanterelles, sublime awe and earthly annoyance, aged crones and little boy wizards - in *Champagne*, Proulx brings the diverse parts of this not entirely fictional world smoothly together and adds a little beauty of her own."<sup>40</sup> In the Francophone magazine *Chatelaine*, Monique Roy concludes that Monique Proulx 'has signed a hymn to the beauty of the countryside.'<sup>41</sup> However, in a review of the translation, Mary Soderstrom notes: "There is a lot of story here, at times too much. Were there fewer characters, the dramatic tension and narrative arc would be more apparent and, perhaps, more engaging."<sup>42</sup> Ralph Sarkonak calls Blais's French novel "a work of operatic scope for our troubling times, an extraordinary achievement of writing."<sup>43</sup> Anne Chudobiak and Aparna Sanyal, reading the book in English, are more circumspect. Chudobiak writes: "Rebecca isn't for everyone, but those who make it through will be rewarded with clarity, inspiration -- and a sense of accomplishment."<sup>44</sup> Readability is also an issue for Sanyal. Affirming that Blais "remains more of a rumour than a legend" and that "readers have difficulty with her omission of paragraph breaks and the fact that she uses multiple voices," she concludes: "Yet, like interwoven diary entries written by distinct individuals, Blais's

prose is clear to an attentive reader. It is also meaningful in the way only work written with a high aim and a profound understanding of human motivation can be.”<sup>45</sup>

Surprisingly, no reviews were located for *The Red Notebook* although Tremblay’s original text was well-reviewed in the Francophone Québec media. Madeleine Ouellette-Michalska’s novel was a success in French when it was published in 1984, and has since achieved status as a classic. Elena Marchese compares it to *Le Premier Jardin* by the celebrated Québec writer Anne Hébert,<sup>46</sup> but no reviews of the translation were found. The contrast between French and English reviews of *Intimate Dialogues* by Hélène Rioux, however, suggests that issues in rendering voice have indeed hampered the success of the translation. Rioux receives full praise from Francophone reviewers who extoll her sense artistic mastery and humour. “The author masters all these elements [past, present, future], to perfection,” writes Christine Champagne. “As a result, the book leaves you completely charmed, hoping she will bring these characters to life again in other episodes or the idea will be picked up by someone who would like to have a good go at couples and their emotions on television.”<sup>47</sup> Julie Sergent considers the book “delightful,” and praises the author’s “light tone,” and “humour.”<sup>48</sup> In contrast, Kate Forrest, reading the book in English is very critical: “The portrait of a self-absorbed couple that emerges from these pages borders on caricature. Both characters are petty, prickly, and lack any sense of perspective, least of all about their own relationship.”<sup>49</sup> Forest explicitly criticizes the translation: “Unfortunately, the writing distracts with awkward dialogue and some unmistakably Gallic turns of phrase [...] Those who understand French would be better off reading the original version, though the stories’ humour does shine through in the translation.” While she acknowledges the author’s writing skills (“The dialogue is fast-paced, the humour is light, and the simple structure of the stories is pleasing”), ultimately, her verdict is negative: “Gradually, though, the scenarios grow

repetitive, and hearing the couple argue does indeed become tiresome. By the end, this window into a stagnant relationship feels all too intimate.”<sup>50</sup>

Such indications of the reception of these works suggest that the diminished vitality and distinctiveness of intratextual voices in translation do indeed weaken the connection that target culture readers make with these voices. Since all the examples show clear linkages between the representation of intermingled intratextual voices and the negotiation of agency, infelicities in the rendering of these voices in translation necessarily also impact negatively on how target culture readers understand specific subject positions and dynamics. As David Katan has pointed out, the different actors in a text “embody a cluster of values and/or beliefs which will favour a set of text strategies, visible as the text itself, produced within a particular environment.”<sup>51</sup> Failure to render adequately Blais’s character’s representation of her search for links to her Black ancestors’ voices, or Ouellette-Michalska’s representation of the connections between past and present repression of women, results in a reduced possibility for identification by target culture readers with the processes of empowerment and solidarity creation set in place by the original text. Passages of intermingling intratextual voices where the representation of an individual’s struggle for self-affirmation includes negotiating with interiorized social discourses<sup>52</sup> (for example in the case of Bismuth and Tremblay’s socially marginalized characters expressing how they have been labeled) are particularly problematic for translation. This would appear to be the case as well in non-fiction texts (such as Gaudreault’s essay) where a narrator seeks to navigate individual scientific agency within the collective voice of a scientific discursive community.

In attempting to explain why intratextual voices constitute challenges for translation, Taivalkoski-Shilov has advanced the hypothesis that translators may see their primary function being to *narrate* the text to target-culture readers, and that this may explain a tendency to restrict the translation of intratextual voices in favour of the narrator’s voice.<sup>53</sup>

Kuusi has raised the possibility that difficulty in “identifying implicitness and incoherence as essential characteristics of the linguistic form of FID [Free Indirect Discourse] is the key [...] to explaining the non-transfer of FID into translations,” and that this may be a translation “universal.”<sup>54</sup> In the present corpus, the search for coherence, whether in terms of narrative voice or explicitation, does not appear to be the determining factor in translation choices, since the choices made result overwhelmingly in effects of incoherence, rather than increased coherence. This corpus does confirm, however, that translation challenges occur both at the decoding and the re-encoding level. Since “traditionally, direct discourse is associated with minimal syntactic (and semantic) adjustments, whereas indirect discourse tends syntactically to be a part of the surrounding structure,” as Güldemann and von Roncador point out, the integration of two different texts or voices necessarily requires shifts and adjustments in the deictic and interactional setting to identify the transition to another secondary speaker. It is this embedded quality of intratextual voices that is problematic. Cross-linguistic research shows that the functions and the use of indirect discourse and quotative constructions may vary between languages,<sup>55</sup> suggesting another layer of difficulty for the decoding and re-encoding steps of the translation process. It may also be that the teaching and practice of literary translation in Canada give priority to semantic or formal questions, at the expense of voice, and that a more voice-oriented pedagogical approach would be useful.

Bakhtin has used the term “internal dialogue,” for instance, to designate a “dialogue between two well-defined voices within the single consciousness of a literary character (or, in a wider usage, of a real human being), and the narrative representation of this process.”<sup>56</sup> Not surprisingly given his own interest in ideology, Bakhtin’s conceptualisation of the essentially dialogic or polyphonic nature of language in literary texts, in particular the novel form where speech patterns can reflect various social and political discourses, and his specific use of the term hybridity have come to be associated predominantly with post-colonial theoretical

perspectives on voice. However, as David Lodge has pointed out with respect to *Tess of the D'Urbervilles*, Thomas Hardy's seemingly authoritative authorial voice in fact includes a variety of 'voices' sometimes in uneven negotiation: "Several accents are mingled in this voice. The author here is a combination of skeptical philosopher, and local historian, topographer, antiquarian, mediating between his 'folk' – the agricultural community of Wessex—and his readers—the metropolitan 'quality.'"<sup>57</sup> Ultimately, the challenge for Translation Studies is to develop a more comprehensive understanding of intratextual voice in a way that enables both an appreciation of the richness of its particular manifestations in specific contexts and corpora, and a pragmatic conceptualization capable of informing translation pedagogy.

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## Notes

<sup>1</sup> See, for instance, Kathy Mezei, "Speaking White: Literary Translation as a Vehicle of Assimilation in Quebec," *Canadian Literature* 117 (Summer 1988), pp. 11-23; Sherry Simon, *Le Trafic des langues. Traduction et culture dans la littérature québécoise* (Montréal : Boréal, 1994); Louise Ladouceur, *Making the Scene: La Traduction du théâtre d'une langue officielle à l'autre au Canada* (Québec: Éditions Nota bene, 2005); and Denise Merkle, Jane Koustas, Glen Nichols and Sherry Simon, eds. *Traduire depuis les marges/Translating from the Margins* (Quebec: Editions Nota bene, 2008).

<sup>2</sup> For information about how Canadian Anglophone and Francophone literary translators see the translation process, see Agnès Whitfield, ed., *Le Métier du double. Portraits de traducteurs et traductrices francophones* (Montréal: Fides, collection "Nouvelles études québécoises" du CRILCQ, 2005) and Agnes Whitfield, ed., *Writing Between the Lines. Portraits of Canadian Anglophone Translators* (Waterloo (Ontario): Wilfrid Laurier University Press, 2006). For translator's comments on translating dialogue, see Sherry Simon, ed., *Culture in transit: translating the literature of Quebec* (Montréal: Véhicule Press, 1995).

<sup>3</sup> Alessandra Capperdoni, "Acts of Passage: Women Writing Translation in Canada," *TTR : traduction, terminologie, rédaction* 20, n° 1 (2007), p. 245.

<sup>4</sup> One exception is Agnes Whitfield, "Lost in Syntax: Translating Voice in the Literary Essay," *Meta* 45, no. 1 (April 2000), pp. 113-126.

<sup>5</sup> See Agnès Whitfield, "Traductions/Translations," *University of Toronto Quarterly* 72, no. 1 (2002-2003), pp. 291-306; "Translations/Traductions," *University of Toronto Quarterly* 73, no. 1 (2003-2004), pp. 79-96; "Translations/Traductions" (with Gillian Lane-Mercier), *University of Toronto Quarterly* 74, no. 1 (2004-2005), pp. 277-304; "Translations/Traductions" (with Gillian Lane-Mercier), *University of Toronto Quarterly* 75, no. 1 (2005-2006), pp. 118-151; "Translations/Traductions," *University of Toronto Quarterly* 76, no. 1 (2006-2007), pp. 266-291; "Translations/Traductions," *University of Toronto Quarterly* 77, no. 1 (Winter 2008), pp. 97-129; "Translations/Traductions," *University of Toronto Quarterly* 78, no. 1 (Winter 2009), pp. 96-130; "Translations/Traductions," *University of Toronto Quarterly* 79, no. 1 (Winter 2010), pp. 318-344; "Translations/Traductions," *University of Toronto Quarterly* 80, no. 2 (Spring 2011), pp. 218-243.

<sup>6</sup> Kristiina Taivalkoski-Shilov, *La tierce main. Le discours rapporté dans les traductions françaises de Fielding au XVIIIe siècle* (Arras : Artois Presses Université, 2005), p. 54, pp. 221-222.

<sup>7</sup> Päivi Kuusi, *Miksi näkökulma muuttuu käänöksessä? Eksplisiittistämisen ja normaalistamisen selitysvaikutus ja seuraukset* (Tampere: Tampere University Press, 2011), Abstract. <<http://urn.fi/urn:isbn:978-951-44-85220-0>> Website consulted July 15, 2012.

<sup>8</sup> See, for example, Sylvie Mellet and Marcel Vuillaume, *Le style indirect libre et ses contextes* (Amsterdam/Atlanta: Rodopi, 2000) and Tom Güldemann and Manfred von Roncador, *Reported Discourse. A meeting ground for different linguistic domains* (Amsterdam/Philadelphia: John Benjamins, 2002).

<sup>9</sup> See, for example, Shoshana Blum-Kulka, "Shifts of cohesion and coherence," in *The Translation Studies Reader*, ed. Lawrence Venuti (London and New York: Routledge, 2000), pp. 398-313; Jeremy Munday, ed., *The Routledge Companion to Translation Studies* (London and New York: Routledge, 2009), pp. 171-172.

<sup>10</sup> For cross-linguistic studies of the representation of reported speech, see Theo A.J.M. Janssen and WIM Van der Wurff, eds., *Reported Speech. Forms and Function of the Verb* (Amsterdam/Philadelphia, John Benjamins, 1996).

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- <sup>11</sup> Taivalkoski-Shilov, *La tierce main. Le discours rapporté dans les traductions françaises de Fielding au XVIIIe siècle*, p. 244; Päivi Kuusi, *Miksi näkökulma muuttuu käännöksessä? Eksplisiittistämisen ja normaalistamisen selitysvaikutus ja seuraukset*, Abstract.
- <sup>12</sup> Gérard Genette, *Figures III* (Paris: Éditions du Seuil, 1972), pp. 183-268;
- <sup>13</sup> Oswald Ducrot, *Les mots du discours* (Paris: Éditions de minuit, 1980), pp. 44-46.
- <sup>14</sup> Jacqueline Authier-Revuz, "Hétérogénéité(s) énonciative(s)," *Langages* 19, no. 73 (1984), pp. 98-111; Mikhail Bakhtin, *The Dialogical Imagination. Four Essays*. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981).
- <sup>15</sup> Barbara Folkart, *Le conflit des énonciations. Traduction et discours rapporté* (Candiac, Québec : Éditions Balzac, 1991).
- <sup>16</sup> Mona Baker, *Translation and Conflict: A Narrative Account* (Florence, Kentucky, USA: Routledge, 2006), p. 25.
- <sup>17</sup> Baker, *Translation and Conflict: A Narrative Account*, p. 29.
- <sup>18</sup> Jeremy Hawthorne, *A Concise Glossary of Contemporary Literary Theory* (London/New York/Sydney/Auckland: Arnold Publishing, 3<sup>rd</sup> edition, 1998), p. 150.
- <sup>19</sup> Gérard Genette, *Figures III*, p. 256.
- <sup>20</sup> Michel Tremblay, *Le cahier rouge* (Montréal : Leméac/Actes Sud, 2004), pp. 35-36.
- <sup>21</sup> Michel Tremblay, *The Red Notebook*. Trans. Sheila Fischman (Vancouver: Talonbooks, 2008), p. 30.
- <sup>22</sup> These terms are used according to the scale established by Taivalkoski-Shilov, *La tierce-main. Le discours rapporté dans les traductions françaises de Fielding au XVIIIe siècle*, pp. 53-54.
- <sup>23</sup> Nadine Bismuth, *Les gens fidèles ne font pas les nouvelles* (Montréal: Boréal, 1999), p. 16.
- <sup>24</sup> Nadine Bismuth, *Fidelity doesn't make the news*, Trans. Susan Ouriou (Toronto: McArthur & Company, 2008), p. 13.
- <sup>25</sup> Agnès Whitfield, "Translations/Traductions," *University of Toronto Quarterly* 79, no. 1 (Winter 2010), pp. 335-336.
- <sup>26</sup> André Gaudreault, *Du littéraire au filmique* (Québec: Presses de l'Université Laval, 1988), p. 147.
- <sup>27</sup> André Gaudreault, *From Plato to Lumière: Narration and Monstration in Literature and Cinema*. Trans. Timothy Barnard. Preface by Paul Ricoeur. Preface to the English-language edition by Tom Gunning (Toronto: University of Toronto Press, 2009), p. 113.
- <sup>28</sup> David Lodge, *Consciousness and the Novel*, p. 33.
- <sup>29</sup> Monique Proulx, *Champagne* (Montréal: Boréal, 2008), p. 11.
- <sup>30</sup> Monique Proulx, *Wildlives*. Trans. David Homel and Fred A. Reed (Vancouver: Douglas & McIntyre, 2009), p.1.
- <sup>31</sup> Hélène Rioux, *Dialogues intimes* (Montréal: XYZ éditeur, 2002), p. 47.
- <sup>32</sup> Hélène Rioux, *Intimate Dialogues*. Trans. Jonathan Kaplansky (Toronto: Guernica Editions, 2009), p. 41.
- <sup>33</sup> Madeleine Ouellette-Michalska, *La maison Trestler ou le 8<sup>e</sup> jour d'Amérique* (Montréal : Québec Amérique, 1984), p. 53
- <sup>34</sup> Madeleine Ouellette-Michalska, *The Trestler House*. Trans. W. Donald Wilson (Toronto: Guernica Editions, 2009), p. 43.
- <sup>35</sup> Madeleine Ouellette-Michalska, *La maison Trestler ou le 8<sup>e</sup> jour d'Amérique*, p. 87.
- <sup>36</sup> Madeleine Ouellette-Michalska, *The Trestler House*, p. 77.
- <sup>37</sup> Marie-Claire Blais, *Naissance de Rebecca à l'ère des tourments* (Montréal: Boréal, 2008), p. 11.

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- <sup>38</sup> Marie-Claire Blais, *Rebecca, Born in the Maelstrom*. Trans Nigel Spencer (Toronto: House of Anansi, 2009), p. 1.
- <sup>39</sup> Joe Kember, "From Plato to Lumière: Narration and monstration in literature and cinema," *Early Popular Visual Culture* 9, no. 3 (2011), pp. 257-264.
- <sup>40</sup> Bernard Kelly, "Life in the Countryside; Nature itself is a main character in Proulx's latest novel" *The Gazette* [Montreal], 15 Nov 2008, p. I.4.
- <sup>41</sup> Monique Roy, "Trois questions à Monique Proulx," *Chatelaine* 49, no 5 (May 2008), p. 34. The French reads as follows : "signe un hymne à la beauté de la campagne."
- <sup>42</sup> Mary Soderstrom, "Wildlives," *Montreal Review of Books* 12, no. 3 (Summer 2009), <<http://www.aelaq.org/mrb-archives/article.php?issue=27&article=799&cat=2>> Website consulted July 30, 2012.
- <sup>43</sup> Ralph Sarkonak, "Unfinished business," *Canadian Literature* 202 (Autumn 2009), p. 99.
- <sup>44</sup> Anne Chudobiak, "Rebecca, born in the maelstrom by Marie-Claire Blais," *The Vancouver Sun* [Vancouver, B.C], 05 Dec 2009, p. C.6.
- <sup>45</sup> Aparna Sanyal, "The Precarious sweetness of living," *The Globe and Mail* [Toronto, Ontario] November 27, 2009.
- <sup>46</sup> Elena Marchese, "Le Premier Jardin d'Anne Hébert et La Maison Trestler de Madeleine Ouellette-Michalska : deux exemples de réécriture historique qui renouvellent le concept d'Histoire," *Studies in Canadian Literature / Études en littérature canadienne* 27, no. 1 (2002), pp. 105-119.
- <sup>47</sup> Christine Champagne, "Intimes et pleins de nuances," *Lettres québécoises : la revue de l'actualité littéraire* 111 (2003): 30. The French reads: "L'auteure maîtrise à la perfection toutes ces données, ce qui fait qu'on ressort ravi de ce récit, en rêvant qu'elle fasse de nouveau vivre ces personnages dans d'autres épisodes ou que tout cela donne des idées à quelqu'un qui aimerait bien triturer les émotions du couple à la télé..."
- <sup>48</sup> Julie Sergent, "Un gar, une fille," *Voir*, 16 October 2002.
- <sup>49</sup> Kate Forrest, "Intimate Dialogues," *Montreal Review of Books* 12, n° 2 (spring 2009). <<http://www.aelaq.org/mrb/article.php?issue=26&article=756&cat=2>> Website consulted May 31, 2012.
- <sup>50</sup> Kate Forrest, "Intimate Dialogues."
- <sup>51</sup> David Katan, "Translation as Intercultural Communication," in *The Routledge Companion to Translation Studies*, ed. Jeremy Munday, p. 91.
- <sup>52</sup> Ducrot, *Les mots du discours*, pp. 42-47. Ducrot refers to this notion of acknowledgement in French as 'adhésion.'
- <sup>53</sup> Taivalkoski-Shilov, *La tierce main. Le discours rapporté dans les traductions françaises de Fielding au XVIIIe siècle*, p. 242.
- <sup>54</sup> Kuusi, *Miksi näkökulma muuttuu käännöksessä? Eksplisiittistämisen ja normaalistamisen selitysvoima ja seuraukset*, Abstract.
- <sup>55</sup> Tom Guldemann and Manfred von Roncador, *Reported Discourse. A meeting ground for different linguistic domains* (Amsterdam/Philadelphia: John Benjamins, 2002), p. viii.
- <sup>56</sup> Quoted by Jeremy Hawthorne, *A Concise Glossary of Contemporary Literary Theory*, p. 113.
- <sup>57</sup> David Lodge, "Tess, Nature, and the Voices of Hardy," in *Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel* (London/New York: Routledge and Kegan Paul/Columbia University Press, 1966), p. 169.