



Entre performativité et altérité : les traductions québécoises du théâtre irlandais

Thèse

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Thèse de doctorat

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Résumé

Le rapport entre le Québec et l'Irlande constitue la base d'une enquête sur la manière dont les stratégies et les pratiques de traduction ont filtré l'irlandicité vis-à-vis d'une sensibilité québécoise. Cette thèse analyse le rapport entre la performativité, l'identité, et l'appropriation dans le théâtre québécois. Comme constructions, l'identité et la traduction exigent de repenser la façon dont l'idéologie que nous attachons à l'identité, à la traduction, et au langage sur scène influence les moyens par lesquels nous comprenons les rapports culturels en Irlande et au Québec. La présence performative de l'altérité, construite au moyen du français québécois offre une opportunité pour interroger l'imaginaire québécois filtré à travers le théâtre irlandais. La force performative des traductions de *Pygmalion* de Bernard Shaw, *La Reine de beauté de Leenane* de Martin McDonagh, *Howie le Rookie* de Mark O'Rowe, et *Limbes (Purgatoire, Calvaire et La Résurrection)* de W.B. Yeats, témoigne de l'attraction et l'affinité des traducteurs québécois pour un large éventail de sujets qui, dans la culture de départ, interroge directement ou indirectement l'irlandicité tout au long du XX^e siècle. Chaque chapitre analyse des textes sources par rapport à leurs traductions mais examine également les facteurs atténuants de la réception de ces pièces par des spécialistes du théâtre au Québec et en Irlande, en offrant une perspective culturelle transnationale et comparative. Les questions critiques abordées dans cette thèse incluent le rapport de Bernard Shaw avec son lieu de naissance irlandais, la relation souvent tendue de Martin McDonagh avec l'Irlande qui résulte de la réception internationale de ses pièces, de la subversion de la forme narrative par Mark O'Rowe à travers la pièce monologue, et de l'appropriation du théâtre Noh par Yeats. Cette thèse place ces œuvres dans un nouveau contexte analytique en examinant les processus et les moyens par lesquels les œuvres sont situées de façon linguistique et dramaturgique dans la traduction québécoise.

Le théâtre irlandais en traduction au Québec met en scène l'agencement potentiel de l'altérité irlandaise par une mise en parallèle du français québécois et de l'hiberno-anglais, car elles subvertissent les normes linguistiques. Ce rapport aide à combler le vide dans le discours traductologique et théâtral. Comparer les traductions québécoises aux textes sources ne constitue pas une mise en valeur des traductions ; toutefois, celles-ci ne représentent pas non plus une version diminuée de l'originalité du champ littéraire québécois. Les traductions québécoises du théâtre irlandais ne fonctionnent pas en tant que monolithe culturel; elles ne représentent pas une version figée de l'irlandicité ou de la québécoité. Chacune traite le français québécois en fonction des stratégies de traduction proactives afin de souligner les perspectives différentes qui parlent de l'expérience francophone en Amérique du Nord. En problématisant la notion de performativité en ce qui concerne l'identité et sa performance, nous pouvons voir comment l'objectif ultime de la mise en scène, la performance, suggère un processus d'authentification plutôt que celui d'une représentation intrinsèquement inférieure au texte source parce que le premier offre une version figée et potentiellement stéréotypée d'identités qui sont le produit d'influences culturelles et linguistiques qui se chevauchent et se superposent. Dans le cadre de cette thèse, j'analyse, à partir de la traduction québécoise d'œuvres irlandaises, le rapport à l'irlandicité et à l'esthétique du champ théâtral irlandais qui reflète le même genre d'évolution d'une société ayant expérimenté des changements à grande échelle par rapport à l'identité culturelle et linguistique.

Abstract

The relationship between Quebec and Ireland forms the basis for an inquiry into how translation strategies and practices have filtered Irishness through a Québécois sensibility. This thesis analyses the relationship between performativity, identity, and appropriation in Quebec theatre. As constructions, identity and translation require rethinking how the ideology attached to identity, translation, and language on stage influences the cultural power relationships in and between Ireland and Quebec. The performative presence of alterity on stage, in this case, of Irishness, as constructed through Québécois-French offers an opportunity through which I question Quebec's literary imaginary as it is filtered through modern Irish theatre. The performative and linguistic forms of the Québécois translations of *Pygmalion* by Bernard Shaw, *The Beauty Queen of Leenane* by Martin McDonagh, *Howie the Rookie* by Mark O'Rowe, as well as *Calvary*, *The Resurrection*, and *Purgatory* by W.B. Yeats, demonstrate the attraction to and affinity for a wide range of subjects felt by Québécois translators that directly and indirectly question Irishness in the source culture throughout the twentieth century. Each chapter features an analysis of the source texts against their translations, but also studies the mitigating factors in the reception of these plays by theatrical scholars in Quebec and Ireland, offering a transnational and comparative cultural perspective. The critical questions addressed in this thesis include Bernard Shaw's complex relationship with his Irish birthplace, Martin McDonagh's often strained relationship with Ireland resulting from how his plays are received internationally, Mark O'Rowe's subversion of the storytelling form through the monologue play, and Yeats's appropriation of Noh theatre. This thesis places these works in a new analytical context by examining the processes and means through which the plays and the translations are linguistically and dramaturgically situated within the Québécois theatrical field.

Translated Irish theatre performed in Quebec reveals the potential agency of Irish alterity through a comparison of Québécois-French and the English language as it is spoken in Ireland, and as both languages subvert linguistic norms. This relationship helps to fill a void in the discourse surrounding translation and theatre studies. Comparing Québécois translations to their source texts does not constitute an attempt to privilege the translations over the source texts; however, these translations also do not represent a vilification of the originality of the Québécois literary field. Québécois translations of Irish theatre do not function as cultural monoliths, which is to say, they do not represent fixed versions of Irishness or *Québécoisité*. Instead, each harnesses Québécois-French via proactive translation strategies to highlight the different perspectives that speak to the Francophone experience in North America. In problematising the notion of performativity, as it relates to identity and the performance thereof, we can see how the ultimate goal of staged performance, the *mise en scène*, suggests a process of authentication rather than a representation that is inherently inferior to the source text, owing to a perception that the former offers a fixed and potentially stereotypical version of identities that are products of overlapping and layering cultural and linguistic influences. Within this thesis, I explore the relationship to Irishness and aesthetics of the Irish theatrical field as it reflects a similar evolution within a Quebec society that has also experienced large-scale changes in cultural and linguistic identity in modern times.

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Domine, non nisi Te. ~Saint Thomas d'Aquin
Press on, regardless. ~JCR

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Introduction

In 2010, for the occasion of the Irish Theatre Institute's annual international theatre exchange, Maureen White, the literary manager for Rough Magic Theatre Company, asked Jean-Denis Leduc, founding artistic director of Théâtre La Licorne in Montreal, what the connection was between Irish theatre and Québécois theatre. Leduc offered some general responses, connecting Irish theatre to larger European trends, conflating Ireland with Scotland and even with England in terms of themes and the nebulous idea of world perspectives. He also, however, drew particular attention to certain similarities, stating that:

Quebec is a little community. We are about seven or eight million. We have big friends, you can put it like that. The United States. And we live with English Canadians. We are a minority, living with them. And we talk about autonomy. About living by ourselves in that community.¹

Leduc later went on to draw parallels between Quebec and Ireland with regards to experiences with and attitudes towards the Catholic religion, concluding that this imbued both Ireland's and Quebec's respective theatrical traditions with themes of guilt and redemption, as well as a dark sense of humour. Finally, Leduc pointed towards the writing style of Irish plays in particular, noting that it tends to be concrete, modern, and laced with subtext rather than exposition.²

Moreover, Leduc later honed in on the attraction of translation that speaks to how these qualities and identities are processed and filtered for the Québécois stage. Indeed, Leduc insisted that "it's interesting to translate it, it's interesting to have a reading of it, but it's much more interesting to put it on the stage. This is what we want to do with all these translations that we make together at this moment."³ Elsewhere, Québécois playwright and translator Fanny Britt observes that "c'est drôle parce que je retrouve chez les auteurs écossais et irlandais une musicalité proche de la nôtre. Ce sont des textes très imagés avec

¹ Irish Theatre Institute's 17th Annual International Theatre Exchange 2010, In Conversation #1: Jean-Denis Leduc, Founding Director, Théâtre La Licorne, Montreal, in conversation with playwright Hilary Fannin. Facilitated by Maureen White, Literary Manager, Rough Magic Theatre Company, p. 1.

² *id.*

³ *ibid.*, p. 2.

une très grande force d'évocation. Beaucoup de non-dits, aussi.”⁴ In educing subtext, musicality, evocative vocabulary, and stylised language, Leduc and Britt reveal a profound relationship between the dramatic text as perceived by the target culture and the potential for its performance.

Having brought many contemporary Irish playwrights to La Licorne over the years, from Hilary Fannin who was involved in the aforementioned Irish Theatre Institute’s “In Conversation” series, to Ursula Rani Sarma, Leduc highlights some of the qualities that have attracted Quebec to Ireland over a centuries-long relationship, though not without also glossing over a few important differences and generalising other similarities.⁵ Regardless of the occasional generalisations, the interest in translating and staging plays from Ireland demonstrates a form of attraction that should result in, according to Louis Jolicoeur, “une équivalence dans l’effet.”⁶ It is this ability to identify and construct a new existence for these texts based on the reproduction of a certain “effect” that will characterise Québécoise translations of Irish theatre to varying degrees.

This history stretches back to the beginnings of *la Nouvelle France*⁷ and draws on shared histories between Ireland and Quebec as a result of immigration, as well as parallel concerns and preoccupations regarding their place in the world surrounded by powerful neighbours. These other relationships have proven to be constructive for Quebec with regards to concerns over language rights and maintenance. Québécois man of letters and one of the architects of *la Révolution Tranquille* Gaston Miron argues that for Ireland to distinguish its culture from that of England, it had to manipulate the English language at the

⁴ Jean Siag, “Événement Québec-Écosse : les Écossais disent oui!” entretien avec Fanny Britt dans *La Presse*, 29 septembre 2014.

⁵ Amongst other glosses, Leduc cites Irish and Scottish culture as generally being the same. Leduc even connects Irish, Scottish, and English cultural aesthetics to being “Nordic”, thus tying culture to geography. Irish Theatre Institute’s 17th Annual International Theatre Exchange 2010, *art. cit.*, p. 1.

⁶ Louis Jolicoeur, *La Sirène et le pendule : attirance et esthétique en traduction littéraire*, Québec, L’Instant même, 1992, p. 27.

⁷ Michel Biron, François Dumont, and Élisabeth Nardout-Lafarge delineate this period as being “un corpus d’environ cinquante textes rédigés au cours de la période qui va de la découverte du Canada par Jacques Cartier en 1534 jusqu’au traité de Paris, par lequel la France cède le Canada à l’Angleterre en 1763. Ces textes appartiennent principalement aux genres suivants : la relation ou le récit de voyage, le journal, la correspondance (publique ou familière), l’histoire, la chronique, les mémoires et les annales. Longtemps lus comme de simples documents historiques, ces écrits sont aujourd’hui considérés comme faisant partie de la littérature au même titre que des œuvres de fiction.” Michel Biron, François Dumont et Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, Montréal, Les Éditions du Boréal, 2007, p. 19.

expense of the indigenous Irish language. Miron also notes that Ireland serves as a rare example of a country that was able to achieve its independence at the cost of linguistic identity.⁸ While Miron is quite clearly using Ireland as a cautionary tale for Quebec at the dawn of its own national awakening, his comments do speak to the profound kinship felt for Ireland by Québécois authors and artists. Additionally, Fernand Dumont references Ireland and its relationship to a larger colonial power in his discussion of what constitutes Québécois society. Dumont admits that:

Il est impossible de dresser une liste d'éléments présents dans toutes les nations et qui, appliquée à chacune, nous fournirait le portrait désiré. La langue? La plupart des Irlandais parlent anglais; ils ne s'identifient cependant pas avec les Britanniques...une langue ne rallie pas à une nation seulement parce qu'elle est parlée, mais en tant que qu'elle est la signature d'une différence.⁹

Moreover, far from there being a general consensus regarding the attitude towards the Irish in Québécois literature, there is a varied portrait, reflecting the complexities and maturity of these relationships. Pádraig Ó Gormaille's research points to a generally favourable view of the Irish in Quebec with regards to three themes: language, religion, and familial ties.¹⁰ In spite of all of the turmoil previously noted, the Irish were perceived as "not only sharing with Quebec a common sense of oppression, but also as representing for Quebec an ideal to be achieved."¹¹ The commonalities that exist thus overcome the differences and disputes, important though they may be.

Nevertheless, Ramon Hathorn presents evidence to support a different, slightly negative reading of the Irish presence in the Québécois novel. Indeed, Hathorn notes that, due to the fact that the focus of the novel during the nineteenth was geared towards history

⁸ Gaston Miron, cited by Pádraig Ó Gormaille in, "Préface", *Le Salut de l'Irlande*, Jacques Ferron, Québec, Les Éditions Michel Brûlé, 2014, p. 9.

⁹ Fernand Dumont also cites eighteenth-century poetry originating in Quebec that highlighted nascent nationalist movements in Europe, such as that of Ireland, as a reason to bolster its own burgeoning sense of self: "En Europe, des nations, l'Irlande et la Grèce, se révoltent contre l'oppression. Des analogies et des rimeurs s'en emparent :

Canadiens! la seule existence
C'est la liberté non la vie!
Dans peu notre nom prendre fin
Comme la malheureuse Irlande!"

Fernand Dumont, *Genèse de la société québécoise*, Montréal, Les Éditions du Boréal, 1996, p. 7, 14.

¹⁰ Pádraig Ó Gormaille, "The Representation of Ireland and the Irish in the Québécois Novel", in *Quebec Studies*, vol. 29 (Spring/Summer 2000), p. 131-132.

¹¹ Pádraig Ó Gormaille, "The Representation of Ireland and the Irish", *art. cit.*, p. 131-132.

and didacticism, the Irish were portrayed via either negative or overly romanticized stereotypes.¹² Furthermore, Irish characters occupied marginal or tertiary roles in these novels, leading us to presume that the Irish were at best perceived in an ambivalent light in Quebec literature and consciousness.

It is important to take into account the literary relationship between Quebec and other Celtic cultures that have a home in the province, as well as how that literary relationship manifests itself in translation. In a related fashion, other studies have demonstrated the close ties between Quebec and other Celtic cultures, such as Scotland, in terms of their theatrical milieus and themes.¹³ Anouk Lawrence hypothesises that despite the specificity of the ethnic backgrounds at play in these texts, the socio-political and linguistic parallels between these two cultures are enough to allow for a dialogue about translation and the role of the translator in contemporary Scottish society. In this context and beyond, the notion of representation continually is evoked as both proof of exact, precise cultural parallels, and serious misinterpretations between Ireland and the target culture. In spite of these frequent comparisons, both positive and negative, and the high-profile presence of translations in the Québécois literary field,¹⁴ the literary value of these translations is routinely questioned. Moreover, Lori Saint-Martin and Paul Gagné point out that “souvent, lorsqu’on recense les traductions, le nom des traducteurs saute, comme si le livre s’était traduit tout seul, par pensée magique.”¹⁵

In confronting the issues of representation and the role and visibility of the translator in Quebec’s theatrical milieu, this thesis will investigate whether or not a rigorously

¹² Ramon Hathorn, “L’Irlandais dans le roman québécois”, in *Études irlandaises*, n°2 (1977), p.117-118.

¹³ Anouk Lawrence studies the cultural and linguistic links between Québécois plays translated in Scotland and Scottish plays translated in Quebec. Anouk Lawrence, “La traduction en mineur : étude de la complicité culturelle et linguistique du Québec et de l’Écosse par le biais de la traduction d’œuvres dramatiques”, mémoire de maîtrise en langue et littérature française, Montréal, Université McGill, 2010.

¹⁴ Agnès Whitfield points out that “En 2001, pour ne citer qu’un exemple, les éditeurs francophones ont publié 40 traductions, soit presque deux fois plus que leurs homologues canadiens-anglais.” Agnès Whitfield [dir.], “Introduction”, in *Le Métier du double: portraits de traductrices et de traducteurs littéraires*, Québec, Les Éditions Fides, 2005, p. 9-10.

¹⁵ Louise Forsyth, “Lori Saint-Martin et Paul Gagné: le couple traducteur”, dans Agnès Whitfield [dir.], *Le Métier du double: portraits de traductrices et de traducteurs littéraires*, Québec, Les Éditions Fides, 2005, p. 378.

semiotic approach, one that posits signs and symbols in order to correctly interpret a text, is the most appropriate approach to theatrical translations.

There are thus two overarching questions to consider in this project: how does the notion of performativity aid in a comparative study of source texts and their translations? How does the consideration of translation as a performative practice change the way in which we valorise translations? From this standpoint, it is then possible to approach the plays that comprise the primary corpus, source texts as well as translations, as fully realised playscripts in their own right for which the end result of potential *mise en scène* is critical. The production locations of these translations within Quebec's stages – from Quebec City to Montreal – dictate that the dramatic text's importance is sublimated into the ultimate goal of engaging with an audience as community, rather than as isolated readers.

« *Traductions québécoises* » – “fluidity of re-interpretation”¹⁶

At rehearsals for *Les Ossements du Connemara* (*A Skull in Connemara*, the second play in Martin McDonagh's *Leenane* trilogy), the translator and actor Marc-André Thibault acknowledged that alterity is already textually present; as rural Quebec resembles the Irish countryside in more ways than one, there is "a universal color" that roots the Irish text in Quebec's imagination - beyond cultural commonalities.¹⁷ This is thus less of a case of seeking to use Irish theatre to speak about Quebec and more of a case of commonalities, of solidarity between both locations that has evolved over time.

Indeed, according to Michel Biron, François Dumont, and Élisabeth Nardout-Lafarge, “la traduction, comme l’écriture théâtrale, devient le véhicule de revendications nationalistes et l’expression de la québécoité.”¹⁸ Writing on language and Québécois theatre, Dominique Lafon also highlights theatre's preeminent role in forming Québécois national identity: “On me permettra d’interpréter cette coïncidence pour rappeler qu’au Québec le

¹⁶ Terry Halle and Carole-Ann Upton, “Introduction”, in Carole-Anne Upton [dir.], *Moving Target: Theatre Translation and Cultural Relocation*, Manchester, St. Jerome Publishing, 2000, p. 9.

¹⁷ Post-show discussion chaired by Professor Emer O’Toole featuring translator and actor Marc-André Thibault and the cast, 16 November 2016.

¹⁸ Michel Biron, François Dumont, Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, op. cit., p. 512.

théâtre a longtemps été le compagnon de route de la question nationale.”¹⁹ It is due to the communal, public nature of theatre that we can trace its efficacy as a tool for forming and challenging ideas of nationalism and identity.²⁰ From the inception of the Abbey Theatre and through often conflicted, contradictory impulses that marked the course of Irish theatre history, it is possible to affirm what Ben Levitas notes as the “reaffirmation of theatre as a testing place for the nation.”²¹ The translation process in Quebec offers an opportunity to examine a situation quite different from that of translation in communities that experience both centre and periphery relationships. André Lefevre remarks that literary translations distinguish themselves from translations of literature in that the latter “try to take their place as literature” rather than simply as texts designed to “facilitate the understanding of the source text.”²²

Sherry Simon notes that theatrical translation in Quebec “cherche à occulter la frontière de la différence,”²³ which is problematic in terms of this project as it both confirms and negates that visible aspect of performativity via appropriation. Québécois theatrical translations potentially domesticate and distance the source text. In this sense, the comparative approach can help to respond to questions that are inherent to these translations and potentially unique to Quebec.²⁴ Not all theatrical translations across the spectrum behave as Simon suggests, but the fact that they are able to make such gestures is further indicative of their collective effect on the audience and readership.²⁵ Furthermore,

¹⁹ Dominique Lafon, “La langue-à-dire du théâtre québécois”, dans Hélène Beauchamp et Gilbert David [dir.], *Les Théâtres québécois et canadiens-français au XXe siècle : trajectoires et territoires*, Sainte-Foy, Les Presses de l’Université du Québec, 2003, p. 182.

²⁰ Martin Esslin calls theatre, “the place where a nation thinks in public in front of itself.” Martin Esslin, *An Anatomy of Drama*, London, Temple Smith, 1976, p. 101.

²¹ Ben Levitas, “The Abbey and the Idea of a Theatre”, in Nicholas Grene and Chris Morash [ed.], *The Oxford Handbook of Modern Irish Theatre*, Oxford, Oxford University Press, 2016, p. 57.

²² André Lefevre, *Translating Literature: Practice and Theory in a Comparative Literature Context*, New York, MLA, 1992, p. 91.

²³ Sherry Simon, *L’Inscription sociale de la traduction au Québec*, Québec, Gouvernement du Québec, 1989, p. 54.

²⁴ Cochran again provides a reflection that is useful to this project: “Concrètement, la pensée de ce champ interculturel, multilingue et transdisciplinaire s’élabore à partir des questions, des problèmes, des problématiques qui sont des objets d’étude en soi et qui se manifestent dans des matières très éloignées les unes des autres.” Terry Cochran, *Plaidoyer pour une littérature comparée*, Québec, Les Éditions Nota bene, 2008, p. 35.

²⁵ In her 1990 study, Annie Brisset, for instance, notes a multiplicity of strategies within the translation community of Quebec specifically for theatre. Annie Brisset, *La Sociocritique de la traduction, théâtre et*

Simon's contention here, as with any judgement seeking to characterise translation practices, presents one particular ideology. Annie Brisset, for example, has traced the evolution of sociocritical responses to translation of plays in Quebec since the late 1960s, and has found that practices have widely varied.²⁶

Translation relationships in Quebec demonstrate power dynamics: who speaks for whom, who has the authority to speak for or in the place of the linguistic Other, and the limits of artistic liberty all come into play when translation occurs. Maria Tymoczko observes that "clearly translation is a major intercultural form of representation, and as such translations must be scrutinized for the various factors associated with representation, even when translation occurs internally to a multilingual society."²⁷ While Tymoczko is referring to translation in Ireland from Irish to English, this statement could very easily be applied to the situation in Quebec with its interest in Ireland and the presence of the Irish diaspora.

This interest lies in large part in how language constructs and scaffolds identity in both cultures. Nowhere is this more apparent than in how Québécois-French has evolved in Quebec, especially with regards to its most notable variant, joul. Indeed, France Boisvert argues that "À la fois profanation et célébration de la langue française, le joul est à lui seul un faisceau d'idées."²⁸ Joul thus represents an important feature in the comparison between Ireland and Quebec; formerly marginalised cultures come to use what was previously considered to be shameful or negative as points of cultural pride. With regards to the role played by joul in Québécois theatre, Dominique Lafon recalls that:

Claude Filteau définit le joul comme 'à la fois principe actif et principe négatif de la culture québécoise' et souligne que 'dans la perspective des partipristes, il joue le rôle du pharmakon : il apparaît tout à la fois comme le mal culturel et comme le remède au mal. Il est l'effet de la contamination du français par la culture de l'autre, mais par lui

altérité au Québec (1968-1988), Longueuil, Québec, Les Éditions du Préambule (coll. L'Univers des discours), 1990.

²⁶ Annie Brisset, *La sociocritique de la traduction*, *op. cit.*, p. 312-314.

²⁷ Maria Tymoczko, "Cultural Translation in Twentieth-Century Irish Literature", in *Kaleidoscopic Views of Ireland*, ed. Munira H. Mutran and Laura P. Z. Izarra, Brazil, Humanitas FFLCH/USP, 2003, p. 196.

²⁸ France Boisvert, "Nous écrivons comme on parle (Trance Fhéoret)", dans André Gervais [dir.], *Emblématique de l'époque du joul*, Outrement (Québec), Lanctôt Éditeur, 2000, p. 183.

s'affirme aussi la différence culturelle des québécois' (Filteau, dans Gervais, 2000, p. 95).²⁹

Michael Cronin notes that the concept of “minority” reflects a relationship and is not an “essence,” especially when this concept concerns language;³⁰ the concept is therefore dynamic, thus responding to the problem of how to consider Quebec and Ireland in relation to the other political bodies in their histories. This also helps to deepen the comparison between Ireland and Quebec, because, as Cronin again notes, all languages can potentially be minority languages, if we consider the case of French in Canada as a whole.³¹ The reverse is not necessarily true; not all languages can benefit from majority status in the case of polities, which provides a challenging counterpoint in terms of the comparative approach's usefulness in positioning languages in relation to each other. According to Lafon:

Le joul fut la langue dans laquelle s'est écrit l'acte de naissance de la dramaturgie québécoise. Même si cette langue est, au regard de la norme, une langue dégradée dont les linguistes se font un devoir de signaler les écarts, c'est à cet écart radical qu'elle doit d'avoir réincarné la symbolique d'une langue originelle, une langue du terroir, terroir paradoxalement urbain, enclavé dans la cité.³²

Embracing language, specifically joul, was a crucial step in the maturing of Quebec's theatrical milieu. In fact, “it was in the theatre that this highly coloured and colloquial idiom [joul] enjoyed the greatest success.”³³ Translation thus serves a purpose beyond that of establishing the originality of a national literature. Especially in Quebec, “the act of translating had become a political act, the function of joul being to repulse the continual attempts to impose ‘le français de France’ from above.”³⁴ Furthermore, while Dunnett is specifically referencing joul, translating into any version of non-standard French is inherently grounded in political, ideological considerations. The theatre, example *par*

²⁹ Dominique Lafon, “La langue-à-dire du théâtre québécois”, *loc. cit.*, p. 187.

³⁰ Terry Cochran, *Plaidoyer pour une littérature comparée*, op. cit., p. 144.

³¹ Michael Cronin, *Translation and Globalization*, London, Routledge, 2003, p. 145.

³² Dominique Lafon, “La langue-à-dire du théâtre québécois”, *loc. cit.*, p. 183.

³³ Jane Dunnett, “Postcolonial Constructions in Québécois Theatre of the 1970s: The Example of *Mistero Buffo*”, in *Romance Studies*, vol. 24, n°2 (July 2006), p. 120.

³⁴ *ibid.*, p. 121.

excellence of how French codified and maintained its influence and imperial presence, has the ability to “legitimize the speech of the Québécois.”³⁵

Therefore, the comparative approach here could be used to account for how those differences create tension across two cultures and literary fields that, while different, share equal footing where it concerns how they *perceive* relationships. For example, in addressing the concept of “furthering” as a means by which translation can overcome distancing, Simon writes, “appealing to an older culture that had prevailed before the coming of the conquerors, they [“Renaissance” revivals of the nineteenth century] transformed this dream of the past into the basis of a progressive and modernist politics.”³⁶ This certainly was true for many of the early plays produced by W.B. Yeats at the Abbey Theatre and before, with the Irish Literary Theatre, which influenced and was influenced by Ireland’s revolutionary movement. However, as Victor-Lévy Beaulieu is quick to point out in his tome *James Joyce, l’Irlande, le Québec, les mots: essai hilare*, Quebec does not benefit from the same “glorious past.”³⁷ The idea that an appeal to the past can be made through translation provides yet another interesting counterpoint in this project, as an attempt by a Québécois translator to perform a similar action would not need to translate in the way that Yeats did, for example. In addition, because it is transdisciplinary, the comparative approach along with the methodology employed in this thesis will show how this tension manifests itself specifically through theatre, which is uniquely capable of expressing those issues through the person of the actor on stage.

Theatrical translations have evolved in Quebec, from straightforward acculturation to maintaining an overall sense of otherness. Karen Fricker has noted that the trend in

³⁵ *ibid.*, p. 122.

³⁶ Sherry Simon, *Cities in Translation: Intersections of Language and Memory*, New York, Routledge, 2012, p. 17.

³⁷ While this ignores indigenous culture (although Beaulieu takes care to point out that the Québécois culture of his day effectively “silenced” indigenous culture), Beaulieu does not go so far as to refer to French colonial culture before La Conquête. Beaulieu laments: “Nous ne sommes pas dans la vieille Irlande ici, mais dans l’arrière-pays du Québec, pas suffisamment païen pour que dieux et démons fassent rires et grimaceries sous la feuillée. Nos arbres ne sont depuis toujours que des arbres, nos bêtes que des bêtes, nos champs que des champs abandonnés qui reprennent en friche, en fardoche, en brouillamini.” Even though this concretises the Irish-Québécois relationship, it also suggests uncritical and unsophisticated perceptions of that relationship, particularly with regards to the “glorious past” of Ireland. Victor-Lévy Beaulieu, *James Joyce, l’Irlande, le Québec, les mots : Essai hilare*, Montréal, Les Éditions du Boréal, 2010, p. 125.

translation practices in Quebec has “become a means of moving Quebec towards other cultures, a tool to open Québécois culture to the world.”³⁸ However, Lisa Fitzpatrick and Joël Beddows argue:

Or, l’expérience du théâtre irlandais sur les scènes montréalaises depuis 2000 indique que le milieu, dans son ensemble, ne résiste plus à l’image de l’autre et cherche encore moins à le rapprocher indûment des normes locales. Au contraire, les animateurs des théâtres affichent les origines des textes qu’ils produisent, cherchent à en rendre les particularités et laissent aux spectateurs le loisir de faire un lien entre l’œuvre et leur propre expérience culturelle.³⁹

The difference is slight, but appreciable: Fricker’s article goes on to claim that Québécois translators tend to appropriate Irish plays without properly understanding them, which could be avoided via the presence of an Irishman or woman within the production team who was familiar with cultural practices and historical movements both within Irish culture and Quebec performance. Fricker places the burden here on representation, on mimesis, and on theatrical reviews, and in doing so frames Québécois theatrical translation as not only potentially erroneous, but also as fundamentally lesser than the source text. This is a return, in small part, to the outmoded view of translation as *trahison*.⁴⁰ Translation would be proactive in this case, seeking to reconstruct the source text in a way that is not only poetically, but also ideologically, in sync with the target culture. Fitzpatrick and Beddows suggest that in terms of translation strategies and practices, Québécois translators are able to strike an all-important middle ground, due to their historical relationship and cultural

³⁸ Karen Fricker, “‘The Simple Question of Ireland’: La Reine de beauté de Leenane in Montreal”, *Theatre Research in Canada/Recherches théâtrales au Canada*, vol. 35, n°3 (2014), p. 4.

³⁹ Joël Beddows and Lisa Fitzpatrick, “Le théâtre irlandais à Toronto et à Montréal : du cliché identitaire à l’appropriation artistique”, dans *L’Annuaire théâtral : revue québécoise d’études théâtrales*, n° 40 (2006), p. 115.

⁴⁰ This issue remains present in the field of translation studies. André Lefevere argues the following: “Translators, to lay the old adage to rest once and for all, have to be traitors, but most of the time they don’t know it, and nearly all of the time they have no other choice, not as long as they remain within the boundaries of the culture that is theirs by birth or adoption – not, therefore, as long as they try to influence the evolution of that culture, which is an extremely logical thing for them to want to do.” In this way, much of the negative connotation is removed from “traitor”, whilst hedging towards the idea of a proactive translation. However, Susan Bassnett also argues that “The translator as slave, the servant of the source text, is a powerful metaphor that endures well into the nineteenth century. Implicit in this metaphor is the idea of dominance of the source text author over the subservient target text.” André Lefevere, *Translation, Rewriting, and the Manipulation of Literary Fame*, London, Routledge, 1992, p. 13; Susan Bassnett, *Comparative Literature: A Critical Introduction*, Oxford, Blackwell, 1993, p. 147.

similarities.⁴¹ Moreover, the type of translation strategies used for translations of Irish work into Québécois since the 1990s, served to deterritorialise locals and reterritorialise language, indicating a sense of the agency that is characteristic of performative translations.

On the other hand, Patrick Lonergan remarks that “The inherent otherness of much Irish drama allows other cultures to answer their own questions creatively, without having to merge or mix with Irish culture itself.”⁴² Nevertheless, the situation between Quebec and Irish immigrants is not entirely representative of this situation; there are elements of Irish culture that are integrated into traditional Quebec culture, such as traditional Irish music, but Irish culture still resists full assimilation, especially concerning language use. It remains “in between”, which is to say that in the context of Quebec, Irish culture is both known and yet still altered. The cultural ties are already present and essentially integrated, so this act does not correspond to a negative appropriation of Irish culture on the part of Québécois translators. This thesis will posit new research and add to existing scholarship in terms of both the interconnections between Irish and Québécois cultures, and the trends in artistic movements evolving separately in both cultures.

The fact that Ireland and the cultural identity of Irishness weave themselves in and out of Québécois culture suggests that the latter’s experience of Irishness mitigates how it is staged. Staging this Irishness initially supports Hanna Scolnicov’s argument that, “the concept of the play as mirror is directly related to the idea of the world as a stage.”⁴³ This mirror-attraction may be rooted in cultural similarities and historic convergences, but expands well beyond this to embrace linguistic and dramaturgical practices presented through translation. This thesis will investigate why, in spite of the “sufficient common ground for exploring new ‘parallel paths,’”⁴⁴ Québécois translations of Irish theatre are studied at best from a narrow lens that still valorizes mimesis over transformation. One reason for this may be the position of isolation that comparative literary and translation

⁴¹ Joël Beddows and Lisa Fitzpatrick, “Le théâtre irlandais à Toronto et à Montréal”, *art. cit.*, p. 103-104.

⁴² Patrick Lonergan, “‘The Laughter Will Come of Itself. The Tears Are Inevitable’: Martin McDonagh, Globalization, and Irish Theatre Criticism”, in *Modern Drama*, 47, n° 4 (Winter 2004), p. 647.

⁴³ Hanna Scolnicov, “Mimesis, Mirror, Double”, in *The Play Out of Context: Transferring Plays from Culture to Culture*, Hanna Scolnicov and Peter Holland [ed.], Cambridge University Press, Cambridge, 1989, p. 95.

⁴⁴ Jane Koustas spoke of this with regards to Garth Stevenson’s monograph at the 2018 Canadian Association for Irish Studies/*Association canadienne des études irlandaises* annual conference, hosted at Université Laval.

studies receives in comparison to more traditional literary studies, and as I address in the following chapter. This point, I argue, is further compounded by only considering the source texts in their diasporic dimension, rather than how linguistic features of the plays impact their sociocultural contexts. Comparative literature, undergirded by the comparative approach to literary studies, and translation studies, formerly identified merely as a subset of comparative literature, encompass separate concerns and separate domains.

Introduction to the Primary Corpus

The source texts and translations that form this project's primary corpus play a special role in the social imaginary of Quebec's theatrical milieu. *Pygmalion* by Bernard Shaw (1916), *Calvary* (1920), *The Resurrection* (1930), and *Purgatory* by W.B. Yeats (1939), *The Beauty Queen of Leenane* by Martin McDonagh (1999), and *Howie the Rookie* by Mark O'Rowe (1999) serve as diverse examples of twentieth-century Irish theatre in terms of dramatic form, place and location, linguistic construct and reception.⁴⁵ Briefly, the source texts chosen for this corpus represent a wide cross section of modern and contemporary Irish theatre in that their plots deal with different aspects of Irish culture, and their playwrights are significant to the continued evolution of Ireland's theatrical milieu. Both the plays and the playwrights also serve to problematise the relationship between Ireland and the Irish diaspora, as their popularity can be construed to misrepresent or stereotype Irishness. Contemporary playwrights like Mark O'Rowe and Martin McDonagh demonstrate the international appeal of Irish theatre, but also evoke the tension that exists between image, stereotype, and authenticity, as well as how these three points are filtered

⁴⁵ The dates in parentheses pertain to initial publication. *Pygmalion* is especially complex in terms of a timeline due to the various different endings, and was staged in English in London during April of 1914 (See Bernard Shaw, *Pygmalion, A Romance in Five Acts*, Definitive Text and Introduction by L.W. Conolly, London, Methuen Drama, 2008, p. xxiii-liii). *Calvary* was published in 1921 but never performed during Yeats's lifetime, according to Terence Brown. *The Resurrection* was first staged at the Abbey Theatre in 1934. *Purgatory* premiered at the Abbey Theatre in 1938 and was published in 1939 after Yeats's death (See Terence Brown, "W.B. Yeats and Rituals of Performance, in *The Oxford Handbook of Modern Irish Theatre*, Nicholas Grene and Chris Morash [ed.], Oxford, Oxford University Press, 2016, p. 84-86. McDonagh's *The Beauty Queen of Leenane* was published in 1999 but premiered at with Druid Theatre Company at Town Hall Theatre in Galway, Ireland, in 1996 (See Patrick Lonergan, *The Theatre and Films of Martin McDonagh*, London, Methuen Drama, 2012, p. 234). Finally, O'Rowe's *Howie the Rookie* premiered in 1999 at the Bush Theatre in London, and was published that same year (See Clare Wallace, "Irish Drama Since the 1990s" Nicholas Grene and Chris Morash [ed.], in *The Oxford Handbook of Modern Irish Theatre*, Oxford, Oxford University Press, 2016, p. 538.

linguistically into the target culture. Celebrated playwrights like Bernard Shaw and W.B. Yeats also have complex relationships with Ireland due to factors ranging from their political views, the subject matter of their oeuvre, and their religious backgrounds.

With regards to the translation of her work in Quebec, Hilary Fannin observes that “rhythms are different in different languages, and that’s a huge thing. So you’re losing maybe the essential rhythm of a line when it’s moving from English to French. But a playwright can recognise that and help to reinstate that, to find the rhythm of that scene or that movement of the play.”⁴⁶ Indeed, interest in pursuing this project was initially sparked by the fact that there seemed to be special interest in Quebec not only in Irish plays specifically, but in labeling their translations as “Québécois,” differentiating them from extant French translations.⁴⁷ Furthermore, the status of translated theatre in Quebec suggests that the translator is almost as significant, culturally, as the playwrights themselves. This may be due to the fact that the translators of the texts in this corpus are all playwrights in their own right. The translators of these Irish plays approach their work with a wide range of translation strategies that can all be labeled, to varying degrees, as proactive. Proactive translation will be explored in depth in the chapters that follow, as it will be argued that its performative force lies in the translators’ willingness to transform the source texts.

The subject matter of these plays ranges from comedy of manners and language (*Pygmalion*) to highly symbolic poetry and ritual (*Calvary*, *The Resurrection*, *Purgatory*), from urban aggression (*Howie the Rookie*) to country isolation (*The Beauty Queen of Leenane*). The comparative approach allows us to identify these tropes in Québécois theatre as well, thus providing a basis for the interest in the translation of these texts for Quebecois audiences. Each play, to some extent, either explicitly or implicitly draws on Ireland’s

⁴⁶ Irish Theatre Institute’s 17th Annual International Theatre Exchange 2010, In Conversation #1, *art. cit.*, p. 3.

⁴⁷ Not all of these plays have French translations. Of those that do, we have access to *Pygmalion* (translation by Augustin and Henriette Hamon, 1924), *Calvaire* (translation by Jacqueline Genet, 2003), *La Résurrection*, *Purgatoire* (translation by Jacqueline Genet, 2000), and *La Reine de beauté de Leenane* (translation by Gildas Bourdet, 2003). As of the time of this writing, there are no French translations of *Howie the Rookie*.

complex relationship with both English and Irish, which reveals the ever-evolving role played by those languages in Ireland's theatrical milieu.⁴⁸

The primary corpus also features canonical Irish theatre from the early twentieth century. Thus both W.B. Yeats (*Calvary*, *The Resurrection*, and *Purgatory*) and Bernard Shaw (*Pygmalion*) figure prominently into this project. Both of these Nobel laureates embraced different styles within their dramatic writing and repertoire, but all with an awareness and intention towards shaping and influencing Irish culture and society. These plays by Yeats, as translated and trilogised by Christian Lapointe (2009), present an opportunity by which a comparative approach can evaluate the role of symbolist theatre in moulding social commentary. There is a significant amount of scholarship on the translation of Yeats's work,⁴⁹ yet little of it examines translations like those of Lapointe, which take major artistic liberties with the source texts, to the point of almost completely rewriting the original text and narrative while incorporating intertextual elements from the playwright's poetic oeuvre, such as the first stanza of "To A Child Dancing in the Wind."⁵⁰ The importance of considering three of Yeats's later works is also found in the fact that these three plays do not examine Irishness in any substantial way, yet Lapointe claims interest in Yeats's work as stemming from the fact that he is an Irish playwright.⁵¹ This provides the opportunity to study national identity as a factor in the cultural complicity between Ireland and Quebec.

The development of language as a system in which the cultural specificities of the nation are brought to the forefront underscores the linguistic components of this project, particularly as they stem from the desire to perform cultural authenticity. Two of W.B.

⁴⁸ All of these plays, though, written between 1920 and 1939, the period in which notions of what constitutes Irishness and Ireland as nation were further constructed, starting with, amongst other political movements, the signing of the Anglo-Irish Treaty in 1921, which led to the formal partition of the island and the establishment of the Irish Free State in 1922, followed by the Civil War from 1921 to 1923, and the later adoption of the Constitution of Ireland in December of 1937.

⁴⁹ Much of this work focuses on interest in Yeats in Japan, for instance, or on translation aspects of Yeats's poetic works or short stories. However, there is a widening interest in the translation of Yeats's poetry in other European and Asian cultures. See Masaru Sekine (2015), Eri Nakagawa (2018), Maryna Romanets (1994), Mary Ann Caws (2002), Nadezhda V. Petrunina (2013), and Carle Bonafous-Mourat (2006).

⁵⁰ W.B. Yeats, "To A Child Dancing in the Wind", in *The Collected Poems of W.B. Yeats*, London, The Macmillan Company, 1969, p 136-137.

⁵¹ Interview with Christian Lapointe, 15 May 2019.

Yeats's earliest and most influential collaborators during the Irish Literary Theatre period through the dawn of the Abbey Theatre, J.M. Synge and Lady Augusta Gregory, did much of the work here, though not without conflict and controversies.⁵² Lady Gregory herself alludes to the layering of identities, rooted in linguistic choices, in her 1898 article "Ireland Real, and Ideal" when she observes that "But we begin to think after all that truth is best, that we have worn the mask thrust upon us too long, and that we are more likely to win at least respect when we appear in our own form."⁵³ With regards to Synge's involvement, James Pethica again implicitly provides grounds for the value of a performative analysis when he writes that "Synge was from the outset resistant to her [Lady Gregory] sweeping efforts to appropriate 'authentic' Irish culture in support of her narrowly defined ideological aims."⁵⁴ In contesting Lady Gregory's use of the Kiltartan dialect, Synge also appeals to the essence of "authentic" Irish culture, effectively stating that it exists as such and can be used inappropriately.

Yeats is not unique in attracting the interest of translators, to which Michel Pharand's thorough study *Bernard Shaw and the French* can attest.⁵⁵ Shaw's *Pygmalion*, one of the most well-known plays in the Anglophone canon, demonstrates the adaptability and importance of language, as well as opportunities to subvert and critique majority languages and attitudes. Poet and dramatist Éloi de Grandmont translated *Pygmalion* mixing jocular and standard French in order to confront audiences with a commentary on language, socio-economic class, and identity in Montreal when the Quiet Revolution was producing original works in the areas of the novel, poetry, and essay that emphasised the unique culture of Quebec. Grandmont's translation problematises Québécois identity in much the same way that Seamus Deane attributes to Shaw, in a general sense, when he writes that "in the career of George Bernard Shaw – it was quite suddenly revealed that the English national character was defective and in need of the Irish, or Celtic, character in order to supplement

⁵² James Pethica details the often contentious relationship between the collaborators, particularly between Synge and Gregory, in his article, "'A Young Man's Ghost': Lady Gregory and J.M. Synge", in *Irish University Review*, vol. 34, n°1 *Lady Gregory* (Spring-Summer 2004), p. 1-20.

⁵³ Lady Gregory, "Ireland Real, and Ideal", *Handbook of the Irish Revival*, Declan Kiberd and P.J. Mathews [ed.], Dublin, Abbey Theatre Press, 2015, p. 51.

⁵⁴ James Pethica, "'A Young Man's Ghost'", *art. cit.*, p. 6.

⁵⁵ Michel Pharand, *Bernard Shaw and the French*, Gainesville (Florida), University Press of Florida, 2000.

it and enable it to survive.”⁵⁶ While *Pygmalion* is the only play in the corpus to deal explicitly with language, it does not do so in the context of Ireland, but in the context of England. This provides an excellent opportunity to investigate reterritorialisation as a hallmark of proactive translation. It also allows for a pointed look into the limits of agency as underscored by the notion of performativity.

The comparative approach I employ in this thesis enables an examination of multiple translations across multiple time periods, as is the case with *Pygmalion* (which was first translated in Quebec in 1968 by Éloi de Grandmont, and then subsequently by Paul Hébert [1990] and then Antonine Maillet [1999], amongst others). The problem of time is salient here due to both Ireland’s and Quebec’s cultural revivals, which occurred at the turn of the twentieth century and during the 1960s and 1970s, respectively. In addition, while the contemporary Irish plays that make up most of this corpus are not separated by long periods of time from their Québécois translations, *Pygmalion* and *Calvary, The Resurrection*, and *Purgatory* represent decades of difference. Because translation is heavily influenced by socio-cultural and temporal contexts, the comparative approach can help to mitigate the differences engendered by time periods. Terry Cochran confirms this in the introduction to his treatise *Plaidoyer pour une littérature comparée* when he writes:

À la différence des disciplines littéraires qui dépendent intrinsèquement des œuvres regroupées dans une histoire littéraire, la littérature comparée développe une tradition de réflexion qui ne cesse de se transformer fondamentalement, de se réactualiser souvent en visant l’avenir au lieu de chercher à protéger un passé glorieux mais désuet.⁵⁷

Cochran affirms that a basis for comparison does not imply a faulty memory. The comparative approach, therefore, possesses the benefit of not only being transdisciplinary, but also transhistorical as well.

Indeed, Cochran’s suggestion evokes the force of performativity as well through this ongoing fundamental transformation. The fact that this also implicates divergent traditions from multiple time periods reflects an essential principle of this project, namely, that

⁵⁶ Seamus Deane, “Introduction”, *Nationalism, Colonialism, and Literature*, Minneapolis, University of Minnesota Press, 1990, p. 12.

⁵⁷ Terry Cochran, *Plaidoyer pour une littérature comparée*, *op. cit.*, p. 13.

allowing for a transdisciplinary and transhistorical approach to the corpus is a matter of course simply due to the fact that the object is not a historical period, but instead cultural identities that remain fluid.

The two most recent source texts in this corpus, *Howie the Rookie* and *The Beauty Queen of Leenane*, are approached in such a way that foregrounds their translators' proactive linguistic choices, which Cristina Marinetti cites as inherently transformative due to its performativity.⁵⁸ Martin McDonagh's presence in the primary corpus owes a part of its significance to McDonagh's public personae – whether in his own words or those of his critics, his image as an artist draws attention to the ever-changing foci of Irish theatre, whether in Ireland or, more importantly here, in the diaspora. It also helps situate contemporary impressions of Irish authors, in ways similar to what Shaw experienced within his lifetime. For instance, Sara Keating highlights the difference in how McDonagh is perceived by American and British critics, noting that the latter cite his *hybridité culturelle* whereas the former draw attention to his status as an Irish playwright living abroad.⁵⁹ As more than one of McDonagh's plays has been translated in Quebec, this aspect of his life makes for an interesting point of comparison in terms of interest in the playwright.

Mark O'Rowe's *Howie the Rookie*, relies on the performativity of the monologue play genre to construct an urban setting that resists overtly representational forms of Irish drama. With regards to other texts in this corpus that do not rely as heavily on language as nearly the sole vehicle for advancing the plot, the perspective gained via the comparative approach fosters discussions regarding language and language politics, and how the two function on stage. Analyzing Olivier Choinière's 2002 translation in highly-stylised joul, raises questions regarding how localised slang is reconstructed in another form of localised slang, and what translation strategies can tell us about the persistent trend of maintaining Irish territoriality whilst reterritorialising the language to Quebec. Both source text and

⁵⁸ Cristina Marinetti, "Translation and Theatre: from Performance to Performativity", in *TARGET-International Journal on Translation Studies*, vol. 3, n°25 (2013), p. 311.

⁵⁹ Sara Keating, "Le contexte contemporain de la critique théâtrale en Irlande ou 'Martin McDonagh est-il un dramaturge irlandais?'" , dans *L'annuaire théâtral: revue québécoise d'études théâtrales*, vol. 40 (2006), p. 31.

translation are paradoxical in that they emphasise orality, but in turn require exceptional physicality on the part of the actors in order to embody multiple characters. The approach used in the analysis here will enable a deeper understanding of O’Rowe and Choinière’s hitherto little-explored oeuvres.

This project explores the extent to which Irish and Québécois cultures are embodied through their linguistic identities when those identities are performed. Embodying Irishness as *Québécoisité* suggests a process of authentication, which is to say that layering and filtering that Irishness through translation, successfully reconstructs it as Québécois. Therefore translation should carry less of an inferior connotation because it reveals itself to be the product of attraction and, as Louis Jolicoeur argues, is “alimentée par deux concepts (littéralité – littéarité) qui ne font eux-mêmes qu’osciller comme sous l’effet d’un pendule selon les époques semblablement appartenir à une voie médiane, empruntant à l’un et à l’autre extrême.”⁶⁰ This thesis analyses Québécois translations of Irish plays on the basis of their performative force rather than their capacity to represent authentic versions of those plays. In charting the varied proactive translation strategies from a diverse group of translators and playwrights, I demonstrate the unique relationship between Ireland and Quebec through their theatrical milieus, the consistently significant role that translation plays in Quebec’s theatre scene, and the necessity of more comprehensive articulation of the concept of performativity in relation to translation for the theatre.

⁶⁰ Louis Jolicoeur, *La Sirène et le pendule : attirance et esthétique en traduction littéraire*, Québec, L’Instant même, 1992, p. 20.

Chapter 1 – Translating and Comparing Irishness and Québécois: ⁶¹ An interdisciplinary approach to the analysis of Québécois translations of Irish theatre

“Theatre translation has largely fallen between the two young disciplines of theatre studies and translation studies, in much the same way as it often seems to fall between the portfolios of literature and drama as far as funding is concerned.”⁶²

As the “poor relation”⁶³ of translation studies, theatre translation, encompassing source texts and translations, could avoid this existential disciplinary gap through a *rapprochement* of comparative literature and translation studies. The need for translation skills stemming from bilingual competency reveals the extent to which a comparative approach to these two types of texts does not hinder or diminish the role played by translation studies. Translation studies foreground linguistic issues and practicalities, followed by more recent concerns regarding the ethics of cultural appropriation. However, the focus on the process of translation is important to maintain here, because it suggests constant, continual construction, rather than another representation – it is its own *work*. Nevertheless, the historic “invisibility of the translator,”⁶⁴ coupled with the strategies employed to mitigate the distance between the source and target cultures, results in confusion regarding what the status of a translation *is* exactly. The process itself becomes paramount, as Maria Tymoczko observes, and thus creates the tendency to resort to “mechanical” methods, as opposed to taking into consideration the principles of cultural

⁶¹ It is beyond the scope of this thesis to define or add to definitions of Irishness or Québécois (though more inclusive definitions should be welcomed), but in light of the potential lack of familiarity with the term Québécois (Quebec-ness), it might be helpful to provide an idea of the concept as stipulated by Erin Hurley: “In his etymology of the term, historian Jocelyn Létourneau locates its genesis in the Quiet Revolution, during which time the idea of Quebec-as-nation solidified in cultural, political, social, and economic practices ... Québécois’s political aspect found its organized expression in the Parti québécois, founded in 1968.” Erin Hurley, *National Performance, Representing Quebec from Expo 67 to Céline Dion*, Toronto, University of Toronto Press, 2011, p. 20.

⁶² Terry Hale and Carole-Anne Upton, “Introduction” in Carole-Anne Upton [ed.], *Moving Target: Theatre Translation and Cultural Relocation*, Manchester, St. Jerome Publishing, 2000, p. 12.

⁶³ *id.*

⁶⁴ See Lawrence Venuti, *The Translator’s Invisibility: A History of Translation*, London, Routledge, 1995.

translation: transference, representation, and transculturation.⁶⁵ In invoking these principles, Tymoczko ultimately appeals to a comparative approach to literary analysis, demonstrating the overlap and interdisciplinary nature of this field with the comparative approach.

The connections between the two disciplines are made apparent in the discourse used to justify them. For example, Annie Brisset writes that “the cooptation of certain elements of otherness presupposes some form of recognition. Strategies of identification thus correspond, inversely, to strategies of avoidance or rejection: which texts are ignored, but also and especially, which discourses are silenced in the texts that are translated?”⁶⁶ Raising these questions whilst evoking this “recognition” appeals to some of the traits and motivations inherent in comparative literature. Indeed, Terry Cochran’s treatise on comparative literature reminds us that “la littérature comparée, en tant que discipline ou pratique de la pensée, incarne une conception du monde qui présuppose que l’être humain possède des aspects universels.”⁶⁷ In theory, a comparative approach to works of theatre would examine aspects of diverse fields of study in order to provide a unifying sense of the whole, from the very basis of universal characteristics and experiences.⁶⁸ It is, however, incongruous, owing to the two essential objectives of this approach as cited by Cochran that establish the universality undergirding the constituent parts: classification and aggregation.⁶⁹ The supposed universality that underlies the comparative approach remains problematic because it seeks to mitigate alterity in favour of characteristics and experiences that are primarily of the dominant or majority culture. Likewise, as André Lefevere notes,

⁶⁵ Maria Tymoczko, “Cultural Translation in Twentieth-Century Irish Literature”, in Munira H. Mutran and Laura P.Z. Izarra [ed.], *Kaleidoscopic Views of Ireland*, Brazil, Humanitas FFLCH/USP, 2003, p. 198-99.

⁶⁶ Annie Brisset, “When Translators of Theater Address the Québécois Nation”, in Joseph I. Donohoe Jr. and Jonathan M. Weiss [ed.], *Essays on Modern Quebec Theater*, East Lansing, Michigan, Michigan State University Press, 1995, p. 61.

⁶⁷ Terry Cochran, *Plaidoyer pour une littérature comparée*, Québec, Éditions Nota bene, 2008, p. 29.

⁶⁸ To this end, Cochran also shares the following remarks: “...le savoir de la littérature comparée serait plutôt transdisciplinaire dans son essence. C’est-à-dire que sa spécificité résulte d’un mélange ou d’un amalgame de plusieurs matières, méthodologies et formes de pensée qui finissent par fusionner en articulant une vision cohérente. Domaine désigné autrefois comme la discipline de la théorie des littératures, elle est devenue le champ de réflexion sur l’émergence, la formation et la perpétuation de la culture comme produit de l’esprit humain.” This aptly expresses how ideal this approach is to the project in general; though the three methodologies exist as separate entities, the comparative approach has always embraced diverse methods in order to foreground literary culture. Terry Cochran, *Plaidoyer pour une littérature comparée*, *op. cit.*, p. 9.

⁶⁹ Cochran derives this from the example of the naturalist Georges Cuvier. Cochran writes, “c’est-à-dire que l’anatomie comparée relève de l’idée d’un corps, d’une unité corporelle qui contient une multiplicité de morceaux différents.” Terry Cochran, *Plaidoyer pour une littérature comparée*, *op. cit.*, p.14.

“comparative literature could not, cannot, and never will be able to do without translations if it wants to be truly comparative, that is, if it wants to be more than a Eurocentric endeavour limited to those able to speak or read a number of Indo-European languages.”⁷⁰ While this project does not encompass theatre outside of Indo-European languages, Lefevere’s statement suggests that translation theory can foreground the notion that universality carries different meanings for different cultures. It is not relative to the extent that it should be without meaning, but it should also not be so rigid as to assume one perspective only.

In spite of the complexities involved in undertaking a study based on two separate approaches, translation theory and the comparative approach, the benefits of doing so are clear when considering how, rather than “muddying the waters” through a diluted use of terminology for the sake of forcing interdisciplinary perspectives where simply one would do, these two approaches allow for an in-depth view of both the source texts and the translations as equal co-constructors of meaning.⁷¹ A comparative approach also allows for more flexibility in imagining translated theatre outside of dominant paradigms via performativity, which “offer new perspectives on how the two societies are currently responding to similar global, cultural and economic imperatives” according to Margaret Kelleher and Michael Kenneally.⁷² In reuniting the comparative approach with theatrical translation studies as performative practice, there is an opportunity to examine how rewritings are shaped and constructed by performance. The combined use of these two approaches will ensure that while terminology is not diluted, we can still remain open to a range of meanings based on varying perspectives.

The objectives of this chapter are to demonstrate the importance of language choice and identity with regards to Ireland’s literary field, as well as how English and French connect and conflict in the Québécois literary field. Next, there will also be an overview of

⁷⁰ André Lefevere, *Translating Literature: Practice and Theory in a Comparative Literature Context*, New York, MLA, 1992, p. 137.

⁷¹ Cristina Marinetti, “Translation and Theatre: from Performance to Performativity”, in *TARGET-International Journal on Translation Studies*, vol. 3, n°25 (2013), p. 308.

⁷² Margaret Kelleher and Michael Kenneally, “Introduction” in Margaret Kelleher and Michael Kenneally [ed.], *Ireland and Quebec Multidisciplinary Perspectives on History, Culture and Society*, Dublin, Four Courts Press, 2016, p. 14.

the ways in which translated theatre in these environments conforms to and diverges from notions of performativity, which demonstrates a capacity on the part of translated theatre in Quebec to appropriate Irishness as well as maintain linguistic otherness.⁷³ Finally, in order to accomplish this, there will be an explanation and justification of the comparative approach and translation theory, both of which will form the methodological basis for this project; second, terminology such as alterity, identity, and performativity, along with ancillary terminology, will be clarified and situated within the context of Irish and Québécois Studies, so as to rationalise their usefulness for this project.

Language and literature

Before discussing some of the political and cultural implications surrounding the use of Hiberno-English and Québécois-French in the current diversity of their forms, it is worth exploring both terms briefly to solidify what is meant by their usage throughout this project. Firstly, T.P. Dolan popularized the use of the term “Hiberno-English” as “the name given to the language of everyday use in Ireland, a mixture of Irish (which is enshrined in the Constitution as ‘the first official language’) and English (‘a second official language’). It is a macaronic dialect, a mixture of Irish and English, sometimes in the same word.”⁷⁴ In her book, *An Introduction to Irish English* (2010), Carolina P. Amador-Moreno goes into great detail to distinguish three terms that have been used in the past to describe the variety of English spoken in Ireland: Anglo-Irish, Hiberno-English, and Irish-English. The first term, Anglo-Irish, is especially controversial due to its other connotation, that of the Protestant Irish descendants of English settlers. It also points to a particular literary genre coming from that group. “Irish-English,” the term promoted by Amador-Moreno due to its relative neutrality, will not be used in this research project, as it tends to give the

⁷³ In discussing how authenticity functions with regards to Irish culture and literature in North America, Vincent J. Cheng notes that “In the United States today, Irishness may be both popular and comfortable precisely because it remains an identifiable (and presumably authentic) ethnicity that is nonetheless unthreatening and familiar, in both academia and in popular culture, one can have the ideological justification of doing ethnic studies or ‘performing ethnicity’ simply by doing Irish studies – while actually still working within the familiar and with whiteness, and without having to actually venture into the more threatening theaters of racial and Third World otherness.” Vincent J. Cheng, *Inauthentic: The Anxiety over Culture and Identity*, New Brunswick (New Jersey), Rutgers University Press, 2004, p. 32.

⁷⁴ Terence Patrick Dolan, *A Dictionary of Hiberno-English: The Irish Use of English*, Dublin, Gill and Macmillan, 1998, p. xix.

impression of ethnic division. Amador-Moreno even notes that the term itself causes confusion outside of linguistic circles, as it could possibly suggest a bilingual dictionary. “Hiberno-English,” despite some negative associations (Amador-Moreno states that it is sometimes associated with the figure of the “stage Irishman”), will be the term utilised here, as it emphasises the linguistic and vocabulary differences between standard English and English as it is spoken in Ireland.⁷⁵

The complex histories of Irish and English in Ireland are not the focus of this project, but it is important to point out that they remain highly contested, contributing to the current state of Hiberno-English.⁷⁶ Seamus Deane’s description of the creation of Hiberno-English summarises its evolution in terms of the appropriation of English and the re-appropriation of Irish as:

The recovery from the lost Irish language has taken the form of an almost vengeful virtuosity in the English language, an attempt to make Irish English a language in its own right rather than an adjunct to English itself. The virtuosity of early modern Irish writing and its hesitant relationship to the language revival movement exemplify this queasy condition...but the linguistic question, although important, seemed secondary to the question of repossession – that is to say, the repossession of these (and other) authors for an interpretation that was governed by a reading of the conditions in which their work was produced and in the Irish conditions in which it was read.⁷⁷

Before this could be achieved, however, artists and intellectuals in Ireland had to negotiate the role of language in the theatre and how it would be used in nationalist discourse. This means that it was not just the physical, raw materials of language – vocabulary and grammar – that were manipulated, but also the culture that is expressed in both written and, finally, oral forms through that language.⁷⁸ The process by which proponents of the Revival

⁷⁵ Carolina P. Amador-Moreno, *An Introduction to Irish English*, London, Equinox Publishing Ltd., 2010, p. 8-9.

⁷⁶ For more information here, as well as in terms of different schools of thought regarding the formation of Hiberno-English in general, see Terence Patrick Dolan, *A Dictionary of Hiberno-English: The Irish Use of English* (1998), Carolina P. Amador-Moreno, *An Introduction to Irish English* (2010), Alan Bliss, “The development of the English language in early modern Ireland” (2009), Martin Croghan, “Swift, Thomas Sheridan, Maria Edgeworth and the evolution of Hiberno-English” (1990), Tom Paulin, *A New Look at the Language Question* (1983), J. Sullivan, “The validity of literary dialect: evidence from the theatrical portrayal of Hiberno-English” (1980), and R.F. Foster, *Modern Ireland, 1600-1972* (1988).

⁷⁷ Seamus Deane, “Introduction”, *Nationalism, Colonialism, and Literature*, Derry, Field Day Theatre Company Limited, 1988, p.10.

⁷⁸ With regards to J.M. Synge’s involvement in the formation of the Abbey Theatre, Ben Levitas observes that “Synge’s ability to pack together acute observation of rural Ireland, modern sexual politics, folk tradition, and poetic Hiberno-English dialogue with tightly framed dramatic construction redefined national theatre.” In

integrated local, Irish forms into English-language theatrical poetics expresses the hybrid nature of the theatre in that initial period.

The debate about the use of standard English in Irish literature thus raises important questions. The most important question during the Revival period was whether the use of English would subvert the movement for independence based on cultural specificity. Maria Tymoczko observes that:

These types of cultural translation during the late eighteenth and nineteenth centuries, primarily taking the forms of transmission and representation, laid the foundation of the Irish Revival and ultimately the definitions of Irish culture that emerged in the Irish state after 1922. They initiated discourses about the significance of Ireland's native cultural heritage and the Irish language, and they began to make knowledge of that heritage part of cultural currency in Ireland.⁷⁹

Recognizing the historical realities of Ireland, namely the diminished numbers of Irish speakers in the late nineteenth century, early Revivalists essentially compromised by allowing a hybridized cultural form to represent the specificity of Ireland.⁸⁰ This compromise is tantamount to transculturation as defined by Tymoczko, which “transpos[es] elements that constitute overcodings, such as poetics, formal literary elements, and genres of literary systems, as well as discourses, worldviews, and so forth.”⁸¹ Included in this definition are linguistic elements, but it remains not purely so, as per discussions by Itamar Even-Zohar, Claudio Guillén, and others regarding literature as a system.⁸²

pointing out as much, Levitas highlights the constructed, heightened nature of Hiberno-English in the theatre, especially as conceived by Synge. Ben Levitas, “The Abbey Stage and the Idea of a Theatre”, in Nicholas Grene and Chris Morash [ed.], *The Oxford Handbook of Modern Irish Theatre*, Oxford University Press, Oxford, 2016, p.48.

⁷⁹ Maria Tymoczko, “Cultural Translation in Twentieth-Century Irish Literature”, *op. cit.*, p. 201.

⁸⁰ T.P. Dolan notes that the appearance of Hiberno-English could even be a result of the prestige associated with the image of the Big House: “This factor encouraged ambitious or job-seeking Irish-speakers to learn the rudiments of the language, which might lead to preferment or employment. Their acquisition of English was a difficult process, and the form of English they developed seems to have been a striking mixture of Irish and English, in pronunciation, vocabulary, idiom, and syntax. The origins of Hiberno-English may be traced to this period.” Terence Patrick Dolan, *A Dictionary of Hiberno-English*, *op. cit.*, p. xxviii.

⁸¹ Maria Tymoczko “Cultural Translation in Twentieth-Century Irish Literature”, *op. cit.*, p. 196.

⁸² See Itamar Even-Zohar, *Papers in Historical Poetics*, Tel Aviv, Porter Institute for Poetics and Semiotics, 1978, and Claudio Guillén, *Literature as System: Essays Toward the Theory of Literary History*, Princeton, Princeton University Press, 1971.

Regarding the playwrights of the Celtic Revival, Dawn Duncan claims that “their Irishness is not based on some singular notion of Irish identity but on a complex reality that they live and recognize.”⁸³ The themes and reception of the Irish plays during Ireland’s literary revival at the dawn of the twentieth century must also be considered. Nicholas Grene observes that playwrights during this period desired that plays should be appreciated by the world outside of Ireland, as well as by its own population.⁸⁴ However, as is fitting for many of the plays in this corpus, othering within Irish theatre was not uncommon, thus contradicting attempts to pigeonhole Irish drama in simplistic terms. Indeed, Grene observes that “It is thus typically other people that a largely middle-class urban audience watches in an Irish play, other people who speak differently – more colloquially, more comically, more poetically.”⁸⁵

The use of English, Hiberno-English, and Irish in Irish theatre is inextricably linked to orality. Grene emphasises the fact that plays from the Revival period onward were grounded in this orality that comes from story-telling traditions, such as the shanachies.⁸⁶ He notes that “orally-derived materials were placed within the representational theatrical framework when what was represented on stage was a setting like that in which the oral performer performed.”⁸⁷ The audience is thus privy to a space that is, as Grene notes, mimetic and metonymic; in other words, Irish drama in this earlier period made use of space that could represent another space (the illusion of setting in which the action occurs) and that could signal for the audience a space beyond that of the theatre.⁸⁸ The language used here is directly linked to both of these types of spaces, however, beyond simply representing an oral mode that characterises Irish culture. This orality, made present in the theatre, serves to reconstruct images for the audience in a form that was recognizable to

⁸³ Dawn Duncan, *Postcolonial Theory in Irish Drama from 1800-2000*, Queenston (Ontario), The Edwin Mellen Press, 2004, p. 4.

⁸⁴ Nicholas Grene cited by Patrick Lonergan “‘The Laughter Will Come of Itself. The Tears Are Inevitable’: Martin McDonagh, Globalization, and Irish Theatre Criticism”, in *Modern Drama*, vol. 47, n°4 (Winter 2004), p. 641.

⁸⁵ Nicholas Grene, *The Politics of Irish Drama: Plays in Context from Boucicault to Friel*, Cambridge, Cambridge University Press, 1999, p. 264.

⁸⁶ A “shanachie” or *seanchai*, is a traditional storyteller. For a larger discussion of this figure, see Chapter 4.

⁸⁷ Nicholas Grene, “The Spaces of Irish Drama”, in Munira H. Mutran and Laura P. Z. Izarra [ed.], *Kaleidoscopic Views of Ireland*, Brazil, Humanitas FFLCH/USP, 2003, p. 56-57.

⁸⁸ Nicholas Grene, “The Spaces of Irish Drama”, *loc. cit.*, p. 54.

them. As Grene argues, “The hybrid form of the early Abbey drama was created by the marrying of conventionally mimetic and metonymic theatrical form with a story-telling mode that is non-mimetic and non-metonymic.”⁸⁹ Orality was essential to this process because of this hybridity – it effected a change on the linguistic level whilst maintaining the same iterated, internalised form on the level of text and performance space. Ireland’s quest to establish its cultural specificity from that of England demonstrates in many ways a model for Quebec, in its problems as well as its success. Nicholas Grene writes that, “in some respects, the founders of the Irish Literary Theatre, later the Abbey, thought of themselves as making a complete break with conventional theatre practice, inventing an Irish theatre *ex nihilo*.”⁹⁰

Language use and identity

Another way in which this project contributes to knowledge in this domain is that it not only compares standard French and English, but Québécois-French and Hiberno-English, based on their own literary and performative merits. Hiberno-English is defined as the variety of English that is spoken in Ireland, which is heavily influenced by the Irish language.⁹¹ Here again the value of building upon the groundwork that translation theory has already established is exceptionally useful because it signals the need to take into account this consciousness, as it was also present in Quebec. Sherry Simon cites Pierre Daviault in noting that “...il semble constater avec une certaine surprise que l’anglais du Canada est aussi différent de l’anglais de l’Angleterre que le français est du français de France.”⁹² The comparative approach is technically methodological here, as it can examine the technical elements involved in comparing Québécois-French with Hiberno-English, working from the model of English to French comparison, without treating the former comparison like a lesser linguistic form. Furthermore, the perspective provided by the comparative approach explores and clarifies each community’s relationship to its respective majority language. The relationships between these languages, being so heavily rooted in

⁸⁹ *ibid.*, p. 57.

⁹⁰ *ibid.*, p. 56.

⁹¹ Carolina P. Amador-Moreno, *An Introduction to Irish English*, *op. cit.*, p. 8-9.

⁹² Sherry Simon, *L’Inscription sociale de la traduction au Québec*, Québec, Gouvernement du Québec, 1989, p. 59.

how the Irish and the Québécois perceive their respective identities, provide interesting points of comparison, due to their sociocultural and socio-political implications.

Considering the status of the languages implicated in this study solely via translation theory is therefore reductive because a direct analysis of the processes involved, the sociolinguistic factors, and even the cultural and historical backgrounds of Ireland and Quebec leaves too many unbridgeable voids.⁹³ A comparative approach serves to flesh out the methodology of translation theory, as it foregrounds each cultural and historical context as individual, yet part of a larger whole, which is exemplary of a spatial/diachronic relationship. Cronin describes this relative dynamic as such:

It is important to stress that the concept of ‘minority’ with respect to language is dynamic rather than static. ‘Minority’ is the expression of a relation, not an essence. The relation can assume two forms: *diachronic* and *spatial*. The *diachronic* relation that defines a minority language is a historical experience that destabilizes the linguistic relations in one country so that languages find themselves in an asymmetrical relationship. ... The *spatial* relationship is intimately bound up with the diachronic relationships but it is important to make a distinction between those languages that find themselves in a minority position because of a redrawing of national boundaries and those such as Irish which occupy the same territory but are no longer in a dominant position. The spatial/diachronic distinction is useful in evaluating the radically different contexts in which minority languages operate from the perspective of translation.⁹⁴

It also allows us to apply Cronin’s logic to Quebec’s linguistic relationships; French is the majority language of Quebec whilst also being a minority language in the rest of Canada (as well as North America).

English and French in Quebec

The debates around Irish and Hiberno-English, and how they function in the Irish theatrical tradition afford us with a basis for accessing similar discussions about language use in Quebec during the 1960s and 1970s. They also further hint at the need to move beyond representation due to the complex ways in which linguistic identity, and identity in

⁹³ Marinetti also advises caution here, as comparatists and world literature scholars compel us to remember, we are still searching for ways of getting to grips with the ethical and political configurations of multilingual and intercultural writing.” Cristina Marinetti, “Translation and Theatre: from Performance to Performativity”, *art. cit.*, p. 308.

⁹⁴ Michael Cronin, *Translation and Globalization*, London, Routledge, 2003, p. 144.

general, are conceived. According to Anthony Roche, “they [plays from the early days of the Abbey Theatre] are all involved in the conscious creation of a theatrical language written in English but based on the various idioms and constructions of Irish speech.”⁹⁵ This speech would thus serve to represent “the nation” as being culturally and linguistically distinct from that of England. To do so would require a varied approach to including an excluding a great number of cultural elements, chief amongst them being language. As George Cusack puts it:

If national identity is fractal by nature, reforming itself within established patterns but with infinite variety, then to establish itself as a modern nation, Ireland requires authors, individual men and women of genius, who understand the essential elements of Irishness and can create a new cultural framework which realizes those elements in the present.⁹⁶

There is thus a conflictual relationship regarding how language is conceived of as an essential cultural element; resisting identity as fixed still seems to resort to a core essence. Performativity underscores, nevertheless, the power of language as a determining force in shaping that culture. In fact, James Pethica alludes to the performative force of language and oral tradition in the formation of Ireland’s theatrical milieu on the part of Lady Gregory when he writes that:

Her comments emphasize her own interest in recruiting Aran not so much as an actual location and a precise sociology, but instead as a representative, almost generic, repository of Irish folklore and literary inspiration, and as a place which might serve her own and Yeats’s broader agenda of portraying rural Ireland as the source of an unbroken oral tradition...⁹⁷

There are thus multiple voices trying to assert themselves in terms of primacy, all appealing to some sort of “essence”; despite the complex nature of those arguments over “appropriating” Hiberno-English and oral traditions, the focus should return to what Cusack alludes to as the diverse discourse attempting to construct this theatrical language. Indeed,

⁹⁵ Roche is referring to the complexities surrounding theatrical experimentation by Synge, Yeats, and Gregory, and goes on to point out that “And throughout they [the plays] display the self-conscious meta-theatricality of a drama which was being fashioned from no available tradition (there were no plays in Irish-language literature for them to revive).” Anthony Roche, *The Irish Dramatic Revival 1899-1939*, London, Bloomsbury, 2015, p. 5.

⁹⁶ George Cusack, *The Politics of Identity in Irish Drama: W.B. Yeats, Augusta Gregory and J.M. Synge*, London, Routledge, 2009, p. 9.

⁹⁷ James Pethica, “‘A Young Man’s Ghost’: Lady Gregory and J.M. Synge”, *Irish University Review*, vol. 34, n°1, *Lady Gregory* (Spring-Summer 2004), p. 5.

Cusack writes that “the Irishness the Literary Theatre promises to represent can be altered to meet the needs of its subjects; it can be expanded to include multiple languages, spiritual systems, and political modes.”⁹⁸ According to Cronin, this represents the minoritisation of majority languages through heteroglossia: English remains present, but in subverting it through the incorporation of Irish speech idioms and constructions, the “minoritisation” of the majority language, other Irish voices and identities can speak.⁹⁹

Quebec is in a state of continual change in relation to the development and maintenance of its language, and this situation demonstrates heteroglossia on two levels: that of French and that of English. Divergences and variations with regards to languages, registers, and how these interact are features that Annie Brisset observes when she remarks that “the commentaries with which the translators accompany their translations reveal an interesting diglossia: prefaces, afterwords, and stage directions are written in a French that is territorially neutral. In other words, when they speak for themselves, the translators do not include themselves in the *québécois* audience to whom their translations are addressed.”¹⁰⁰ While Brisset was referring to the translation situation in Quebec from the late 1960s through the early 1990s, the same observations could occur in the context of the translated plays found in the corpus of this thesis.

The impact of this consciousness has shaped how that identity functions within not just an Anglophone-Francophone binary, but of course within *La Francophonie* itself. According to Eloise Brière the term “minority literature” refers to “a distinct literature produced within a larger frame of a major world language. Such a definition would apply to Québécois literature. As was mentioned earlier, the recentering of Quebec’s culture during the Quiet Revolution put the literature and the arts of Quebec at the heart of the new national identity.”¹⁰¹ Having the status of a minoritised literature is paradoxical: it at once seems to confirm the idea that a particular literature is less in relation to another literature,

⁹⁸ George Cusack, *The Politics of Identity in Irish Drama*, *op. cit.*, p. 11.

⁹⁹ Michael Michael, *Translation and Globalization*, London, Routledge, 2003, p. 154.

¹⁰⁰ Annie Brisset, “When Translators of Theater Address the Québécois Nation”, in Joseph I. Donohoe Jr. and Jonathan M. Weiss [ed.], *Essays on Modern Quebec Theater*, East Lansing (Michigan), Michigan State University Press, 1995, p. 68.

¹⁰¹ Eloise A. Brière, “Quebec and France: La Francophonie in a Comparative Postcolonial Frame”, in H. Adlai Murdoch and Anne Donadey [dir.], *Postcolonial Theory and Francophone Literary Studies*, Gainesville, University Press of Florida, 2005, p. 164.

and signals the need to elevate and take pride in that literature as the vanguard of identity. Nevertheless, as Biron, Dumont, and Nardout-Lafarge argue, “pour la majorité des écrivains de cette période, il ne s’agit pas tant d’écrire ou non en joul que d’inventer une forme qui permette de surmonter l’opposition entre la langue d’écriture et la parole.”¹⁰² Beyond highlighting a connection with Ireland in terms of language rights alone, there is a parallel to be made with regards to the desire to craft this linguistic identity as being inherently linked to orality.

Language use and theatre – *Français Québécois et joul*

As the link between language and identity cannot be overstated, the evolving role played by joul¹⁰³ in Québécois translations of Irish theatre (specific chapters will study the integration of joul in certain plays in the corpus) can be further examined via the comparative approach. This represents another aspect of the thesis that the comparative approach further elucidates; beyond providing perspective for large linguistic categories (Québécois-French and Hiberno-English), the comparative approach can target joul, Irish, and Hiberno-English slang. Translation theory allows us to consider the technical specificities of these adaptations, but it is through the perspective engendered by the comparative approach that we are able to bypass the notion that the presence of joul in Québécois theatre was only a passing trend.¹⁰⁴ Using the comparative approach’s emphasis on language, we can examine how these two language variants subvert mainstream linguistic values and challenge preconceived notions as to what is readily identifiable as, according to Québécois theatre scholar Dominique Lafon: “Comme elle [la langue-à-dire]

¹⁰² Michel Biron, François Dumont, Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, op. cit., p. 462.

¹⁰³ Jane Dunnett goes so far as to state that “previously scorned as a symbol of the shame and degradation associated with the colonized condition, joul had come to be held up proudly as the would-be nation’s new banner, a reminder that significant inroads had been [sic] already been made into the territory once occupied by French culture.” Jane Dunnett, “Postcolonial Constructions in Québécois Theatre of the 1970s: The Example of *Mistero Buffo*”, in *Romance Studies*, vol. 24, n°2 (July 2006), p. 120.

¹⁰⁴ Dominique Lafon laments this fact; in “La langue-à-dire du théâtre québécois” from *Théâtres québécois et canadiens-français au XXe siècle: trajectoires et territoires* (dir. Hélène Beauchamp et Gilbert David), Lafon writes that: “L’étude de la langue théâtrale semble avoir été circonscrite à celle du joul et, le plus souvent, limitée à une perspective sociolinguistique. Tout se passe comme si le joul n’avait été qu’un phénomène passager.” Dominique Lafon, *Les Théâtres québécois et canadiens-français au XXe siècle: trajectoires et territoires*, Hélène Beauchamp et Gilbert David [dir.], Sainte-Foy, Les Presses de l’Université du Québec, 2003, p. 183.

attribue cette étrangeté au pouvoir de la rime, j'attribuerai le prestige du théâtre québécois au pouvoir du signifiant joul qui a autorisé une parole libérée de sa soumission à une norme empruntée ou apprise.”¹⁰⁵ This is a significant change from what Sherry Simon remarked was the prevailing derogatory attitude towards Québécois-French (let alone joul) as a dialect or patois.¹⁰⁶

In their introduction to *Théâtres québécois et canadiens-français au XXe siècle: trajectoires et territoires*, Hélène Beauchamp and Gilbert David single out the potential of language in the theatre when they remark that “la représentation théâtrale est un phénomène qui, comme tel, demeure éminemment fluide : c’est aux mots d’en tenter la traduction, aux chercheurs de la saisir par des lectures interprétatives, et aux communautés d’interprètes d’en assurer la transmission et d’en débattre.”¹⁰⁷ More so than any other field, theatre studies inherently incorporates many aspects of the comparative approach. Jane Dunnett notes that, in secularising, the Quiet Revolution also foregrounded something even more significant in terms of culture: the beginnings of a national literature. While translation was not always looked upon favourably, it existed nevertheless alongside original works, and would play an important role in appropriating western canonical works for a Québécois audience. Similarly, Anouk Lawrence notes that the theatre heightens the immediacy of audience reception, especially through visual and auditory means.¹⁰⁸

Joul was the means by which the theatre in Quebec was able to liberate itself from the technical constraints of French language norms. On the continuum between outright rejection of standard French through joul to faithfully adhering to the linguistic norms of standard French, Québécois dramatists and translators “established a connection between the normative language of the metropolitan capital that had always been held up to them as

¹⁰⁵ Dominique Lafon, “La langue-à-dire du théâtre québécois”, *loc. cit.*, p. 194.

¹⁰⁶ Sherry Simon specifies that this attitude came from within and without the province. Sherry Simon, “The Language of Cultural Difference: Figures of Alterity in Canadian Translation”, in Lawrence Venuti [ed.], *Rethinking Translation: Discourse, Subjectivity, Ideology*, New York, Routledge, 1992, p. 168.

¹⁰⁷ Hélène Beauchamp et Gilbert David, “Introduction”, dans Hélène Beauchamp et Gilbert David [dir.], *Les Théâtres québécois et canadiens-français au XXe siècle : trajectoires et territoires*, Sainte-Foy, Presses de l’Université du Québec, 2003, p. 2.

¹⁰⁸ Anouk Lawrence, “La traduction en mineur : étude de la complicité culturelle et linguistique du Québec et de l’Écosse par le biais de la traduction d’œuvres dramatiques”, mémoire de maîtrise en langue et littérature française, Montréal, Université McGill, 2010, p. 9.

a literary model and what they saw as the cultural colonialism of France.”¹⁰⁹ While this is an unusual view to take, especially given the nostalgia for the pre-British period of Quebec’s history, we can possibly view it as simply an attempt to recentre Francophone culture in Quebec, rather than refer to *l’Hexagone* for any and every linguistic or cultural artefact. Joual is a disrupter or subversion of those cultural and linguistic hegemonies. As Annie Brisset argues, “Language is the separating instrument that gave *québécois* theater its own identity and subsequently ensured its autonomy vis a vis the French playwrights.”¹¹⁰ In addition, plurilingualism marks the specificity of the Québécois theatrical milieu and identity, as Pierre L’Hérault claims when he writes that “Cette américanité primordiale s’inscrit dans la dimension continentale d’une façon bien tangible – audible plutôt – par le plurilinguisme: langues indiennes, français, anglais, espagnol.”¹¹¹ L’Hérault’s comment speaks to the linguistic condition that has evolved in Quebec and has come to characterise its literary field.

The history of Québec’s theatrical milieu is often reduced to the question of language and nationalism; while these aspects certainly play major roles in the development of theatre in Quebec, they are not the sole determinants of a Québécois dramaturgy, nor are they the only means by which we can apply the comparative approach to Québécois and Irish theatre. In their chapters on theatre and its role in Québécois literature, Michel Biron, François Dumont, and Élisabeth Nardout-Lafarge closely detail a history that, especially for its compact temporal nature, has evolved considerably on many levels.¹¹² A through-line that these three scholars note is the gradually diminishing role of the national question in Québécois drama. From the institutional boom of the late 1960s and 1970s, through the changing role of the dramatic text as “un élément parmi d’autres”¹¹³ in the 1980s, to themes

¹⁰⁹ Jane Dunnett, “Postcolonial Constructions”, *art. cit.*, p. 125.

¹¹⁰ Annie Brisset, “When Translators of Theater address the Québécois Nation”, in Joseph I. Donohoe Jr. and Jonathan M. Weiss [ed.], *Essays on Modern Quebec Theater*, East Lansing (Michigan), Michigan State University Press, 1995, p. 72.

¹¹¹ Pierre L’Hérault, “L’Américanité dans la dramaturgie québécoise: constantes et variations” dans Hélène Beauchamp et Gilbert David [dir.], *Les Théâtres québécois et canadiens-français au XXe siècle : trajectoires et territoires*, Sainte-Foy, Presses de l’Université du Québec, 2003, p. 170.

¹¹² Michel Biron, François Dumont, Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, Montréal, Les Éditions du Boréal, 2007, p. 511-516, 581-590.

¹¹³ Michel Biron, François Dumont, Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, *op. cit.*, p. 581.

that began to emphasise interpersonal relationships, Québécois drama demonstrates not only diversity, but also introspection that will provide an apt parallel with Ireland's artistic evolution.

In addition to language as an early indication of national and cultural consciousness, the themes with which Québécois playwrights engaged also demonstrated parallels with that of Ireland, albeit in a more condensed period. These themes present opportunities to compare how performativity can strengthen the analytical framework of studies that seek to move away from a semiotic view that tends to freeze certain interpretations in certain time periods. In contrast, a performative framework allows us to see how Québécois theatrical foci, in their shift from familial clichés to broader terms, no longer need to be viewed as being in constant conflict. Dominique Lafon argues that :

Libérés de la mère, mais aussi de la mère patrie, c'est-à-dire de la France, mère d'un Québec qu'elle a longtemps contraint à une mission religieuse, les fils règlent alors leurs comptes avec la faiblesse ou les trahisons politiques du père, incapable de leur assurer un avenir et qui les laisse en panne de l'histoire ou les contraint à l'exil.¹¹⁴

While the concept of "nation" may still lie in the background, the emphasis on language and the imaginary is what is of interest now. Indeed, in her work on language, nationalism, and Quebec and Irish dramaturgy, Jane Koustas makes the point that national identity is staged through language.¹¹⁵ However, it is her emphasis on the imaginary in space engendered through the theatre that prompts a reflection into language as one layer of the identity construction.

Politics of translation in Ireland and Quebec

However, the period in which translation truly marked the literary field in Ireland was the late nineteenth-century Celtic Revival. Cronin notes that "Translators were hugely influential ... but their influence has often been overshadowed by their discretion. Brief prefatory appearances and dense thickets of footnotes concealed rather than revealed the

¹¹⁴ Dominique Lafon [dir.], "Un air de famille" dans *Le Théâtre québécois : 1975-1995*, Les Éditions Fides, Montréal, 2001, p. 110.

¹¹⁵ Jane Koustas, "Imagi/Nation: Fennario, Friel and the Staging of Language and Identity in Quebec", in *The Canadian Journal of Irish Studies*, vol. 33, n°1 Ireland and Quebec/L'Irlande et le Québec (Spring 2007), p. 41-47.

unsung makers of a new culture.”¹¹⁶ The emphasis placed on culture is thus crucial. While literal, technical translation has frequently been present, the artistic possibilities that presented themselves in translating into Hiberno-English allowed Revivalists and other intellectuals to subvert linguistic norms and support the cultural uniqueness of Ireland. Maria Tymoczko expresses the essence of this when she writes:

When we talk about cultural translation in Irish literature, like the larger phenomenon of translation itself, we are dealing with a cluster of potential phenomena and effects, ranging from fairly close interlingual transportation to large shifts where patterned representational effects are most noteworthy, from direct cultural borrowings (e.g. the uptake of words or idioms) to the performance of cultural elements in a new sociolinguistic context.¹¹⁷

The existential gap between the invisibility of the translator and the goals of the Revivalists in terms of literature is clear; when thought of as supporting players in the overall drama of the nation, translators are recognized as contributing to the process. However, the fact that they not only contribute to, but create culture via the cultural translation aspect, is downplayed in spite of both Cronin and Tymoczko’s assertions. Cronin cites Deleuze and Guattari in noting that translation was often used in the service of supporting national identities and cultural specificity through the minoritisation of majority languages. It would follow that this type of translation, using the majority language in service of the minority, allows for the subversion of dominant power structures.¹¹⁸

In addition, this notion arose through many discussions about the relationship of the theatre to nationalism in Ireland, with the creation of the Abbey Theatre by Edward Martyn, W.B. Yeats and Lady Gregory often cited as exemplary of this desire.¹¹⁹ The theatre should have as its objective, for many writers of this period, to promote the idea of Ireland and to highlight oppression at the hands of England. Translation served as a construct through

¹¹⁶ Michael Cronin, *Translating Ireland*, *op. cit.*, p. 131.

¹¹⁷ Maria Tymoczko, “Cultural Translation in Twentieth-Century Irish Literature”, *loc. cit.*, p. 198.

¹¹⁸ Cronin elaborates this idea by noting that “This minoritization can of course become the basis of a movement in translation that affirms identity through minoritized translation.” Michael Cronin, *Translation and Globalization*, *op. cit.*, p. 154.

¹¹⁹ Martyn, Yeats, and Gregory founded the Irish Literary Theatre in 1897, which would go on to become the Abbey Theatre. Nicholas Grene and Chris Morash write that “Modern Irish theatre is generally dated from 1897, the manifesto of the Irish Literary Theatre of that year mapping the way towards the 1904 establishment of the Abbey with its claim to a new national status. Nicholas Grene and Chris Morash, “Introduction”, in Nicholas Grene and Chris Morash [ed.], *The Oxford Handbook of Modern Irish Theatre*, Oxford, Oxford University Press, 2016, p.1.

which certain ideals have been communicated. For instance, according to Anthony Roche: “James Pethica has definitively established that Lady Gregory did not just ‘translate’ a play solely written by Yeats in his high poetic and overtly symbolic style into the dialect of her native Kiltartan area.”¹²⁰ The complex nature of Martyn, Yeats, and Gregory’s manifesto for a theatre that encompasses their ideals for an Irish nation in 1899 speaks to the polyvalent capacities of the Irish National Theatre: “freedom to experiment which is not found in theatres of England, and without which no new movement in art or literature can succeed ... We are confident of the support of all Irish people, who are weary of misrepresentation, in carrying out a work that is outside all the political questions that divide us.”¹²¹ Thus, Martyn, Yeats, and Gregory view staging the nation as an inherently unifying task, requiring the participation of a people who have “an existing identity which might be accurately represented”, according to George Cusack.¹²²

The metaphor of translation as a bridge is perhaps better suited to the changing role played by translations within Quebec’s literary field – as such, it is located between original works and works like technical manuals, embracing a certain level of creative control, yet not emphasising originality. As translations were not always lauded for their creativity or inventiveness, the act of translation has constantly shifted in function of the political and socio-cultural ends it serves. Lefevere adds that “imported products also tend to possess a certain immunity inside the target culture because they are situated on the borderline between the ‘native’ (and therefore subject to the full wrath of the dominant poetics) and the ‘foreign’ (and therefore relatively exempt from the rules of the dominant poetics).” Moreover, translations are also viewed as threats to the originality of a national literature.¹²³ This threat, while indicative of a certain “feeling” or ideology as it relates to nationalism, is altogether eliminated when viewed through a poststructuralist lens. Indeed, Venuti argues, “Poststructuralist textuality redefines the notion of equivalence in translation by assuming from the outset that the differential plurality in every text precludes a simple correspondence of meaning, that a ration of loss and gain inevitably occurs during the

¹²⁰ Anthony Roche, *The Irish Dramatic Revival 1899-1939*, *op. cit.*, p. 33.

¹²¹ “Opening Statement of the Irish Literary Theatre”, in Declan Kiberd and P.J. Mathews [ed.], *Handbook of the Irish Revival*, Dublin, Abbey Theatre Press, 2015, p. 91.

¹²² George Cusack, *The Politics of Identity in Irish Drama*, *op. cit.*, p. 11.

¹²³ André Lefevere, *Translating Literature*, *op. cit.*, p. 129.

translation process and situates the translation in an equivocal, asymptotic relationship to the foreign text.”¹²⁴

However, the translation relationships on display here are reversed or held up in a sort of backwards mirror when considering the role that minority languages play in theatrical staging. Rather than reflect exactly, this mirror serves to distort. In fact, Hanna Scolnicov argues that “the mirror image, although it appears at first to tow the concepts of mimesis and imitation, turns out to be a rather startling, novel conception.”¹²⁵ The comparative approach once again proves to be both useful and paradoxical when analysing theatrical translations that employ non-standard versions of majority languages. As Michael Cronin highlights with regards to the status of English in Ireland, “Translation relationships between minority and majority languages are rarely divorced from issues of power and identity that in turn destabilize universalist theoretical prescriptions on the translation process. Contemporary Ireland with a minority language, Irish, and a majority language, English, has experience of both sides of the translation equation.”¹²⁶ Cronin’s landmark study of the relationship between Irish and English throughout Ireland’s history touches on an interesting facet of how translation has evolved to encompass the overtly political and activist, whilst also embracing an “art for art’s sake” aesthetic.

The Comparative Approach and Translation Studies

As Cochran has noted, the comparative approach emphasises linguistic relationships. Susan Bassnett notes that this approach involves “the study of texts across cultures ... is interdisciplinary and ... is concerned with patterns of connection in literatures across both time and space.”¹²⁷ One of the logical ends of applying this approach is that even while it exposes the researcher to the correlations amongst texts written in different languages, it

¹²⁴ Lawrence Venuti [ed.], “Introduction”, in *Rethinking Translation: Discourse, Subjectivity, Ideology*, New York, Routledge, 1992, p. 7.

¹²⁵ Hanna Scolnicov, “Mimesis, Mirror, Double”, in Hanna Scolnicov and Peter Holland [ed.], *The Play Out of Context: Transferring Plays from Culture to Culture*, Cambridge, Cambridge University Press, 1989, p. 95.

¹²⁶ Michael Cronin, *Translating Ireland*, *op. cit.*, p. 4.

¹²⁷ Susan Bassnett, *Comparative Literature: A Critical Introduction*, Oxford (UK), Blackwell Publishers, 1993, p. 1.

also requires a comprehensive knowledge of those other languages.¹²⁸ Cochran argues that two of the primary objects of this approach are language and linguistic expression.¹²⁹ On the other hand, Anne Tomiche asserts that the comparative approach in literature relies almost exclusively on notions of otherness and strangeness, in other words, alterity, specifically as they relate to language. Tomiche posits alterity in much the same way as it is perceived within the field of translation, as how the reader or audience reacts to the strangeness of the Other.¹³⁰ Alterity, which is the most visible (or audible) evidence of otherness, thus provides an impetus for investigation via the comparative approach because it forces us to reflect upon the conditions of this otherness. This term is therefore important because it manifests itself in the cultural and linguistic relationship between Ireland and Quebec, a relationship that was and is not homogenous in terms of similarities in the least. In order to fully engage with the ideas postulated by Cochran and Tomiche, the comparative approach must be used here to negotiate the effects of translation within a “culture of translation,” a term that itself remains problematic due to its connotations regarding originality, appropriation, and marginalisation. Ironically, one of the more problematic aspects of Comparative Literature is, in fact, its approach, which Susan Bassnett notes has necessarily shifted and changed focus from “comparing texts and tracking patterns of influence between writers towards the role of the reader” due to subsequent waves of critical and theoretical approaches that appeared after World War II.¹³¹

¹²⁸ As François Jost notes in his introduction, this was, at the time, a rather recent development. The time it took to learn another language was too long and impeded mastery of one’s own mother tongue. François Jost, *Essais de littérature comparée*, Fribourg, Les Éditions universitaires, 1964, p.7.

¹²⁹ “...La littérature dépend fondamentalement, obligatoirement de son expression linguistique, de la mise en forme de l’esprit dans son immédiateté, en ce qu’il a de plus intime. Cet enchaînement de textes dans une même langue, un ensemble textuel virtuel qu’on appelle une littérature, jette les bases d’une conscience historique qui n’est pas sacrée dans le sens traditionnel.” Terry Cochran, *Plaidoyer pour une littérature comparée*, *op. cit.*, p. 28.

¹³⁰ Anne Tomiche, “Comparatisme et altérations dans la langue : une démarche pour penser l’altérité de/dans la langue”, dans Émilienne Baneth-Nouailhetas et Claire Joubert [dir.], *Comparer l’étranger enjeux du comparatisme en littérature*, Rennes (France), Presses universitaires de Rennes, 2006, p. 163.

¹³¹ Susan Bassnett, *Comparative Literature*, *op. cit.*, p. 6.

Comparative Literature's lofty goals of universality as stipulated even as early Matthew Arnold's 1857 Oxford lecture¹³² belied an inherent inequality with regards to perspective and location. Indeed, this universality was initially rooted in the western gaze and was largely ignorant of the changes engendered in a decolonizing world. Bassnett writes that, after the 1970s in North America, "new programmes in comparative literature began to emerge ... based, however, not on any ideal of universalism but on the very aspect of literary study that many western comparatists had sought to deny: the specificity of national literatures."¹³³

Nevertheless, the ideas associated with universalism may still apply with the specificity of those national literatures. In writing about representational space in Irish drama, Nicholas Grene highlights the particularity of storytelling and the oral tradition in Irish culture, especially as it was promoted by proponents of the Irish Revival. He notes that "At times the visionary and the supernatural superimposed upon the realistic reinforced the plays' claim to national iconic significance ... in other instances ... the effect is to universalise the particular."¹³⁴

Overlap with Translation studies

The overlap that exists between comparative literature and translation theory could be said to stem from the underlying search for universality that initially characterised comparative literary studies. Louis Jolicoeur argues that "la subjectivité est une caractéristique indissociable de la beauté, mais l'intérêt de l'analyse esthétique est ici de tracer, dans le beau, le moteur de la traduction."¹³⁵ Subjectivity, as a principal characteristic of the beauty that comes from the inherent ambiguity of the source text and culture, points to a deeper, yet problematic, connection with the text. An autarchic approach that posits the need to further explain the beauty perceived by the translator in the target culture can

¹³² In his lecture, Arnold states that "Everywhere there is connection, everywhere there is illustration. No single event, no single literature is adequately comprehended except in relation to other events, to other literatures." Matthew Arnold, *On the Modern Element in Literature*, Inaugural Lecture delivered in the University of Oxford, 14 November 1857.

¹³³ Susan Bassnett, *Comparative Literature*, *op. cit.*, p. 5.

¹³⁴ Nicholas Grene, "The Space of Irish Drama", *loc. cit.*, p. 64.

¹³⁵ Louis Jolicoeur, *La Sirène et le pendule : attirance et esthétique en traduction littéraire*, L'Instant même, Québec, 1992, p. 84.

overly complicate the translation, creating tension between the original author's intentions and that of the target culture's ideological and poetics structures.

In discussing the evolving relationship between comparative literature and translation studies, Susan Bassnett acknowledged that “comparative literature has traditionally claimed translation as a sub-category, but this assumption is now being questioned.”¹³⁶ Due to the fact that translation theory as a method of analysis was once subsumed under the auspices of comparative literature, it is important to distinguish their unique contributions to this project; both notions are indeed essential to understanding source text and translation as equally valorized works, individually speaking. Mary Snell-Hornby warns against the danger to the field of translation studies of over-reliance on English as a means to mediate discourse – while Snell-Hornby's argument is more or less directed towards ideological and emotional attachments to English in the international scheme, her point bears citing here: “If ... English becomes the sole compulsory language for conference papers and contributions to scholarly journals, there is a danger that the discipline of translation studies, having once emancipated itself from linguistics and comparative literature, may finally turn into a province of globalized English departments.”¹³⁷ It is therefore important to engage with both English and French on a comparative level, outside of the realm of English studies. As will be demonstrated, it is, in fact, the comparative approach that allows this project to avoid resorting to an Anglophone-centric ideological base. Subsequently evaluating translation as possessing the same merit as the source plays is logical, which Françoise Wuilmart affirms when she writes that “le texte littéraire est aussi un texte d'auteur, il baigne en plein dans la subjectivité et est le résultat d'une approche d'une part artistique, de l'autre psycho-physiologique d'un monde qui nous apparaît précisément à travers les lunettes d'un individu.”¹³⁸ Rather than serve as a stumbling block for analysis, Wuilmart's assessment of translated works expresses the very necessity of a comparative

¹³⁶ Susan Bassnett, *Comparative Literature*, *op. cit.*, p. 10.

¹³⁷ Mary Snell-Hornby, *The Turns of Translation Studies: New Paradigms or Shifting Viewpoints?*, Philadelphia, John Benjamins Publishing Company, 2006, p. 174.

¹³⁸ Françoise Wuilmart [dir.], “Le traducteur littéraire : un marieur empathique de cultures”, dans *Les Actes du colloque international “La Traduction prolifère”*, Montréal, Les Presses de l'Université de Montréal, vol. 35, n°1 (1990), p. 236-237.

approach, which would consider this subjectivity, conditioned by multiple layers of perspective.

In *Le Trafic des langues: Traduction et culture dans la littérature québécoise*, Sherry Simon draws our attention to the fact that the years surrounding the Quiet Revolution revealed tension amongst the literary elite regarding the value of translation and its potential threat to not only the French language, but also to the newly dubbed Québécois (as opposed to French-Canadian) literary milieu.¹³⁹ Erin Hurley describes this difference as historical, with French-Canadian being a former iteration of Québécois.¹⁴⁰ Indeed, Michel Biron, François Dumont and Élisabeth Nardout-Lafarge write that the appellation *canadienne-française* was used to distinguish the literature of the period dating from the beginning of the English rule in the eighteenth-century, from that of the *écrits de la Nouvelle-France*. The latter dated from Jacques Cartier's arrival in 1534 and was destined for a continental French audience.¹⁴¹ Even though the appellation "Québécois" did not come about until the 1960s, Biron, Dumont, and Nardout-Lafarge argue that it, in fact, "traduit une idée qui a déjà fait son chemin auparavant."¹⁴²

I have emphasised the benefits of the comparative approach as providing a certain sense of equality between translations and source texts. In essence, it may not be a matter of equivalence, but as Laurence Venuti argues (affirming Derrida and de Man), a questioning of the binary system pitting 'original' against 'copy.' As Cochran suggests, what marks the comparative perspective is its trans- and interdisciplinary nature, which also characterises the field of translation studies. Bassnett observes that translation's entry into literary studies is due to the fact that it emphasises:

Literature as a differentiated and dynamic 'conglomerate of systems', characterized by internal oppositions and dynamic shifts. This notion of literature as polysystem sees individual literary systems as part of a multi-faceted whole, thereby changing the terms

¹³⁹ Sherry Simon, *op. cit.*, p. 31.

¹⁴⁰ Erin Hurley, "Presentation", *Québec Studies*, vol. 48, (Fall 2009/Winter 2010), p. 3.

¹⁴¹ Michel Biron, François Dumont, Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise, op. cit.*, p. 19, 57.

¹⁴² Biron, Dumont, and Nardout-Lafarge go on to write that "C'est toute la littérature québécoise qui s'invente alors, depuis son origine jusqu'à son évolution dans un avenir rapproché." Michel Biron, François Dumont, Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise, op. cit.*, p. 277.

of the debates about ‘majority’ and ‘minority’ cultures, about ‘great’ literatures and ‘marginal’ literatures.¹⁴³

While a complete disregard for these labels may do more harm than good, the trans- and interdisciplinary approach that can be achieved here means that any sort of valorisation must necessarily include a sense of cultural and linguistic openness.

Whilst translation theory can analyze the individual impact of these texts, it is the comparative approach that, according to Cochran, is able to investigate individual literatures within a larger whole. Cochran appeals to comparative literature’s overarching belief in the “universal” when he writes that, “À l’intérieur de cette ‘unité’, on peut comparer et classer les éléments dans tous leurs rapports.”¹⁴⁴ This statement implies the capacity to evaluate individual translations against the whole of the Québécois literary field, as well as to rank those texts within the whole. However, it is not really even a question of the universal. Rather, it is a question of acceptance and acquiescence – the idea of exact, strict equivalence was never really the objective. Translations are an integral part of the field and contribute to Québécois literary culture in a positive way. Indeed, Simon argues that “On ne semble pas faire appel aux traductions dans un but de suppléer à un manque temporaire de bons manuscrits; la traduction s’inscrit globalement de façon régulière dans la production d’ensemble.”¹⁴⁵

Translation Studies

Mary Snell-Hornby notes that the 1990s marked the start of translation studies as a discipline wholly independent from both linguistics and comparative literature, where it had previously been accounted for as only serving a secondary role, essentially providing the raw materials for the fields of linguistics and comparative literature.¹⁴⁶ André Lefevere reveals the controversy that surrounds this domain by calling translation “the most

¹⁴³ Susan Bassnett, *Comparative Literature*, *op. cit.*, p. 10.

¹⁴⁴ Terry Cochran, *Plaidoyer pour une littérature comparée*, *op. cit.*, p. 13.

¹⁴⁵ Sherry Simon, *L’Inscription sociale de la traduction au Québec*, *op. cit.*, 1989, p. 83.

¹⁴⁶ Mary Snell-Hornby, *The Turns of Translation Studies: New Paradigms or Shifting Viewpoints?*, *op. cit.*, p. 70-72.

obviously recognizable type of rewriting.”¹⁴⁷ According to Sherry Simon, one of the problems with translation is that it “reveals its paradoxical nature as the ‘bridge’ that separates as much as it joins. Translation can deepen a sense of otherness, reifying the categories of knowledge production. Distancing relegates individual works to the ‘national’ origins.”¹⁴⁸ The metaphor of a bridge here used by Simon provides an opportunity by which we can apply the perspective gained thanks to the comparative approach.

Susan Bassnett describes translation studies as deriving influences from “linguistics, literary study, history, anthropology, psychology, sociology and ethnology among others, and posits the radical proposition that translation is not a marginal activity but has been and continues to be a major shaping force for change in the history of culture.”¹⁴⁹ Maria Tymoczko points out that “the issues discussed in translation theory offer a framework both for formulating a research program including a definition of the objects of inquiry (e.g. rewritings and adaptations, as well as translations in a more narrow sense) and for anticipating the types of effects to expect (such as manipulation or metonymic representation.”¹⁵⁰ Tymoczko further specifies that “representation constructs an image, but implies as well the exhibition of that image,” which still situates discussion of translation theory and studies within a semiotic framework and stops short of a discussion implicating the processes of performance and performativity.¹⁵¹ Therefore, the prevalence of semiotic terms like “representation” are important to take notice of in translation studies because, according to Maria Tymoczko, “translation is a metonymic process, where parts or aspects of source texts come to be represented as the whole.”¹⁵² Translation theory and studies offer the terminology to explain an analysis of source text and translation, but this terminology is itself variable and unstable, often reflecting a wide variety of ideologies and viewpoints. I will try to briefly summarize these here for the sake of clarifying the terminology being used in this project.

¹⁴⁷ Lefevere is also quick to note that he is working against the common libel to all work engage in translation, that of a “traitor.” André Lefevere, *Translation, Rewriting, and the Manipulation of Literary Fame*, London, Routledge, 1992, p. 9.

¹⁴⁸ Sherry Simon, *Cities in Translation: Intersections of Language and Memory*, op. cit., p. 13.

¹⁴⁹ Susan Bassnett, *Comparative Literature: A Critical Introduction*, op. cit., p. 10.

¹⁵⁰ Maria Tymoczko, “Cultural Translation in Twentieth-Century Irish Literature”, *loc. cit.*, p. 198.

¹⁵¹ *ibid.*, p. 195.

¹⁵² *ibid.*, p. 194.

Lawrence Venuti notes that, more often than not, the strategies used to downplay or diminish the translator's role in this process end up being used to "domesticate" the source text. This, in turn, provides "him or her with the narcissistic experience of recognizing his or her own culture in a cultural other, enacting an imperialism that extends the dominion of transparency with other ideological discourses over a different culture."¹⁵³ Venuti thus highlights the more negative connotation frequently associated with appropriation, foregrounding translation strategies that maintain cultural differences. Furthermore, Venuti also notes that when translation does aim to mitigate differences, it still serves to preserve the separate, isolated identities of each group involved, thus implicitly highlighting differentiation.¹⁵⁴ If this is the case, then rendering another culture "readable" or recognizable to the target culture carries a negative weight for both cultures. The comparative approach here can be used to evaluate cultural appropriation and examine how the Other's voice is represented, if it is at all. With regards to these processes, especially in terms of technological advances like television and the Internet, Maria Tymoczko notes that "in transference or transmission, material is moved from one cultural context to another, but the mode of transfer is not specified."¹⁵⁵ Since Ireland represents a familiar alterity in the context of Québécois literature, such a perspective is therefore useful in overcoming any bias that may result from the action described by Venuti or the latent effects of distancing as described by Simon.

According to Sherry Simon, ideological approaches to translating texts tend to fall into one of two general categories, either "distancing (confirming alterities, emphasizing social and cultural difference, relying on categories of origin – national and religious – to define otherness) or ... furthering (creating new linkages through excessive or deviant forms of cross-over, including forms of interference, self-translation, rewriting, transmigration, memorialization)."¹⁵⁶ However, this continuum is by no means rigid, as the translator of a literary text should also seek to reestablish the "effect" of the text in the target culture via adherence to either literalness or literariness. Indeed, other perspectives

¹⁵³ Lawrence Venuti [dir.], "Introduction", in *Rethinking Translation: Discourse, Subjectivity, Ideology*, New York, Routledge, 1992, p. 5.

¹⁵⁴ Lawrence Venuti, "Introduction", *loc. cit.*, p. 13.

¹⁵⁵ Maria Tymoczko, "Cultural Translation in Twentieth-Century Irish Literature", *loc. cit.*, p. 194.

¹⁵⁶ Sherry Simon, *Cities in Translation: Intersections of Language and Memory*, *op. cit.*, p. 158.

on translation ideologies express a move away from focusing on cultural appropriation as a negative and towards the larger ideas of fidelity and adaptation. According to Louis Jolicoeur: “En somme, l’effet du texte, c’est ce à quoi le traducteur doit se consacrer, dès qu’il a trouvé sa voie (et sa voix) entre les deux pôles qu’un étrange pendule semble de tout temps lui avoir imposé : la fidélité et l’adaptation, ou, si l’on préfère, la littéralité et la littéarité.”¹⁵⁷ The translator’s task in the case of the translation of literary texts must be both ideological and aesthetic, one that is facilitated by a dialogue with the text that stems from active readership. In this way, analyzing translations alongside source texts must both deal with the idea of cultural appropriation as well as go beyond it, not reducing it to a power struggle, especially when the cultures concerned maintain the same power dynamic.

Translation strategies become more concerned with shifts in power when the text in question is destined for performance, which is in keeping with research elsewhere in this chapter that points to the non-neutrality of translation in general. Terry Hale and Carole-Ann Upton confirm this when they write that “the dilemma over foreignization or domestication of the text is one shared by all literary translators, although the decision to relocate is arguably more consequential with a text for performance than with a text intended to be read privately.”¹⁵⁸ Again, due to the public, communal nature of theatrical productions, the strategies that appropriate the source text in the target culture take on a more active dimension where it concerns the role that the source culture plays in this new construction. This power dynamic also gives pause for caution. Maria Tymoczko argues that “it is the power inherent in representation, the potential for speaking on behalf of another, and the ability to make statements that will have legal or political standing, as well as the inescapability of a perspective and purpose, that have led to the crisis of representation in the social sciences ... where the potential for manipulation and ethnocentrism in representations has been discussed and debated.”¹⁵⁹

¹⁵⁷ Louis Jolicoeur, *La Sirène et le pendule*, *op. cit.*, p. 8.

¹⁵⁸ Terry Halle and Carole-Ann Upton, “Introduction”, *loc. cit.*, p. 7.

¹⁵⁹ Tymoczko also remarks that “such carrying across [transculturation] is a normal part of a multilingual society, but it becomes imperative in a postcolonial culture, where cultural autonomy is related to the task of making a diverse society with a complex history of domination and subordination into a polity.” While addressing the postcoloniality of either Ireland or Quebec is beyond the boundaries of this project, it is important to consider the fact that translation figured into both societies’ desires to consolidate their diverse

Michael Cronin argues that “the aim of the translator is to give a different existence rather than a new life to the work.”¹⁶⁰ It is for this reason that Susan Bassnett observes that “translation is therefore a particularly special activity, since it enables a text to continue life in another context, and the translated text becomes an original by virtue of its continued existence in that new context.”¹⁶¹ This “new existence” is ideally what adaptation should look like, especially with regards to theatrical translations, which actively construct the world of the play on stage. This existence is therefore grounded in the notion of performativity, in that it implicitly points to the constructed nature of the translation – it encompasses the idea that the translation, while existing in its own right, does not arise in a vacuum. Moreover, as Jolicoeur observes, the beauty in the ambiguity found in translation points to an *effet du texte* that is achieved through the aforementioned equivalency.¹⁶² Therefore, it is possible to view the poles of translations not so much as inherent differences in terms of ideology, but more so as landmarks or even red flags that mark a culture’s desire to flesh out its own literary field. The comparative approach, when applied in conjunction with translation theory, serves to overcome translation’s latent distancing effects. Furthermore, this can be achieved without biasing one pole or the other, thanks to Cochran’s notion that the comparative approach does not simply compare.

Due to the fact that translations occupy a significant place in Quebec’s literary field, this project proposes an examination of the practice of theatrical translation, so as to identify the particular strategies that help to bridge the gap between literary translation and *mise en scène*. These strategies also factor into the argument that translation is a performative practice, reconstructing images that are mediated by the translator’s own understanding of the source culture in real-time as opposed to representing an impression of that understanding. Even whilst positioning translation in a semiotic framework, Maria

traditions into something cohesive and unitarian. Quebec especially has a complicated relationship with First Nations communities in its borders, which is something that must be negotiated delicately when discussing sovereignty, for example. Maria Tymoczko, “Cultural Translation in Twentieth-Century Irish Literature”, *loc. cit.*, p. 196-197.

¹⁶⁰ Michael Cronin, *Translating Ireland*, *op. cit.*, p. 183.

¹⁶¹ Susan Bassnett, *Comparative Literature: A Critical Introduction*, Oxford, Blackwell, 1993, p. 151.

¹⁶² Louis Jolicoeur, *La Sirène et le pendule*, *op. cit.*, p. 84.

Tymoczko hints at this performative value when she writes that “one of the distinguishing aspects of transculturation, in contrast to either representation or transmission, is that it entails the performance of specific forms or aspects of another culture.”¹⁶³ If transculturation is not exclusively a linguistic process, but is still a process that implicates translation through how cultural attributes are transmitted, then the performance of that other culture effectively constitutes it in the target culture. Translation in the theatre is the penultimate *mise en scène* in this case, showcasing the transculturation process. Nevertheless, Patrice Pavis cautions readers that there are two main factors in the relative success of a translation: the fact that an actor constructs the text via his or her body for the audience, and the fact that a simple linguistic translation does not suffice due to the “heterogeneous cultures and situations of enunciation that are separated in space and time.”¹⁶⁴ Transculturation is not without its pitfalls, which are conditioned, as Pavis notes, by space and time, thus making it imperative that some sense of source and target culture be understood by the translator.

It is crucial that the process by which translators negotiate textual problems is understood so as to allow for an analysis of why the translation strategies used are effective, proactive, and literary, as well as how these translation strategies converge with aspects of the comparative approach. It would follow that the translation strategies used in theatrical translation must therefore take into account not only the literary value of the text in question, but also its potential *mise en scène*, which reflects what André Lefevere notes are the four levels of translation: “ideology, poetics, universe-of-discourse, [and] language.”¹⁶⁵ Jolicoeur categorizes these elements as contributing to the *effet du texte*; this effect marks the fourth stage in the translation process because it includes “les choix lexicaux, l’équilibre des phrases, la musicalité, le mouvement, le ton, la poésie, l’atmosphère des lieux et des époques, les niveaux de lecture.”¹⁶⁶ The first five items in this list are essentially stylistic features that directly relate to the source text’s genre, and thus represent the joining of

¹⁶³ Maria Tymoczko, “Cultural Translation in Twentieth-Century Irish Literature”, *loc. cit.*, p. 197.

¹⁶⁴ Patrice Pavis, “Problems of Translation for the Stage: Interculturalism and Post-Modern Theatre”, trans. Loren Kruger, in Hanna Scolnicov and Peter Holland [ed.], *The Play Out of Context: Transferring Plays from Culture to Culture*, Cambridge, Cambridge University Press, 1989, p. 25-44.

¹⁶⁵ André Lefevere, *Translating Literature*, *op. cit.*, p. 87.

¹⁶⁶ Louis Jolicoeur, *La Sirène et le pendule*, *op. cit.*, p. 86.

illocutionary and poetics levels. The significance of these taxonomies is found in the fact that they are what a translator seeks to reproduce in the target language and culture.

In terms of Lefevere's hierarchy, illocutionary concerns remain the least important, with ideology assuming the most important role in a translator's work, because the decision to translate a given work goes beyond an exercise in vocabulary building. Lefevere's four levels form a technical hierarchy, with ideology being the primary concern and language being the least of the translator's worries. Nevertheless, all four levels of translation factor into a writer's decision to "write within the parameters set by that culture or...bend them or even go beyond them."¹⁶⁷ Illocutionary language use is therefore completely determined by the other three levels of translation: grammatical structures, syntactical concerns, vocabulary, allusions, and neologisms are all manipulated to achieve certain effects dictated by the ideological, poetical, and universe of discourse levels. Lefevere contends that ideological concerns must be dealt with first in order to assure the publication of the work in question in the target culture: "This will be accomplished much more easily if it is not in conflict with standards for acceptable behavior in the target culture."¹⁶⁸ What is of particular interest for this project is the concept of poetics, as it serves to mould the source text to the prevailing preferences of the target culture's literary field. As these preferences shift and change in time, they can reflect the expectations of the target culture with regards to literary genre, form, and structure. The poetics involved in this project focus almost exclusively on the theatrical genre, but even here there is a wide range of expectations within the Québécois literary field as a whole with regards to what theatre should look and sound like at different points during the evolution of the literary field. Finally, the universe of discourse level holds the most in common with the comparative approach as it "appears to be some level of human experience, emotion, and material and philosophical civilization on which translators can respond to the original and which they can use a point of departure in their search for analogs in their own culture and literature."¹⁶⁹ In the context of Quebec, the customs and concepts that characterise Irish theatrical practices will need to be intelligible to the translator and the potential audience.

¹⁶⁷ André Lefevere, *Translating Literature*, *op. cit.*, p. 86.

¹⁶⁸ *id.*

¹⁶⁹ *ibid.*, p. 88.

As an element that bridges the gap between poetics and illocutionary choices, the focus that Jolicoeur places on the translation of metaphors reveals the centrality of this rhetorical device in the new existence of the translated work. This particular element is significant both on the level of language as well as that of poetics because it marks an occasion for ambiguity. More so than any other type of comparisons, this ambiguity is “parfois difficile à repérer, les plus figées étant celles qui proviennent d’autres langues.”¹⁷⁰ In noting the presence of other languages in metaphors, Jolicoeur suggests the usefulness of performativity as a means to understanding how these images are layered to construct metaphors.

The last element Jolicoeur cites as essential in reproducing the *effet du text* is the *niveaux de lecture*, which he explains as follows: “Voyons enfin plus en détail les niveaux de lecture, associés plus haut à la pluralité du texte, classés et divisés de la façon suivante : la connotation, l’argot, la perspective, l’historique du sujet et la biographie de l’auteur.”¹⁷¹ These different levels recall Lefevre’s poetics level, but they go further to take into account the ways in which the translator might interpret different elements of the source text. These levels of reading the text thus contribute to the *mise en scène* in that they are informed by extra-textual elements – per Simon’s conception of translation ideologies, levels of reading demonstrate distancing or furthering depending upon the ways in which they relate to reality as perceived by how the translator “reads” the source text.

The subjective relationship between source text and translation in literary translations requires what Wuilmart notes as empathy in order to transpose the text’s spirit. Wuilmart notes that “le traducteur littéraire ne pourra s’acquitter de cette tâche avec bonheur qu’à la condition qu’il y ait entre lui et l’auteur une certaine empathie” and cautions that “pourtant cette empathie existe aussi à un autre plan sur lequel le traducteur n’a, hélas, que très peu d’emprise : au plan de la confrontation de deux cultures.”¹⁷² Empathy can help to explain or begin to account for the more positive connotation attributed to appropriation in translation studies, effectively diminishing or mitigating concerns that often point to Québécois

¹⁷⁰ Louis Jolicoeur, *La Sirène et le pendule*, *op. cit.*, p. 96.

¹⁷¹ *ibid.*, p. 87.

¹⁷² Françoise Wuilmart, “Le traducteur littéraire : un marieur empathique de cultures”, *loc. cit.*, p. 237.

translations as attempting to appropriate the Other's culture to further its own political and social projects. The necessity of appropriation as an empathetic connection between the author and the translator reminds us that at a very basic level, there must be some form of identification or attraction in order ensure that a translation project is even undertaken.

Translation and theatre: performance force

With regards to the continuum of translation ideologies, theatrical translations are exceptionally complex. The orality and the actors, amongst other elements, represent a challenge for translators because of the specific nature of the performance – the translation will not simply be read, or even read aloud, but staged in culturally specific circumstances. If Marie-Christine Lesage is correct in stating that, with regards to theatrical translations, “traduire, c’est de traduire une forme, pas juste les mots,”¹⁷³ then establishing the performative value of the translations in this corpus requires going beyond translation theory, thus necessitating the comparative approach. It is the uncertainty that renders this process difficult, because, as Judith Butler notes, “writing is to some extent blind. ... [I]t cannot know the hands into which it will fall, how it will be read and used, or the ultimate sources from which it is derived.”¹⁷⁴ Therefore, this seems to be an even more pressing issue in translation, especially for the stage, where interpretation is not private, but public.

The public nature of performance is in part a reason for the need to analyse theatrical translation from a perspective other than the representational. Theatrical translation resists semiotic fixity, which provides even more impetus to explore what a performative reading of these translations can do. According to Hale and Upton, “the theatre, the most flexible and ephemeral of the arts, is able to embrace such diversity of approach. Drama translation provides far more than simply a ‘parallel text’.”¹⁷⁵ A semiotic approach necessarily sees the staging of the text as this aforementioned “parallel text,” which is only problematic to the extent that it remains fixed and does not take into consideration subsequent *mise en scènes*.

¹⁷³ Marie-Christine Lesage, dans le cadre du séminaire CRILQ LIT-7081, Université Laval, Québec, hiver 2012.

¹⁷⁴ Judith Butler, *Excitable Speech: A Politics of the Performative*, New York, Routledge, 1997, p. 8.

¹⁷⁵ Terry Halle and Carole-Ann Upton, “Introduction”, *loc. cit.*, p. 9.

In addition, it is important to stipulate that translation geared towards performance comes with its own set of problems to overcome, beyond theoretical questions of semiotics and style. Theatrical translation, as Hale and Upton argue, “in its formal mutability, in its constantly shifting ideals, in its consideration of target audience over source text, and in its frequently ad hoc methodology, (not to mention the vexed questions of subtext and non-verbal or paralinguistic signifiers) ... defies any ambition to define prescriptive norms.”¹⁷⁶ Nevertheless, as has been demonstrated above, there are prescriptive “norms” in the form of hierarchical and generic considerations, as well as reading levels, which suggest that rather than an amorphous free-for-all, theatrical translation requires approaches that regard “translation in the theatre as a performative and social as well as a linguistic practice.”¹⁷⁷ Therefore, translation for the theatre, whilst necessarily finding a departure point in translation theory, must appeal to other approaches and methods in order to adequately “release [the text’s] unique energy, in anticipation of performance.”¹⁷⁸

Terminology and theory

It is necessary to further delineate the importance of key terminology used within this project’s theoretical and methodological framework due to the fact that many of these terms remain controversial in related fields. The controversial and indeed sometimes fluid nature of these terms makes it challenging to address source texts and translations on equal footing without watering down terminology, which reflects the porous border between translation and source text. One such concept that merits further attention is that of identity, which figures into how both Quebec and Ireland market their cultures both within and beyond their national borders, and remains highly contested in terms of how it is applied in Irish Studies and Quebec Studies. To name just a few examples of where this is the case, we can look to one of the plenary panels at the 2019 International Association for the Study of Irish Literatures (IASIL) conference entitled “Are We Doing Diversity Justice? – Challenging

¹⁷⁶ *ibid.*, p. 12.

¹⁷⁷ Cristina Marinetti, “Translation and Theatre: from Performance to Performativity”, *art. cit.*, p. 307.

¹⁷⁸ Terry Halle and Carole-Ann Upton, “Introduction”, *loc. cit.*, p. 11.

Homogeneity in Irish Literary Spaces”, and Erin Hurley’s continued work situating Québécois culture both within North America and internationally.¹⁷⁹

With regards to Quebec, Erin Hurley and Jennifer Harvie write that theatre or performance companies originally (or still) based out of Quebec such as Cirque du Soleil and Robert Lepage’s Ex Machina operate internationally to “provide material for considering the many meanings of the national — and specifically the Québécois — in its interactions with the international.”¹⁸⁰ Harvie and Hurley go on to assert that marketing Quebec internationally is where the province has been most successful in asserting its national status and subsequently tying that status to territoriality.¹⁸¹ Furthermore, as it relates to Quebec on the international stage, we can perceive almost the reverse effect of the Irish diaspora and the reach of globalised Irish theatre. Indeed, Hervé Guay and Erin Hurley write that Quebec’s presence on stages beyond its borders date from the nineteenth century, albeit in its former “French Canadian” form, and continues to broaden the metaphorical boundaries of what constitutes theatre and performance.¹⁸²

Appropriation

One of the most pressing and controversial issues with regards to translation is the notion of appropriation.¹⁸³ While this concept touches on many areas of society, most

¹⁷⁹ International Association for the Study of Irish Literatures, Annual Conference “The Critical Ground”, 22-26 July 2019, Trinity College Dublin; Erin Hurley, *National Performance. Representing Quebec from Expo 67 to Céline Dion*, Toronto, University of Toronto Press, 2011.

¹⁸⁰ Jennifer Harvie and Erin Hurley, “States of Play: Locating Quebec in the Performances of Robert Lepage, Ex Machina, and Cirque du Soleil”, in *Theatre Journal*, vol. 51, n°3, *Theatre and Capital* (October 1999), p. 300.

¹⁸¹ Harvie and Hurley are quick to caution that Lepage and Cirque remain ambivalent about the concept of “nation” and that this is in large part a successful effort on the part of Quebec governments irrespective of political affiliation. Jennifer Harvie and Erin Hurley, “States of Play”, *art. cit.*, p. 301.

¹⁸² Hervé Guay et Erin Hurley, “Présentation”, in *Théâtre québécois sans frontières*, vol. 35, n°3 (2014), p. 295.

¹⁸³ The import of appropriation touches on an exceptionally large swath of political, cultural, and economical elements, and as such remains outside of this project as a whole. Nevertheless, it does inform the potentially wider reach of this project with regards to how Ireland and Quebec perceive their respective relationships to the large polities around them. The notion of appropriation is frequently used within cultural and postcolonial studies. Cultural appropriation, especially where it involves historically marginalised communities, is frequently as controversial as it is vague and ill-determined, which is again beyond the scope of this project. For a few, yet non-exhaustive examples, see Andrew Smith, “Migrancy, hybridity, and postcolonial literary

notably with regards to cultural sectors, it is important to briefly introduce its ideological presence within the framework of translation studies. With regards to art and artistic works, “appropriation” refers to the act of reworking, re-reading, or re-evaluating a text in a new context so as to provoke a critical reappraisal of its value or to challenge notions of authenticity.¹⁸⁴ While this definition situates the term in a very broad sense, it is appropriation’s relationship to translation that concerns this project. While the choice of terminology with which translators contextualise their work varies, “appropriation” frequently parallels the concept of acculturation, or the means of diminishing the distance between the source and target cultures. However, Sherry Simon claims that acculturation is “un processus d’accommodement au changement social qui est généralement perçu comme un mouvement d’appauvrissement culturel.”¹⁸⁵ It is primarily for this reason that appropriation is preferred over acculturation. Furthermore, as James O. Young cautions, not all appropriation is cultural appropriation, part of which is dependent upon whether or not this process is being entered into by an individual or a society.¹⁸⁶

Sherry Simon describes appropriation in translation as a way to localise alterity, thus helping to expand the target culture’s repertoire of works. In describing this complex relationship, Simon writes that:

Translation is not only the appropriation of previously existing texts in a mode of vertical succession; it is the materialization of our relationship to otherness, to the experience – through language – of what is different. While the way in which alterity and strangeness are respected in translation has much to do with the historical and

studies”, in Neil Lazarus [dir.], *The Cambridge Companion to Postcolonial Literature Studies*, Cambridge, Cambridge University Press, 2004, p. 241-261; Crystal Bartolovich, “Introduction: Marxism, Modernity, and Postcolonial Studies”, in *Marxism, Modernity and Postcolonial Studies*, loc. cit., p. 1–17. Laura Chrisman, “Nationalism and postcolonial studies”, in *The Cambridge Companion to Postcolonial Literary Studies*, loc. cit., p. 183-198; Guillermo Gómez-Peña, “A Binational Performance Pilgrimage”, in *TDR* (1988 –), vol. 35, n°3 (Autumn 1991), p. 22-45; Stuart Hall “Introduction – Who needs identity?” in Stuart Hall and Paul Du Gay [ed.], *Questions of Cultural Identity*, London, Sage, 1996, p. 1-17; Ania Loomba, “Situating Colonial and Postcolonial Studies”, in *Colonialism/Postcolonialism*, New York, Routledge, 1998, p. 1-19.

¹⁸⁴ See “appropriation” in *The Oxford English Dictionary* [online]. <https://www.oed-com.acces.bibl.ulaval.ca/view/Entry/9877?redirectedFrom=appropriation#eid> [accessed 10 July 2019].

¹⁸⁵ Sherry Simon, *Le Trafic des langues: Traduction et culture dans la littérature québécoise*, Montréal, Boréale, 1994, p. 42.

¹⁸⁶ James O. Young, *Cultural Appropriation and the Arts*, West Sussex (UK), Wiley and Sons, 2010. p. 4.

institutional norms which have come to dominate national traditions, these norms are not eternal – as Berman argues in regard to the French tradition.¹⁸⁷

In this way, we can see that appropriation, though far from neutral or even ambivalent, informs the process of translation as a way to linguistically support alterity. However, this is not to say that appropriating is universally recognised as being part of translation. According to Eliot Weinberger, “translation is not appropriation, as is sometimes claimed, it is a form of listening that then changes how you speak.”¹⁸⁸ Weinberger’s concern is rooted in the perception of appropriation as culturally insensitive and exemplary of dominant privilege inserting itself into and over marginalised communities. However, Weinberger glosses over the fact that this “form of listening” must necessarily involve the active practice of transformation, or else it remains passive. Listening is a crucial step in this process, but in order to affect the movement necessary, there must also be dialogue. Appropriation in the context of translation is, then, the active means of articulating relationship to alterity.

Weinberger’s position on translation as being a form of listening rather than appropriation is useful, though, because it reminds us that translation as appropriation is not a neutral or apolitical act. Michael Cronin warns that “translation is both predator and deliverer, enemy and friend. What happens to a people when they lose their language is not that they lose language. *Homo linguae* is not silence, s/he speaks another. The speaker is in effect translated into another language.”¹⁸⁹ Whilst issuing this warning, Cronin still reminds us that there are consequences on both sides of the translation relationship, and that for the source culture, this appropriation can sometimes serve to irrevocably alter that culture. It is therefore important to further specify what constitutes appropriation in translation. Cronin also echoes Brisset when he writes that “from the perspective of minority languages, we must distinguish therefore between *translation-as-assimilation* and *translation-as-diversification*. Language speakers can either be assimilated through self-translation to a dominant language or they can retain and develop their language through the good offices

¹⁸⁷ Sherry Simon, *loc. cit.*, p. 161.

¹⁸⁸ Eliot Weinberger, “Anonymous Sources: A Talk on Translators and Translation”, in Daniel Balderston and Marcy Schwartz [ed.], *Voice-Overs: Translation and Latin American Literature*, Albany, State University of New York Press, 2002, p. 108.

¹⁸⁹ Michael Cronin, *Translation and Globalization*, London, Routledge, 2003, p. 142.

of translation and thus resist incorporation.”¹⁹⁰ Appropriation must then lean more heavily upon diversification in order to leave open the option for agency with regards to the source culture as well as the target culture.

Appropriation in translation can only occur “as diversification”, per Cronin, if there is first what Louis Jolicoeur names “active reading.” Jolicoeur specifies that this process is “comme une dynamique d’intervention et de dialogue, souhaitable, voire nécessaire à la bonne compréhension du texte littéraire, entre un lecteur et un objet – un auteur, un texte, la combinaison des deux.” This is then contrasted with the passivity that is a hallmark of reading texts that are designated to be without literary objectives, and in which “la lecture serait avant tout une recherche d’information, une opération par conséquent plus linéaire que celle que nous associons généralement à la lecture d’un texte littéraire.”¹⁹¹ Appropriation thus functions as a mode of reading necessary for reading a text in its new existence, rather than producing an accurate rendering of it.

The practice of translation in Quebec specifically demonstrates an opportunity to appropriate and reappropriate, according to Annie Brisset. With regards to the changes that occurred in the field of translation in Quebec from the 1960s to the end of the 1980s, which saw the field enlarge to eventually feature ninety-three percent of translated works done in Quebec (as opposed to France), Brisset observes that “the change of language corresponds to a cultural reappropriation movement, to a real repatriation of translating activity ... a feeling of cultural dispossession generated the new translations.”¹⁹² Translation in Quebec, into Québécois-French is thus ideologically fraught with the desire to construct and claim identity. Therefore, appropriation parallels the act of construction, serving as a scaffold in the transfer from difference to domestic. Brisset goes on to clarify that ““*québécois*’ theater in part constructed its identity by doubling and appropriation of alterity, in opposition to and yet with it. By making the Other an analogue of the Self, it builds itself on the negation

¹⁹⁰ Michael Cronin, *Translation and Globalization*, *op. cit.*, p. 142.

¹⁹¹ Louis Jolicoeur, *La Sirène et le pendule*, *op. cit.*, p. 16.

¹⁹² Annie Brisset, “When Translators of Theater address the Québécois Nation”, *loc. cit.*, p. 69.

of the Other.”¹⁹³ In describing translation practices during this same period, Sherry Simon points out that:

It remains true that during the 1960s and 1970s, the presence of joul, of the marks of orality and popular language, in the theatre and in the novel were crucial. This importance can be characterized as a moment of appropriation, of the ‘de-colonization of language’ often described today as ‘postcolonial’ writing, but which in this case is better understood as ‘anti-colonial.’¹⁹⁴

This “moment of appropriation” reveals that the term itself is linked to translation as a process rooted in temporality; what was once recognised as alterity can, to varying degrees, become internalised over time to the extent that it no longer perceived as adulterating, but rather replenishing and renewing.

Hybridity

Identity represents an essential self, accepted as truth because it has been repeatedly reproduced and internalised to the point of being inherent; it is, therefore, performed, but when perceived by a different community, it can be reduced to clichés and stereotyped, however well-intentioned they might be. When we see the construction of identity on stage, implicitly or explicitly, we thus possess the means to change what the Other perceives as stereotype.¹⁹⁵ Since this stereotype is also a construction, when the object of this stereotyping takes it back, rewrites it and stages it, the hybridity formerly associated negatively with certain cultures destabilizes power relations.¹⁹⁶ In discussing the complexities of re-appropriating hybridity, Andrew Smith also cites R. Radhakrishnan:

¹⁹³ *ibid.*, p. 73.

¹⁹⁴ Sherry Simon, *loc. cit.*, p. 170.

¹⁹⁵ This is particularly important with regards to Irish identity. George Cusack links the “stage Irishman” with Homi Bhabha’s theorising of the colonial stereotype as a way to bolster Irish nationalism: “By crystallizing the disparate qualities associated with the Irish into a single physical form, the stage Irishman coherently defined the Irish as a race that fundamentally differed from its English counterpart, but remained fully knowable and recognizable to English audiences.” George Cusack, *The Politics of Identity in Irish Drama*, *op. cit.*, p. 9.

¹⁹⁶ Homi Bhabha in particular has theorised how hybridity is a key notion pertaining to how the colonial Other has been perceived, “known”, and denigrated by the coloniser. Related to this concept, Bhabha has theorised the role of cultural hybridity as a way to “translate” the space resulting from the contact between societies and cultures. See Homi Bhabha, “In Between Cultures”, in *New Perspectives Quarterly*, vol. 30, n°4 (2013), p. 107-109.

Hybridity is heady stuff: transgressive in more than one direction, de-territorializing. ... [W]ith hybridity, anything is possible for the simple reason that hybridity is about making meaning without the repression of a pre-existing normativity or teleology: in the exhilarating a-nomie between 'having been deterritorialized' and 'awaiting to be reterritorialized' there is all manner of unprecedented 'becoming'.¹⁹⁷

The idea that “anything goes” with regards to how identity is defined and displayed when it is hybridized shares a connection with the notion of performativity, which I will address in a moment, yet it is worth mentioning here that, while there is a certain sense of agency in breaking down stereotypes and making one’s own meaning, the use of the word “hybrid” still implies that there is an essence, only not just one, but perhaps multiples in terms of identity.

Seamus Deane seems to agree with the notion that performance is wrapped up in the complicated process of how a community begins to construct and stabilise its identity. The process is fraught with pitfalls, one of which being the use of stereotypes, which demonstrate misgivings associated with instability and fluidity:

In the attempted discovery of its 'true' identity, a community often begins with the demolition of the false stereotypes within which it has been entrapped. This is an intricate process, since the stereotypes are successful precisely because they have been interiorized. They are not merely impositions from the colonizer on the colonized. It is a matter of common knowledge that stereotypes are mutually generative of each other, as in the case of the English and the Irish. Although the stereotyping initiative, so to speak, is taken by the community that exercises power, it has to create a stereotype of itself as much as it does of others. Indeed this is one of the way by which otherness is defined. The definition of otherness, the degree to which others can be persuasively shown to be discordant with the putative norm, provides a rationale for conquest.¹⁹⁸

The issue seems to stem from the idea that hybridity suggests transgressions against a certain sense of authenticity, which has been vital during periods in which Ireland and Quebec were establishing their uniqueness in the face of the larger political bodies around them. Hybridity, as an expression of identity, runs counter to claims of authenticity and cultural purity. Eventually, as Sherry Simon points out, “In order to show how cultural realities are tied to the code in which they are expressed, writers and translators will experiment with a variety of devices: linguistic overlay, plurilingual cohabitation, cultural

¹⁹⁷ Andrew Smith, “Migrancy, hybridity, and postcolonial literary studies”, *loc. cit.*, p. 252.

¹⁹⁸ Seamus Deane, “Introduction”, *loc. cit.*, p.12.

hybridity of various kinds.”¹⁹⁹ In terms of perspective and attitude, hybridity evolves to embody, rather than disincarnate, openness through these devices.

The result of this performance is to demonstrate what Marinetti notes as the power of the dramatic text when it is staged. Hybridity becomes a potential source to control the construction of these competing and interacting identities, lending a certain authority to the Quebec theatrical milieu. The notion of double hybridity thus evokes not only the notion of identity and hybridity, but also a sense of re-appropriation of these two terms in the context of societies that exist on the margins of other metropolises or centres. Linguistic and cultural qualities that were once used as a means to highlight difference and then denigrate it become points of pride.

Hybridity returns us to the idea of perception and how Quebec chooses to read the translations that permeate its literary field. Smith cautions that “as theory embraces and celebrates this apparent liberation, it is worth remembering that hybridity is a quality of narratives and discourses in specific circumstances, rather than a quality that is radical in its own right.”²⁰⁰ This should be apparent due to hybridity’s change from a negative quality to a point of pride; hybridity functions only in as much as it is acted upon by culture in question. Therefore, ‘staging’ it, as in really putting hybridity on stage via theatrical texts, is an attempt to allow it to transform those who experience it. Sherry Simon confirms this when she writes that “Les langues et les textes hybrides sont en passe de devenir des objets légitimes, plutôt qu’exceptionnels, de la linguistique et de la littérature ... Le bilinguisme littéraire, plutôt que d’être une entrave à la production, est reconnu comme pouvant servir de source d’innovation et d’interférence créatrice.”²⁰¹ In recognising the performative force of bilingualism, translators can challenge monolingual paradigms.

According to Yasemin Yildiz, cultures have historically favoured the notion of a mother tongue because it reflects the essential self, which is at the core of an authentic,

¹⁹⁹ Sherry Simon, “The Language of Cultural Difference: Figures of Alterity in Canadian Translation”, Lawrence Venuti [ed.], in *Rethinking Translation: Discourse, Subjectivity, Ideology*, New York, Routledge, 1992, p. 169.

²⁰⁰ Andrew Smith, “Migrancy, hybridity, and postcolonial literary studies”, *loc. cit.*, p. 252.

²⁰¹ Sherry Simon, *Le Trafic des langues: Traduction et culture dans la littérature québécoise*, Montréal, Boréale, 1994, p. 183.

unifying national identity. This notion thus contributes to the creation of the concept of the nation as homogeneous. We can master one or more other languages, but the nation's true self is reflected in the mother tongue. It is in this context that Yildiz stresses the reality of linguistic hybridity as a reflection of a group's identity. Yildiz identifies this state of linguistic hybridity as the postmonolingual condition, which implies the period after the emergence of monolingualism as a dominant paradigm. This 'condition' does not appear everywhere at the same time - its periodisation is flexible. The postmonolingual state is now a field in which the tensions between the monolingual paradigm and multilingual or bilingual practices are disputed.²⁰² The tension between performativity and alterity represents another possible avenue by which we can examine the postmonolingual nature (that is to say, being observant of multilingual or bilingual practices whilst also being wary of the monolingual paradigm²⁰³) of this theatrical milieu; in terms of structure, this project must then assess how the translations foreground or underemphasise linguistic difference. The importance of this condition reveals a preoccupation with the notions of cultural and linguistic standards or essentials that in turn feed into notions of how the national or the cultural self is deployed and perceived outside of the community that has internalised it to the greatest extent.

Nevertheless, the notion of hybrid identities, as associated with culture, assumes a certain level of equality between and amongst majority cultures and those that have been minoritised when considered in light of debates regarding authenticity. Sherry Simon is in agreement with Smith here when she cites this as a strategy of minority cultures to express certain realities that are unique to their conditions of existence.²⁰⁴ While this idea is imperfect in that it assumes essentialist notions of culture, it does lend itself appropriately to the comparative approach; as proposed by this project, the comparative approach takes a position that is both transhistoric and equitable with regards to the translations and source texts. Furthermore, it can account for the asymmetry that occurs when even well-intentioned essentialisation occurs. It also takes into consideration the roles played by

²⁰² Yasemin, Yildiz, *Beyond the Mother Tongue: the Postmonolingual Condition*, New York, Fordham University, 2012, p. 4-5.

²⁰³ Yasemin Yildiz, *Beyond the Mother Tongue*, *op. cit.*, p. 21.

²⁰⁴ Sherry Simon, "The Language of Cultural Difference: Figures of Alterity in Canadian Translation", *loc. cit.*, p. 192.

performativity and authenticity. Smith agrees that there is always a danger of rendering equivalent where it is not possible and crystalizing the ever-changing notion of culture.

This notion refers above all to identity as it is influenced by language. Hybridity, as it relates to the relationship between two languages and identities, denotes a state of being between *and* both. Simon confirms this when she observes that “Translation, it turns out, not only negotiates between languages, but comes to inhabit the space of language itself. The many languages of the literary text speak of the fragmentation of language communities and the increasing complexity and heterogeneity of cultural space.”²⁰⁵ Hybridity manifests itself via the presence of grammatical features of one language in another language. In terms of theatre and especially translated theatre, hybridity is almost always associated with the spoken language of the dramatic text. To consecrate the dialogue of playscript in performance to hybridity means, in the words of Dunnett, to “demonstrate not only the richness of popular culture, but also its universality, its ability to be understood irrespective of one’s nationality.”²⁰⁶ While once thought to be a lesser form of culture, on stage hybridity proves itself to be apt at crossing boundaries; it is betwixt and between.

Alterity

Alterity, which is the most visible and, as is largely the case with theatre, audible evidence of otherness, provides an impetus for investigation via the comparative approach because it forces us to reflect upon the conditions of this otherness. As a philosophical notion, alterity is only defined in its opposition to the self – alterity is whatever/whoever I am not. Because this term is an essence and exists only in the relationship between the self and the Other, it resists any attempt to define it as a fixed notion. However, again we are shown the paradoxical nature of the relationship between performativity and identity because, while the notion of performativity can be assessed equally in the source texts as well as the translations, we can only really see alterity in and amongst the source texts as

²⁰⁵ Sherry Simon, “The Language of Cultural Difference: Figures of Alterity in Canadian Translation”, *loc. cit.*, p. 174.

²⁰⁶ Jane Dunnett, “Postcolonial Constructions in Québécois Theatre”, *art. cit.*, p. 118.

simply difference. This is especially problematic in the context of Irish drama because, as Nicholas Grene notes, “on the whole Irish drama has continued to look to social margins for its setting, whether the western country districts or the working-class inner city.”²⁰⁷ The visible difference that comes with country versus urban settings, or middle-class urban versus inner-city urban serves to maintain alterity in a way that reinforces differences.

Patrick Lonergan notes that alterity exists at the heart of Irish theatre. In the context of the Celtic Revival, alterity was transformative because it sought to imagine and construct a decolonized, independent Ireland.²⁰⁸ Therefore, hybridity expresses the metaphorical role of places like Quebec that act as a crossroads or a site of negotiation between de/reterritorialisation. As Jerry White notes in his analysis of *Le Salut de l’Irlande*, the presence of English and Anglicisms in Québécois texts is not necessarily symbolic of one identity overwhelming another:

L’anglais est omniprésent dans l’univers des Haffigan, mais il ne symbolise pas une identité typiquement ‘anglaise’. Il est le symbole d’une identité fracturée, complexe, moderne. Il peut aussi être associé au passage d’une identité canadienne-française vers une identité québécoise.²⁰⁹

Hiberno-English is indicative of this, as it often manifests Irish language syntax in English. Relationships, both geographical and linguistic, can influence the notion of hybridity, thus reflecting the unique state of Quebec’s literary field, too.²¹⁰

Therefore, alterity is important because it primarily manifests itself in the linguistic relationship between Ireland and Quebec, which is not necessarily the same thing as saying that English is an unknown or unknowable quantity in the Québécois literary field; indeed, it has several different levels of “presence” in the translated texts. The resulting “effect” of alterity is the knowledge that the text one is reading or the production one is viewing is a

²⁰⁷ Nicholas Grene, *The Politics of Irish Drama: Plays in Context from Boucicault to Friel*, Cambridge, Cambridge University Press, 1999, p. 264.

²⁰⁸ However, Lonergan points out that “while it makes sense for a colonized culture to deploy ideas of otherness as a counter-hegemonic device, it is surprising that Irish drama continues to use this as a strategy.” Patrick Lonergan, “‘The Laughter Will Come of Itself. The Tears Are Inevitable’”: Martin McDonagh, Globalization, and Irish Theatre Criticism, in *Modern Drama*, vol. 47, n°4 (Winter 2004), p. 646.

²⁰⁹ Jerry White, “Sauver le Québec, sauver l’Irlande: Jacques Ferron et l’effelquois atlantique”, in Linda Cardinal, Simon Jolivet et Isabelle Matte [dir.], *Le Québec et L’Irlande: Culture, Histoire, Identité*, Quebec, Les Éditions du Septentrion, 2014, p. 242.

²¹⁰ Nicholas Grene, quoted in Lonergan: Patrick Lonergan, “‘The Laughter Will Come of Itself. The Tears Are Inevitable’”: Martin McDonagh, Globalization, and Irish Theatre Criticism”, *art. cit.*, p. 641.

translation embeds this otherness. This kind of alterity can also be more explicitly presented, such as through the appearance of words from the source text in the translated text. Again, this is where the relationship between French and English in Quebec allows for a more complex analysis. Anglicisms and English vocabulary become less readily jarring in Québécois translations as they have asserted their presence in original works here as well.

This choice could indicate the degree to which language primarily communicates ethnic identity or national values. In the case of Ireland during the Celtic Revival, alterity signalled an attempt at performance with a goal of transformation. Amador-Moreno states that “with a somewhat nationalistic hint, proper to the historical period in which it re-emerged, this new representation of [Irish-English] strongly established the dialect as worthy of serious treatment in fiction.”²¹¹ As Lonergan points out, “The transformative power of otherness is a feature of the drama of many countries; but its purpose within the context of the Irish Revival was to imagine the possibility of a transformed Ireland, independent of colonial rule.”²¹²

De/reterritorialisation

The notion of territoriality comprises both ideology and geography through their relationship with identity. As Annie Brisset argues, “Awareness of identity thus [becomes] inextricably linked to the representation of country and language through a common desire, that of recovering them both.”²¹³ Territorialisation as a facet of place and space has roots even in the origins of the Irish Literary Theatre. Chris Morash and Shaun Richards argue that “the establishment of the Irish Literary Theatre by Yeats, Lady Gregory and Edward Martyn in 1897 initially seemed like an attempt, in spatial terms, to re-draw the Irish theatre map.”²¹⁴ This notion is also a major facet in how Quebec figures its own identity; according to Brisset, “territoriality [is linked] with the affirmation of collective identity” that results

²¹¹ Carolina P. Amador-Moreno, *An Introduction to Irish English*, *op. cit.*, p. 97.

²¹² Patrick Lonergan, “‘The Laughter Will Come of Itself. The Tears Are Inevitable’: Martin McDonagh, Globalization, and Irish Theatre Criticism”, *art. cit.*, p. 646.

²¹³ Annie Brisset, “When Translators of Theatre Address the *Québécois* Nation”, *loc. cit.*, p. 63.

²¹⁴ Chris Morash and Shaun Richards, *Mapping Irish Theatre*, *op. cit.*, p. 11.

from the appellation of “Québécois.”²¹⁵ Additionally, de- and reterritorialisation evoke the idea of imagined communities and how they construct nationhood.²¹⁶ The efforts made to either remove space and place from a given culture or to reconstruct that culture as belonging to a new territory during the process of translation presents us some objectives with which to deploy the notions of de- and reterritorialisation.

According to Gearóid Ó Tuathail, “Deterritorialisation is the name given to the problematic of territory losing its significance and power in everyday life. Territory, the concept suggests, is no longer the stable and unquestioned actuality it once was. Rather than it being an assumed given, its position and status are now in question.”²¹⁷ Ó Tuathail goes on to argue that this notion transgresses known and accepted borders, whilst also transcending the more nebulous concept of “divides.”²¹⁸ As an intercultural practice that supports the notion of identity as being constructed rather than essential, deterritorialisation occurs when a cultural element is removed from the physical place associated with it and left in ill-determined or undetermined space.²¹⁹ Indeed, the concept of space remains mostly abstract and thus full of potential for transformation, whereas place is much more familiar and imbued with meaning; space can therefore become place during this transformation.²²⁰ For the texts in this corpus, the varying degrees to which their translators employ proactive strategies can also be seen as belonging to this process of deterritorialisation. Accordingly, Ó Tuathail’s delineations of deterritorialisation are useful in terms of this project as they provide a degree of clarity for what happens in the intermediary stages between “removing”

²¹⁵ Annie Brisset, “When Translators of Theatre Address the *Québécois* Nation”, *loc. cit.*, p. 63.

²¹⁶ Ryan also ties Benedict Anderson’s concept of imagined communities to Declan Kiberd’s perspective on modern Irish novelists as “inventors” of a new Ireland. Matthew Ryan, “Abstract homes”, *art. cit.*, p. 19.

²¹⁷ Gearóid Ó Tuathail, “Borderless worlds? Problematizing discourses of deterritorialisation”, in *Geopolitics*, vol. 4, n°2 (2007), p. 139.

²¹⁸ *ibid.*, 140.

²¹⁹ L’Hérault is referring to Robert Lepage’s *La trilogie des dragons* (1987) where Lepage integrates immigrant Chinese characters. Pierre L’Hérault, “L’Américanité dans la dramaturgie Québécoise”, *loc. cit.*, p. 174.

²²⁰ While it is beyond the scope of this project to finesse the theory behind physical and cultural spaces that theatre inhabits, I will rely upon the understanding established by Chris Morash and Shaun Richards in their monograph *Mapping Irish Theatre: Theories of Space and Place* (2013), which clearly and justly summarises the works of geographer Yi-Fu Tuan. Elsewhere, I rely on Hanna Scolnicov’s understanding of conceived and perceived space as they relate to the world of the play. See Chris Morash and Shaun Richards, *Mapping Irish Theatre: Theories of Space and Place*, Cambridge, Cambridge University Press, 2013; Hanna Scolnicov, *Women’s Theatrical Space*, Cambridge, Cambridge University Press, 1994.

the Irish source texts from their cultural context and territorialities, and placing them in a new context to varying degrees.

Therefore, the complimentary aspect of this term is reterritorialisation, which represents a process by which a culture is effectively resettled from space to place.²²¹ Indeed, Matthew Ryan claims that reterritorialisation in literature reworks or reconstructs familiar cultural concepts (family, religion, home, for example) “to accommodate the assertion of late twentieth-century fluidity of self-formation.”²²² In this light, it is worth examining the process by which Irish theatre expands to a global market by reworking and reconstructing the familiarity of its culture and language through translation. The critical question here is, as Patrick Lonergan suggests in *Theatre and Globalization: Irish Drama in the Celtic Tiger Era*, who “owns” Irish identity in these contexts.²²³

The act of deterritorialising a literature and a language can then, subsequently, aid in the process of reterritorialising them, for this act can also be the final part in the process of deterritorialisation. However, even though there is clearly overlap between the two concepts, Ó Tuathail argues that the two are not interchangeable. Indeed, there is a marked difference between the dissolution of territoriality and the reconstruction, or restructuring, of that geographical place, as demonstrated in the preceding paragraphs. With regards to how these notions affect language and translation, Annie Brisset claims that “‘the French of France’ or ‘International French’ designations essentially mark the extra-territoriality of this language [Québécois-French], and consequently, its absence of legitimacy on *québécois* soil.”²²⁴ Language thus has a particular relationship with territorialisation through alterity, which serves to problematise the difference between de- and reterritorialisation. French can simultaneously be deterritorialised through markers of

²²¹ Philippe Cauvet, “Deterritorialisation, reterritorialisation, nations and states: Irish nationalist discourses on nation and territory before and after the Good Friday Agreement”, in *GeoJournal*, vol. 76 (n° 1), (2011), pp. 77-91.

²²² Matthew Ryan, “Abstract homes: deterritorialisation and reterritorialisation in the work of Colm Tóibín”, *Irish Studies Review*, vol. 16, n° (2008), p. 23.

²²³ Patrick Lonergan, *Theatre and Globalization*, *op. cit.*, p. 10.

²²⁴ Annie Brisset “When Translators of Theater Address the Québécois Nation”, in Joseph I. Donohoe Jr. and Jonathan M. Weiss [ed.], *Essays on Modern Quebec Theater*, East Lansing, Michigan State University Press, 1995, p. 71.

alterity (Brisset argues that these are, for example, modifiers like “international” and “hexagon”) and reterritorialised through the perspective of the translator.

However, certain studies position the notion of reterritorialisation in the same country where a given cultural element has been deterritorialised.²²⁵ I would like to place this project on a continuum with other studies by Philippe Cauvet (2006), Gearóid O'Tuathail (1998, 2004), and T. Lyons (2006), who acknowledge the influence of the diasporic communities on the notions of de- and reterritorialisation.²²⁶ In addition, what this project can do otherwise is to examine how these two processes change when compared inter- and transculturally, as would be the case with Ireland and Quebec. We must also ask whether the processes of deterritorialisation and reterritorialisation simply facilitate appropriation without any kind of meaningful cultural exchange.²²⁷ The danger here is often related to essentialist notions of identity as perceived by the target culture. As an example of how deterritorialisation can fall short of its objectives, Cauvet notes that “the cultural trend in Irish nationalism, in spite of all its efforts to deterritorialise Irishness, is still attached to the island of Ireland as the original homeland of the nation.”²²⁸

Translation as a means of reterritorialising culture via theatre reframes and reconstructs that culture and language when identity is at stake. Indeed, Quebec and Ireland differ in this regard, as Annie Brisset argues that the de/reterritorialisation processes work hand-in-hand with regards to translation. Philippe Cauvet demonstrates that these terms are most frequently used in Irish contexts as a means to probe questions regarding geographical territory. In the context of Quebec, language is deterritorialised as a means to justify the use of Québécois-French as demonstrably different and even unintelligible to standard

²²⁵Philippe Cauvet, “Le Nationalisme constitutionnel irlandais entre déterritorialisation et reterritorialisation”, dans *Études irlandaises*, vol. 31, n°1 (2006), p. 141-150.

²²⁶ Philippe Cauvet, “Deterritorialisation, reterritorialisation, nations and states” *art. cit.*, pp. 77-91.

²²⁷ See the introduction for Karen Fricker’s critique of Fanny Britt’s translation of *The Beauty Queen of Leenane* (1999).

²²⁸Philippe Cauvet, “Le Nationalisme constitutionnel irlandais entre déterritorialisation et reterritorialisation”, *art. cit.*, p. 89; Gearóid O'Tuathail, “Political geography III: Dealing with deterritorialisation”, *Progress in Human Geography*, vol. 22, n° (1998), p. 81-93; Gearóid O'Tuathail, “Geopolitical structures and cultures: Towards conceptual clarity in the critical study of geo- politics”, in L. Tchantouridze [ed.], *Geopolitics, Global problems and regional concerns*, Winnipeg, 2004, p. 75-102; T. Lyons, “Diasporas and homeland conflict”, in M. Kahler & B. Walter [ed.], *Globalization and conflict in an era of globalization*, Cambridge, Cambridge University Press, 2006, p. 111-131.

French.²²⁹ Brisset goes on to link this process directly to that of reterritorialisation because if standard French is no longer fully intelligible for the Québécois experience, then the translation activity must find a new centre, that of Quebec.²³⁰ For Ireland and Irishness, questions of de- and reterritorialisation are inextricably linked with globalisation on the grounds of national identities, as fact that Patrick Lonergan probes in great depth when he questions the label “Irish” and how its attachment to theatre “can obscure important distinctions of race, gender, identity and the differences between Northern Ireland and the Republic.”²³¹

Performance

While the comparative approach orients the analysis of the source texts and translations, and translation theory provides the necessary theoretical background, performance theory adds significant nuance with regards to acts of translation as well as national and cultural identities. The transition from one language to the other, and from one culture to another requires the lens of performance theory so that this transition can be seen as continually evolving. As such, certain terminology must be clarified prior to proceeding with the analysis of the primary corpus in order to justify the connection between translation studies and performance theory. As the focus of this project is theatre in translation, the general connotation of the terms “performance,” “performative,” and “performativity” are more suited to a theatrical context. However, as this project does not advance a semiotic approach²³² to the analysis of dramatic texts, it is also necessary to

²²⁹ Annie Brisset “When Translators of Theater Address the Québécois Nation”, *loc. cit.*, p. 69.

²³⁰ *id.*

²³¹ Patrick Lonergan, *Irish Drama and Theatre since 1950*, London, Methuen Drama, 2019, p. 110.

²³² As this theoretical approach to theatre will not be used in the context of this project, it is first necessary to briefly define it, simply as a point of departure. Additionally, Patrice Pavis’ pioneering work into theatre semiotics is used here to the extent that it assists in defining what type of text is being used. According to Christopher B. Balme, theatre semiotics, “concerns itself with the study of how meaning is produced on the stage by means of signs [...] More specifically, we can observe that iconic signs resemble broadly the concept of ‘mimesis’ because they are predicated on a relationship of recognizable similarity.” Cristina Marinetti notes that this theory became criticized in the late 1980s because it regards “signs” in the theatre context as something to be interpreted rather than in a perpetual stating of constructing, doing. Christopher B. Balme, *The Cambridge Introduction to Theatre Studies*, Cambridge, Cambridge University Press, 2008, p. 78-83. See also Cristina Marinetti, “Translation and Theatre”, *art. cit.*, p. 309.

incorporate notions theorized in the domains of linguistics and philosophy. This allows for a wider scope that takes performance studies as its point of departure. Furthermore, as translation theory informs the comparative approach, the definitions being used from this point onward will necessarily take a trans- or interdisciplinary perspective as well, incorporating what “performative” means in reference to translations, for instance.

Before proceeding to one of the core concepts of this thesis, it is first essential to stipulate what constitutes “performance,” especially in the context of the theatre, but also in terms of how it relates to language.²³³ According to Marvin Carlson, the word “performance” is extremely contested and can raise completely different meanings. The semiotician Patrice Pavis defines performance, in the context of the theatre, as “the synchronic confrontation of signifying systems, and it is their interaction, not their history, that is offered to the spectator and that produces meaning.”²³⁴ In terms of this project, the set of activities from which performance will be determined are as follows. First, Mark Fortier emphasises the idea of performance as the total experience of the theatre: the staging, the music, the rehearsals, and the acting.²³⁵ In a general sense, performance is the act of staging a play, and necessarily encompasses reception as well, as it is the audience who experiences the event. It is now what Pavis calls “one in a series of interpretations of a fixed text.”²³⁶ In spite of this perspective reinforcing the idea of decoding a text, Pavis’s argument above calls to mind the transformative process of translating and staging, which interacts with the audience to construct new meaning. These “systems” only confront each other to the extent that they are traversed by processes that are already in place. If, in the context of theatre, performance is the physical manifestation of an already independently

²³³ While beyond the direct scope of this project, it is helpful to have a global perspective on the way that this word functions, as it is so closely intertwined with theatre studies. Even Pavis, in his *Dictionnaire de la performance et du théâtre contemporain*, notes that in English, the word “performance” can simply refer to the accomplishment of an action, whether on stage or off. Balme summarizes several different proponents of performance and performance theory, such as researchers in philosophy, anthropology, and linguistics. Balme is careful to note that the greatest difficulty here lies in determining what does not constitute performance, and therefore to “demarkate a circumscribed set of activities to investigate them – the precondition for any discipline” Christopher B. Balme, *The Cambridge Introduction to Theatre Studies*, *op. cit.*, p. 91. See also Patrice Pavis, “Performance”, in *Dictionnaire de la performance et du théâtre contemporain*, Paris, Armand Colin, 2014, p. 174.

²³⁴ Patrice Pavis, “From Text to Performance”, in Michael Issacharoff and Robin F. Jones [ed.], *Performing Texts*, Philadelphia, University of Pennsylvania Press, 1988, p. 86.

²³⁵ Mark Fortier, *Theory/Theatre: An Introduction*, Second Edition, New York, Routledge, 2002, p. 11.

²³⁶ Patrice Pavis, “From Text to Performance”, *loc. cit.*, p. 87.

complete text, as Williams stipulates, then it differs from a public reading, for example, through performativity.

The transformative power of performance is thus also linked to space and place, which is where a text is staged, including the space of the stage and where the audience is situated. In constructing a reality for the audience, the imagined space engendered by the actors' performances, which are informed by the stage directions of the playscript, acts as a site of transformation.²³⁷ Chris Morash and Shaun Richards elucidate this difference when they write that:

A small stage, with a static set, reveals itself to the eye more quickly and hence the audience come to know it; it becomes a place. By contrast, a large stage that is constantly being transformed by light or stage machinery never becomes familiar, and so it is a form of space that is constantly in a state of becoming; as such it is a zone of danger (but also of freedom).²³⁸

Theatre as a space informed by performance demonstrates the necessity in viewing it as in continuous construction, rather than mimetic. Hana Scolnicov confirms this when she observes that “the theatrical space is a composite creation of the play, *mise en scène*, acting, choreography, scenery, lighting, etc., as well as the given theatre space. Together, these elements form the theatrical space in which the action of the play unfolds.”²³⁹ Beyond this, more importantly, is the role that the principles of construction and iteration play in an understanding of theatrical performance space. As Morash and Richards state, “at a fundamental level the theatre can be understood as a machine for making space into place.”²⁴⁰ The actor's performance thus imbues that space with special qualities and associations.

Thus, the term “performance” denotes a traditional, less interactive relationship between the audience, the text, and the staging, all of which, per semiotic theory, carry their own internal systems of meaning. This semiotic view of theatre holds that the dramatic text is traversed by signs to be interpreted that represent something for the playwright. “Meaning” is only decoded through signs, which are fixed from the moment of their

²³⁷ Nicholas Grene, “The Spaces of Irish Drama”, *loc. cit.*, p. 61.

²³⁸ Chris Morash and Shaun Richards, *Mapping Irish Theatre*, *op. cit.*, p. 35.

²³⁹ Hana Scolnicov, *Women's Theatrical Space*, *op. cit.* p. 4.

²⁴⁰ Morash and Richards, *Mapping Irish Theatre*, *op. cit.*, p. 176.

concretization in the dramatic text. This assessment does not take into account the fact that the spectators produce meaning gleaned as a result of experiencing the performance in question, which may or may not completely coincide with the playwright's intentions, as each performance constitutes a separate meaning. Raymond Williams reminds us that "drama, as a literary form, is a work intended for performance, and, similarly, the great majority of performances are of literary works."²⁴¹ While the playwright's intentions are ordered towards performance, the actual construction and repetition of that performance, with regards to the original work, remains undetermined.

Pavis acknowledges, however, the expansive definition of the term with regards to philosophy and linguistics, noting that it is addressed to or acknowledged by a spectator or observer. Pavis observes that "il est en effet indispensable que le spectateur à qui s'adresse l'événement y reconnaisse une certaine intentionnalité et comprenne son organisation."²⁴² From this standpoint, Pavis attempts to distinguish amongst the terms dramatic text, performance, and *mise en scène*:

It is important to distinguish between: (1) the dramatic text, the verbal script that is read or heard in performance; (2) the performance, all that is made visible or audible on stage, but not yet perceived or described as a system of meaning, or as a pertinent relationship of signifying stage systems; and (3) the *mise en scène*, the confrontation of dramatic text and performance. ... [*Mise en scène*] is an object of knowledge, a system of associations or relationships uniting the different stage materials, forged in performance.²⁴³

However, Williams' assessment of how acted speech functions in relation to the dramatic text takes Pavis' definitions into account: "the dramatist is not only writing a literary work, he is also, by the use of exact conventions, *writing the performance*. Performance, here, is a physical communication of a work that is, in its text, dramatically complete."²⁴⁴ The text thus factors into the overall purpose of performance; everything written therein would contribute to and affect the action of the play. While the distinction between performance and *mise en scène* raises interesting questions with regards to performativity, a term that Pavis does not concern in his analysis, a simply-structured understanding of *mise en scène*

²⁴¹ Raymond Williams, *Drama in Performance*, Middlesex (UK), Penguin Books, 1968, p. 170.

²⁴² Patrice Pavis, "Performance", *loc. cit.*, p. 174.

²⁴³ *ibid.*, p. 86-87.

²⁴⁴ Raymond Williams, *Drama in Performance*, *op. cit.*, p. 175.

serves to distinguish between what the playscript does as a text and how it potentially will be used in a staged performance. The notion of performance thus is, according to Pavis and Fortier, the totality of the theatre experience, excluding any underlying or latent connections to its social and cultural contexts.

What distinguishes a play from another literary text are the images that it not only constructs, but reconstructs, both through translations and subsequent stagings. In spite of his position as a semiotician, Pavis' distinctions are useful in clarifying the different stages of the source texts and translations, and thus allow for some room in the interaction between semiotics and performativity. Williams argues that "there can be no exact relation between the arrangement of words and the method of speaking them, [and therefore] the performance will inevitably be an 'interpretation' of the text, and hence subject to wide variation."²⁴⁵ Rather than regard the performance of the playscript as an interpretation, which also begs a semiotic perspective, we can appeal to Pavis' contention that the playscript is the "object" part of the *mise en scène*. This object is not a sign to be interpreted, but rather something that is transformed by the potentiality of its staging. If, according to proponents of speech-act theory, the language used in the play "does" something to the world of the play, then the interpretations (particular performances) are versions of the *mise en scène* that construct perspectives of the dramatic text.

Performative

Much like "performance," the term "performative" appears across many academic disciplines, most notably in philosophy and gender studies, before advancing to theatrical domain, but as a theoretical concept, it originated within the realm of linguistics through the notion of the "speech act."²⁴⁶ This speech act is denoted by two different, general

²⁴⁵ Raymond Williams, *Drama in Performance*, *op. cit.*, p. 174.

²⁴⁶ The notion of "speech act" was first theorised by J.L. Austin in his book *How to Do Things with Words* (1975) giving us the broad categories of locutionary ("Do not enter the building"), illocutionary ("I pronounce you man and wife"), and perlocutionary ("There's a fire!" would encourage people to flee the aforementioned fire) acts. Judith Butler theorized performativity within the context of gender studies, but also highlights the importance of the theatrical component of it as a "constituting act": "rather, [gender] is an identity tenuously constituted in time – an identity instituted through a *stylized repetition of acts*." Butler also draws on phenomenology to support her theory regarding performativity and gender constitution. It is this latter half of

categories: illocutionary and perlocutionary speech acts. The former “in saying do what they say, and do it in the moment of that saying; the latter are speech acts that produce certain effects as their consequence; by saying something a certain effect follows. The illocutionary speech act is itself the deed that it effects; the perlocutionary merely leads via convincing, persuading, scaring, or insulting someone to certain effects that are not the same as the speech act itself.”²⁴⁷ However, Austin acknowledges that these two categories often contain exceptions, depending upon the situation in which such speech is uttered, and the person who utters them. To this, then, Émile Benveniste attempts to clarify the nature of performative utterances by noting that they must be self-referential: “the act is thus identical with the utterance of the act. The signified is identical to the referent. ... [T]he utterance that takes itself as a referent is indeed self-referential.”²⁴⁸ This self-referentiality is essential to the understanding of this project because it emphasises the theatrical outside of a purely linguistic domain.

The notion of illocutionary speech acts suggests a connection between the literal “speech acts” of theatrical productions that are centred around dialogue between one or more characters on stage, and the “performance” of less tangible concepts, like identity, as long as they are “carried out with a consciousness of [themselves].”²⁴⁹ It is this repetition that is key in the relationship between illocutionary speech acts and theatrical performance. Butler notes that “the illocutionary speech act performs its deed at the moment of the utterance, and yet to the extent that the moment is ritualized, it is never merely a single moment. The ‘moment’ in ritual is a condensed historicity: it exceeds itself in part and

Butler’s sentence on which I wish to focus, as it helps to connect identity and iteration through the lens of theatre. Judith Butler “Performative Acts and Gender Constitution: An essay in phenomenology and feminist theory”, in *Performance: Critical Concepts in Literary and Cultural Studies*; Judith Butler, “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory”, in *Theatre Journal*, vol. 40, n°4 (December 1988), p. 97. See also Bert O. States, “Performance as Metaphor”, in Philip Auslander [ed.]. *Performance: Critical Concepts in Literary and Cultural Studies*, New York, Routledge, 2003, p. 108-137.

²⁴⁷ Judith Butler, *Excitable Speech*, *op. cit.*, p. 3.

²⁴⁸ Émile Benveniste, *Problems in General Linguistics*, translated by M.E. Meek, Coral Gables (Florida), University of Miami Press, 1971, p. 236.

²⁴⁹ Marinetti is citing Carlson here – however, if we are to accept Butler’s notion of identity as the conscious or unconscious reiteration of practices that have been assumed as truth, then we can include a wider range of practices, even in the theatre milieu, as performance (Carlson 2003, 4-5 as cited in Marinetti, 310).

future directions, an effect of prior and future invocations that constitute and escape the instance of utterance.”²⁵⁰ The initial, broad distinction made by Austin between constatives and performatives (descriptions and acts) reaches its apotheosis on stage, where the constative becomes performative. Searle further refines this by arguing that “making a statement is as much performing an illocutionary act as making a promise, a bet, a warning or what have you. Any utterance will consist in performing one or more illocutionary acts.”²⁵¹ Therefore, in order to narrow this project’s discussion of the performative and performativity to that which is staged, I mainly concentrate on terminology that specifically relates to translation and theatre during the textual analysis sections of this project. However, it is helpful to keep in mind that “We do things with language, produce effects with language, and we do things to language, but language is also the thing that we do. Language is a name for our doing: both ‘what’ we do (the name for the action that we characteristically perform) and that which we effect, the act and its consequences.”²⁵²

I focus on the fact that playscripts (dramatic texts that are not normally intended for publication) are destined for the public stage, to be seen by an audience, conscious of what it has come to the theatre to experience. The constituent parts of a playscript are tantamount to the “declarations,” which, claims John R. Searle, “bring about some alteration in the status or condition of the referred to object or objects solely in virtue of the fact that the declaration has been successfully performed.”²⁵³ The performance of these statements on stage relies heavily on syntax, as Searle notes, which varies between French and English, and to a different degree between Québécois-French and English. As every utterance on stage has the potential to engender this alteration in status via the economy of theatrical dialogue, there is the sense of a power dynamic based on whether or not the utterance emphasises the speaker or the person(s) being addressed.²⁵⁴ Even when these utterances are

²⁵⁰ Judith Butler, *Excitable Speech: A Politics of the Performative*, *op. cit.*, p. 3.

²⁵¹ John R. Searle, *Expression and Meaning: Studies in the Theory of Speech Acts*, Cambridge, Cambridge University Press, 1979, p. 18.

²⁵² Judith Butler, *Excitable Speech*, *op. cit.*, p. 8.

²⁵³ John R. Searle, *Expression and Meaning*, *op. cit.*, p. 17.

²⁵⁴ Searle goes on to confirm this assertions when he writes that “the speaker in authority brings about a state of affairs specified in the propositional content by saying in effect, I declare the state of affairs to exist.” John R. Searle, *Expression and Meaning*, *op. cit.*, p. 26.

indirect in nature, i.e. they follow a declaration, there is still the potential to construct rather than reflect or describe.

Patrice Pavis cautions that “even in the study of a playscript, it is essential to specify whether it is being approached as a text or as a constituent part of a particular production.”²⁵⁵ The dramatic text moves beyond a literary work to be considered in relative isolation by the individual reader, thus demonstrating more potential in the way of impact and resonances. Raymond Williams acknowledges the constructed nature of theatrical dialogue, which he refers to as “acted speech.” Williams goes on to write that “there is no important action that is separate from the words ... The action is a necessary unity of speech and movement ... These again are prescribed by the form as a whole, which is fully realized in the words, written for known performance conditions.”²⁵⁶ The speech act and acted speech are thus one in the same, which have important implications for the analysis of the translations in this corpus, as they must make even more exacting choices with regards to the acted speech therein.

In this way, the translations of this corpus evoke tension between what is considered to be a dramatic text and the *mise en scène* of a playscript. These translations must necessarily be considered within both contexts. Given the fact that the final destination of performance is what, in the end, primarily distinguishes these translations from any other literary production, especially given the fact that none of the translations in this corpus were published for wider sales or distribution, performative utterances are inextricably linked with theatre and translation.

Performativity – Agency and Potential

Christina Marinetti argues that theatrical translations are an under-researched area and actively manifest performativity in ways that the term traditionally does not because as it transforms in the act of translation, it creates a “new” self, which is physically

²⁵⁵ Patrice Pavis, “From Text to Performance”, *loc. cit.*, p. 87.

²⁵⁶ Raymond Williams, *Drama in Performance*, *op. cit.*, p. 171.

constructed and iterated when staged.²⁵⁷ Theatrical translations are performative in that they transform what is signified, giving it a “new existence”, rather than only representing it, or, worse still, positioning it as a new creation that has not itself been traversed by other identities, discourses, and cultures. Performativity is also a necessary component of translation, as the latter requires more than linguistic competence in order to re-contextualise a source text for a new audience. Terry Hale and Carole-Ann Upton suggest as much when they argue that “the theatre translator is not ‘simply’ decoding, but (re)creating a text for performance, with a view always to a potential *mise en scène*.”²⁵⁸

As a concept related to identity, performativity exists outside of and beyond the theatrical milieu.²⁵⁹ Moreover, the term itself is nearly synonymous with “putting into practice” as it applies to human actions that are accomplished by the very act of their expression in speech.²⁶⁰ However, as Lionel Pilkington notes, “performativity does indeed have many pejorative and enduring associations with the historical condition of being Irish” owing to its connection with exaggerated forms of social performance.²⁶¹ Regardless of the domain in which this term is used, its *raison d’être* is the idea that speech creates and intervenes in the world in which it is uttered, constructing and “doing” a particular utterance, rather than merely describing something.²⁶² It thus stands in stark contrast to the idea that speech merely reflects, represents, or describes the milieu in which it is uttered. As such, it finds its parallel in translated works, too, which goes beyond literally translating individual words of a text in order to foreground the vision of a particular theatre or director. We can observe the transformation that occurs in both sets of texts (and I would argue that this is especially true for the translated plays) when we examine the elements that render them performative. They are not just passively transmitted systems of signs,

²⁵⁷ Cristina Marinetti, “Translation and Theatre”, *art. cit.*, p. 309.

²⁵⁸ Terry Halle and Carole-Ann Upton, “Introduction”, *loc. cit.*, p. 11.

²⁵⁹ Thomas Sullivan discusses this concept as it relates to geography and Irish immigrants and the construction of an Irish ethnicity via language in the USA, for example. Thomas Sullivan, “‘I want to be all I can Irish’: the role of performance and performativity in the construction of ethnicity”, in *Social and Cultural Geography*, vol. 5, no^o13 (August 2012), p. 431.

²⁶⁰ Patrice Pavis, “Performativité”, *loc. cit.*, p. 179.

²⁶¹ Lionel Pilkington, *Theatre and Ireland*, *op. cit.*, p. 77.

²⁶² James Loxley provides a survey of critical usages of this term from its origins with J.L. Austin, to the debate between John Searle and Jacques Derrida, to its current uses in a wide variety of scholarship. Performativity forms a theoretical basis in philosophy, linguistics, anthropology, sociology, and of course, performance studies. James Loxley, *Performativity*, New York, Routledge, 2007.

representing a fixed version of Irishness or *Québécoisité*: they are constructing and authenticating versions of them.

The agency manifested in the dramatic text through the potential of such a text when finally brought to life on stage expands and subverts cultural expectations as to what constitutes a particular identity. This agency also, however, has the capacity to reinforce those expectations if that agency is divorced from the acts that embody it.²⁶³ Butler confirms the existence of agency in performativity: “There is an agency which is understood as the process of rendering such possibilities determinate.”²⁶⁴ The possibilities in question relate to what can happen when the iterations and internalisations associated with identity become manipulated and thus lead to a transformation. To paraphrase Butler, an awareness of the meaning created by these competing realities, along with how these realities are staged, encourages a performative analysis of the construction of these identities. In justifying the uniqueness of the notion of performativity with regards to Irish theatre, Lionel Pilkington points out that:

It can also suggest a greatly expanded conception of what can be done in, to and for the world. Perhaps a reputation for acting a part is not so bad after all, especially when you consider that the most important thing about acting a role is that it demonstrates a capacity for acting up and acting differently. Moreover, thinking of Irish culture as richly performative could also mean realising a culture’s deep resources for resistance and for fun.²⁶⁵

As a form of resistance, then, recognising and manipulating performative features of one’s culture give license to transform and evolve that culture beyond dominant paradigms that seek to reinforce false notions of a natural essence.

In a related manner, the nationhood about which Benedict Anderson writes needs to be shared in order to be iterated and internalised, which means that they are also influenced by notions of performativity. Anderson’s theories regarding imagined communities and nationhood delineate the “tacit collective agreement to perform, produce, and sustain”

²⁶³ Judith Butler “Performative Acts and Gender Constitution”, *art. cit.*, p. 99.

²⁶⁴ *id.*

²⁶⁵ Lionel Pilkington, *Theatre and Ireland, op. cit.*, p. 77.

national identity as essential and natural.²⁶⁶ National identity thus needs to be performed over time in order for the idea of the nation to be transmitted. This is especially true if it acts, as Butler suggests, as a strategy of cultural survival that has a goal of establishing certain norms and excluding others. It is Butler's use of the word collective that draws attention, as it both applies to groups thinking about themselves as a whole and theatre audiences' experiences of consuming theatrical representations.

Performativity also figures into how translation is perceived and is itself constructed. Cristina Marinetti rightly acknowledges the fact that theatre translation is often considered to be a lesser form of translation studies, despite the fact that translation plays a major role in the dissemination of theatre worldwide.²⁶⁷ This is due to the fact that theatrical translation is often destined to be seen only on stage and not as often in print form.²⁶⁸ In existing as a playscript destined exclusively for performance, theatrical translations of this nature are essentially hybrid: playscript as literature and playscript as performance. This fits in line with how translation itself is received – for all of the skill involved, it remains a science, a lesser literary form due to the lack of original content.

Patrice Pavis hints at this idea when he describes a “concretization circuit” that exists in the two-way relationship between the dramatic text and its social context.²⁶⁹ Returning to Pavis' notion of *mise en scène*, “The necessity of linking the textual and stage concretizations to the Social Context of the audience has become apparent.”²⁷⁰ It is this sociocultural aspect that differentiates performativity from representation, which is simply the capacity for signification²⁷¹, to something that can, as Marinetti notes, “transform existing regimes of signification.”²⁷² Performativity is directly linked to translation theory

²⁶⁶ Butler is again referring to gender identity here, especially with regards to strategies of survival. However, the concept of national identity and imagined communities as stipulated by Benedict Anderson can be transposed in place of “gender” here, as they, too, require agreement between members in order to proliferate, which thus ensures the survival of a particular group. Judith Butler, “Performative Acts and Gender Constitution” *art. cit.*, p. 100-101.

²⁶⁷ Cristina Marinetti, “Translation and Theatre: from Performance to Performativity”, *art. cit.*, p. 309

²⁶⁸ All of the translations featured in this project are unpublished manuscripts available for consultation at the Bibliothèque de l'école nationale de théâtre du Canada or the Centre des auteurs dramatiques; both institutions are located in Montreal, Quebec, Canada.

²⁶⁹ Patrice Pavis, “From Text to Performance”, *loc. cit.*, p. 90-91.

²⁷⁰ Patrice Pavis, “From Text to Performance”, *loc. cit.*, p. 99.

²⁷¹ Cristina Marinetti, “Translation in Theatre: *art. cit.*”, p. 309.

²⁷² *id.*

in that it is also dictated by social and cultural conditions. As a socially and culturally conditioned practice, performativity encompasses the idea of agency; it is not simply acted upon, but acts beyond the original text with each subsequent iteration, rewriting, and performance.²⁷³ This mitigates questions of degree of removal from the original text. A performative reading means that each translated theatrical text has its own performative force in the receiving culture in that it constructs its own identity through a reconstruction of that of the source text. In this way, we can see how performativity in identity and in theatre serves as a means by which cultures that have been marginalised can assert their significance; strategic essentialism becomes their choice as opposed to an imposition. Indeed, performativity's link with identity reinforces the notion that members of a given society "perform" for each other, but especially, potentially, for the Other.

As a philosophical concept developed largely thanks to the research of Butler, Austin, and Searle,²⁷⁴ performativity returns to the theatre in a roundabout way through Pavis's notions of *mise en scène* and *playscript*. Pavis admits as much when he observes that, "la *mise en scène*, *réglage* de tous les *réglages*, est le résultat jamais définitif du travail de toutes les performances des artistes du spectacle, qu'ils soient répertoriés ou implicitement à l'origine des actions et des projets."²⁷⁵ Because the *mise en scène* is never definitive, it already encourages or suggests an engagement with performativity; the *mise en scène* in one city will never be the same from one night to the next, let alone even in a different geographical context or from one production to another. In focusing on the construction aspects of identity, performativity thus also sheds light on the procedural or process-based aspects of staging, which feature the potential for modifications and variations, from the initial work with the *playscript*, even after the rehearsal period has finished and the play is in production. In this sense it acknowledges, explicitly and implicitly, the acting games,

²⁷³ Marinetti links this to Judith Butler's work on gender and identity as performative. Cristina Marinetti, "Translation in Theatre", *art. cit.*, p. 311.

²⁷⁴ This is particularly relevant with regards to the distinctions that John R. Searle makes in terms of indirect speech acts. Searle argues that "In the field of indirect illocutionary acts, the area of directives is the most useful to study because ordinary conversational requirements of politeness normally make it awkward to issue flat imperative sentences (e.g. 'Leave the room') or explicit performatives (e.g. 'I order you to leave the room'). In directives politeness is the chief motivation for indirectness." John R. Searle, *Expression and Meaning, op. cit.*, p. 36.

²⁷⁵ Patrice Pavis, "Performativité", *loc. cit.*, p. 180.

methods, and techniques that have come to undergird Western theatrical traditions and practices.

In addition, the fact that a playscript is destined to be spoken aloud relates to what Pavis notes is the reason that actors are well-suited to literally embodying performativity: “Les acteurs connaissent bien ce phénomène d’incarnation de leurs actions et de leurs paroles sur la scène. Ils savent que l’important, ce n’est pas seulement leur présence corporelle qui ‘performe’ et accomplit une action concrète, mais la manière dont ils portent et incarnent les mots qui atteignent le public.”²⁷⁶ The relational aspect of performativity is essential to any understanding of how theatre impacts communities. Performativity thus emphasises not only the idea that the audience is aware of its presence at a theatrical event, but also the implicit processes that are in play when ideas about identity are being constructed or subverted on stage.

Potentiality as a core facet of performativity manifests itself in the relationship between the notion of *restored behaviour* or *restoration of behaviour*. As such, this concept functions to fill the gap between the inherent alteration of the translation and the hybrid identity that presents the dramatic text and the scene. According to Dwight Conquergood, the process that allows this restoration of behaviour gives viewers an opportunity to “become what they once were - or even, and most often, to become what they have not yet become.”²⁷⁷ It is this moment in the performance in which othering reaches a paradox: it is through the process of restoration of behaviour where the *mise en scène* becomes, in a certain way, restorative behaviour, that the dramatic text manifests what Boal emphasises is the revolutionary potential of the theatre. Restorative behaviour (staging, in other words) is the result of the interaction between performativity and othering because, rather than denying alterity, it allows it to participate. This is exactly what translated Irish theatre does in the context of Quebec. More importantly, with regards to performance, this theory of

²⁷⁶ Patrice Pavis, “Performativité”, *loc. cit.*, p. 182.

²⁷⁷ Dwight Conquergood, “Performance Theory, Hmong Shamans, and Cultural Politics”, in Janelle Reinelt and Joseph R. Roach [ed.], *Critical Theory and Performance*, Ann Arbor, University of Michigan Press, 1992, p. 44.

behaviour admits one of the core principles of performance: it must be done by persons for other persons – the constructedness of the situation is thus acknowledged.²⁷⁸

The “political significance of performative images” becomes lucid in the physical space of the stage, which is at once a comment about who we are and a conversation about who we become.²⁷⁹ It follows then that performativity is both agency and structure in that it transforms identity through literally constructing those identities on stage. It recognizes its effects and roles in identity-building and thus gives tools to the Other to similarly construct their own performances. This directly connects to notions of territorialisation and the “ownership” of identity: in the continued globalisation of national identities, especially in the case of Ireland, but in a growing sense for that of Quebec, the importance of resisting fixity provides an opportunity to exercise agency. This agency thus exists in the potentiality of the *mise en scène*.

The distinction made by Austin and Butler with regards to illocutionary and perlocutionary speech acts helps to solidify the connection between theatrical translation and performativity. Butler notes that “implicit in this distinction [between illocutionary and perlocutionary] is the notion that illocutionary speech acts produce effects without any lapse of time, that the saying is itself the doing, and that they are one another simultaneously.”²⁸⁰ Perlocutionary acts thus dwell in possibility, like a dramatic text before it becomes the playscript, which, per Pavis, carries the potential of the *mise en scène*. So in this sense, this type of locution will always be realized on stage, if it is staged. Butler argues that the “performative force”²⁸¹ of language can be illocutionary or perlocutionary, which is supported by Pavis’s argument that “the translation that is intended for the stage makes this economy even clearer, by trimming the source text even more ... thus reducing the sentence to its deictic elements.”²⁸²

²⁷⁸ Patrice Pavis, “Performance” *loc. cit.*, p. 176.

²⁷⁹ Victor Merriman, “Postcolonialism and Irish Theatre” *op. cit.*, p. 597.

²⁸⁰ Judith Butler, *Excitable Speech*, *op. cit.*, p. 17.

²⁸¹ Judith Butler, *Excitable Speech*, *op. cit.*, p. 18.

²⁸² Patrice Pavis, “Problems of Translation for the Stage: Interculturalism and Post-Modern Theatre”, trans. Loren Kruger, in Hanna Scolnicov and Peter Holland [ed.], *The Play Out of Context: Transferring Plays from Culture to Culture*, Cambridge, Cambridge University Press, 1989, p. 31.

Authenticity

Authenticity, or the quality of accurately reflecting verisimilitude, or being authoritative,²⁸³ provides a significant connection to identity as performative. It also is reflective of the relationship between language and identity, especially where it concerns how language contributes to the performance of an identity. Shoshanna Felman observes that “Truth is a relation of perfect congruence between an utterance and its referent, and, in a general way, between language and the reality it represents.”²⁸⁴ Vincent J. Cheng identifies the connection between performativity and the problematic notion of authenticity, especially where it refers to the type of close, intercultural relationship that is shared amongst some Western cultures:

In the United States today, Irishness may be both popular and comfortable precisely because it remains an identifiable (and presumably authentic) ethnicity that is nonetheless unthreatening and familiar; in both academia and in popular culture, one can have the ideological justification of doing ethnic studies or “performing ethnicity” simply by doing Irish studies – while actually still working within the familiar and with whiteness, and without having to actually venture into the more threatening theaters of racial and Third World otherness.²⁸⁵

Even though this is specifically in reference to Irishness as in fact sharing in the racial background of the dominant culture, it also points to the presence of linguistic alterity as problematising that dominance. Language mediates this performance, and by existing outside of the norms, linguistic alterity contributes to the legitimacy of the problematic ideology about which Cheng delineates above. With the presence of this linguistic alterity, the ethnic and linguistic otherness of Irish theatre allows Quebec to feel the same level of comfort whilst still not fully engaging with a more visible alterity.

In both cases, concerns over authenticity are a facet of Ireland and Quebec’s relationships with their historical and geographical political neighbours. For pre-independence Ireland, the appeal of authentic Irishness represents cultural autonomy in a certain sense. Maria Tymoczko argues that “the idea of a return to an ‘authentic’

²⁸³See “authenticity”, *Oxford English Dictionary*, [online]. <https://www-oed-com.acces.bibl.ulaval.ca/view/Entry/13325?redirectedFrom=authenticity#eid> [accessed 18 July 2019].

²⁸⁴ Shoshana Felman, *The Literary Speech Act: Don Juan with J. L. Austin, or Seduction in Two Languages*, trans. Catherine Porter, Ithaca (New York), Cornell University Press, 1983, p. 27.

²⁸⁵ Vincent J. Cheng, *Inauthentic, op. cit.*, p. 32.

precolonial past beckons but proves a chimera. A search for cultural authenticity has been part of most nationalist movements, often resulting in the invention of traditions that seem to disambiguate the new nation from the colonizer but that do not in fact recapture the past or heal the rupture caused by colonization.”²⁸⁶

As they relate to performance and theatricality,²⁸⁷ concerns over authenticity express the desire to return to some “ideal state” as a means of overcoming doubt and instability, especially in terms of identity. Balme argues that when authenticity is viewed in light of theatricality, it demonstrates “an increasing awareness of the constructedness and mediatedness of so much experience.”²⁸⁸ The link between authenticity and performativity is thus more concrete: acknowledging that the former has a basis in reality, even as some sort of foundation, is to necessarily admit that it is, at its root, not an essence but a construction. Similarly, if this is so, then authenticity can, in fact, be altered, changed, and subverted. This would indeed help to resolve several problems associated with the strict definition of the term, as Shane Walshe contends that it is a question of absolutes; that is, there cannot be degrees of authenticity.²⁸⁹ The variations that come as a result of viewing authenticity in light of performativity counteract the following problem as noted by Cheng: “One critical problem with such a discursive logic is that the concept of authenticity implies and mandates the existence of its opposite, the inauthentic, the fake, the nonauthorized. ... By valorizing some things as authentic and or essential one necessarily brands other things ... as inessential, illegitimate.”²⁹⁰ The notion of performativity therefore serves to valorise the act of translating, rather than vilifying it.

The underlying issue with hybridity in light of concerns for authenticity is that it transgresses what is purported to be authentic by deliberately constructing an identity out of more than one culture. Hybridity thus supposes more than one type of authenticity, one version of which is valorized, the other which is denigrated, but remains “authentic,”

²⁸⁶ Maria Tymoczko, “Cultural Translation in Twentieth-Century Irish Literature”, *loc. cit.*, p. 189.

²⁸⁷ The terms “performativity” and “performative” are privileged in the context of this project, as they are “closely related to theatricality, but much wider in scope” according to Christopher B. Balme. In this way, the discussion can be extended to include issues regarding identity, nationalism, and linguistics. Christopher B. Balme, *The Cambridge Introduction to Theatre Studies*, *op. cit.*, p. 91.

²⁸⁸ *id.*

²⁸⁹ Shane Walshe, *Irish English as Represented in Film*, New York, Peter Lang, 2009, p. 11.

²⁹⁰ Vincent J. Cheng, *Inauthentic*, *op. cit.*, p. 36.

relative to the majority culture. More than anything, the concept of hybridity runs counter to what cultural authenticity valorises. Vincent J. Cheng confirms this when he points out that “This quest for authenticity, in a nationalist politics, frequently takes the familiar form of a national nostalgia for origins; a yearning for a premodern and uncontaminated past that somehow authorizes and defines the authenticity and essence of the cultural present.”²⁹¹

Conclusion

To conclude, in order to elucidate the translations and the source texts in the chapters that follow, an interdisciplinary approach comprising translation studies, comparative literature, and performance studies is necessary. In connecting these disciplines with my preliminary hypothesis, that due to relationship between Ireland and Quebec, theatrical translations in particular foreground notions of identity, there is the potential to fill a void in the discourse around translations for the theatre. In addition, the comparative approach can be used to provide a global perspective on this project as a whole; that is to say, the perspective gained from its application in the individual chapters should positively influence and provide a through-line so as to unify all other aspects of this research project. A detailed application of this approach will do more than simply provide a superficial comparison of translation and source text; it should, as Terry Cochran suggests, provide a cogent reflection on cultural production in any medium.²⁹² Specifically, however, the theatrical medium distinguishes itself due to its emphasis on orality and, as Marie-Christine Lepage notes, its relationship to national identity and languages.²⁹³

Theatrical translation is a performative practice as it relates to notions of identity. Indeed, if we isolate performance and *mise en scène* as per Pavis’s theories, we start to see a connection between concerns over “faithful,” “authentic” stagings of plays and “accurate” translations. Put these two concerns together and the real issue emerges: that of a fixed meaning with regards to identity, text, and culture, usually known and understood by

²⁹¹ *ibid.*, p. 34.

²⁹² Terry Cochran is quite blunt about this, stating succinctly that “un comparatiste ne compare rien.” Terry Cochran, *Plaidoyer pour une littérature comparée*, *op. cit.*, p. 5-10.

²⁹³ Marie-Christine Lesage, dans le cadre du séminaire CRILQ LIT-7081, Université Laval, Québec, hiver 2012.

whichever group maintains the clearest sense of agency. This preoccupation with authenticity is compounded when applied to theatre, as its object is not clear; debates regarding authenticity recall culture and language, but also performance, as Sarah Rubidge argues: “In the performing arts, questions of authenticity are closely concerned with the question of whether a performance is a genuine, or authentic, performance of the work of music, dance or theatre it claims to instantiate, rather than with proof of authorship, as it is in the visual arts.”²⁹⁴ One of the goals of this project is, then, to demonstrate what Benjamin notes as the maturation of a text and a language through translation.²⁹⁵ This is not to say that the translation is more sophisticated than the original, but different in a way that signals its translatability. The Irish play, translated in Quebec, thus takes on this “new existence” of which Cronin writes.

In his chapter “L’américanité dans la dramaturgie québécoise: constantes et variations”, Pierre L’Hérault writes, “On aura vu cependant, par l’intervention du ‘théâtre immigrant’ et du ‘théâtre amérindien’, à quel point d’autres expériences et d’autres imaginations de l’Amérique dégagent des représentations convenues.”²⁹⁶ While referring specifically to immigrant theatrical representations of America, such other experiences, viewpoints, and imaginations represent avenues by which this project seeks to valorize the Québécois theatrical milieu and literary field via the comparative approach.²⁹⁷ It is through an opening to these other experiences via theatrical translation that the field continues to grow and evolve. If “translation is [the contemporary audience’s] condition,”²⁹⁸ as Michael Cronin notes, then we need such a perspective as the comparative approach provides in order to cope with the latent alterity present so physically before us in the performativity of these theatrical translations. Indeed, the comparative approach allows us to study the very

²⁹⁴ Sarah Rubidge, “Does authenticity matter? The case for and against authenticity in the performing arts”, in Patrick Campbell [ed.], *Analysing Performance: A Critical Reader*, Manchester, Manchester University Press, 1996, p. 221.

²⁹⁵ Walter Benjamin, “The Task of the Translator”, in *Illuminations*, New York, Schocken Books, 1969, p. 73, 79.

²⁹⁶ Pierre L’Hérault, “L’Américanité dans la dramaturgie québécoise”, *loc. cit.*, p. 176.

²⁹⁷ For her part, Erin Hurley also traces the changing meaning held by the term « américanité » for Quebec, noting that it has shifted from primarily implying the United States and instead encompassing a mix of French, English, and First Nations sensibilities. Erin Hurley, “Presentation”, in *Québec Studies*, vol. 48 (Fall 2009/Winter 2010), p. 3.

²⁹⁸ Michael Cronin, *Translation and Globalization*, *op. cit.*, p. 152

same debates concerning translation that occurred in Quebec around the period of the Quiet Revolution and in Ireland during the Celtic Revival.

As Cronin convincingly argues, “a celebration of difference can lead to an embrace of other differences, the universalism lying not in the eradication of the other but in sharing a common condition of being a minor other.”²⁹⁹ Through translation, the Irish presence is non-disruptive, but remains potentially subversive, and this is in the service of the Québécois literary field. The comparative approach, by virtue of its emphasis on that something *universal* underlying culture, is thus the means and the goal, providing the Québécois literary field with a way in which to view and interact with one of its largest ethnic groups. In staging this relationship, the performativity of Québécois identity interacts with that of Irish identity in order to create a space, a third space as Sherry Simon underscores, where that identity becomes representative of a willingness to understand rather than an oblique refusal to change.³⁰⁰

Translating theatre in and for communities where language is often conflated with identity requires a consideration of the notion of performativity because, upon examination, both translation and identities are constructions that are supported by various processes. As theatre literally vocalises and stages the shared concerns, triumphs, desires, and losses of a community through a medium that, as Lonergan claims, “becomes a communal enterprise, in which meanings are created in the interplay between performers and audiences,”³⁰¹ it would follow that translated theatre further emphasises what that community holds dear in terms of artistic pursuits and values. For instance, Lonergan argues that “Irish work is typically received as reflexive rather than universal ... The play [*Translations*] is a success because it can allow people in cities such as Prague and Barcelona to explore their own different linguistic histories and their relationships to other dominant linguistic traditions nearby.”³⁰² In other words, other nations like Quebec do not necessarily need to fully appropriate Irish theatre, so long as they are able to recognize within it something akin to their own linguistic relationships. In communities for whom asserting identities means

²⁹⁹ *id.*

³⁰⁰ Simon, Sherry, *Cities in Translation*, *op. cit.*, p. 157.

³⁰¹ Patrick Lonergan, *Theatre and Globalization*, *op. cit.*, p. 185.

³⁰² Patrick Lonergan, “‘The Laughter Will Come of Itself. The Tears Are Inevitable’”, *art. cit.*, p. 648.

establishing cultural forms, theatre resists and transcends dominant practices.³⁰³ This notion calls into question the role played by translations in national literatures that valorize originality in order to establish distinct cultural identities.

If we return to the metaphor of translation as a bridge, there is perhaps an explanation for why it others just as much as it unites: the bridge only spans the divide to connect, but does not fill the gap underneath, nor does it control the actions of those on either side of it. If, as Cronin argues in his forward for Barry Keane's *Irish Drama in Poland: Staging and Reception 1900-2000* (2016),³⁰⁴ translation is a river, we can hopefully see how an analysis of Québécois translations of Irish theatre based on the concept of performativity fills a void in which binaries in the domain of theatrical translation no longer need to be strictly applied. In the case of this project, what resembles the beginning of an inquiry is the fact that Québécois culture and society have been in close contact with Irish cultural elements for a considerably long time. This close contact, in spite of various historic tensions, has helped to avoid a situation where translation would be devalued. As Mary Snell-Hornby notes, "Responsibility for the final product of translation can only be assumed by the translator if s/he is granted it in the first place and is not treated as a 'powerless' transcoder providing raw material for further processing by the 'real' specialist or artist."³⁰⁵ The process of giving Irish dramatic texts a new existence can thus potentially be seen not as an oblique attempt to use Irish culture to dramatise Québécois linguistic concerns, but rather as co-construction. In this way, Québécois theatrical translators can engage in a process of authenticating, rather than mirroring the source texts and producing an inferior or "inauthentic" copy.

³⁰³ Mark Fortier, *Theory/Theatre: An Introduction*, *op. cit.*, p. 196.

³⁰⁴ Michael Cronin, "Forward", *Irish Drama in Poland: Staging and Reception 1900-2000*, Barry Keane, Chicago, Intellect/The University of Chicago Press, 2016, p. ix.

³⁰⁵ Mary Snell-Hornby, *The Turns of Translation Studies*, *op. cit.*, p. 172.

Chapter 2 – Éloi de Grandmont’s 1968 translation of Bernard Shaw’s *Pygmalion*: Subverting Irishness

In 1968, linguistic identity would assert itself in Quebec via playwright Michel Tremblay’s most significant play, *Les Belles-sœurs*, which premiered at Théâtre de Rideau Vert to critical acclaim. The play makes extensive use of a working class dialect of Québécois-French known as *joual*, and is largely considered to be the most significant example of theatre legitimising linguistic identity.³⁰⁶ However, the critics and scholars who have stressed this fact have also ignored the presence of another equally significant play employing *joual*, Éloi de Grandmont’s 1968 translation of Bernard Shaw’s *Pygmalion*, which was staged by Théâtre du Nouveau Monde in their 1968-69 and 1976-77 seasons.³⁰⁷ Grandmont’s translation featured dialogue in standard French as well as *joual*,³⁰⁸ paralleling

³⁰⁶ See Dominique Lafon, “La langue-à-dire du théâtre québécois”, in Hélène Beauchamp et Gilbert David [dir.], *Les Théâtres québécois et canadiens-français au XXe siècle : trajectoires et territoires*, Sainte-Foy, Les Presses de l’Université du Québec, 2003; Michel Biron, François Dumont et Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, Montréal, Les Éditions du Boréal, 2007.

³⁰⁷ Sylvain Schryburt argues that this is probably due to the fact that, “le recours au *joual* n’a rien d’un geste d’affirmation identitaire, et encore moins d’une subversion des codes linguistiques dominants comme celle qui fera scandale avec *Les Belles-sœurs* de Tremblay, créées quelques mois plus tard. Au contraire, l’emploi du *joual* est ici bien encadré. Il est mis au centre de l’œuvre comme objet de discussion et de débat, non comme une norme linguistique intrinsèquement légitime.” Sylvain Schryburt, *De l’acteur vedette au théâtre de festival : Histoire des pratiques scéniques montréalaises 1940-1980*, Montréal, Les Presses de l’Université de Montréal, 2011, p. 208-209. This is not to say that *Pygmalion* went completely unnoticed. The director of *Les Belles-sœurs*, Jean-Claude Germain, in discussing the significance of *joual* in the play, admits being aware of the presence of use of this language in *Pygmalion*, but diminishes this by noting that it was used primarily in translation, if at all. Jean-Claude Germain, “J’ai eu le coup de foudre” in Alain Pontaut [dir.], *Les Belles-sœurs de Michel Tremblay cinq ans après*, Ottawa, Les Éditions Leméac (Coll. Théâtre Canadien), 1972, p. 124.

³⁰⁸ Sherry Simon references *Les Belles-sœurs* and *Pygmalion*, but labels the French in the latter as “langue vernaculaire québécoise” rather than “langue populaire montréalaise”, which is what she considers *joual* to be. Sherry Simon, *L’Inscription sociale de la traduction au Québec*, Québec, Gouvernement du Québec, 1989, p. 22. In addition, with regards to the cultural and political impact of *Les Belles-sœurs*, Gerardo Acerenza writes : “Cette traduction a connu un succès extraordinaire en Écosse et également ailleurs et a fait de Michel Tremblay ‘le meilleur dramaturge qu’ait jamais eu l’Écosse’, selon les dires de Delisle et Woodsworth. Les raisons du succès de cette traduction sont multiples. Tout d’abord, l’écossais et le *joual* de Tremblay ‘renvoient, dans leurs cultures respectives, aux mêmes couches sociales’. Ensuite, les Écossais s’identifient en général à la situation politique et linguistique du Québec et vice versa : l’écossais est, en effet, considéré une langue vernaculaire par rapport à l’anglais standard comme parfois le français parlé au Québec est considéré, à tort, une espèce de ‘patois’ par les Français de l’Hexagone. Enfin, le vernaculaire écossais incarne la même démarche subversive qu’incarnait le *joual* au Québec pendant les années 1970. Pour toutes ces raisons, les critiques sont unanimes quant à la réussite de la traduction des *Belles-Sœurs* en écossais.” While this is directed more towards the link with another Celtic culture, that of Scotland, Acerenza’s remark regarding the mainland France perception of Québécois-French as a diminished patois is even more accurate in the context of Shaw’s *Pygmalion*, where the perception of Cockney slang is nearly identical. Gerardo

Shaw's dichotomy between cockney and standard English from the 1941 source text.³⁰⁹ It also demonstrated the reterritorialisation of London environs to those of Montreal.

During the Quiet Revolution, in which a "national consciousness" came to life and focused on original works of theatre, poetry, and essays, the choice to translate "a romance in five acts" by an author considered to be the epitome of the Anglophone literary establishment might have seemed strange. Indeed, Lisa Fitzpatrick and Joël Beddows claim that "des pièces de Bernard Shaw sont a priori considérées comme des importations britanniques pour des raisons historiques évidentes."³¹⁰ Prior to this period, Francophone literature in Canada was characterised by a desire to preserve its ties with France. In order to maintain and strengthen its Francophone identity against Anglophone influences, the period from roughly 1763 to the 1960s sought to resist assimilation by protecting the French language. *La Révolution tranquille*, ushered in this period of rapid secularisation and liberalisation following the death of long-time premier Maurice Duplessis, saw this new national consciousness arise as the term *Québécois* eclipsed the old identifier of French-Canadian.³¹¹

Likewise, the translation's importance may have been diminished due to Grandmont's somewhat minor status as a playwright, as well as the fact that the play was

Acerenza, "Traduire le français québécois : *Les Belles-Sœurs* de Michel Tremblay débarquent en Italie", in Norman Cheadle, Julie Boissonneault et Ali Reguigui [dir.], *Langue et territoire. Espaces littéraire*, Série monographique en sciences humaines, 2014, p. 220.

³⁰⁹ The text used for this chapter is the 1941 edition, compiled into a scholarly edition (definitive text) by L.W. Conolly (2008). Conolly considers this version to be the definitive text owing to the influence of the film (for which Shaw wrote the Oscar-winning screenplay) on the themes and character development. According to Conolly, Shaw was notorious for rewriting and updating various versions of his plays. *Pygmalion*, in particular, demonstrates a production and publication history that complicates assessments of its subsequent translations. In the timeline compiled by Conolly, Shaw first wrote *Pygmalion* in 1912, but the play was performed first in its German translation in 1913 before being performed in English (London) in 1914. The 1941 rewritten version includes scenes with Neppomuck, the linguist who attempts to rival Higgins, at the embassy reception. Due to the fact that Grandmont's translation includes this pivotal scene, it is logical to acknowledge that the 1941 rewrite was the version off of which Grandmont worked. See L.W. Conolly, "Introduction", in *Pygmalion*, Bernard Shaw, London, Methuen Drama, 2008.

³¹⁰ Joël Beddows and Lisa Fitzpatrick, "Le théâtre irlandais à Toronto et à Montréal : du cliché identitaire à l'appropriation artistique", in *L'Annuaire théâtral : revue québécoise d'études théâtrales*, n°40 (2006), p. 104.

³¹¹ Refer to discussion of this evolution in Chapter 1.

not translated entirely into joual.³¹² Louis Jolicoeur, in his preface to *Nouvelles d'Irlande*,³¹³ notes that even within Quebec, where Ireland is a known quantity, and in spite of linguistic divergences, Shaw is still often anthologized in a way that foregrounds the universality of the English language, which effectively problematises his Irish identity.³¹⁴ Grandmont's translation of *Pygmalion* provides many opportunities to examine the impact of performativity in translation, as it emphasises proactive translation strategies, and its content reflects a concern for identity as it is constructed through language. This construction relates to the expectations set by the title, which itself remains the same in translation, thus suggesting parallel expectations with regards to the outcome of the plot. These expectations are significant with regards to the source text because, as L.W. Conolly notes, "While Shaw wanted readers and audiences to make the obvious connection with the myth, his aim was then to subvert rather than to fulfil their expectations. What he discovered, however, is that they preferred fulfilment to subversion and interpreted the play accordingly."³¹⁵ Conolly's statement touches upon elements delineated by performativity: interpretation and willingness to accept the status quo are akin to ceaseless iteration and internalisation of the tropes that allow identity to appear as seamless and essential.

The perception of Shaw's oeuvre as simply a canonical comedy of manners, however, demonstrates a fundamental misunderstanding of who Shaw is and what he purports to do. While it is impossible to summarize the breadth of that work here, the Irish playwright's oeuvre stages socially, politically, and economically transgressive themes and characters, and forces the audience or reader to reconsider preconceived notions and the world around

³¹² Michel Biron, François Dumont, and Elisabeth Nardout-Lafarge identify Grandmont's contributions to the Québécois literary field as being mainly related to the publishing house he helped to found in 1946, Les Cahiers de la file indienne. Michel Biron, François Dumont et Elisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, op. cit., p. 287.

³¹³ Jolicoeur writes "On connaît celle des maîtres du passé auxquels la littérature de partout est si redevable (Joyce, Wilde, Shaw, Beckett, Yeats et tant d'autres que l'on considère encore trop souvent comme de grands écrivains...anglais)." Louis Jolicoeur, "Avant-propos" in *Nouvelles d'Irlande*, Québec, L'Instant Même, p. 7.

³¹⁴ This has seen significant changes in recent years. Works by David Clare, Brad Kent, and others have attempted to highlight and explore the significance of Shaw's Irish heritage. Clare himself writes that "contemporary critics who have done important work exploring under-examined, Irish aspects of Shaw's drama include (among others) Peter Gahan, Nicholas Grene, Brad Kent, Declan Kiberd, Audrey McNamara, James Moran, Nelson O'Ceallaigh Ritschel, and Anthony Roche." David Clare, *Bernard Shaw's Irish Outlook*, New York, Palgrave Macmillan, 2016, p. 4.

³¹⁵ L.W. Conolly, "Introduction", in *Pygmalion*, Bernard Shaw, London, Methuen Drama, 2008, p. xxxiii.

them.³¹⁶ Examining Grandmont's translation of *Pygmalion* whilst taking into account the perception of Shaw as an Irish playwright who was able to take "complete command of the same language" highlights translation as performative because this foregrounds the translation strategies that connect language to identity.³¹⁷ This "same language", English, implies that Shaw mastered that which was ostensibly too challenging for him, and indeed too challenging to master for someone outside of the dominant social/ethnic group. In other words, rather than subverting it through minoritisation,³¹⁸ Shaw perfects the English language in a way that *should* be beyond his capabilities as an Irishman. In this way, Shaw's *Pygmalion* reveals even more about the relationship between language, identity, and power, as well as what Jean Reynolds suggests are the "pitfalls and triumphs that await anyone who creates a new identity through language."³¹⁹

Grandmont's translation of *Pygmalion* problematises translation in that it pushes the limits of what can be considered as proactive translation. It highlights how and why such a translation benefits from an analysis informed by the notion of performativity, because it reconstructs and reterritorialises, rather than mimics, Shaw's London, in Montreal. Indeed, adapting the original play demonstrates how language influences and constructs (or reconstructs) identity through the layering of various other linguistic and cultural constructions. The appropriation of Shaw's source text for the purpose of disrupting notions of linguistic standards highlights the unique character and evolution of Québécois-French. Moreover, as a translation, it also warns against the futility in attaching too great of an importance to purist notions of standard French beyond simply reterritorialising *Pygmalion* to Quebec. In general, Grandmont's additions and substitutions reflect the charged sociocultural and political life of the province in the 1960s and 1970s. The objective of this

³¹⁶ It is similarly beyond the scope of this project to comprehensively reference studies that highlight Shaw's progressive political and economic ideologies, but it is necessary to refer to works by Jean Reynolds on Shaw as postmodern (1999), Fintan O'Toole's comprehensive account of Shaw's life (2017), D.A. Hadfield and Jean Reynolds's collection of essays on Shaw and feminisms (2013), Kathleen Ochshorn's study on colonialism and postcolonialism in Shaw's work (2014), and Brad Kent's essay on commodification in *John Bull's Other Island* (2006) and on Shaw and the discussion play (2016), as well as the edited tome *George Bernard Shaw in Context* (2015), to name a few.

³¹⁷ Cited by Dan H. Laurence and David H. Greene [ed.], in *The Matter with Ireland*, second edition, Gainesville, University Press of Florida, 2001, p. xv.

³¹⁸ See Michael Cronin, *Translation and Globalization*, London, Routledge, 2003, p. 154.

³¹⁹ Jean Reynolds, *Pygmalion's Wordplay: The Postmodern Shaw*, Gainesville, The University Press of Florida, 1999, p. 2.

chapter is therefore twofold: to demonstrate the impact of Grandmont's proactive translation of Shaw's *Pygmalion*, which served to inspire subsequent socio-politically proactive translations and adaptations in Quebec; and to compare the source text alongside Grandmont's translation in order to illustrate and analyze the ways in which the translator is able to manipulate the source text with the goal of foregrounding Québécois identity during the formative period of *La Révolution Tranquille*.

***Pygmalion*: origins and performance**

Bernard Shaw's *Pygmalion* demonstrates the polyvalent qualities of language and presents opportunities to critique attitudes regarding the strict conflation of socio-economic status or class with the language a person speaks. Furthermore, according to Reynolds, the problems associated with language and identity permeate every aspect of the play, which suggest a greater role for the mythology linked to the play through its title and the expectations thereby engendered.³²⁰ The play's title evokes images of the Pygmalion of Greek mythology, whose love for his statue-creation, Galatea, helps to turn the work of stone into a human being. According to the myth, Pygmalion was a sculptor who, so disgusted by the character of womankind, sculpts his ideal woman out of ivory. During the course of his artistic endeavour, Pygmalion becomes so enamoured of his creation that he prays to Venus that it may be given life as a real woman. Accordingly, Venus grants his request and the statue, Galatea, is brought to life. In addition, L.W. Conolly notes that one of Shaw's sources of inspiration was Ovid's *Metamorphoses*, in which the statue (this time unnamed) is described as shy and passive, wholly beholden to her creator's whims and fantasies.³²¹ It is thus the creator, not the creation, that Shaw foregrounds via the title, which suggests that the performance of the former constructs the identity of the latter, thus calling into question notions of agency and potential.

Eric Bentley affirms this in principle when he notes that Shaw is able to stage his critique by inverting the myth: "The Pygmalion of 'natural history' tries to turn a human being into a statue, tries to make of Eliza Doolittle a mechanical doll in the role of a

³²⁰ Jean Reynolds, *Pygmalion's Wordplay*, *op. cit.*, p. 2.

³²¹ L.W. Conolly, "Introduction" *loc. cit.*, p. xxxiii.

duchess.”³²² Rather than fashioning a human being from lesser materials, Shaw stages the attempt to reduce a human being to a stereotyped object that is pure essence, who has no individual identity and is condensed to a singular idea or quality. Inversion thus transgresses the essence of authenticity as postulated by identity as representation.

This point is crucial in a performative analysis of *Pygmalion*. A statue is a fixed image and is therefore knowable and controllable, but it is precisely Eliza’s rebellion against this concretization that calls into question the prevailing notion of identity as essential and inherent. Any attempt to “know” Eliza will be met with resistance, and by inverting the myth, there is new light shed on the forces that see her as representative of her social class. This draws attention to the agency of the performative act, which challenges the fixity of the stereotyped identity³²³ by its capacity for iteration: in acknowledging the fact that Eliza’s identity exists as such only because it has been repeatedly performed, there subsequently is space to question and analyse the social forces that insist on drawing definitive conclusions about that identity. Nevertheless, as will be observed in the analyses that follow, there remains tension between essence and construction, as Eliza’s new identity still encounters difficulties pertaining to what happens following its internalisation and anticipated iteration.

Pygmalion also highlights the tension that exists between performance as theatricality and identity as a performance because, according to Bernard Dukore, it “shows a woman auditioning for lessons in diction and speech, which are requirements for acting, by a man who directs her to act a role – that is, to make her audience believe she is someone else.”³²⁴ *Pygmalion* deliberately takes on a slightly more nefarious tone where the performance of identity is concerned; it pushes to the limit the division between knowing that something is being performed, and the internalisation of that performance as natural and inherent. Indeed, some of that agency is stripped away in *Pygmalion* by the forces of the linguistic

³²² Eric Bentley, *Bernard Shaw*, New York, Limelight Editions, 1985, p. 83.

³²³ For more information regarding stereotypes and colonial discourse, see Homi Bhabha, “The Other question: difference, discrimination and the discourse of colonialism”, in *The Location of Culture*, New York, Routledge Classics, 1994, p. 94-120. See also Homi Bhabha, “In Between Cultures”, in *New Perspectives Quarterly*, vol. 30, n°4 (2013), p. 107-109.

³²⁴ Bernard F. Dukore, *Shaw’s Theater*, Gainesville, Florida, The University Press of Florida, 2000, p. 206-207.

and cultural majority, revealing the tension between performativity and representation. However, Shaw provides the audience and reader with no easy answers here: cultural and linguistic majorities are not presented as wholly malicious, nor are the same minorities essentialised as purely virtuous. Far from being ambiguous, this betwixt and betweenness provides ample room for opportunities and possibilities in performance settings.

Shaw: language and identity

The fact that Shaw was able to revolutionise the English language was evident throughout his dramaturgical oeuvre, amongst his many other works, and eventually led to his position on the BBC's language advisory committee in 1930, fourteen years after the premier of *Pygmalion*. At the time of his appointment, Shaw was thus already recognised as an authority on the English language and pronunciation. Shaw's relationship with the BBC, as chair of the pronunciation committee,³²⁵ represents yet another way in which we might reflect upon his ability to critique majority languages and values. Indeed, the BBC was the arbiter of how the English language is used and pronounced. As such, the BBC can be seen as an institutionalized cultural form par excellence that reinforces the legitimacy and the authority of the British Empire.³²⁶ The importance of Shaw's work here cannot be overstated; according to L.W. Conolly, "[the work that] Shaw (and a few others) took on had far-reaching implications for how the English language was to be spoken throughout Great Britain and, indeed, the world, for generations to come."³²⁷ What makes Shaw's role in all of this so subversive is the committee's desire to "maintain 'the purity' of our spoken language".³²⁸ The notion figures as crucial in the analysis of Shaw's source text and Grandmont's translation, but the term itself is based on the prevailing idea that the mother

³²⁵ L.W. Conolly notes that "After the death of Bridges in 1930 Shaw served as chair of the committee until 29 January 1937. During its thirteen years of operation the committee published seven pamphlets with 9000 pronunciation recommendations, pronunciations that in nearly all cases became standard English usage." L.W. Conolly, *Bernard Shaw and the BBC*, Toronto, University of Toronto Press, 2009, p. 18.

³²⁶ I reference this notion in Chapter 1 via Andrew Smith's discussion of hybridity and cultural forms, of which theatre is one. Andrew Smith, "Migrancy, hybridity, and postcolonial literary studies", in Neil Lazarus [ed.], *The Cambridge Companion to Postcolonial Literature Studies*, Cambridge, Cambridge University Press, 2004, p. 256.

³²⁷ L.W. Conolly, *Bernard Shaw and the BBC*, *op. cit.*, p. 17.

³²⁸ *id.*

tongue was at the core of the nation's identity.³²⁹ This is why Shaw's presence on a committee concerning pronunciation is so pivotal, despite the imperial overtones of the organization; according to Conolly, the popularity of hearing Shaw's ideas via the conduit of his voice encouraged the BBC to put him on the radio, rather than simply maintain his presence behind the scenes on the committee.³³⁰

With regards to a standard pronunciation of the English language, Shaw fully acknowledged the chimeric nature of language and pronunciation. According to L.W. Conolly, "as the correspondence continued in *The Times*, Shaw reminded readers that 'pronunciations are always obsolescing and changing' and would continue to do so (25 January)."³³¹ Conolly further acknowledges that "English novelist Compton Mackenzie perceived what he described as 'the BBC's pedagogic enthusiasm for a standard pronunciation' as 'nothing more than a camouflage for the attempt ... to make what the BBC calls Southern English the common speech of the whole country, and of Scotland and Wales as well (*RT*, 24 March 1933), an accusation that must have been particularly irksome to Shaw, who kept his gentle Dublin accent to the end of his life."³³² Shaw's "insider" status within the domain of the BBC evokes the tension that exists between language and identity, and potentially how both, as constructs, can be manipulated to critique power structures.³³³ The fact that Shaw even points out the changing nature of pronunciation, and

³²⁹ Yasemin Yildiz argues that perceptions of the mother tongue as being essential and grounded as a core part of the identity is akin to stating that a person can only truly express himself or herself in a particular native language. Yildiz notes as well that this attachment to the mother is based in historical artifact rather than transhistorical constants. Yildiz, Yasemin, *Beyond the Mother Tongue: the Postmonolingual Condition*, New York, Fordham University, 2012, p. 8-10.

³³⁰ L.W. Conolly, *Bernard Shaw and the BBC*, *op. cit.*, p. 55.

³³¹ *ibid.*, p. 54.

³³² *ibid.*, p. 53-54.

³³³ Martin Meisel confirms that Shaw, who, whilst being aware of his identity as an Irishman living in London, cared little for "sentimental backyard parochialism". However, Meisel also notes that it is Shaw's awareness of his identity that is key to any analysis of the playwright within the context Irish studies, nationalism, and theatre. Furthermore, Shaw saw his Irishness as something to manipulate, much like his G.B.S. persona: "Nevertheless, he had no compunctions about proclaiming his Irishness when it suited him – usually to underline his outsider's credentials as a critic of English institutions and habits of mind. And he had no compunctions about co-opting and exploiting elements characteristic of predecessors as Boucicault, dramaturgical, representational, and attitudinal, especially when their very familiarity eased the way to challenging an audience to think about things it took for granted." Martin Meisel, "'Dear Harp of My Country'; Or, Shaw and Boucicault", *SHAW: The Annual of Bernard Shaw Studies*, vol. 30 (2010), p. 43.

thus of language itself, is remarkably prescient, and calls to mind one of the primary ideals of performativity: fixity as an essence is an illusion.

While he did not romanticize Ireland, Shaw's deep connection to the place of his birth necessarily changes the way in which we must view his theatre. Shaw's often-exaggerated statements like "I could not take an objective view of Ireland"³³⁴ and "this fact that I am an Irishman – has always filled me with a wild and inextinguishable pride"³³⁵ should not be taken to mean that Shaw's perspective on his native land lacks critical distance. Indeed, not only was Shaw aware of his "insider" status, he was also cognizant of his outsider status too, as Michael Malouf points out "In his writings on Ireland, Shaw portrays himself as both an insider due to his Irish background and an outsider because of his socialism. This position, he claims, makes him the perfect critic for resolving the Irish questions."³³⁶ Furthermore, the fact that Shaw is not only well aware of his origins, but also acknowledges them as a key facet of his personality and his character, points to a performative self-awareness; Shaw's sense of justice and the importance he placed on vocabulary and intellectualism, in addition to the esteem in which his body of work is held globally, provides us with a keen sense of why Québécois authors and playwrights would want to appropriate his works.

Discussions of Shaw and his status as an Irish playwright necessarily entail Shaw's alter ego, his "G.B.S." persona. The performative quality of this persona he created allowed him to "romp at will in his prose works."³³⁷ This G.B.S. persona also functions to provide agency that allows Shaw to transform his Irishness primarily via his use of English. Instead of something lacking from his character, Shaw used his Irishness in conjunction with this persona to effectively turn the tables on those who would use it as something with which to denigrate the playwright. Reynolds writes that "Shaw recognized that the world could not become a better place until it was inhabited by better people. The logical first step was for

³³⁴ Cited by R.F. Dietrich, "Forward", in Dan H. Laurence and David H. Greene [ed.], *The Matter with Ireland*, second edition, Gainesville, Florida, University Press of Florida, 2001, p. xi.

³³⁵ Cited by Dan H. Laurence and David H. Greene [ed.] In *The Matter with Ireland*, second edition, Gainesville, University Press of Florida, 2001, p. xv.

³³⁶ Michael Malouf, "Empire and nationalism" in Brad Kent [dir.], *George Bernard Shaw in Context*, Cambridge, Cambridge University Press, 2015, p. 211.

³³⁷ Jean Reynolds, *Pygmalion's Wordplay*, *op. cit.*, p. 10.

Shaw to transform himself from a diffident Irish youth into a dynamic and brilliant public figure.”³³⁸ Reynolds’ assertion here of a “public figure” is significant: “figure” suggests the power of images, as well as Shaw’s capacity to construct such an image in a public way, especially in view of his work in the theatre. However, this is not to say that Shaw’s creation was above reproach. As with any overtly performative identity, the main critique of G.B.S. was that, as an image, it was manipulative and deceptive.³³⁹ This is an idea that will be explored more in the analysis of the translation and the source text as a mistrust of performance is key to an understanding of Shaw’s source text and its performative force in translation.

Grandmont and Québécois theatre in the 1960s and 1970s

This leads us to Grandmont’s translation of *Pygmalion*, which mixes joulal and standard French in order comment on language, class, and identity in Montreal.³⁴⁰ As a poet and essayist, Grandmont figured in the cultural fabric of Montreal during a time of major social changes. As one of the founding members of Théâtre du Nouveau Monde (TNM), Grandmont was party to discussions and debates within the artistic community regarding what constitutes “Québécois” culture. While TNM’s initial presence at the outset of the Quiet Revolution was eclectic yet apolitical, the advent of Tremblay’s *Les Belles-Sœurs* provided the much-needed impetus in the evolution of Quebec’s theatrical milieu.³⁴¹ The theatre was central in discussions regarding these changes because, as Biron, Dumont, and Nardout-Lafarge observe, from 1970 onward, “la scène devient le lieu privilégié pour l’expression de l’identité québécoise”, a fact for which the groundwork was laid during the

³³⁸ Jean Reynolds, *Pygmalion’s Wordplay*, *op. cit.*, p. 10.

³³⁹ Jean Reynolds, *Pygmalion’s Wordplay*, *op. cit.*, p. 15.

³⁴⁰ Sylvain Schryburt reveals that Shaw had been contacted in 1950 by Jean-Louis Roux and Mario Duliani to stage *Pygmalion* using “Canadian slang”. Shaw approved, writing to Duliani (in French), “Naturellement, il faut substituer l’argot canadien à l’argot parisien tant bien que mal.” Unfortunately, Shaw’s reply arrived too late and the project was put on hold until later. Sylvain Schryburt, *De l’acteur vedette au théâtre de festival*, *op. cit.*, p. 208.

³⁴¹ Michel Biron, François Dumont et Élisabeth Nardout-Lafarge write that “Tremblay crée un langage qui rompt avec le français international et les conventions de la scène...ainsi Michel Tremblay fait la preuve, avec *Les Belles-sœurs*, de la fécondité littéraire du joulal.” This subsequently opened the door for more theatre in joulal, which had heretofore maintained a marginal presence at best. Michel Biron, François Dumont et Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, *op. cit.*, p. 463-469.

early years of the Quiet Revolution.³⁴² In a similar way, Grandmont recognised what Seamus Deane observed about Shaw when he wrote that “in the career of George Bernard Shaw – it was quite suddenly revealed that the English national character was defective and in need of the Irish, or Celtic, character in order to supplement it and enable it to survive.”³⁴³ While *Pygmalion* deals explicitly with language and pronunciation and their roles in social class structures, it does *not* do so in the context of Ireland. We must then investigate the strength of the relationships between Shaw’s identity as an Irishman, *Pygmalion*, and Grandmont and TNM’s perception of the source play and Shaw.

Grandmont’s translation is both typical of and an anomaly to translation practices in Quebec: the language is adapted to Quebec, but unlike other works in my primary corpus, the locals are also adapted to Quebec. Grandmont reterritorialises *Pygmalion*’s locales and names to Montreal, which will be analyzed in the next section of this chapter. This emphasis on adaptation fits in line with TNM’s mission and philosophy regarding translations. Certain cases aside, Jean-Louis Roux writes that “en les adaptant à nos habitudes culturelles quotidiennes et à notre esprit, nous avons abouti à cet autre paradoxe: faisant fi d’une fidélité totale à leur texte écrit, nous avons été d’une parfaite fidélité à leurs intentions.”³⁴⁴ Shaw might have supported this perspective: when describing how Shaw encouraged his French translators, Augustin and Henriette Hamon, Michel Pharand cites Shaw as stating, “I have no doubt you will, after some practice, create a style which shall be both Shavian and French, both English and Hamonique. But do not be too much afraid of neologisms [and] turns of expression borrowed from English. Languages enrich each other in that way.”³⁴⁵ Shaw encouraged his French translators to remain flexible in their strategies, to make his plays their own whilst maintaining a common ideology and avoiding

³⁴² Michel Biron, François Dumont et Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, *op. cit.*, p. 485.

³⁴³ Seamus Deane, “Introduction”, in *Nationalism, Colonialism, and Literature*, Derry, Field Day Company Limited, 1990, p. 12.

³⁴⁴ Jean-Louis Roux, “L’Envers du décors”, in *Les vingt-cinq ans du TNM: son histoire par les textes/1*, Les Éditions Leméac, Ottawa, 1976, p. 57.

³⁴⁵ Cited in Michel Pharand, *Bernard Shaw and the French*, University Press of Florida, Gainesville, 2000, p. 104.

literality, which again allowed for the kind of hybridity.³⁴⁶ Furthermore, this hybridity is compounded by the fact that Shaw frequently critiqued and corrected the subsequent translations, rendering them as much his own adaptations as they were Hamonique translations. In doing so, Shaw effectively layers new levels of meanings into the translations as reconstructions or new existences, thus suggesting the need for an approach that embraces the notion of performativity.

Grandmont's choice to appropriate a play that is largely regarded as "English" in character and nature and that exemplifies the power and prestige of the English language relates in large part to how TNM perceived foreign theatre, including that of Ireland. TNM's mission had evolved considerably from its inception in 1951. From an initial desire to stage the "classics," a concept that the company regards as problematic anyway, to a renewed focus in staging "Canadian" theatre, TNM's focus shifted subtly to anti-cultural imperialism during the period of the Quiet Revolution.³⁴⁷ In discussing the need to adapt and translate, Jean-Louis Roux makes an important distinction between "classic" and contemporary plays:

L'adaptation devient, alors, utile et nécessaire pour que le public, de nationalité différente de celle de l'auteur et vivant à une grande distance – géographique et culturelle – du pays où elle a été écrite, perçoive l'œuvre dans des conditions idéales. Autrement, une pièce d'un auteur russe, d'un auteur tchèque, d'un auteur italien – jouée au Québec – restera une pièce d'importation, une pièce de lointain, exotique. Elle manquera d'impact parce que ses personnages paraîtront 'étrangers' aux spectateurs qui y assistent.³⁴⁸

³⁴⁶ For more information regarding Shaw's relationship with his French translators, Augustin and Henriette Hamon, see Michel Pharand's detailed monograph *Bernard Shaw and the French* (2000). Shaw's relationship with the Hamons was quite complex, and Pharand provides important background information concerning the lack of success seen by these particular translations.

³⁴⁷ The prestige attached to European theatre, specifically the great French classics, remained even for Grandmont himself. In taking stock of the first 10 years of Théâtre du Nouveau Monde, Grandmont writes "Fidèle aux traditions françaises du théâtre et en même temps soucieux d'envisager hardiment notre avenir, le Théâtre du Nouveau Monde représente pour moi l'équilibre, difficile à maintenir certes, mais idéal. Ce Théâtre du Nouveau Monde est un des grands théâtres du monde actuel. L'auteur qui a le bonheur d'être joué au T.N.M. en garde un souvenir ineffaçable, une sorte d'empreinte qui est, me semble-t-il, l'empreinte même de Molière." Éloi de Grandmont, *Dix Ans de Théâtre au Nouveau Monde: Histoire d'une compagnie théâtrale canadienne*, Montréal, Les Éditions Leméac, 1961, p. 21.

³⁴⁸ Jean-Louis Roux, "Le droit à l'adaptation", in *Les vingt-cinq ans du TNM: son histoire par les textes/1*, Les Éditions Leméac, Ottawa, 1976, p. 55.

Roux supports appropriation of “classic” texts as a necessary practice in order to mitigate the distance between the audience and the world of the play.

The founders of TNM were highly indebted to Jean Vilar’s Paris-based Théâtre National Populaire (TNP), where several of them studied before returning to Quebec to found their own popular theatre. In particular, when highlighting the importance of a national theatre, Roux and Jean Gascon paraphrase Vilar’s statements about cultural imperialism:

C’est le signe d’un impérialisme des chef-d’œuvres du passé, d’une sorte de colonisation intellectuelle et dangereuse de nos grands maîtres sur l’avenir de nos arts. Car, un des témoignages des grandes civilisations est précisément un art théâtral savant et original, populaire et authentique à la fois; un théâtre, en quelque sorte, qui ne s’adonne pas aux chefs-œuvre du passé et des autres nations.³⁴⁹

However, Roux and Gascon were quick to criticize this statement, going on to note that TNP’s repertoire almost exclusively foregrounded these great masterpieces that belonged to a kind of international heritage. This critique reflects the economic tension that existed in Québécois theatres of the era: the desire to showcase a distinct and unique Québécois culture often came into conflict with financial concerns of the theatres, thus resulting in a preference for showcasing international, “known” quantities from hexagonal French theatre.³⁵⁰

Grandmont, in writing during the Quiet Revolution, when Quebec asserted its unique Francophone identity in a “sea of Anglophones,” picks up on this implicit subversion of language norms by mixing standard French and joul.³⁵¹ With regards to the use of

³⁴⁹ Jean-Louis Roux, “L’Envers du décors”, *loc. cit.*, p. 54.

³⁵⁰ Roux admits that the tension with financial success and stress is unfortunately a major part of most theatre companies’ decision making. Without devoting too much space to the problems that arise when deciding a theatre’s season, TNM tried to walk a fine line between popular and spectacle: “Contentons-nous de considérer comme ‘populaire’ le théâtre qui s’adresse au plus grand nombre possible, sans – pour cela – viser en bas de la ceinture.” Jean-Louis Roux, “Le droit à l’adaptation”, *loc. cit.*, p. 55.

³⁵¹ Louis-Martin Tard notes, but does not provide details, the issues concerned with copyright laws whilst trying to get the rights to translate *Pygmalion*. As there was already an extant French translation by the Hamons, Shaw’s chosen translators, this does not come as a surprise. However, more research is required to see what the Shaw estate’s objections were to a new French translation, as well as what finally convinced them to allow Grandmont to translate the source play: “*Pygmalion* a donné lieu à une longue bataille de droits de l’auteur. Il a fallu beaucoup de temps et de patience pour obtenir le privilège d’adapter la pièce de Bernard Shaw.” Louis-Martin Tard, *Vingt ans de Théâtre au Nouveau Monde: Histoire d’une compagnie théâtrale canadienne*, Montréal, Les Éditions du jour, 1979, p. 137.

different forms of English in the source text, William Francis Mackey observes that “l’utilisation d’un dialecte non littéraire peut même constituer le thème central de l’œuvre; tel est le cas de l’utilisation du cockney dans le *Pygmalion* de George Bernard Shaw.”³⁵² The result is an attempt to address the tensions mentioned earlier between Quebec’s theatrical milieu and that of France and the Anglophone world. Prior to this, sociologists like Fernand Dumont observed the “love-hate” relationship between the Québécois and the French. During and after World War II, Dumont notes that:

La France était menacée. Comme la plupart de leurs compatriotes, mes parents, mes oncles, parlaient avec rancœur de la prétention des rares Français qu’ils avaient rencontrés; mais ils aimaient la France dont ils ne savaient rien. Je me pris de tendresse pour ce qu’ autour de moi on se reprenait à appeler le ‘vieux pays’.³⁵³

Of course, this complex relationship extended to the linguistic domain as well in so much as there is a connection between language and identity. Indeed, as Antoine Berman observes with regards to the attitudes concerning differences between standard French and Québécois-French, “la revendication ‘identitaire’ québécoise se fait aussi bien contre l’hégémonie linguistique anglo-saxonne que contre la prétention de la France à détenir la ‘vérité’ du français.”³⁵⁴ The multifaceted layers of impressions serve as connections to be used in translation, but also problematise those connections in terms of appropriation.

The perceived connections with Ireland are used to facilitate the translation and justify the use of certain texts. Roux himself notes that it is the influence of the Irish and their closeness with Québécois culture that allows for a certain ease in translation.³⁵⁵

³⁵² William Francis Mackey, *Langue, Dialecte et Diglossie littéraire*, Québec, Centre international de recherches sur le bilinguisme, 1975, p. 13.

³⁵³ Fernand Dumont, *Genèse de la société québécoise*, Montréal, Les Éditions du Boréal, 1996, p. 11.

³⁵⁴ Antoine Berman, “Préface”, in *La Sociocritique de la traduction, théâtre et altérité au Québec (1968-1988)*, Annie Brisset, Longueuil, Québec, Les Éditions du Préambule (coll. L’Univers des discours), 1990, p. 9.

³⁵⁵ However, this is not to say that there was no tension between the two cultures, whether actually or due to temporal confluences. With regards to the failure of an adaptation of Synge’s *Shadow of a Gunman*, adapted by TNM for its 1964 season, Tard writes that “On s’aperçoit vite que malgré la conjoncture l’entreprise est prématurée. Alors que le sigle F.L.Q. est inscrit sur les murs de la ville, bouleversée par les explosions, il est encore trop tôt pour que Montréal vibre face à la vision de la capitale irlandaise de 1920 où l’insurrection appréhendée tourne la lutte ouverte contre l’occupant anglais. Un peu plus de 4,000 spectateurs viennent à l’Orpheum voir comment les Dublinois se comportaient dans la lutte pour l’indépendance, mais le tableau offert par les comédiens démontre que l’héroïsme peut s’assortir de lâcheté. De plus la réalisation accuse de graves faiblesses. L’échec est lourd.” Louis Martin Tard, *Vingt ans de Théâtre au Nouveau Monde*, op. cit., p. 98.

Furthermore, the choice of translating a canonical text that is very much anchored to the period in which it was written reflects some of the same concerns facing Quebec's literary field in the 1960s and 1970s. As Lawrence Venuti argues:

A text is a heterogeneous artifact, composed of disruptive forms of semiosis like polysemy and intertextuality, but it is nonetheless constrained by the social institutions in which it is produced and consumed, and its constitutive materials, including the other texts that it assimilates and transforms, link it to a particular historical moment. It is these social and historical affiliations that are inscribed in the choice of a foreign text for translation and in the materiality of the translated text, in its discursive strategy and its range of allusiveness for the target-language reader.³⁵⁶

It also means that Grandmont's choice to translate and stage *Pygmalion* is much more complex than simply the need to situate Quebec's nascent theatrical milieu amongst the theatrical traditions of Europe. Both Roux and Gascon mainly wanted to ensure that the play being staged would reflect contemporary worries. According to Sylvain Schryburt, Roux and Gascon's strategy was to transpose the action of classical plays that took place in the past into "un cadre plus familier du public montréalais."³⁵⁷

It should be noted that Grandmont's translation under Roux's direction was a phenomenal financial success, which was seen by more than fifty thousand people.³⁵⁸ Grandmont's role in the success of *Pygmalion* did not go unnoticed, which further suggests the importance of translations in the Québécois theatrical milieu, as well as the relationship between the translator and the source text. In his history of TNM, Louis-Martin Tard describes the success of Grandmont and TNM's adaptation in no uncertain terms: "Voici la fin de 1968 : tous les journaux font le bilan de l'année théâtrale. Tous placent au premier rang le *Pygmalion* de Shaw-Grandmont."³⁵⁹ Tard's statement suggests that this production of *Pygmalion* had a significant impact on audiences of the time. With regards to the 1968 production of the translation, André Major wrote in *Le Devoir* that "[ç]'aurait pu être une

³⁵⁶ Lawrence Venuti [ed.], "Introduction", in *Rethinking Translation: Discourse, Subjectivity, Ideology*, New York, Routledge, 1992, p. 9.

³⁵⁷ Sylvain Schryburt, *De l'acteur vedette au théâtre de festival*, op. cit., p. 202.

³⁵⁸ In Éditions Leméac's historical account of the theatre, the editors note that a special season subscription was awarded to the 50,000th spectator during the 1968 season. *Les vingt-cinq ans du TNM*, op. cit., p. 186.

³⁵⁹ Louis-Martin Tard, *Vingt ans de Théâtre au Nouveau Monde*, op. cit., p. 147.

création canadienne.”³⁶⁰ For his part, Jean-Claude Germain even went as far as to write in *Le Petit Journal* that it “nous permet de rire de nous-mêmes. Une expérience que nous faisons trop rarement.”³⁶¹ The capacity of critics to identify with Shaw’s play is clearly in evidence here, as is their capacity to construct different meanings from each mise en scène. Instead of an effacement of the translator, Grandmont’s role is given artistic merit alongside that of Shaw. While it would indeed be problematic to suggest that Grandmont is tantamount to the author of the source text, Tard’s statement suggests a collaborative status, implying artistic and cultural complicity.

According to Bernard Dukore: “Shaw’s use of the theater fits a play that takes as a major theme the transformation of a person from one social class to another. Liza accomplishes this change theatrically by learning speech and behavior.”³⁶² In Grandmont’s translation, Montreal society also performs and iterates versions Frenchness; that is to say, Grandmont parallels the same socio-economic class distinctions in his translation, effectively filtering them by way of a parallel with hexagonal French culture. Fernand Dumont situates his sociological study of Quebec society around this idea: “Ainsi, les peuples nés de la colonisation sont des résidus d’une vision du monde. D’une certaine façon, leur origine ne leur appartient pas; enfants de l’Europe, ils devront s’émanciper non seulement d’une tutelle politique, mais d’une référence qui n’a eu d’abord de sens que dans un autre contexte que le leur.”³⁶³ The linguistic and cultural imagination of Quebec therefore was still tied to that of French Canada’s image of what this Francophone identity would look like, in spite of what Dumont notes was the very real need to establish an existence apart from that image.

Adapting proper names: social critiques and performance

An analysis of how names and localities from Shaw’s source text were re-territorialised to Quebec is an apt point of departure for this comparison, due to its

³⁶⁰ André Major, “Théâtre du Nouveau-Monde [*sic*]. Un ‘Pygmalion’ québécois: une victoire”, in *Le Devoir*, 15 janvier 1968, p. 8.

³⁶¹ Jean-Claude Germain, “Manquer Pygmalion c’est un vrai péché!”, in *Le Petit Journal*, semaine du 21 janvier 1968, p. 34.

³⁶² Bernard F. Dukore, *Shaw’s Theater*, *op. cit.*, p. 208.

³⁶³ Fernand Dumont, *Genèse de la société québécoise*, *op. cit.*, p. 23.

significance for the members of TNM.³⁶⁴ Grandmont adapts given names, surnames, and place names to a Montreal setting, employing both illocutionary and poetics level strategies. This can be seen in translation of Eliza as Élise – we are effectively presented with the French version of her name – and Eynsford-Hill as Berger-Mouton, the latter exhibiting a more proactive approach to appropriating the text. The interaction between these two levels of translation function in accordance with the universe of discourse level, essentially presenting a unified whole in terms of Grandmont’s Montreal.

However, there is a distinction to be made between the two protagonists’ surnames. “Doolittle” is acculturated to “Lacroix” whilst “Higgins” remains the same. As far as Élise’s surname is concerned, “Lacroix” is a fairly common name shared by many Québécois. “Higgins”, on the other hand, is an Anglophone name and is challenging to pronounce with the aspirated “H” – a fact that will come into play when Élise turns the tables on Higgins in Act V. Even still, the presence of Anglophone names or names with origins that even sound vaguely Irish would not have been uncommon in Quebec. By maintaining the use of “Higgins” rather than finding a French equivalent,³⁶⁵ Grandmont demonstrates the performative force of a proactive translation. Disrupting the expectations of the audience by having a personage with an Anglophone sounding name teaching a young Québécois woman to speak “proper,” standard French draws attention to the processes that construct identity. The audience is confronted with a question straightaway: why does a surname dictate *Québécoité*? The use of this name both informs the text’s localisation and reveals the tension engendered by Quebec’s relationship with the United States and with Anglophone Canada.

Perhaps the most noticeable attempt at using translation to comment on middle class or bourgeois snobbery is the translation of “Eynsford-Hill” to “Berger-Mouton,” which translates to “Shepherd-Sheep” in English (see fig. 2.1). As a strategy on the illocutionary level, Grandmont’s translation of this name at once calls to mind the family’s status as

³⁶⁴ See note 314 in this chapter.

³⁶⁵ Michel Pharand observes that Shaw, in discussions with the Hamons, encouraged his French translators to find comical equivalents for the surnames of characters in *Pygmalion*, even going so far as to suggest “Hamon”. Michel Pharand, *Bernard Shaw and the French*, *op. cit.*, p. 104.

formerly elite, as well as their desire to follow the popular social conventions of the day in order to regain that prestigious status:

<p>Source Text:</p> <p>MRS EYNSFORD-HILL [<i>To MRS HIGGINS</i>]: You mustnt mind Clara. [<i>PICKERING, catching from her lowered tone that this is not meant for him to hear, discreetly joins HIGGINS at the window</i>] We're so poor! and she gets so few parties, poor child! She doesnt quite know. [<i>MRS HIGGINS, seeing that her eyes are moist, takes her hand sympathetically and goes with her to the door</i>] But the boy is nice. Dont you think so?</p> <p>MRS HIGGINS: Oh, quite nice, I shall always be delighted to see him.</p> <p>MRS EYNSFORD-HILL [<i>eagerly</i>]: Thank you, dear. Goodbye.</p>	<p>1968 Translation :</p> <p>Madame Berger-Mouton (<i>À Madame Higgins</i>): Ne faites pas attention à Claire. (<i>Le Picard se retire, pour ne pas entendre ces confidences et il rejoint Higgins, à la fenêtre.</i>) Nous n'avons plus la même fortune. Alors, la pauvre petite reste à la maison, plus souvent qu'autrement... Elle compense, en jouant l'indépendante... (<i>Voyant qu'elle a la larme à l'œil, Madame Higgins lui prend la main avec sympathie et l'accompagne jusqu'à la porte.</i>) Mais, mon fils est bien gentil : ne trouvez-vous pas?</p> <p>Madame Higgins: Très gentil. Je serai toujours ravie de le recevoir.</p> <p>Madame Berger-Mouton: Merci, chère madame. Au revoir.</p>
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Fig. 2.1. Shaw, p. 76/Grandmont, p. 99

In also demonstrating proactiveness on the level of poetics, Grandmont creates an almost farcical impression of this family on the economic decline. Both versions of the play deliberately cite social climbing as a means to regain wealth and social status. However, Grandmont's translation evokes the comical notion of herding sheep through situational irony; as seen above, Grandmont reads Madame Berger-Mouton's efforts to elevate her family as an exasperating attempt to corral sheep. By adapting the name of Shaw's upper-class family on the decline as a comical take on the need to follow the crowd, Grandmont heightens the original intention engendered by the source, demonstrating the presence of an active reading, but one that does not go beyond the author's intentions.³⁶⁶

Another name that embodies social class distinctions is "colonel Le Picard" for Colonel Pickering, which at once evokes an illocutionary equivalent for the sympathetic partner of Higgins and adds clout to his authority as an upper-class gentleman and language

³⁶⁶ Louis Jolicoeur, *La Sirène et le pendule, op. cit.*, p. 18.

expert. *Le Picard* refers to a person from the Picardy region of France.³⁶⁷ In Shaw's source text, Higgins successfully guesses that Pickering is from "Cheltenham, Harrow, Cambridge, and India,"³⁶⁸ which infers that he comes from a wealthy, well-educated, military background. However, in Grandmont's translation, Higgins instead states "Ancêtres: Alsaciens. Né à la Ferté-sous Jouarre. Émigré au Québec, il y a au moins trente ans."³⁶⁹ Grandmont's translation of the name as *Le Picard* is another example of appropriation and re-territorialisation in the service of linguistic ideology; in the end, the character's name serves to categorize him socially and localise his origins. While Higgins's statement does not rule out the fact that *Le Picard* may have lived in Picardy for a time, as the name suggests, the translation more importantly constructs an archetype through the presence of the definite article "*le*." The character becomes an embodied reference for social establishment (see fig. 2.2). It is in Act V that we realise the full extent of how this choice for a name magnifies its performative force:

Source Text:	1968 Translation:
<p>LIZA [stopping her work for a moment]: Your calling me Miss Doolittle that day when I first came to Wimpole Street. That was the beginning of self-respect for me. [She resumes her stitching] And there were a hundred little things you never noticed, because they came naturally to you. Things about standing up and taking off your hat and opening doors –</p>	<p>Elise (s'arrêtant un instant de broder) : C'est quand vous m'avez appelé « mademoiselle », lors de ma première visite, rue Saint-Paul. Dès cet instant, j'ai commencé à avoir de l'amour-propre. (Tout en brodant :) Des centaines de petites choses, comme ça, qui passaient inaperçues, à vos yeux, parce qu'elles vous venaient naturellement. Par exemple : Vous lever, en ma présence, enlever votre chapeau, m'ouvrir la porte...</p>
<p>PICKERING: Oh, that was nothing.</p>	<p>Le Picard: Oh! Ce n'était pourtant rien.</p>
<p>LIZA: Yes: things that shewed you thought and felt about me as if I were something better than</p>	<p>Élise : Non : j'étais sensible à ces petites attentions. Elles m'ont fait comprendre que</p>

³⁶⁷ See "Picard, arde" in *Le Grand Robert de la langue française*, [online]. <https://gr-bvdep-com.acces.bibl.ulaval.ca/robert.asp> [accessed 26 June 2019].

³⁶⁸ Bernard Shaw, *Pygmalion*, London, Methuen Drama, 2008, p. 17.

³⁶⁹ Bernard Shaw, *Pygmalion*, Traduction: Éloi de Grandmont, Bibliothèque de l'école nationale de théâtre (Montréal), ms. 27165, 1968, p. 12.

a scullery-maid.	vous ne me traitiez pas, comme un souillon.
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Fig. 2.2. Shaw, p. 114/Grandmont, p. 156

In Shaw’s play, Eliza points out that Pickering’s “education” was what allowed her to succeed at her transformation. This revelation that the way in which Pickering addresses her allowed her the chance to *feel* like an upper-class woman is significant in that it, too, demonstrates the extent to which Pickering has internalised the role of a benevolent gentleman. Indeed, Eliza specifically notes that Pickering did not even notice these gestures because they seemed to come *naturally* for him, suggesting an inherent quality or essence. Grandmont’s choice to use Le Picard as a name therefore renders this exchange even more explicit in terms of performativity, as the definite article makes the surname archetypical – this is the type of man who would perform such gestures. Élise concretises the impact of this in her final dialogue in this example, as Grandmont translates this as “être sensible”, belying Élise’s sensitivity to Le Picard’s “stylized repetition of acts,” to borrow a phrase from Judith Butler.³⁷⁰

Reterritorialising London: localising place names

As with proper names, Grandmont adapts the place names in a way that acknowledges socio-economic divisions in 1960s Montreal. Shaw’s source text uses location in order to comment on England’s class structures, so Grandmont’s maintenance of the same distinctions in Montreal is worth noting as it speaks to how that information is filtered through translation. The geography of 1960s and 1970s Montreal was largely divided by language, which mirrored economic dimensions.³⁷¹ London’s Angel Court and Drury Lane become St. Catherine and Clark Streets (formerly Montreal’s red light district,

³⁷⁰ Judith Butler, “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory”, in *Theatre Journal*, vol. 40, n°4, (December 1988), p. 97-98.

³⁷¹ In writing about the geographical composition of Montreal, Sherry Simon writes that “The dominant mood of translation between the Anglophone and francophone communities was *distancing*. By this I mean that passages across the city, attempts to foster friendships and connections, mainly served to reveal the gap that prevailed between the communities at large.” In addition, she also notes the following with regards to the status of French versus English: “Although French was the language of the majority in Montreal, its weaker cultural status in relation to English made it, until the 1960’s, a minor tongue.” Sherry Simon, *Cities in Translation: Intersections of Language and Memory*, New York, Routledge, 2012, p. 135, 142.

which is also where TNM is located, now called *le Quartier des spectacles*).³⁷² Grandmont's re-territorialisations reflect considerable thought regarding social stratification and mobility in Montreal; Élise was born in Pointe-Saint-Charles³⁷³ (formerly a working-class neighbourhood in South-eastern Montreal, it eventually degraded to slum-like conditions in the 1960s and 70s, the period in which Grandmont's translation is set) and lives at the corner of St. Catherine and Clark Streets, but in order to fully internalise a new socio-economic class, she must physically move to where the upper-class Le Picard and Higgins live, on St. Paul Street.

Class distinctions: joul and standard French

As Grandmont's translation of *Pygmalion* is only partially written using joul, the socio-economic distinctions between Québécois-French and standard French are much more evident. The characters of Eliza/Élise and her father Doolittle/Lacroix speak in joul, which would have been associated with working-class, Francophone Montreal in the same way as Eliza's cockney situates her in London's notorious East End slums.³⁷⁴ When a newly educated Eliza/Élise is presented to bourgeois society on a sort of test run, her use of joul gains performative force through its comedic undertones (see fig. 2.3). The tension at the heart of this scene derives from the performative potential of joul surfacing in the midst of an upper-class event that threaten to give away Eliza/Élise's true social status. The performativity of Québécois-French via Grandmont's translation strategies reveals itself as the most current of new expressions. Higgins tries to re-appropriate it for Madame Berger-Mouton and Madame Higgins in the following excerpt:

³⁷² Louis-Martin Tard writes the following with regards to the enormous success achieved by TNM after having staged Grandmont's translation: "Au premier acte le théâtre Covent Garden est remplacé par la place Notre-Dame vue de l'église." Louis-Martin Tard, *Vingt ans de Théâtre au Nouveau Monde*, *op. cit.*, p. 137.

³⁷³ Pointe-St-Charles was also, more importantly, an Irish working-class neighbourhood. However, there is not enough evidence to suggest that Grandmont made more than a cursory association here. Nevertheless, this fact coupled with Grandmont and TNM's awareness of Shaw's Irishness is worth considering further evidence of a deep-seated connection between Quebec and Ireland – one that is profoundly internalised.

³⁷⁴ Simon calls joul "colloquial, urban, English-inflected French", which, as previously noted, simplifies the role that this version of Québécois-French plays in the development of Montreal as well as the rest of the province. Sherry Simon, *Cities in Translation*, *op. cit.*, p. 122. Jean-Claude Germain labels the joul of Michel Tremblay's *Les Belles-Sœurs* as "la langue du ghetto ... appauvrie et sans pouvoirs hors de la réalité immédiate." Jean-Claude Germain, "J'ai eu le coup de foudre", *loc. cit.*, 123.

Source Text:	1968 Translation :
<p>MRS EYNSFORD-HILL: I'm sure I hope it wont turn cold. Theres so much influenza about. It runs right through our whole family regularly every Spring.</p>	<p>Madame Berger-Mouton: J'espère bien que le temps ne tournera pas au froid. À chaque printemps c'est immanquable, tout le monde a la grippe, dans la famille.</p>
<p>LISA [<i>darkly</i>]: My aunt died of influenza: so they said.</p>	<p>Élise: Ma tante est morte de la grippe. Du moins, c'est ce qu'on a prétendu.</p>
<p>MRS EYNSFORD-HILL [<i>clicks her tongue sympathetically</i>]!!!</p>	<p>(<i>Madame Berger-Mouton fait claquer sa langue en signe de sympathie.</i>)</p>
<p>LIZA [<i>in the same tragic tone</i>]: But it's my belief they done the old woman in.</p>	<p>Élise (<i>Même ton tragique</i>): Mais, selon moi, on l'ai aidé à lever les pattes, à la vieille.</p>
<p>MRS HIGGINS [<i>startled</i>]: Done her in? ...</p>	<p>Madame Higgins (<i>intriguée</i>) : On l'ai aidé...à quoi?...</p>
<p>MRS EYNSFORD-HILL: What does doing her in mean?</p>	<p>... Madame Berger-Mouton : Qu'est-ce que cela veut dire : l'aider à lever les pattes?</p>
<p>HIGGINS [<i>hastily</i>]: Oh, thats the new small talk. To do a person in means to kill them.</p>	<p>Higgins (<i>vivement</i>) : Oh! C'est une nouvelle expression, tout à fait « dans le vent ». « Aider quelqu'un à lever les pattes... », autrement dit : le tuer.</p>
<p>MRS EYNSFORD-HILL [<i>to ELIZA, horrified</i>]: You surely dont believe that your aunt was killed?</p>	<p>Madame Berger-Mouton (<i>scandalisée, vers Élise</i>): Vous ne supposez certainement pas que votre tante ait été assassinée?</p>

Fig. 2.3. Shaw, p. 73/Grandmont, p. 94

In this particular case, Québécois-French is represented by the expression *lever les pattes*, which literally translates as “raise the paws or feet.” According to the *Dictionnaire Québécois-Français*, this expression reflects a shift in meaning from the original French, and is more akin to *partir/sortir les pieds devant*.³⁷⁵ The slang expressions used in both cases to express murder are examples of the gap that occurs in the education process; in spite of Higgins’s directives to discuss only the weather and personal health, Eliza/Élise unknowingly strays into other areas, albeit with impeccable pronunciation. While the Eynsford-Hills/Berger-Mouton may not be able to assess Eliza/Élise’s background,

³⁷⁵ Lionel Meney, *Dictionnaire Québécois-Français*, Montréal, Guérin, 2003, p. 1046.

Higgins, Pickering/Le Picard, and Mrs. Higgins realise that she has not yet successfully internalised the mentality necessary to fool the rest of high society.

As joul is not simply slang expressions, but a mode and a register of speaking that is comprised in part by slang expressions, *lever les pattes* would have been an identifiable expression, engendering knowing laughter on the part of audience members of Montreal. However, in the previous excerpt, the contrast between standard French and joul is rendered more explicit through the transformation of Madame Higgins's startled "Done her in?" as "On l'ai aidé à quoi?", which is then nearly repeated by Madame Berger-Mouton. The gap between socio-economic classes becomes evident through strategies used on the illocutionary level. Madame Higgins essentially provides verification of what was heard whilst Madame Berger-Mouton requests a definition. The transformation of the stage directions confirms this: "startled" is translated as "intrigue," suggesting unfamiliarity and curiosity as to the nature of the expression. Whereas Shaw's source text only admits brief and pointed shock on the part of the worldly and wise Mrs. Higgins, Grandmont's translation suggests a bigger void between the classes. Grandmont's translation reflects a slightly more ambivalent view of joul than does Shaw's source text towards that of Cockney English. Louis-Martin Tard claims that "Dans la nouvelle version française de Grandmont, l'accent et les expressions 'cockney' sont rendus par le joul le plus pur,"³⁷⁶ which further complicates the illocutionary and poetics levels of translation employed by Grandmont.

Critiques levelled against the French translations of Shaw often cite neologisms, incorrect syntax, and affectations as in fact being indicative of poor language skills.³⁷⁷ Ironically enough, this is an accusation frequently brought to bear on Québécois-French, an accusation that lost traction in light of the Quiet Revolution's emphasis on Quebec as a new centre of *la Francophonie*. This critique also glosses over distinctions amongst registers and formal or informal spoken French. Discussions about the power of language as it

³⁷⁶ Louis-Martin Tard, *Vingt ans de Théâtre au Nouveau Monde*, *op. cit.*, p. 136.

³⁷⁷ See "Introduction" and "Shaw Frenchified" in Michel Pharand, *Bernard Shaw and the French*, *op. cit.*, p. 7-10, 107-112.

relates to class structure, such as these, illustrate the classist and ethnocentric nature of those initial critiques.

Indeed, in the following excerpt (see fig. 2.4), Shaw introduces via exposition Higgins's skills as a phonetician, whilst also revealing some of the underlying assumptions regarding accents and territorialisation. After having encountered the various segments of London society outside of Saint Paul's Cathedral, Higgins begins to explain to Colonel Pickering the nature of his work whilst an indignant Eliza looks on:

Source Text:	1968 Translation :
<p>THE NOTE TAKER: Simply phonetics. The science of speech. That's my profession: also my hobby. Happy is the man who can make a living by his hobby! You can spot an Irishman or a Yorkshireman by his brogue. I can place any man within six miles. I can place him within two miles in London. Sometimes within two streets.</p> <p>THE FLOWER GIRL: Ought to be ashamed of himself, unmanly coward!</p> <p>THE GENTLEMAN: But is there a living in that?</p> <p>THE NOTE TAKER: Oh, yes, Quite a fat one. This is an age of upstarts. Men begin in Kentish town with £80 a year, and end in Park Lane with a hundred thousand. They want to drop Kentish Town: buy they give themselves away every time they open their mouths.</p>	<p>Higgins: La phonétique, tout simplement. La science des sons et des articulations d'une langue. C'est mon métier et mon passe-temps. Heureux l'homme qui peut gagner sa vie en s'adonna à son passe-temps. Généralement, on décèle un Gaspésien ou un Hullois, parce que l'un sent la pulpe et l'autre, le poisson. Moi, à six milles près, je peux détecter l'origine de l'accent que j'ai entendu. À Montréal, ma marge d'erreur se réduit à deux milles; quelque fois, même à deux rues.</p> <p>Élise: Y devra avouère honte de lui-même...pas humain ça...pas digne d'un homme ça...</p> <p>Le Picard: Ce métier vous permet de gagner votre vie?</p> <p>Higgins: Oh oui! Très largement. Nous vivons à l'époque des parvenus. On débute dans un village, avec mille dollars par année, et on habite à Westmount, avec des millions. On voudrait bien, alors, laisser tomber l'accent du village...mais, on se trahit, chaque fois qu'on ouvre la bouche. C'est à ce moment-là qu'on a recours à mon enseignement.</p>

Fig. 2.4. Shaw, p. 19/Grandmont p. 16

In the above excerpt, Shaw uses the word “brogue” to differentiate the social class of Higgins from that of people from Yorkshire and Ireland. The word “brogue” sometimes refers to the Irish accent, but from a particularly ethnocentric and classist point of view.³⁷⁸ According to Carolina P. Amador-Moreno, brogue “was often used in the past to refer to a strongly marked Irish accent in English, and it has negative connotations in an Irish context. More often than not, it carries the implication that Irish English pronunciation is ‘incorrect’ or at least ‘funny’, and it served in the past to portray the Irish as simple.”³⁷⁹ The use of brogue here is used to connect to the larger idea of performance and speech as significant to upward social mobility.³⁸⁰

The presence of joul and non-standard varieties of spoken French also add to the linguistically rich intertextuality of Grandmont’s translation through a contrast with classical French theatre. In the excerpt below (see fig. 2.5), Grandmont contrasts Élise’s Québécois pronunciation with Higgins’ appeal to the great dramatists of France (Molière, Beaumarchais, and Musset), as well as signs of France’s former colonial power, the Napoleonic Code, and the North America Act.

Source Text:	1968 Translation :
THE FLOWER GIRL: [<i>with feeble defiance</i>] I’ve a right to be here if I like, same as you.	Élise: (faible défi) J’ai le droit de rester icitte, si j’en ai envie, même chose que vous autres.
THE NOTE TAKER: A woman who utters such depressing and disgusting sounds has no right to be anywhere – no right to live. Remember that you are a human being with	Higgins: Une jeune fille qui, comme vous, profère des sons aussi déprimants, aussi répugnants, n’a pas le droit d’être...où que ce soit. Pas le droit de vivre. Souvenez-vous

³⁷⁸ Shane Walshe explores this idea in great detail with regards to Irish accents in the domain of cinema. Concerning the ways in which Hiberno- or Irish-English is labeled, Walshe points out that, “The term *brogue* first appeared in 1689 (cf. Bliss 1977: 7-19); yet, from the beginning, it posed a problem by virtue of the fact that it referred specifically to the particularly Irish pronunciation of English and, thus, completely ignored the other features of the variety, namely morpho-syntax and lexis, which so clearly set it apart from Standard English. Not only that, but in addition to describing an Irish accent, *brogue* also refers to the ‘exaggerated stereotype of such an accent’ (Wells 1982b: 434) and, thus, possesses inherent negative value judgements [sic].” Shane Walshe, *Irish English as Represented in Film*, Frankfurt, Peter Lang, 2009, p. 15.

³⁷⁹ Amador-Moreno discusses the history and use of this term in chapter six, “Fictional representations of Irish English” of her study on Irish English. Carolina P. Amador-Moreno, *An Introduction to Irish English*, London, Equinox, 2010, p. 9.

³⁸⁰ Raymond Hickey notes that “brogue” can simply refer to a “country accent”, but the word itself originates in an Irish place name. See Raymond Hickey, *A Dictionary of Varieties of English*, John Wiley & Sons, Inc., 2014, p. 163.

<p>a soul and the divine gift of articulate speech: that your native language is the language of Shakespear and Milton and The Bible: and dont sit there crooning like a bilious pigeon.</p> <p>[...]</p> <p>THE NOTE TAKER: You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English.</p> <p>THE FLOWER GIRL: What's that you say?</p>	<p>que vous êtes un être humain, doté d'une âme et de ce don divin qui favorise le langage articulé. Votre langue maternelle est celle de Molière, de Beaumarchais, de Musset, du Code Napoléon et de l'Acte de l'Amérique du Nord!</p> <p>[...]</p> <p>Higgins: Tenez, par exemple, cette créature avec son langage des rues, qui la maintiendra dans la médiocrité jusqu'à la fin de ses jours...eh bien! Monsieur, en trois mois, je pourrais la faire passer pour une duchesse à un bal de charité. Je pourrais même lui trouver un emploi de femme de chambre ou de vendeuse, ce qui exigerait d'elle une façon de s'exprimer encore plus correcte.</p> <p>Élise: Quossé que vous disez?</p>
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Fig. 2.5. Shaw, p. 20/Grandmont, p. 17

Grandmont demonstrates an understanding of Shaw's intertextuality in this excerpt, but to a degree that continues to affirm this as a proactive translation. The source text appeals to literary icons of English literature who also profoundly influenced the English language. It also problematizes orality in relation to Francophone theatre. Referencing Molière especially highlights the changing relationship of French theatre with that of Québécois theatre in North America: whereas other productions at TNM similarly reterritorialised the plot in Quebec, the language remained the same, that of Molière.³⁸¹ What finally concretises this as exemplary of a proactive translation on the level of poetics, universe of discourse, and even ideology is the addition of two legal documents in lieu of The Bible: The Napoleonic Code and the North America Act.

³⁸¹ Schryburt underscores the themes here and Roux's desire to have them resonate with contemporary society, especially with the changing role of the Catholic religion in the lives of the Québécois: "La production de Roux vient ainsi doubler les attaques de Molière sur les (faux) dévots d'un clin d'œil à l'histoire de la censure ecclésiastique et critique en sous-main l'ingérence de l'Église dans le domaine des arts, un sous-texte que la compagnie souligne non seulement dans le programme de la production en rappelant les grandes lignes de 'l'Affaire Tartuffe', mais aussi dans certains documents internes relatifs à la production." Sylvain Schryburt, *De l'acteur vedette au théâtre de festival*, op. cit., p. 205.

Additionally, in the previous excerpt, Higgins is direct in his assessment of how language interacts with economic power here when he refers to Eliza's "kerbstone" English as holding her back from prosperity.³⁸² Grandmont's translation changes kerbstone into *langage des rues*, and reflects the same power relationship as Shaw's source text with "mediocrity till the end of her days." While this slightly diminishes the rhetoric, the association of Québécois-French with mediocrity suggests ingrained attitudes regarding the importance of standard French with prosperity and financial security in 1960s Quebec. Grandmont acculturates this to Quebec in a similar fashion whilst highlighting the prestige associated with the French language: "disgrâce de Notre-Dame, insulte vivante à la belle langue française." Grandmont's reference to Notre Dame is both an attempt to re-territorialise *Pygmalion* to Montreal as well as a reflection of the secularisation that occurred during the Quiet Revolution.³⁸³ According to TNM, one of the principle goals of the theatre, whose foundation predates the Quiet Revolution, was to "s'affranchir du joug de la religion catholique."³⁸⁴

Higgins' parting exchange with Clara represents both a remark on class distinctions and language on the part of Shaw, as well as an attempt by Grandmont to comment on the changing role of joul in Québécois society (see fig. 2.6). Jean Reynolds asserts that Clara is akin to a failed student of Higgins, but one who is also not so unlike Higgins in terms of class structures and language use. Reynolds says that, "like Higgins, Clara uses vulgarity and rudeness to set herself apart from the others of her class."³⁸⁵ When viewed in light of the translation, Reynolds' statement can equally be applied to Quebec. Grandmont's insertion of "joul" for "slang" is an attempt to appropriate Shaw's text and highlight the uniqueness of joul in Quebec.

³⁸² Reynolds goes on to note that "the conflicts that erupt throughout *Pygmalion* exemplify the complex connections between words and power. At the beginning of the play, Eliza is imprisoned in poverty by her inarticulate speech..." Jean Reynolds, *Pygmalion's Wordplay*, *op. cit.*, p. 43.

³⁸³ While the name "Notre Dame" is prominent throughout the Francophone, Catholic world, Grandmont's text specifically references "sous le porche de Notre-Dame à Montréal." George Bernard Shaw, *Pygmalion*, Translation: Éloi de Grandmont, Bibliothèque de l'école nationale de théâtre (Montréal), ms. 27165, 1968, p. 1.

³⁸⁴ Théâtre du Nouveau Monde, "Toute une histoire" [online]. <http://www.tnm.qc.ca/tout-sur-le-tnm/toute-une-histoire/> [accessed 18 July 2017].

³⁸⁵ Jean Reynolds, *Pygmalion's Wordplay*, *op. cit.*, p. 119.

Source Text:	1968 Translation :
<p>Higgins: Goodbye. Be sure you try on that small talk at the three at-homes. Don't be nervous about it. Pitch it in strong.</p>	<p>Higgins: Au revoir. Et ne manquez pas de glisser deux ou trois grossièretés, au moins, par vernissage. Allez-y carrément du joul! Mais, pas celui des salons: le vrai!</p>
<p>Clara [<i>all smiles</i>]: I will. Goodbye. Such nonsense, all this early Victorian prudery!</p>	<p>Claire [<i>Toute souriante</i>]: Oui – de l'authentique joul, devant toute cette bande de snobs!</p>
<p>Higgins [<i>tempting her</i>]: Such damned nonsense!</p>	<p>Higgins [<i>Tentateur</i>]: Extravagance du maudit!</p>
<p>Clara: Such bloody nonsense!</p>	<p>Claire: Too much! C'est l'fun! C't'au boutte! C'est "cool" à mort!</p>
<p>Mrs. Eynsford Hill [convulsively]: Clara!</p>	<p>Madame Berger-Mouton [<i>Bouleversée</i>]: Claire!</p>

Fig. 2.6. Shaw, p. 75/Grandmont, p. 98

Grandmont specifically adapts the more general term “slang” as “joul,” which sets up a precise performance on the part of Higgins and even Claire. Higgins pushes Claire to use the “real” joul, not the joul that the middle class would be familiar with in the salons. However, this “real” joul is similar to Louis-Martin Tard’s statement regarding the purity of the joul used in Grandmont’s translation, as well as Jean-Claude Germain’s reference to “pure” joul.³⁸⁶ Furthermore, Grandmont translates Clara/Claire’s attempts at using joul through Anglicisms, English words, and shortened forms of slang, but stops short at having her use *maudit*, even as Higgins uses it in the same excerpt. Indeed, this is quite nearly the reverse of the source text, in which Clara uses the forbidden word, bloody, whereas Higgins is only goading her. While this loses some of the source text’s irreverent fun, it also creates the opportunity to showcase a variety of linguistic variables that comprise joul. In the end, Claire’s use of English stands out as the most “shocking” element here, which suggests that the scandal of joul has less to do with poor French-language skills than it does with the encroaching presence of English.

³⁸⁶ Germain does not precise whether or not he referring to a type of joul or to the fact that Tremblay’s play was the first to feature a text written entirely in joul. Jean-Claude Germain, “J’ai eu le coup de foudre”, *loc. cit.*, p. 124.

Linguistic “Authenticity”

However, Grandmont’s translation of “small talk” as “real” and “authentic” joul is problematic because any assertion of authenticity by members of the upper class wrongly misappropriates it. If poor grammar and Anglicisms are what hold Quebec back from taking a step into the future, then their presence amongst the middle class is insidious in nature, further deepening the divide from *le français de France*. Because authenticity is such a contested term in both Irish Studies and Québécois Studies, what it means to be authentically Québécois, especially in a period when notions of identity were beginning to take shape and crystallize, hovers principally around language and linguistic concerns.

Beyond this, however, is Grandmont’s commentary on the effects of linguistic appropriation in Quebec. With regards to Shaw’s source text, Reynolds notes that “The at-home provides an opportunity for Higgins to edify both Clara and Eliza by modeling elegant manner and pleasant conversation. But Higgins instead victimizes Clara in a practical joke, just as he will victimize Eliza at the embassy reception.”³⁸⁷ Indeed, instead of properly instructing Clara/Claire with appropriate behaviour and how it relates to language and pronunciation, Higgins simply writes her off as insipid. Just prior to Clara’s use of “bloody,” she issues a rather prescient statement regarding the state of language and class structures (see fig. 2.7):

Source Text: CLARA: It’s all a matter of habit. There’s no right or wrong in it. Nobody means anything by it. And it’s so quaint, and gives such a smart emphasis to things that are not in themselves very witty. I find the new small talk delightful and quite innocent.	1968 Translation : Claire: Question d’habitude. Il n’y a pas de quoi fouetter un chat. D’ailleurs, qu’est-ce qui est bien ou malséant? Il faut être original: c’est tout; rendre spirituelles les choses qui, autrement, ne seraient que platitudes. C’est agréable d’ainsi bavarder; et, surtout, ça ne fait de mal à personne.
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Fig. 2.7. Shaw, p. 75/Grandmont, p. 97

This statement, in both the source text and the translation, demonstrates the effects of social class structures and language use. Claire/Clara’s depiction of the virtues of using slang demonstrates a naiveté concerning how language functions in society; when Eliza/Élise

³⁸⁷ Jean Reynolds, *Pygmalion’s Wordplay*, *op. cit.*, p. 119.

uses slang, her social class becomes apparent, preventing her from any upward mobility. Upper class appropriation of lower-class speech is thus without consequence and purely for effect. Clara's ambivalence belies true innocence with regards to how social structures function.

Grandmont adjusts his translation of Shaw's source text in a few key ways. He inflects the brief speech with the French idiomatic phrase: *il n'y a pas de quoi fouetter un chat*, which translates as "it's no big deal."³⁸⁸ While this demonstrates Grandmont's capacity for finding an equivalent, the translations that follow give the pronouncement a decidedly darker edge. Claire does not simply note that common slang is neither good nor bad; instead, Grandmont has her use an interrogatory statement to question the nature of "good" and "bad" rather than questioning the judgment handed down on the morality of slang by other members of the upper classes. The most important thing is to be witty and original, which, Claire claims, does not hurt anyone. Grandmont's slightly darker version of Claire in this particular scene suggests a more direct questioning of the morality attached to language use in 1960s Montreal, reflecting contemporary debates about language. Claire thus performs those who regard language use as disconnected from socio-economic circumstances.

The two previous excerpts concern Clara's reference to Eliza's infamous interjection of "Not bloody likely" (see fig. 2.6 and 2.7); in Shaw's day, the word "bloody" shocked audiences because of its crass nature.³⁸⁹ So delicate was the situation surrounding the use of this word on stage, that in the Censor's report, the following is noted:

The word 'bloody' slips out of the as yet only partially educated Liza and on the next page a silly young woman uses it under the impression that it is part of the new 'small talk'. The word is not used in anger, of course, and the incident is merely funny. I think it would be a mistake to be particular about it, but since the word has been forbidden in other plays – in a different sort of connection, however – I mention it.³⁹⁰

³⁸⁸ See "Il n'y a pas de quoi fouetter un chat" in *USITO* [online]. <https://www-usito-com.acces.bibl.ulaval.ca/dictio/#/contenu/fouetter.ad> [accessed 29 April 2019].

³⁸⁹ In the scholarly edition of *Pygmalion* edited by L.W. Conolly, the author states as much: "Eliza's seriously unladylike response – 'Not bloody likely' – to Freddy's enquiry about walking across the park after Mrs Higgins's at-home in Act III of *Pygmalion* shocked audiences at the play's British première at His Majesty's Theatre in London in 1914." L.W. Conolly, "Introduction", *loc. cit.*, p. xiii.

³⁹⁰ "Appendix II: The Censor's Report on *Pygmalion*", in *Pygmalion*, L.W. Conolly [ed.], p. 145.

Translating this in the context of 1960s Quebec presents a challenge with regards to the question of joul and profanity. In the excerpt below (see fig. 2.8), Élise is preparing to leave Madame Higgins’s at-home reception, when an overly eager Freddy asks if she intends to walk home, with the goal of walking with her. Élise responds in a way that betrays (at least to Higgins and Le Picard) her continued need for education:

Source Text:	1968 Translation :
<p>LIZA [<i>nodding to the others</i>]: Goodbye, all. Freddy [<i>opening the door for her</i>]: Are you walking across the Park, Miss Doolittle? If so –</p> <p>LIZA [<i>with perfectly elegant diction</i>]: Walk! Not bloody likely. [<i>Sensation</i>] I am going in a taxi. [<i>She goes out</i>]</p> <p>PICKERING <i>gasps and sits down.</i></p> <p>FREDDY <i>goes out on the balcony to catch another glimpse of ELIZA.</i></p> <p>MRS EYNSFORD-HILL [<i>suffering from shock</i>]: Well, I really cant get used to the new ways.</p> <p>CLARA [<i>throwing herself discontentedly into the Elizabethan chair</i>]: Oh, it’s all right, mamma, quite right. People will think we never go anywhere or see anybody if you are so old-fashioned.</p>	<p>Élise: Au revoir, Colonel. Au revoir, tous.</p> <p>Le Picard: Au revoir, mademoiselle Lacroix. (<i>Ils se serrent la main.</i>)</p> <p>Freddy (<i>Lui ouvrant la porte</i>): Rentrez-vous à pied, mademoiselle? Dans ce cas, je pourrais vous raccompagner.</p> <p>Élise: À pied! (<i>Avec une diction d’une élégance absolue</i>) Pas une maudite miette! (<i>Sensation</i>) Je rentre en taxi. <i>(Et elle sort.)</i> <i>(Le Picard a un hoquet de surprise et s’assoit. Freddy sort sur le balcon, pour entrevoir Élise, une dernière fois.)</i></p> <p>Madame Berger-Mouton (<i>en état de choc.</i>) : Eh bien! Je n’arriverai jamais à m’habituer au genre de la jeunesse d’aujourd’hui.</p> <p>Claire (<i>mécontente</i>) : Oh!...Ça va, maman : je t’en prie. Si tu restes toujours aussi vieux jeu, on finira par croire que nous ne sortons jamais et que nous ne voyons personne.</p>

Fig. 2.8. Shaw, p. 74/Grandmont, p. 96

Grandmont’s decision to translate “not bloody likely” as “pas une maudite miette” demonstrates a reticence to use stronger language, the infamous *sacrés*, in favour of language that still shocked, but was less foul. While *miette* translates as “crumb,” the phrase itself more closely means “not a bit” or “not even a little bit.” It is the addition of *maudite* that renders Élise’s response so shocking. As an example of the importance of this word, Lionel Meney’s *Dictionnaire Québécois-Français* contains nearly two full pages

explicating the word and its varied usages.³⁹¹ The primary meaning of this adjective is in fact quite close to that of “damned”: “Damné pour l'éternité, réprouvé par Dieu ou la société.”³⁹² In terms of its connotations when used in the context of Québec, Meney notes that its second most popular usage is that of a way to blaspheme – *maudit Christ* for example.³⁹³ Moreover, its use as a means of characterising a person or a thing renders its presence all the more striking: combined with a noun and an indefinite article, “*un maudit* + [noun form]” is the equivalent of using a *juron* like *sacré*. The context of this scene indicates the degree to which Elise’s comment is taken as a *sacré*, but with the added benefit for Grandmont of not having to use a *juron*. Grandmont is thus able to harness the performative force of this hallmark of joul without running the risk of censure.

The ways in which language and power are perceived are hallmarks of Shaw’s text, which Grandmont also highlights, but to reflect the specificities of Quebec via re-territorialisation (see fig. 2.9). In Act V, a newly moneyed Alfred Doolittle/Lacroix turns the tables on Higgins’ underhanded taunt at Clara/Claire in Act III by appealing to the deceptive nature³⁹⁴ of the English language as it relates to economic structures:

<p>Source Text:</p> <p>DOOLITTLE: And the next one to touch me will be you, Enry Iggins. I’ll have to learn to speak middle class language from you, instead of speaking proper English. Thats where youll come in; and I daresay thats what you done it for.</p>	<p>1968 Translation :</p> <p>LACROIX: (REPRENANT SON TON DE RECREMINATION:) Pis l’prochain qui vâ profiter d’mon argent, c’est vous Henri Iguenze. Paç’qu’à c’t’heure, y faut qu’j’aprenne à parler. Pis pàs le frança d’France! Le frança des salons d’la bourgeoùsie d’icitte. M’â ête obligé d’faire appel à vos sarvices!...Ca fa qu’j’en conclus que vous avez essayé de m’arranger, avec vos farces!</p>
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Fig. 2.9. Shaw, p. 107/Grandmont, p. 146

³⁹¹ Lionel Meney, *Dictionnaire Québécois-Français*, *op. cit.*, p. 1106-1108.

³⁹² See “maudit” in *USITO* [online]. <https://www-usito-com.acces.bibl.ulaval.ca/dictio/#/contenu/maudit.ad> [accessed 4 May 2019].

³⁹³ The most popular usage of the word is as an interjection or exclamatory word. Lionel Meney, *Dictionnaire Québécois-Français*, *op. cit.*, p. 1106.

³⁹⁴ In exploring the links between Shaw and Deconstruction, Jean Reynolds notes that “Richard Poirier insists ‘there is no such thing as natural language, any more than there is natural literature. It is *all made up*’ (*Renewal* 38). Alfred Doolittle helps drive this point home...” Jean Reynolds, *Pygmalion’s Wordplay*, *op. cit.*, p. 51.

While Shaw's source text relates class with language, Grandmont adapts the lament to distinguish between *le français de France* and the French used in the so-called bourgeois circles of Montreal. Doolittle/Lacroix's remark is both a quandary and an insight into the perception of language politics in the province; standard French would have carried the prestige.

Earlier in Act II, Doolittle/Lacroix pontificated on class injustices without making the direct connection to language. In the first excerpt below (see fig. 2.10), he is accused of having no morals after suggesting that he would relinquish control over Eliza/Élise if Higgins and Pickering/Le Picard pay him off with the sum of five pounds sterling. Rather than take offense at this accusation, Doolittle, pragmatic in his own way, simply states that he cannot afford to have morals, due to his economic status. In this brief exchange, Shaw directly critiques the hypocrisy that expects the lower social classes to maintain the same level of decorum and righteousness, whilst putting them in desperate economic circumstances:

<p>Source Text:</p> <p>PICKERING: Have you no morals, man?</p> <p>DOOLITTLE [<i>Unabashed</i>]: Cant afford them, Governor. Neither could you if you was as poor as me. Not that I mean any harm, you know. But if Liza is going to have a bit out of this, why not me too?</p> <p>HIGGINS [<i>troubled</i>]: I dont know what to do, Pickering. There can be no question that as a matter of morals it's a positive crime to give this chap a farthing. And yet I feel a sort of rough justice in his claim.</p> <p>DOOLITTLE: Thats it, Governor, Thats all I say. A father's heart, as it were.</p>	<p>1968 Translation :</p> <p>Le Picard: Vous n'avez donc aucun sens moral, mon ami?</p> <p>Lacroix (<i>sans se laisser décontenancer</i>) : J'ai pàs'es moyens, cheuf. Pi vous non plus, si vous sariez aussi pauv'que moé. J'veux rien faire de mal, vous l'savez ben. Mais, si Élise est pour avoèr des avantages, dans tout câ, pourquoi pàs moé?</p> <p>Higgins (<i>perplexe</i>): Que faire? Il n'y a aucun doute : au point de vue moral, c'est un crime de donner un sou à ce bonhomme. Pourtant sa réclamation me semble empreinte de justice primitive.</p> <p>Lacroix: C'est ça, cheuf. J'en dirai pàs plusse. C'est l'cœur d'in père qui parle.</p>
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Fig. 2.10. Shaw, p. 54/Grandmont, p. 64-65

In Grandmont's translation, which makes use of strategies on the illocutionary level to mirror Shaw's, Lacroix's joul contrasts with Higgins' and Le Picard's perfectly formed

sentences, to highlight the performative force of Lacroix’s identity. There is indeed an element of theatricality to Lacroix’s very blunt and matter-of-fact suggestion that he has a right to the same advantages via monetary recompense as his daughter. Higgins even acknowledges the effects of this performance – or at the very least makes a connection to Lacroix’s performance – through the use of the word *réclamation* as a translation for “claim.”³⁹⁵ While these words share the same denotation, the French word carries a slightly different connotation in that it suggests a public protest or complaint, thus implying a certain performativity.

The character of Doolittle/Lacroix encompasses and even embraces many different stereotypes that have a particularly performative force given their association with Irishness and *Québécoisité*. In both the source text and translation, Shaw and Grandmont depict Doolittle/Lacroix as a character who greatly enjoys drinking (see fig. 2.11). Nevertheless, Grandmont adapts this to Quebec by inserting religious themes and reinforcing class distinctions:

Source Text:	1968 Translation :
<p>DOOLITTLE: It was like this, Governor. The girl took a boy in the taxi to give him a jaunt. Son of her landlady, he is. He hung about on the chance of her giving him another ride home. Well, she sent him back for her luggage when she heard you was willing for her to stop here. I met the boy at the corner of Long Acre and Endell Street.</p>	<p>Lacroix: Ca s’est passé d’même, cheuf. Ma fille a pris in p’tit gârs dans l’taxi, pour y faire faire un tour, en v’nant icitte. C’est l’p’tit gars d’la bourgeoèse, à sa maison d’chambes. Y tourna autour de cheu vous, avec l’idée qu’a y donnera in aute tour, en r’tournant chez elle... (« in tour, deux tours, trois tours, quate tour, maleau!... ») Ben non! A y a fa dire d’aller cri son butin a à chambre, quand qu’a l’a su que vous vouliez qu’a reste icitte. Chu tombé su l’p’tit gârs l’bas d’la rue Saint-Laurent.</p>
<p>HIGGINS: Public house. Yes?</p>	<p>Higgins: En sortant de la taverne?</p>
<p>DOOLITTLE: The poor man’s club, Governor: why shouldn’t I?</p>	<p>Lacroix: Cheuf, c’est là qu’sont toutes les Chevaliers d’Colomb des Robineux. Pourquoi c’est que j’y sera pàs, moé?</p>
<p>PICKERING: Do let him tell his story, Higgins.</p>	<p>Le Picard: Laissez-le finir son histoire,</p>
<p>DOOLITTLE: He told me what was up. And I ask you, what was my feelings and my duty as a father? I says to the boy, “You</p>	

³⁹⁵ See “réclamation” in *Le Grand Robert de la langue française* [online] <https://gr-bvdep-com.acces.bibl.ulaval.ca/robert.asp> and *Trésor de la langue française informatisée* [online]. <http://stella.atilf.fr/Dendien/scripts/tlfiv5/advanced.exe?8;s=2189253285>; [accessed 29 June 2019].

<p>bring me the luggage,” I says –</p> <p>PICKERING: Why didnt you go for it yourself?</p> <p>DOOLITTLE: Landlady wouldnt have trusted me with it, Governor. She’s that kind of woman: <i>you</i> know. I had to give the boy a penny afore he trusted me with it, the little swine. I brought it to her just to oblige you like, and make myself agreeable. Thats all.</p>	<p>Higgins.</p> <p>Lacroix: Le p’tit gârs m’a dit de quoi c’est qu’c’est qui se passa. Ca fa que...quoi c’est qu’c’est qu’vous pensez que j’pensai qu’mes devoèrs de pére étaent? J’d’ai dit, au p’tit gars : « apporte-moé l’butin. » J’d’y ai dit. Pis j’ai toute apporté icitte. Pour vous rende sarvice pis qu’vous m’prendrez pou du bon monde, moé. C’est toute.</p>
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Fig. 2.11. Shaw, p. 51/ Grandmont, p. 61

Grandmont parallels Shaw’s assertion via Doolittle that the public house is a “poor man’s club” by translating it as a tavern where the Knights of Columbus gather. The Knights of Columbus are a fraternal, Catholic organization, with large numbers of Irish members in North America, especially in Quebec. Furthermore, their presence would have seemed distinctly foreign, in spite of clear references to Ireland and Irish culture. Indeed, Pierre Vigeant, in the pages of *L’Action nationale*, highlights the group’s distinctly North American character, as opposed to their European origins: “Société étrangère en ce sens qu’elle n’est pas française, si l’on tient compte de l’origine ethnique et non plus de la citoyenneté. Les Knights of Columbus sont une société irlandaise. Les fondateurs étaient tous des Irlandais des Etats-Unis [sic] ou plus exactement de New-Haven au Connecticut.”³⁹⁶ Even the Irish origins of the Knights are tied to the United States of America, a fact that cannot be separated from the cultural power of that country.³⁹⁷

Vigeant notes that in addition to economic hardships, adherence to Anglophone groups such as the Knights of Columbus would contribute to the weakening of Québécois culture: “Qu’arriverait-il si les Canadiens français ne s’organisaient plus qu’en filiales de sociétés ou de clubs anglo-canadiens ou américains? Ils perdraient la direction de leur vie sociale, après avoir laissé échapper, déjà, la direction de leur vie économique. Ce serait un

³⁹⁶ Pierre Vigeant, *Knights of Columbus : Que sont les « Chevaliers de Colomb? »* Montréal, L’Action Nationale, 1951, p. 5.

³⁹⁷ However, the Knights of Columbus’s status in the USA is opposed to its role as a bourgeois organization in Ireland. Even taking into consideration this difference, the importance of Grandmont’s addition in this passage mainly has to do with how this organization was perceived in Quebec from the 1950s onward.

humiliant avue d’impuissance.”³⁹⁸ Grandmont’s addition of *robineux*, Québécois slang for an alcoholic, provides the added joke of associating Catholics with alcoholism or decadence. Lacroix is performative here in that the iteration of his particular brand of “agency,” i.e. the undeserving poor, allows him to explain without shame.

Lacroix further complicates the interplay between performativity and performance by introducing the idea of middle-class morality, or as Grandmont translates it “le bon monde.” Middle class morality is both attractive and repellant to Lacroix, which the above and the next example illustrate; it is attractive in that marriage would allow him to neglect his live-in love, and it is negative in that Lacroix perceives it as an imposed set of standards that would force him to change his life in a way that is not above scrutiny. In these two excerpts from Grandmont’s translation, Lacroix manifests pride in his impoverished status, yet still recognizes the class structures that allow his economic status to persist.

Middle-class morality, or *la moralité du bon monde*, is the prevailing theme throughout Lacroix’s two meetings with Higgins and Pickering at the beginning and end of the play. The performance of this quality forms the core of many of the characters interactions with each other, as well as point with which Shaw can critique society’s hypocrisy and arbitrariness:

Source Text:	1968 Translation :
PICKERING: Why don’t you marry that missus of yours? I rather draw the line at encouraging that sort of immorality.	Le Picard: Pourquoi n’épousez-vous pas votre bourgeoise que vous êtes accoté avec, comme vous dites? Votre situation est immorale!
DOOLITTLE: Tell her so, Governor: tell her so. I’m willing. It’s me that suffers by it. I’ve no hold on her. I got to be agreeable to her. I got to give her presents. I got to buy her clothes something sinful. I’m a slave to that woman, Governor, just because I’m not her lawful husband. And she know it too. Catch her marrying me! Take my advice, Governor – marry Eliza while she’s young and dont know no better. If you dont youll be sorry for it after. If you do, she’ll be sorry	Lacroix: Dites-y, cheuf, dites-y. J’voudras ben. C’est moé qui en souffe. J’ai pàs d’droètes su’elle. Faut que j’soye agréabe avec elle; faut qu’j’y donne des cadeaux; faut qu’j’y ajète du linge fancy. Chu l’esclàve de c’te femme-là, cheuf, ‘ien qu’paç’que chus pàs son époux légitime. Pis a est pas sans le savoèr! A s’ferà pas prende à m’marier! J’vous donne in conseil, cheuf : mariez-vous avec Élise, pendant qu’a est

³⁹⁸ Pierre Vigeant, *Knights of Columbus, op. cit.*, p. 36.

<p>for it after; but better her than you, because you're a man, and she's only a woman and don't know how to be happy anyhow.</p>	<p>jeune pis qu'a connat pàs mieux. Si vous l'faites pàs tu suite, vous allez le r'gretter apras. Si vous l'faites tu suite, c'est elle qui va le r'gretter apras! Aussi ben qu'ce soye elle que vous; paç'que vous, vous êtes in homme. Elle, c'est'ien qu'ane femme; pis ane femme, n'importe comment, ça sait pàs comment ête heureux dans a vie!</p>
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Fig. 2.12. Shaw, p. 56/Grandmont, p. 67-68

Grandmont's translation re-appropriates standard French to further specify what up until now in Shaw's text has been implicit. Le Picard calls Lacroix's cohabitation situation "immoral." The word that Lacroix and Le Picard use to describe this state is *s'accoter* or *être accoté avec*, which normally would refer to leaning against or being supported by something in a physical sense. However, according to Lionel Meney, *s'accoter* refers to a man or a woman who maintains a live-in, sexual relationship with another man or woman without marrying that person.³⁹⁹ Grandmont thus uses strategies on the illocutionary level of translation, which are in turn informed by the universe of discourse level. The latter is significant in terms of appropriation as it allows for more exposition regarding the perceived morality of marriage in Quebec; as late as in the 1960s, marriage would have still remained an institution overseen and sanctioned by the Catholic Church, thus contributing to Le Picard's perception of its moral nature.

Contextualising language and performance

The relationship between performance, language, and identity presents an opportunity through which the characters' perspectives on language take on new resonance. Language becomes so central to identity that it is equated with possession, and thus excludes anyone who does not speak "it," labeling them as inauthentic. Several exchanges between Higgins, Pickering/Le Picard, and Eliza/Élise construct this binary, but none more so than the "French" lesson. Earlier in Act II, Eliza/Élise comes to see Higgins and

³⁹⁹ Meney devotes considerable space to describing the parts of speech to which "accoter" belongs in Québécois-French. However, the most pertinent definitions for the purposes here are to "vivre avec qqn; vivre maritalement avec; vivre en concubinage avec qqn...(en parlant d'un homme ou d'une femme) s'installer pour vivre avec qqn sans être marié(e)..." Lionel Meney, *Dictionnaire Québécois-Français, op. cit.*, p. 20-21.

Pickering/Le Picard regarding elocution lessons, and expresses the same kind of suspicion and incredulity that her father bemoans in Act V (see fig. 2.13):

<p>Source Text:</p> <p>LIZA: Oh, I know whats right. A lady friend of mine gets French lessons for eighteenpence an hour from a real French gentleman. Well, you wouldnt have the face to ask me the same for teaching me my own language as you would for French; so I wont give more than a shilling. Take it or leave it.</p>	<p>1968 Translation :</p> <p>Élise: Ben!...j’sais c’qui faut...mon amie a prend des leçons d’espagnol avec un vrai espagnol...ane 5 piasse de l’heure. Vous...j’pense pas qu’vous sariez assez effronté pour me d’mander un prix d’même...J’viens pas apprende l’étranger. J’veux apprende ma propeur langue! Ca s’ra pas plus que trois dollars. C’t’à prende ou à laisser!</p>
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Fig. 2.13. Shaw, p. 31/Grandmont, p. 31

In Shaw’s source text, Eliza associates the English language with her identity. Equally as important is her statement regarding her friend’s French lessons from “a real French gentleman”, which supports the notion that language and one’s nationality are inextricably linked. This Frenchman is “real” or authentic, which justifies the hourly rate for lessons, and is thus opposed to the situation with Higgins; Eliza cannot comprehend such a fee when she already identifies as English herself. Eliza demonstrates a certain sense of agency in her self-realisation through the connection she recognizes between economic power, language, and national identity.

The translation of this excerpt demonstrates several important changes on the illocutionary and ideological levels, which make use of humour in order to insert a similar commentary on language and identity. Eliza’s outrage at being asked to pay a significant amount to learn *ma prop[re] langue* is mitigated through the change in sentence structure: rather than come across as directly accusatory, Grandmont tempers Élise’s response through punctuation, which effectively emphasises the orality of her speech. The final lines in the above excerpt separate Elise’s threat from her affirmative statement regarding why she has come to Higgins and Le Picard for help. Furthermore, rather than repeat *espagnol*, Grandmont broadens this to foreign languages in general, thus further distinguishing *ma prop[re] langue*. In a similar manner, Grandmont also does not use the obvious distinction of English versus French as a language to learn – he uses Spanish. The choice to adapt the translation by not including French stands for practical reasons, as it would no longer make

sense or even be remotely relevant. What is significant here is that Grandmont does not use this as an opportunity to uphold the French-English dichotomy. The noticeable absence of English as the obvious adaptation for French suggests that rather than further concretising the aforementioned dichotomy, Grandmont introduces ambiguity on the illocutionary and ideological levels.

Another element added by Grandmont that serves to reterritorialise *Pygmalion* is a specific cultural reference to Quebec City. In Act II of Shaw's source text, Higgins tells Pickering and Eliza that he will turn her into a duchess in three to six months via his elocution lessons. Grandmont interjects a question from Élise:

<p>Source Text:</p> <p>HIGGINS: ...I shall make a duchess of this draggletailed guttersnipe.</p> <p>LIZA [<i>strongly deprecating this view of her</i>]: Ah-ah-ah-ow-ow-oo!</p>	<p>1968 Translation :</p> <p>Higgins: De cette enfant de ruelle...de ce souillon...je ferai une duchesse.</p> <p>Élise: Une dussèche?...ç'pâs au Carnaval de Québec que j'veux aller, moé...</p> <p>Higgins: Non, Élise: une vraie duchesse!...</p>
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Fig. 2.14. Shaw, p. 33/Grandmont, p. 34

Grandmont's reference to a sort of beauty queen competition for young women in Quebec City is contrasted with Élise's working-class sensibilities, a character trait attributed to her social class throughout the source text, but emphasised to a larger extent in the translation. Indeed, Grandmont engages in a proactive translation on illocutionary and universe of discourse levels here by completely transforming this section of dialogue to include Quebec-specific information.

Language acquisition and performance: proactive translation additions

Translation as a performative practice informs the elocution lessons that Higgins and Pickering/Le Picard give Eliza/Élise. In Shaw's source text, there is a substantial amount of attention paid to the grueling pronunciation lessons that Eliza undergoes as an indictment of the educational system during Shaw's time. To add insult to injury, Higgins rants to Pickering in front of Eliza before finally proceeding with the lesson:

<p>Source Text:</p> <p>HIGGINS: [<i>with the roar of a wounded lion</i>] Stop. Listen to this, Pickering. This is what we pay for as elementary education. This unfortunate animal has been locked up for nine years in school at our expense to teach her to speak and read the language of Shakespeare and Milton. And the result is Ah-ye, Ba-ye, Ce-ye, De-ye. [<i>To Eliza</i>] Say A, B, C, D.</p>	<p>1968 Translation :</p> <p>Higgins (rugissant, comme un lion blessé): Arrêtez! Le Picard, écoutez-la bien. Notre système d'éducation nous coûte des sommes fabuleuses, pour en arriver à ça! Ce pauvre petit animal a été enfermé dans une école peut-être pendant huit, neuf, dix ans – à nos frais – pour apprendre à lire et à parler la langue de Molière, de Beaumarchais, de Fréchette, de Crémazie et du Code Napoléon. Résultat de ce système : (imitant Élise) âââ...bééé...cééé...dééé!... (À Élise :) A, B, C, D...</p>
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Fig. 2.15. Shaw, p. 61/ Grandmont, p. 75

Higgins animalises Eliza, a literary device that not only highlights class distinctions, but also creates an image that distances the audience from the person they see before them. To add to this Shaw has Higgins reference Shakespeare and Milton. Finally, Higgins performs Eliza via a mocking, exaggerated version of her pronunciation, which Shaw signals in the source text via eye-dialect.

Grandmont enacts what is ostensibly not a proactive translation with regards to the pronunciation mockery. Indeed, Grandmont recreates the same sounds, but in French, that Shaw uses for Higgins in the source text. However, upon closer inspection, the strangeness of the situation manifests itself. However, the drawn out portions of the pronunciation, meant to imitate and exaggerate Elise's manner of speech, are not particularly evocative of Québécois-French – indeed, the pronunciation is accurate for standard French. This suggests that the performative potential of this particular scene lies in its iterative capacity. Whereas Shaw's source text demonstrates exaggerated, yet faulty, pronunciation, Grandmont's is simply repetitive to a degree in a way that is a literal translation of the source text.

Grandmont's translation reflects the performativity of Québécois-French in a broader sense through a manuscript that emphasises the differences in pronunciation as well as grammar more so than Shaw's source text. The following example from the end of Act II demonstrates how that shift occurs in Shaw's text, after having eased the audience into making a connection with Eliza through the trauma she incurs upon arrival at the home of

Higgins. In the source text, we can see that Eliza’s identity is maintained through the content of her monologue, which reflects her social class:

<p>Source Text:</p> <p>LIZA: You don’t call the like of them my friends now. I should hope. Theyve took it out of me often enough with their ridicule when they had the chance; and now I mean to get a bit of my own back. But if I’m to have fashionable clothes, I’ll wait. I should like to have some. Mrs Pearce says youre going to give me some to wear in bed at night different to what I wear in the daytime; but it do seem a waste of money when you could get something to shew. Besides, I never could fancy changing into cold things on a winter night.</p>	<p>1968 Translation :</p> <p>Élise: Appelez pus c’monde-là mes amies, vous là, j’espère. Y m’on assez achalée, pis y ont assez ri d’moé, aussitôt qu’y avaent anne chance. J’aimera ben ça, à c’t’heure, qu’ça soye mon tour. Mais si chu pour avoèr du linge nèù, j’m’a attendre. J’aimeras mieux les étriver quand que j’s’rai ben habillée...heï...mame Grégouère, a m’â dit que j’ara des affaires différentes pou la nuit; que j’arâ pàs les mêmes affaires que l’jour. Moé, j’trouve que c’est d’l’argent gaspillé, quand on s’ajète des affaires qu’on peut pàs montrer. A pârt de t’ça, j’ai jama pu m’mette dans a tête que j’m’habilleras dans des affaires foèdes, anne nuit d’hiver!</p>
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Fig. 2.16. Shaw, p. 60/ Grandmont, p. 74

Whereas Shaw only maintains the text-as-pronunciation⁴⁰⁰ during Acts I and II, Grandmont transliterates joul in the text throughout his translation, for both Élise and Lacroix. As a fluent strategy, this facilitates performativity because it acts as a means for the actors to maintain the characters, which Shaw acknowledges as such via the prevalence of his stage directions. Indeed, Dominique Lafon suggests that joul, more than standard French, is a physical language that is more useful in theatrical settings, writing that it is “le langage du corps plus que le langage du sens.”⁴⁰¹ This effectively problematises the relationship between the orality of Québécois-French and the impression that joul is a “body language” rooted in physicality as well as orality. The effect of Grandmont’s choice may have been simply for pragmatic purposes, but it also reinforces the physical nature of language and identity. Indeed, during the elocution lesson scenes, Élise’s transformation is that much more painful to watch.

⁴⁰⁰ The particularities of Eliza’s speech and pronunciation are only distinguished via how words are spelled and contracted only occurs in Acts I and II.

⁴⁰¹ Dominique Lafon, “La langue-à-dire du théâtre québécois”, *loc. cit.*, p. 194.

Shaw's stage directions indicate that the elocution lesson that is present in the play is only a brief sample of what has been occurring over the past few months. Grandmont takes this a step further and gives the audience a much more developed scene. This scene is worth reproducing here at length in order to show just how much detail Grandmont adds to the text, as well as the lengths to which Higgins goes in order to mould his subject:

Source Text:	1968 Translation :
HIGGINS: Stop. Say a cup of tea.	Higgins: Arrêtez! Dites: une tasse de thé.
LIZA: A cappata-ee.	Élise: Eune tâsse de tzééé...
HIGGINS: Put your tongue forward until it squeezes against the top of your lower teeth. Now say cup.	Higgins (<i>s'efforçant à la patience</i>) : Appuyez la langue sur vos dents d'en avant...ouvrez les lèvres, comme pour sourire...et dites : tasse.
LIZA: C-c-c – I cant. C-cup.	Élise (<i>essayant</i>): T...t...t...t...j'pâs capabe! (<i>Mouvement d'impatience de Higgins. Elle se reprend</i>) T...tasse.
PICKERING: Good. Splendid, Miss Doolittle.	Higgins : Bon dieu de bordel! Elle a enfin réussi! Le Picard, nous en ferons une duchesse! (<i>À Élise</i>) Croyez-vous pouvoir, maintenant, dire: thé. Attention! Pas : tzééé...thé...
HIGGINS: By Jupiter, she's done it at the first shot.	Élise (<i>avec effort</i>) : thé...
Pickering: we shall make a duchess of her. [<i>To Eliza</i>]	Higgins: Une tasse de thé.
Now do you think you could possible say tea? Not te-yee,	Élise: Une tasse de thé.
mind: if you ever say be-yee,	Higgins: Répétez après moi : tout timide qu'il dit être...
ce-yee, de-yee again you shall be dragged round the room three times by the hair of your head. [<i>Fortissimo</i>]	Élise: Tout timide qu'il dit être...
T,T,T,T.	Higgins: ...un type comme Thimothée...
LIZA: [<i>weeping</i>] I cant hear no difference cep that it sounds more genteel-like when you say it.	Élise: ...un type comme Thimothée...
	Higgins: ...fait tintinabuler...
	Élise: Qu'est-cé çâ?... Higgins: Ne posez pas de questions. Répétez : tintinabuler...
	Élise: ...tintinabuler...
	Higgins: ...sa petite cuillère... Élise: ...sa petite cuillaère... Higgins (<i>impatient</i>):...cuillère... Élise: ...cuillère... Higgins: ...dans sa tasse de thé.

	<p>Élise:...dans sa tasse de thé.</p> <p>Higgins (enchaînant, sans pause): Les strato-cumulus...</p> <p>Élise: Les...(regards interrogateurs et suppliants à l'adresse de Le Picard.)</p> <p>Le Picard: Ce sont des nuages, mademoiselle Lacroix : les strato-cumulus...</p> <p>Élise: Les strato-cumulus...</p> <p>Higgins:...traversés par les éclairs rouges...</p> <p>Élise:...traversés par les éclaères...</p> <p>Higgins:...éclairs...</p> <p>Élise:...éclaères...</p> <p>Higgins:...clairs...clairs...clairs!...Si vous répétez, une seule fois : éclaères...ou ââââ...bééé...cééé...dééé...je vous traîne, autour de la pièce, en vous tirant par les cheveux! Nom de Dieu! (<i>Fortissimo</i>)...CLAIRS...CLAIRS...CLAIRS...ÉCLAIRS!</p> <p>Élise (<i>pleurant</i>) : J'voés pàs d'différence. Cepté qu'quand c'est vous, ça sonne plus distingué...</p>
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Fig. 2.17. Shaw, p. 61/ Grandmont, p. 76-79

Grandmont's adaptation of Shaw's source text very clearly exemplifies a proactive translation through its building upon Shaw's original elocution lesson. At first glance, it appears as if Grandmont is simply providing an illocutionary, literal translation of this scene, in keeping with earlier elocution scenes. This is a curious choice given that there is nothing particularly challenging in terms of the Québécois-French pronunciation of *une tasse de thé*; indeed, Grandmont exaggerates this pronunciation as well in order to provide a literal translation of the source text. What follows, however, is demonstrative of a truly proactive translation, as Grandmont inserts additional dialogue to highlight Elise's joualesque pronunciation patterns.

Identities, social class, and performance

The identity of the working-class characters Eliza/Élise and her father Doolittle/Lacroix is linked to their ability to "perform" specific roles. This performance, however, in the case of Doolittle/Lacroix is even more artificial and reflects both

contemporary suspicion regarding performative identity as well as the danger Shaw observed in not tending to the underlying systemic issues that are closely associated with economic inequality. Reynolds notes that “‘Professional’ connotes ‘unnatural’ and ‘insincere’ – behavior perfected through practice and training and motivated by the expectation of payment.”⁴⁰² Reynolds’ observation reflects the assumptions supporting the idea that class, like race, is a matter of unchangeable essences. Moreover, this observation evokes associations with identity in its appeal to the performative – that which is created and refined by practice and training. Eliza/Élise’s capacity to perform, as coached by Higgins and Pickering/Le Picard, is therefore suspect in the eyes of those with greater economic privilege, but also serves as a means by which she is able to act with some sense of agency.

The idea that there are insurmountable differences with regards to social class and identity that not even language can overcome is an underlying concern of performativity, and forms one of the core conflicts of Shaw’s source text. This concern is directly related to Reynolds’s earlier statement that professionalism is looked upon with a certain amount of distrust because it seeks to subvert internal essences. Higgins expresses this dilemma when he introduces Eliza/Élise to his mother at her at-home reception in Act III:

<p>Source Text:</p> <p>HIGGINS [<i>impatiently</i>]: Well, she must talk about something. [<i>He controls himself and sits down again</i>] Oh, she’ll be all right: dont you fuss. Pickering is in it with me. I’ve a sort of bet on that I’ll pass her off as a duchess in six months. I started on her some months ago; and she’s getting on like a house on fire. I shall win my bet. She has a quick ear; and she’s been easier to teach than my middle-class pupils because she’s had to learn a complete new language. She talks English almost as you talk French.</p> <p>MRS HIGGINS: That’s satisfactory, at all events.</p>	<p>1968 Translation :</p> <p>Higgins (<i>impatient</i>): Il faut tout de même qu’elle puisse parler de quelque chose! (Il se calme et s’assoit de nouveau) Elle sera très bien. Ne vous en faites pas. Le Picard est dans le coup. J’ai parié avec lui qu’en six mois, je la ferais passer pour une duchesse. Je me suis mis au travail, en janvier et, déjà, elle a fait des progrès fulgurants. Encore quelque temps et ce sera gagné! Elle a l’oreille d’une finesse!...Et mon travail, avec elle, a été plus facile qu’avec un sujet d’éducation moyenne. Aucune déformation : je suis parti de zéro. C’est comme si j’avais eu à lui apprendre une langue entièrement nouvelle. Elle parle français presque aussi</p>
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⁴⁰² Jean Reynolds, *Pygmalion’s Wordplay*, *op. cit.*, p. 93.

<p>HIGGINS: Well, it is and it isn't.</p> <p>MRS HIGGINS: What does that mean?</p> <p>HIGGINS: You see. I've got her pronunciation all right; but you have to consider not only <i>how</i> a girl pronounces, but <i>what</i> she pronounces; and that's where –</p>	<p>bien que vous parlez anglais!</p> <p>Madame Higgins : Tout compte fait, c'est suffisant.</p> <p>Higgins : Eh bien! Oui et non...</p> <p>Madame Higgins : Qu'est-ce que cela signifie?</p> <p>Higgins : J'ai réussi à lui faire prononcer les mots correctement. Mais, admettons-le : c'est bien joli; mais ce n'est pas tout. Avec les mots, il s'agit de faire des phrases. Et c'est là où j'ai pensé à vous...</p>
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Fig. 2.18. Shaw, p. 66/Grandmont, p. 84-85

Higgins reveals that, in spite of her ability to speak “a new language” correctly, Eliza’s successful integration into high society is in fact contingent upon her ability to channel that skill into conversation. In appealing to both “how” and “what”, Higgins suggests the two pillars of performativity, iteration (how) and internalisation (what). Shaw’s meaning is clear here: Eliza’s performance must not simply iterate, or go through the motions, but must also establish internalisation through the ability to assume the social strategies of the economically privileged.

Grandmont’s translation largely expresses this same sentiment, but with important distinctions regarding language use. Indeed, in an off-handed comment in the source text, Higgins remarks that Eliza is as capable in English as his mother is in French. Grandmont adapts this to a Québécois setting by reversing these two languages – Élise is as good in French as Madame Higgins is in English. While this adaptation on the illocutionary and universe of discourse levels is logical, it also stands in contrast with Grandmont’s earlier adaptation regarding Eliza’s friend and the Spanish gentleman. The difference here may lie in the object, that is to say, Madame Higgins versus an unnamed Spanish instructor. Madame Higgins embodies the economically secure social status of high society whereas we only know from Élise that her friend (ostensibly a member of the same social class as Élise) takes lessons from a Spanish “gentleman”; in positioning Madame Higgins as a member of the upper class, Grandmont’s assertion of her capacity to speak English well

effectively acculturates her personage to 1960s Montreal, where economic and social prestige were still associated with the ability to interact in this language.⁴⁰³

These linguistic components of identity construction remain at the forefront of Shaw's source text, and reflect the manipulative elements that come into play where performativity is concerned. The social or linguistic Other, in this case Eliza, can be acted upon and transformed from without, in order to suit the purposes of the economically privileged. In the following excerpt, Higgins speaks to the malleability of identity whilst justifying his social experiment to his mother:

<p>Source Text:</p> <p>HIGGINS: Playing! The hardest job I ever tackled: make no mistake about that, mother. But you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It's filling up the deepest gulf that separates class from class and soul from soul.</p>	<p>1968 Translation :</p> <p>Higgins: Comment: nous nous amusons! Je n'ai jamais autant travaillé, depuis que j'ai commencé à exercer ma profession. Mais, dans un sens, c'est vrai que c'est amusant! C'est passionnant d'assister à une telle métamorphose; de créer, pour un être vivant, une nouvelle façon de s'exprimer; de le faire changer de classe, par le moyen du langage; de lui faire oublier son genre, sa famille; de lui sculpter, pour ainsi dire, une nouvelle âme.</p>
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Fig. 2.19. Shaw, p. 78/Grandmont, p. 102-103

In spite of humorous commentary regarding playing versus working, Shaw's source text confirms the constructedness of identity. Higgins is gleefully open about his desire to transform Eliza's speech as a way to literally transform her person. Language is thus key in the iteration and internalisation aspects of identity. In referencing both social or economic class and soul, Higgins also problematises the very foundations of authentic identity as innate or inherent. The notion that language can also bridge the gap between souls suggests that even this personal, seemingly individual and private aspect of identity is fashioned and transformed by language.

⁴⁰³ In his introduction to *Genèse de la société québécoise*, Fernand Dumont notes, with reference to his childhood in Quebec City, that "Dans la localité, parler l'anglais était considéré comme le comble du savoir, presque l'accès à la métaphysique." Fernand Dumont, *Genèse de la société québécoise, op. cit.*, p. 11.

Grandmont's translation, on the other hand, is demonstrably proactive to the extent that it breaks down the source text to mitigate some of the more explicitly performative aspects of identity construction. It also demonstrates a fine understanding of the power of intertextuality through the translation strategies used on the illocutionary level. The act of engendering this "metamorphosis" is not simply an enterprise in scholarship, but instead an almost playful activity wherein Higgins and Le Picard are spectators as much as they are creators. Indeed, use of the verbs *assister à*⁴⁰⁴ and *créer*⁴⁰⁵ evoke this dual role, and emphasise the performance aspects of identity construction. Grandmont's choice to use the verb *sculpter* directly recalls the Pygmalion source myth in a more direct way than Shaw's text by associating the act of creation with the artistic endeavour, sculpting.⁴⁰⁶ The translation thus resonates to a stronger degree with the inspiration for Shaw's play rather than the play itself. In doing so, Grandmont adds a related layer to his translation that subtly combines that act of creation with the subsidiary action of moulding the created object into the sculptor's desires.

Additionally, Grandmont adapts the text on the illocutionary level to evoke a difference between "a new speech" and "une nouvelle façon de s'exprimer"; the former emphasises the object of creation, "speech", whereas the latter uses a pronominal verb form to highlight the action rather than the object. There is thus a difference engendered by the use of French: Shaw's source text holds up "speech" as the noun object, which suggests fixity, whereas Grandmont's translation appeals to a progressive verbal form that implicates the action, speaking, and the actor, Élise. These illocutionary choices reach their completion in the last three phrases of Higgins's speech, where there no appeal to a linguistic void separating construction and essence, but rather, by means of the *faire*

⁴⁰⁴ *Le Grand Robert* provides several defines for this verb, but emphasises the fact that physical presence at an event, especially with regards to theatre and cinema, is key. It also, more importantly, implies participation. See "assister à", *Le Grand Robert de la langue française* [online]. <https://gr-bvdep-com.acces.bibl.ulaval.ca/robert.asp> [accessed 23 June 2019].

⁴⁰⁵ This word's definition in French depends primarily on its object and its context; however, *Le Grand Robert* lists its first definition as being religious in scope, appealing to life as opposed to inexistence: "Donner l'être, l'existence, la vie à [quelqu'un ou quelque chose]." See "créer", *Le Grand Robert de la langue française* [online]. <https://gr-bvdep-com.acces.bibl.ulaval.ca/robert.asp> [accessed 23 June 2019].

⁴⁰⁶ This verb is used with near exclusivity in the realm of fine arts, according to the *Trésor de la langue française informatisé*. See "sculpter", *Trésor de la langue française informatisé* [online]. <http://stella.atilf.fr/Dendien/scripts/tlfiv5/advanced.exe?33;s=2189253285>; [accessed 17 July 2019].

causatif, suggests a radical transformation of social and economic class, gender, and family. Grandmont thus recognises the capacity of language to effect these transforms, and, in having Higgins announce as much, confirms the performative capacity of his translation.

Higgins’s lack of awareness regarding his role in manipulating and policing Eliza/Élise’s identity, begs the question of how or when an awareness of the processes of identity creation, can lead to agency. This question is posed multiple times throughout Shaw’s source text, mainly by female characters, such as Mrs. Higgins and Mrs. Pearce.⁴⁰⁷ In the following excerpt, Higgins is unable to understand the precariousness of Eliza’s situation following his experiment, in spite of his earlier declarations suggesting comprehension of the iterative and internalisation aspects that pertain to identity construction as a performative act:

Source Text:	1968 Translation :
MRS HIGGINS: No, you two infinitely stupid male creatures: the problem of what is to be done with her afterwards.	MME HIGGINS: Vous n’êtes que deux mâles stupides et égoïstes. Et qu’est-ce qui l’attend, ensuite?
HIGGINS: I dont see anything in that. She can go her own way, with all the advantages I have given her.	HIGGINS: Je ne vois pas de problème. Elle poursuivra son chemin, nantie de tous les avantages que je lui aurai procurés.
MRS HIGGINS: The advantages of that poor woman who was here just now! The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady’s income! Is that what you mean?	MME HIGGINS: Oui : les avantages de la pauvre fille qui était ici, tout à l’heure, avec sa mère...en somme, vous lui donnez des habitudes et des manières de riche; mais, vous ne vous souciez pas de savoir si elle pourra gagner sa vie ou si elle est même intéressée à vivre dans l’argent.
PICKERING: [<i>indulgently, being rather bored</i>] Oh, that will be all right, Mrs Higgins. [<i>He rises to go</i>]	LE PICARD: (indulgent, un peu ennuyé) Oh! Tout ira bien, madame. (Il se lève et va partir, Higgins fait de même)
HIGGINS: [<i>rising also</i>] We’ll find her some light employment.	HIGGINS: Nous lui trouverons un petit travail facile.

Fig 2.20. Shaw, p. 81/Grandmont, p. 105-106

⁴⁰⁷ While outside the scope of this project, the fact that female characters question the effects of Higgins and Pickering’s social experiment is fitting, given performativity’s importance in gender theory. See Judith Butler, “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory”, *art. cit.*, p. 97-110.

Mrs. Higgins reveals the extant gap between Eliza's iteration of the speech and conversation of the upper class and a more profound internalisation that could result in her potential rejection by many groups in society. By asking about what is to "become" of Eliza, Mrs. Higgins exposes the degree to which this internalisation is linked to economic and historical forces, which are ultimately outside of Eliza's control. The tension is further revealed here through Mrs. Higgins's pointing out that Eliza cannot "act" or do the necessary work to earn a living, thanks to the image constructed by her new speech and mannerisms.

Ethics of manipulation

In the translation, Grandmont again demonstrates a preoccupation with performance and action through Madame Higgins's focus on her son and Pickering's responsibility towards Élise. Rather than demanding what is to become of Élise, Madame Higgins demands to know what awaits her. According to Judith Butler, "One comes to 'exist' by virtue of this fundamental dependency on the address of the Other. One 'exists' not only by virtue of being recognized, but, in a prior sense, by being *recognizable*."⁴⁰⁸ Madame Higgins essentially recognizes the impossibility of this situation for Élise once she has been fully transformed by Higgins and Pickering. Élise's dependency on the "address of the Other", as Butler states, is compromised by virtue of her hybrid status, having the speech and mannerisms of the upper class, but lacking the economic means to sustain that lifestyle. Furthermore, Grandmont places the focus squarely on Higgins' and Pickering's roles in this, rather than on Élise through the use of subject pronouns: whereas the source text emphasises the objects ("the manners and habits that disqualify a fine lady"), the translation confronts the audience with actors' role ("vous lui donnez des habitudes et des manières de riche"). The argument that translation is a performative act can explain the importance of this subtle change in the sense that translation enabled Grandmont to construct this indictment of manipulation in a Québécois reality. It acknowledges the influence that human beings exert over one another in direct, explicit ways, rather than attributing these transformations to unexplainable forces.

⁴⁰⁸ Judith Butler, *Excitable Speech: A Politics of the Performative*, New York, Routledge, 1997, p. 5.

Another departure from Shaw’s source text that Grandmont enacts in order to reinforce class and gender distinctions comes from the difference in registers that exists between French and English. The difference in formal registers, to *vouvoyer* and to *tutoyer*⁴⁰⁹, does not exist in the same way in English as it does in French, and thus provides a useful counterpoint with which to observe how language influences the construction of relationships. It also provides Élise with more agency than is present in the source text, as to *vouvoyer* would involve speaking with a person from a higher social class while to *tutoyer* would infer the opposite. In the excerpt below, Grandmont deliberately has Élise recoil when Higgins addresses her using the *tutoyer* form:

<p>Source Text:</p> <p>HIGGINS: [<i>looking critically at her</i>] Oh no, I don’t think so. Not any feelings that we need bother about. [<i>Cheerily</i>] Have you, Eliza?</p> <p>LIZA: I got my feelings same as anyone else.</p>	<p>1968 Translation :</p> <p>Higgins : [Œil critique sur Élise] Oh non, je ne crois pas. Non, pas un cœur dont nous ayons à nous préoccuper. [Joyeux] Élise, as-tu du cœur?</p> <p>Élise: Tutoyez-moé pas, vous, là...on a pâs gardé es cochons, ensemble. Pis, j’ai un cœur pareil comme tout l’monde, c’t’affaire!</p>
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Fig. 2.21. Shaw, p. 37/Grandmont, p. 40

In using this form with Élise, Higgins infantilises her and adds a more sinister, patriarchal tone to their meeting. Not only does Élise react with a sense of shock that is not present in the source text at Higgins’ familiarity and condescension, but Grandmont also has her use an idiomatic expression *garder les cochons ensemble* in order to reverse expectations with regards to registers of formality. In Québécois-French, this expression originates from the nineteenth century, referring to economic class distinctions wherein upper classes would not want to mix or be associated with lower classes, who would be more likely to keep pigs as a means of sustenance and waste management. This expression eventually came to refer

⁴⁰⁹ According to the *Trésor de la langue française informatisé*, “tutoyer” implies having “une connaissance intime et approfondie”, which, given the amount of time they have known each other and the context in which they have met, would not apply to Higgins and Élise. It also means “*Défier quelqu’un par des bravades, par des provocations; lui imposer sa loi, sa supériorité.*” See “tutoyer”, *Trésor de la langue française informatisé* [online]. <http://stella.atilf.fr/Dendien/scripts/tlfiv5/advanced.exe?58;s=2189253285>; [accessed 23 June 2019].

to the act of putting someone who has become too familiar in his or her place.⁴¹⁰ With regards to this particular scene in the source text, Bernard Dukore writes that “This sequence is his [Higgins’s] first lesson – in social deportment, not speech.”⁴¹¹ As previously noted, these two aspects (social deportment and speech) are really two sides of the same coin, and thus are components of the performative act that is identity construction. This achieves a humorous effect in Grandmont’s translation because of Élise’s reply to Higgins, which reverses the roles of upper and lower classes. Grandmont’s Élise addresses social concerns before defending her feelings as a human being.

Grandmont’s choice of vocabulary also provides a slight distinction from the source text that serves to inform the relationship between performance and embodiment. Higgins asks Eliza/Élise if she has any feelings, which Grandmont translates by *un cœur*, a heart. While this is a small difference, it is worth noting because it refers to the body rather than emotions or sentiments, thus grounding Eliza/Élise in a sense of physicality.

Redacting the translation

Grandmont’s adaptation is not only proactive in the sense that there are significant additions to the source text, but also redactions that serve to mitigate complicated social and political circumstances. While orality is expressed through eye-dialect and vocabulary choices, up until this point there has been no mention of “Québécois” other than references to specific locations in Montreal.⁴¹² Eliza/Élise’s debut at the embassy reception reveals this first occurrence of “Québécois” as a point of comparison between the way a duchess speaks versus anyone else. At the end of Act III, Higgins and Pickering’s work come to fruition when their rival, Nepommuck, claims that Eliza/Élise is actually of royal blood (see

⁴¹⁰ See “cochon”, *USITO* [online]. <https://www-usito-com.acces.bibl.ulaval.ca/dictio/#/contenu/cochon.ad>. [accessed 23 June 2019].

⁴¹¹ Bernard F. Dukore, *Shaw’s Theater*, *op. cit.*, p. 207.

⁴¹² In the introduction to their seminal work on the history of Québécois literature, Michel Biron, François Dumont, and Élisabeth Nardout-Lafarge observe that, “Plus tard, au cours de la Révolution tranquille, la question nationale se fait plus urgente que jamais, la littérature devenant l’expression d’un Québec en effervescence. C’est dire que, d’une époque à l’autre, l’histoire littéraire du Québec de littérature canadienne, de littérature canadienne-française ou, comme ce sera le cas à partir du milieu des années 1960, de littérature québécoise. (Notons que, si elle est relativement récente, l’expression ‘littérature québécoise’ ne désigne pas seulement la littérature contemporaine, mais s’emploie rétroactivement pour parler de l’ensemble de la littérature du Québec depuis les premiers écrits de la Nouvelle-France.)” Michel Biron, François Dumont et Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, *op. cit.*, p. 12.

fig. 2.22). This revelation comes after Higgins’s former pupil converses with Eliza/Élise during the embassy reception and judges her French language skills to be excellent. This is a back-handed compliment, however, as Nepommuck notes that Élise’s French is too good to leave any question that she could be from the province:

<p>Source Text:</p> <p>NEPOMMUCK: Yes, yes. She cannot deceive me. Her name cannot be Doolittle.</p> <p>HIGGINS: Why?</p> <p>NEPOMMUCK: Because Doolittle is an English name. And she is not English.</p> <p>HOSTESS: Oh, nonsense! She speaks English perfectly.</p> <p>NEPOMMUCK: Too perfectly. Can you shew me any English woman who speaks English as it should be spoken? Only foreigners who have been taught to speak it speak it well.</p>	<p>1968 Translation :</p> <p>Nepommuck: Oui, oui: Elle ne peut pas me tromper. Elle ne peut pas s’appeler Lacroix.</p> <p>Higgins: Pourquoi?</p> <p>Nepommuck: Parce que Lacroix est un nom québécois; elle n’est pas québécoise.</p> <p>L’Ambassadrice : Oh! C’est ridicule! Elle parle français à la perfection.</p> <p>Nepommuck: Trop! Seuls, les étrangers instruits, comme moi, parlent aussi bien.</p>
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Fig. 2.22. Shaw, p. 86/Grandmont, p. 114

Shaw’s source text provides commentary on the educational system in England, but concerns English culture in the most general sense, which is to say that it applies to more than just pronunciation. His slight regarding the ability of the English to speak their first language is a harsh critique, but one that occurs in the context of an established monolingual paradigm: there is a marked difference here in that English, in spite of the speaker’s ability to pronounce words correctly or incorrectly, is not threatened in terms of cultural dominance.⁴¹³

However, Grandmont hedges in his translation of Nepommuck’s damning statement; he simply remarks that only well-educated foreigners could possibly speak with such eloquence. Instead of potentially adding insult to injury via a more direct slight towards

⁴¹³ See discussion of this term in chapter one. Additionally, Yasemin Yildiz informs us that monolingualism “constitutes a key structuring principle that organizes the entire range of modern social life, from the construction of individuals their proper subjectivities to the formation of disciplines and institutions, as well as of imagined collectives such as cultures and nations.” Yasemin, Yildiz, *Beyond the Mother Tongue*, op. cit., p. 2.

Quebec’s bourgeoisie, Grandmont simply effaces Nepommuck’s challenge in his last line of dialogue above. Without the interrogatory remark, the character is merely dismissive toward the Québécois, but as an outsider even to the Francophone world. Given that this critique does not originate from a Frenchman or woman, Grandmont avoids potential controversy. The lack of an overtly political statement here is especially important for a play that has heretofore been proactive in the sense that it has added to the source text, rather than subtracting from it. Enacting such a translation in Quebec, during the Quiet Revolution, would potentially have provoked conflicted reactions, as Chantal Hébert points out, theatre during the period of the late 1906s increasingly “rejected foreign influence, especially French” in order to grapple with Quebec’s new self-image as Québécois.⁴¹⁴

The ambassador’s reception demonstrates a moment where the theatrical situation about which Dukore writes and the question of identity become intertwined. More importantly, this develops into a moment in which Grandmont’s translation demonstrates proactive translation strategies that add to the overall performativity of the source text. Just prior to her introduction to the ambassador and his wife, Eliza speaks with Pickering:

<p>Source Text:</p> <p>LIZA: Are you nervous, Colonel?</p> <p>PICKERING: Frightfully. I feel exactly as I felt before my first battle. It’s the first time that frightens.</p> <p>LIZA: It is not the first time for me, Colonel. I have done this fifty times – hundreds of times – in my little piggery in Angel Court in my day-dreams. I am in a dream now. Promise me not to let Professor Higgins wake me; for if he does I shall forget everything and talk as I used to in Drury Lane.</p>	<p>1968 Translation :</p> <p>Elise : Nerveux, Colonel?</p> <p>Le Picard : Epouvantablement! Je ressens exactement la même angoisse qu’un petit jour, avant l’attaque. Le même genre de trac, j’imagine, qu’un comédien avant une première.</p> <p>Elise : Ce n’est pas une première pour moi, Colonel. Des centaines de fois, dans mon taudis, j’ai vécu cette scène, en rêve. Ce soir, le rêve continue. Mais promettez-moi une chose : empêchez le Professeur Higgins de me faire retomber dans la réalité; sinon, j’oublierai tout ce que j’ai appris et je me</p>
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⁴¹⁴ Chantal Hébert, “Sounding Board for the Appeals and Dreams of the Québécois Collectivity”, in Joseph I. Donohoe Jr. and Jonathan M. Weiss [ed.], *Essays on Modern Quebec Theater*, East Lansing, Michigan State University Press, 1995, p. 29. For his part, Fernand Dumont asserts that, “La littérature a ouvert la voie [à la langue française devenue une référence collective]; mais l’éducation devra revenir au premier rang des préoccupations, prendre la tête des utopies des années prochaines.” Fernand Dumont, *Genèse des la société québécoise, op. cit.*, p. 335.

	remettrai à parler comme autrefois.
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Fig. 2.23. Shaw, p. 84/ Grandmont, p. 111

Shaw's source text evokes performativity through Eliza's revelation that she has rehearsed scenarios such as this in her poor flat, even admitting that they have become part of her daydreams, implying the potential for agency. In describing Eliza's life as such, Shaw draws attention to the relationship between performance, desire, and essence, as well as the delicate balance to be maintained in supporting these different constructions. Indeed, Shaw suggests that there is an illusory aspect to these constructions as well, for if Eliza is capable of constructing a dream-like reality for herself that Higgins subsequently has the potential to dismantle, then the internalisation process has not yet been fully accomplished. Because Eliza's "essence", her soul, still remains, there is the constant danger that she will reveal her true self, unless she is able to realise her own agency in the act of performance.

Nevertheless, Grandmont takes these images of rehearsal and theatre, and extends them to Pickering's imagination as well by adding to the source text a line about how an actor feels on opening night. For Pickering, the image of opening night is merely a metaphor, but adding this image here allows Grandmont to contrast it with Élise's contention that for her, this will have a more literal effect on her life. Indeed, the translation used for "I have done this" is "j'ai vécu cette scène", which adds two additional levels of meaning to the theatrical image: the first is due to Grandmont's use of the verb *vivre* in the *passé composé*, and the second is due to the double-meaning associated with *scène*. With regards to the first, Grandmont's use of the *passé composé* in this context reveals that Élise lived this moment repeatedly in the past, but in this present moment, she is finally able to internalise this identity, no longer needing to "rehearse" – if this was still a rehearsal or a description, the use of the *imparfait* would be more appropriate, as its use is designated for feelings and descriptions.⁴¹⁵ In terms of the second image, *scène* first denotes the stage itself but also refers to divisions in a play and a type of composition in paintings that

⁴¹⁵ According to Bescherelle, "Contrairement à d'autres langues le français dispose de deux formes simples de passé. En effet, le passé, dans tous ses emplois, et l'imparfait, le plus souvent, ont une valeur de passé, qui les oppose l'un et l'autre au présent. Le problème est alors de savoir comment ces deux temps du passé se distinguent l'un de l'autre... à l'imparfait, on ne s'intéresse pas aux moments qui ont marqué le début et la fin de l'action." *Bescherelle La conjugaison pour tous*, Michel Arrivé [ed.], Paris, Hatier, 1997, p. 144.

encompasses multiple subjects and action.⁴¹⁶ Grandmont blurs the distinction between reality and metaphor here through his choice to have Élise caution Le Picard against what might happen should she “retombe dans la réalité.” The fact that Élise’s “rehearsal” and waking-up can be both reality to a certain extent suggests the different identities that are layered in her person.

Another example of Grandmont’s proactive translation strategies that edit out certain items from the source text occurs in Act V with the re-emergence of a moneyed Doolittle/Lacroix. In the following excerpt, Grandmont changes Doolittle/Lacroix’s parenthetical from an aside to Mrs. Higgins (see the text in bold) to a public address. Furthermore, there is also the addition of extra cultural references that serve to further appropriate the text:

Source Text:	1968 Translation :
<p>DOOLITTLE: If I was one of the deserving poor, and had put by a bit, I could chuck it; but then why should I, acause the deserving poor might as well be millionaires for all the happiness they ever has. They dont know what happiness is. But I, as one of the undeserving poor, have nothing between me and the pauper’s uniform but this here blasted three thousand a year that shoves me into the middle class. (Excuse the expression, maam; youd use it yourself if you had my provocation.) Theyve got you every way you turn: it’s a choice between the Skilly of the workhouse and the Char Bydis of the middle class; and I havent the nerve for the workhouse. Intimidated: thats what I am. Broke. Bought up. Happier men than me will call for my dust, and touch me for their tip; and I’ll look on helpless, and envy them. And that’s what your son has brought me to. [<i>He is overcome by emotion</i>]</p>	<p>Lacroix: Si j’s’ra in pauve méritoère pis que je m’s’ra mis queuq’cenne de côtee, j’pourra r’noncer à l’héritage pis finir à l’hospice...pis, dans ces conditions là, en y pensant in peu, pouquoi c’est faire que j’y r’nonç’ra, hein?...Les pauvres méritoères, c’est ‘ien qu’ des millionaires en puissance : y courent apras l’bonheur; mais y ont jamais connu c’que c’éta. Moé, en tant qu’pauve pâs méritoère, j’sais c’que ça ête heureux! Mais, comme c’est là, à cause de ces maudits quinze mille piasses-là, j’saute ‘ien qu’ in coup dans les ligues majeures : me v’là dev’nu in bourgeoùs! Passez-moé l’maudit, mas bonne dame; mais vous maudireriez, vous avec, si vous ariez eu à endurer in injustice, de même. De toutes les manières, y auront toujours le d’sus su nous autes. Toute c’qu’y nous reste, c’est d’choésir ente la marde de bordeaux, le chiârd des hospices ou ben l’pâtee chinois des maisons de r’traite bourgeoùse. Moé, passez-moé l’espression ma bonne dame,</p>

⁴¹⁶ See “scène”, *Le Grand Robert de la langue française* [online]. <https://gr-bvdep-com.acces.bibl.ulaval.ca/robert.asp> [accessed 27 June 2019].

	<p>mais la marde pis l'chiârd, le courage me manque, à c't'heur que j'ai goûté au pâté chinois...j'ai peûr : c'est çâ, l'affaire. J'avas pâs ane cenne pis y m'ont ajeté!...Fa que, demain y en a d'autes, plus chanceux qu'moé, qui vont vider mes poubelles. Moé, j'me contenterai d'les r'gârdier pis d'ête jaloux d'eux autes. Toute ça, à cause de vot'garçon, (Il succombe à l'émotion.)</p>
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Fig. 2.24. Shaw, p. 108/Grandmont, p. 147

Just as with Eliza's initially shocking statement of "Not bloody likely/*pas une maudite miette*", her father's self-conscious use of "blasted" is translated by Grandmont as *maudite*. According to Dukore, Doolittle's parenthetical aside apology here is important for two reasons, the first of which is that Shaw was a thorough believer in no "dead space", or silence, on stage unless it was for dramatic or comedic effect, and even in this case it should be used sparingly. The second reason is that Shaw is motivated by the textual situation itself: "The realization of the meaning of that kick motivates Doolittle's parenthetical remark to Mrs. Higgins, but the play does not stop for this business, since it is accomplished on the lines, not between them."⁴¹⁷ Grandmont's decision to include this statement as part of the main clause, and not as an aside, achieves the opposite effect – it is no longer a spontaneous reaction but part of a larger thought on Lacroix's part. The performative force of this monologue is rendered all the more evident for this reason, as the polyvalent sacré is not completely undercut through the use of an aside. Even though Grandmont effectively enacts an illocutionary translation that errs more towards literality than literariness, his use of the adjectival and verbal forms of this word without parenthetical asides removes some of the pretense associated with such an action.

In the same speech, Grandmont also substitutes and adds information to further appropriate the text. Grandmont adds references to Bordeaux, hospices, and the French version of shepherd's pie, *pâté chinois*. These additions are references to various aspects of life in Montreal, which parallel Shaw's references to workhouses and poverty. While all of these additions are significant, it is worth pausing to draw attention to Bordeaux and *pâté*

⁴¹⁷ Bernard F. Dukore, *Shaw's Theater, op. cit.*, p. 88-89.

chinois, as their cultural contextualisation aids in the performative force of Doolittle/Lacroix. Bordeaux, for instance, is not here a region in France, but a prison on the North side of the island of Montreal, built between 1908 and 1912. The prison was built in the “Pennsylvanian” style, which fostered the idea of penitence and reformation through solitary confinement. This idea, developed by the Quakers, originated as a sort of prison reform from the days when all prisoners were housed together, regardless of sex, mental disorders, or crimes committed. However, it was eventually superseded due to the negative effects on the individual inmate’s psyche. Shaw would have approved of this specification by Grandmont, as his socialist beliefs played a large role in his interest in prison reform.⁴¹⁸

Grandmont’s translation of “skilly” as *pâté chinois* appropriates the source text in a way that performs Québécois culture of the *milieu populaire*, but also falls short of Doolittle’s meaning. *Pâté chinois*, or shepherd’s pie, rose to popularity as a cheap, filling meal for the working-class population. The dish was named as such because started as a way to feed Chinese migrant workers who built the railroads.⁴¹⁹ In the definitive edition of *Pygmalion*, editor L.W. Conolly notes that Shaw’s original text clearly references Greek mythology, “the perils posed by the sea-monster Scylla and the whirlpool Charybdis as sailors navigated between them.”⁴²⁰ The image that Doolittle/Lacroix evokes here is a metaphor to describe the two desperate situations that await him. Rather than attempting to, as Louis Jolicoeur delineates, reproduce the same image, Grandmont transforms this image into meaning. As a translation strategy, this helps to adapt Lacroix’s monologue, but also

⁴¹⁸ Regarding the penitentiary system of Victorian and Edwardian England, Shaw wrote: “When we get down to the poorest and most oppressed of our population we find the conditions of their life so wretched that it would be impossible to conduct a prison humanely without making the lot of the criminal more eligible than that of many citizens. [...] The vast majority of our city populations are inured to imprisonment from their childhood. The school is a prison. The office and the factory are prisons. The home is a prison. To the young who have the misfortune to be what is called well brought up it is sometimes a prison of inhumane severity. [...] This imprisonment in the home, in the school, in the office and the factory is kept up by browbeating, scolding, bullying punishing disbelief of the prisoner’s statements and acceptance of those of the official, essentially as in prison. The freedom given by the adult’s right to walk out of his prison is only a freedom to go into another or starve: he can choose the prison where he is best treated: that is all.” Bernard Shaw, *The Crime of Imprisonment* (1946), originally published as *Imprisonment* in 1925.

⁴¹⁹ Lionel Meney defines this as “plat traditionnel fait de bœuf haché, de pommes de terre en purée et de grains de maïs,” and goes on to point out that it got its name “parce qu’on le servait aux ouvriers chinois qui construisaient les lignes de chemin de fer au Canada; selon une autre hypothèse, il s’agirait de la ‘China pie’, une spécialité de la ville de China, dans le Maine, aux Etats-Unis, où il y avait des émigré canadiens-français.” Lionel Meney, *Dictionnaire Québécois-Français*, *op. cit.*, p. 1264.

⁴²⁰ L.W. Conolly, in *Pygmalion*, Bernard Shaw, Note 230, p. 108.

dispels the ambiguity that the source text's image can engender.⁴²¹ Nevertheless, in this excerpt, Scylla is also a clever pun on a bland working-class meal from Shaw's era, skilly.⁴²² The fact that this dish was also served as food in prisons and workhouses gives credibility to Grandmont's specification of Bordeaux prison, and serves to explain why Lacroix would despair of this situation. Lacroix is not content with any of these options, as evidenced by the slang terms and informal pronunciations "marde" (merde) or "chiârd" (chiard)⁴²³, which serves to reinforce the performative force of his character and reterritorialise his concerns in Montreal.

Questioning agency

The final exchange between Higgins and Eliza is where agency as a facet of performativity can be seen for both the source text and the translation. This exchange most clearly indicates a reversal of what Fintan O'Toole, in discussing the source text, has referred to as Eliza "becoming a sort of gross imitation of Higgins."⁴²⁴ O'Toole's statement reveals the problematic nature of identity as performative – without the realisation of agency, layers of identity constructions seemingly create a dulled version of the authentic. Eliza/Élise's rebellion demonstrates the potential of agency to effectively reverse the status quo and internalise this new identity on her own terms. According to Eric Bentley, this is natural progression: "The arousing of Eliza's resentment in the fourth Act was the birth of a soul. But to be born is not enough. One must also grow up. Growing up is the fourth and last stage of Eliza's evolution."⁴²⁵ To acknowledge that Eliza/Élise is "growing up" here implies that a fully realised identity is not merely the product of internalisation and

⁴²¹ Jolicoeur writes that this technique is to "convertir l'image en sens." Louis Jolicoeur, *La Sirène et le pendule*, *op. cit.*, p. 99.

⁴²² L.W. Conolly's note reads: "Doolittle also neatly puns on the skilly (an unappetizing gruel) traditionally served in Victorian and Edwardian prisons and workhouses." in *Pygmalion*, Bernard Shaw, Note 230, p. 108.

⁴²³ According to Lionel Meney, what makes this work unique to Québécois Français Québécois is its pronunciations, which varies considerably to include chiar, and chior. This term refers to "plat simple composé de restes de viande (bœuf bouilli), et de pommes de terre en tranches" as well as being "nourriture peu appétissante." Lionel Meney, *Dictionnaire Québécois-Français*, *op. cit.*, p. 430-431.

⁴²⁴ Fintan O'Toole, "Ten Rules of Shavian Theatre" from the "Shaw at the Shaw" conference, Niagara-on-the-Lake, 24 July 2017.

⁴²⁵ Eric Bentley, *Bernard Shaw*, *op. cit.*, p. 84.

iteration, but also the ability to recognise the structures of oppression that contribute to the construction of all identities:

<p>Source Text:</p> <p>Eliza [<i>defiantly non-resistant</i>]: Wring away. What do I care? I knew you'd strike me some day. [<i>He lets her go, stamping with rage at having forgotten himself, and recoils so hastily that he stumbles back into his seat on the ottoman</i>] Aha! Now I know how to deal with you. What a fool I was not to think of it before! You can't take away the knowledge you gave me. You said I had a finer ear than you. And I can be civil and kind to people, which is more than you can. Aha! [<i>Purposefully dropping her aitches to annoy him</i>] That's done you, Henry Higgins, it is. Now I don't care that [<i>snapping her fingers</i>] for your bullying and your big talk. I'll advertise it in the papers that your duchesse is only a flower girl that you taught, and that she'll teach anybody to be a duchess just the same in six months for a thousand guineas. Oh, when I think of myself crawling under your feet and being trampled on and called names, when all the time I had only to lift up my finger to be as good as you, I could just kick myself.</p>	<p>1968 Translation :</p> <p>Élise: Tordez-moi le cou...arrachez-moi les yeux [<i>Résistance passive.</i>] Je savais que vous finiriez par porter la main sur moi. [<i>Il abandonne le combat, trépigne rageusement, parce qu'il s'est laissé aller, recule si vite qu'il trébuche et tombe, assis sur le divan.</i>] Ah, ah!...Je sais maintenant comment m'y prendre avec vous. Dieu que j'ai été folle de ne pas y avoir pensé plus tôt! Vous ne pouvez plus me retirer les connaissances que vous m'avez prodiguées. Vous disiez que mon oreille était plus fine que la vôtre. Et je sais être aimable et gentille avec les gens; ce qui n'est pas votre cas. Ha! Ha! Ha! [<i>À dessein, elle fait des fautes, pour le vexer.</i>] Ça t'la coupe, la siflette, hein, Henri Higgins?... Pâs vra?...A c't'heure, j'm'en salue pas mal... [<i>Reprenant son langage chatie:</i>] ...De votre brutalité, de vos jurons, de votre grosse voix. J'annoncerai, dans les journaux, que votre duchesse n'est qu'une petite marchande de fleurs, que vous avez formée, et qui, à son tour peut enseigner à quiconque comment devenir duchesse. Exactement de la même façon. Six mois de leçons, pour cinq mille dollars. Oh! Quand je pense...rampant, sous vos pieds...bafouée...traité de tous les noms...tout ce temps-là, je n'avais qu'à lever le petit doigt pour être aussi forte que vous. Je me donnerais des coups de pied.</p>
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Fig. 2.25. Shaw, p. 126-127/ Grandmont, p. 173-174

Eliza's final lines in the source text monologue suggest that her realisation of the truth, namely, that gaining control was finally a question of layering and constructing herself from her own, original personality traits with Higgins's privileged schooling, derives its performative force from the perlocutionary speech acts in that monologue. Shaw's use of the conditional in the form of modal verbs constructs possibility: the present tense aligns

with possible futures to expose Eliza's new reality. On stage, this *mise en scène* creates space for imagining possible futures.

This is the moment in Grandmont's translation where the agency-conducive aspects of performativity become fully realised and incorporated into the playscript, thus influencing future *mise en scènes*; Élise is now able to command not only both registers of the French language, but to recognise the significance of performance as it relates to her potential earnings. Grandmont's choices on the illocutionary level make several important changes with regards to the stage directions and dialogue that are informed by a performative analysis, thus contributing to Élise's agency-potential. Grandmont translates "cant" using the negative structure "ne...plus", which means "no longer", thus suggesting that there was a time in the world of the play where Higgins would have theoretically been able to take back the education that he imparted on her. While this change is small, it creates the impression of fluidity in the translation: the performative force of Élise's growth lies in her ability to realize the impact of Higgins's lessons whilst at the same time embracing her own previously denigrated qualities. Grandmont further contributes a more "embodied" Élise in her last lines, translating "as good as" with *aussi forte que*, which serves to permeate her character with both mental and physical strength, whereas the source text suggests a purely intellectual equivalency.

With regards to *Pygmalion* specifically, and in Shaw's work in general, Fintan O'Toole notes that Shaw makes the case that "the sounds you make are not who you are" but are, rather, functions of power and social class.⁴²⁶ This statement calls into question concepts and constructions of authenticity or authentic identity as functions of the power associated with social class. It goes further when we consider the fact that the sounds Eliza/Élise makes are in fact a facet of her performativity. While these sounds are not "essential", they do represent the potential for success and an opportunity to disrupt the process of internalisation. Reynolds argues that "Offsetting Higgins' failure is Eliza's more

⁴²⁶ Fintan O'Toole, "Ten Rules of Shavian Theatre" from the "Shaw at the Shaw" conference, Niagara-on-the-Lake, 24 July 2017.

successful linguistic adventure – and Shaw’s, for his autobiographical reminiscences and philosophical essays illuminate the rewards of reinventing oneself through language.”⁴²⁷

Nevertheless, as is Shaw’s fashion, Higgins’ parting remarks to Eliza undercut her attempted rebellion. Indeed, it is Higgins himself who gets the last word in Shaw’s source text as well as Grandmont’s translation. According to Jean Reynolds:

Higgins’ cruelty at the end of the play – in his last speech he addresses her as his servant – after he has had months of close observations of Eliza’s character, hints at the real reason she will never fully be accepted in British society. Widespread belief in unchangeable essences is more than a philosophical stance: It is politically useful as justification for keeping ‘inferiors’ in their place.⁴²⁸

In referring to “unchangeable essences”, Reynolds touches upon the underlying tension that runs throughout the play in terms of viewing these identities as performative: in spite of a subversive project, Higgins himself does not fully accept Eliza’s potential agency, instead choosing to reduce her to a lower-class status. The linguistic Other, in spite of all successful attempts to master the performative force of language’s role in identity construction, must still reckon with the threat of Higgins’ off-handed retort to Eliza’s threat to leave becomes a portent for Quebec:

Source Text:	1968 Translation :
<p>HIGGINS: Goodbye, mother. [<i>He is about to kiss her, when he recollects something</i>] Oh, by the way, Eliza, order a ham and a Stilton cheese, will you? And buy me a pair of reindeer gloves, number eights, and a tie to match that new suit of mine. You can choose the color. [<i>His cheerful, careless, vigorous voice shews that he is incorrigible</i>]</p> <p>LIZA: [<i>disdainfully</i>] Number eights are too small for you if you want them lined with lamb’s wool. You have three new ties that you have forgotten in the drawer of your washstand. Colonel Pickering prefers double Gloucester to Stilton; and you dont notice the difference. I telephoned Mrs</p>	<p>Higgins: Au revoir, maman. (<i>Au moment de l’embrasser, il se souvient de quelque chose.</i>) Oh! Élise, à propos, commandez donc un jambon de Paris et un fromage d’Oka, voulez-vous? Achetez-moi des gants de daim, pointure huit, et une cravate, pour mon nouveau costume. Choisissez la couleur qui plaira. (<i>Sa voix, pleine de bonne humeur, prouve qu’il est incorrigible.</i>)</p> <p>Élise: (<i>Hautaine</i>) Huit sera trop petit, si vous désirez des gants fourrés de laine d’agneau. Il y a trois nouvelles cravates, que vous avez oubliées dans le tiroir du lavabo. Le colonel préfère le gruyère à l’Oka; tandis que vous, vous êtes incapable de faire la</p>

⁴²⁷ Jean Reynolds, *Pygmalion’s Wordplay*, op. cit., p. 112.

⁴²⁸ *ibid.*, p. 90.

Pearce this morning not to forget the ham. What you are to do without me I cannot imagine. [<i>She sweeps out</i>] ⁴²⁹	distinction. Ce matin, j'ai prévenu Madame Grégoire ⁴³⁰ , par téléphone, de ne pas oublier le jambon. Qu'est-ce que vous allez faire, sans moi : je me le demande... (<i>Elle tire sa révérence et sort.</i>)
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Fig. 2.26. Shaw, p. 127-128/Grandmont, p. 175

Higgins still exerts his authority over Eliza even after he has seen what she is capable of in terms of both speech and comportment. Even though Eliza is now fully aware of how to deal with Higgins, retaking the stage by walking out on him after matching his casual demands, the material facts of her life have not yet changed.

Grandmont's illocutionary strategies for translating this exchange between Élise and Higgins adhere to literalness, although he does substitute Oka and Gruyère for Gloucester and Stilton, and further specifies that the ham is *jambon de Paris*. While these are minor changes, when viewed in light of the commentary throughout the play on the distinction between Français de France and French spoken in Quebec, specifically joul, Grandmont appropriates the source text as a means to appeal to humour rather than highlighting the seriousness of Élise's situation. Indeed, there is a tone of politeness in Élise's reply to Higgins that even in light of Shaw's slightly more subdued ending is still more reticent. Élise keeps her composure, but can hardly be said to leave in triumph. Grandmont's translation strategies on the illocutionary level thus retreat slightly from a fully emancipatory ending, suggesting no profound desire to upend the linguistic status quo.

Therefore, the play's final act reveals the unresolved tension between authentic identity and performance. Indeed, Higgins himself, "unlike the marginalized G.B.S. and Eliza...is well established in the upper echelons of British life."⁴³¹ In spite of his rudeness and aggressiveness, Higgins risks nothing throughout the play in any real sense. The cost of

⁴²⁹ According to L.W. Conolly, this ending was added on for the 1941 version. The 1913 and 1939 endings all had Eliza react to Higgins's request with a disdainful "Buy them yourself." Shaw's explanation of this to the actress playing Eliza, Mrs. Patrick Campbell, demonstrates the desire to Eliza remain steadfast in her new agency, "When Eliza emancipates herself – when Galatea comes to life – she must not relapse. She must retain her pride and triumph to the end." See Bernard Shaw, *Pygmalion, A Romance in Five Acts* [Definitive Text], L.W. Conolly [ed.], *op. cit.*, p. 128, 146-147.

⁴³⁰ During informal conversations with Madame Vanney, Éloi de Grandmont's granddaughter, she mentioned that Grandmont chose the name "Madame Grégoire" for the name of Higgins's maid because a Madame Grégoire worked as a maid in the Grandmont's home during this time.

⁴³¹ Jean Reynolds, *Pygmalion's Wordplay*, *op. cit.*, p. 110.

his professional reputation might suffer, he hints, if someone were to discover the truth about Eliza/Élise at the embassy reception, but his social status will remain unchanged.⁴³² Higgins performs the role of reformer without any threat to his identity or status – this is demonstrated by his dismissive attitude throughout the play. Furthermore, for all of his talk of reform and subversion, Higgins holds the same prejudices. In the end, he does not believe that Eliza/Élise is capable of internalising and iterating her performance to the extent that it will override her “essence”:

Source Text:	1968 Translation :
<p>HIGGINS: Let her go. Let her find out how she can get on without us. She will relapse into the gutter in three weeks without me at her elbow.</p>	<p>Higgins: Laissez-la donc m'en vouloir! Laissez-la donc partir! Qu'elle apprenne à se débrouiller, toute seule! Vous verrez : sans moi, d'ici trois semaines, elle sera retombée dans sa merde.</p>
<p>PICKERING: He's incorrigible, Eliza. You wont relapse, will you?</p>	<p>Le Picard: Il est incorrigible, Élise. Vous n'avez pas envie de retomber dans votre m...misère, n'est-ce pas?</p>
<p>LIZA: No: Not now. Never again. I have learnt my lesson. I don't believe I could utter one of the old sounds if I tried. [DOOLITTLE touches her on her left shoulder. She drops her work, losing her self-possession utterly at the spectacle of her father's splendor] A-a-a-a-ah-ow-oo!</p>	<p>Élise: Non. Plus maintenant. Plus jamais. J'ai eu ma leçon. Même si je faisais exprès, je pense que je n'arriverais pas à parler comme autrefois. (Lacroix lui me la main su l'épaule gauche. Élise laisse tomber sa corbeille et perd toute maîtrise d'elle-même, devant la magnificence paternelle) Ouaouh! Quo c'est câ?...</p>
<p>HIGGINS: [with a crow of triumph] Aha! Just so. A-a-a-a-ahowoo! A-s-s-s-ahowoo! A-a-a-a-ahowoo! Victory! Victory! [He throws himself on the divan, folding his arms, and spraddling arrogantly]</p>	<p>Higgins: (Triomphal) Qu'est-ce que je disais? (Parfaite imitation de ce qu'il vient d'entendre.) « Ouaouh! Quo c'est câ?... » Victoire! Victoire Victoire! (Il se jette, sur le divan, croise le bras, et s'étale de la façon la plus arrogante.)</p>

Fig. 2.27. Shaw, p. 116/Grandmont, p. 158-159

⁴³² Reynolds also seems to confirm that Higgins is a bit of a villain through his coarseness, but also cowardly due to his privilege: “He fancies himself superior to his peers but dares not risk becoming disclassed and disenfranchised by decisively breaking with them...Consequently, Higgins refuses to experiment with new roles and new possibilities.” *ibid.*, p. 111.

As Reynolds argues: “To Higgins, essences are everything: Once a flower girl, always a flower girl.”⁴³³ In the above excerpt, Higgins issues an aggressive retaliation using mockery and joul for the second time during the play. His insult also hearkens back to the idea that this new identity is likewise performative in that it must be consciously practiced or iterated until it is known by rote. While class distinctions matter to Higgins, to the extent that they “separate class from class and soul from soul,”⁴³⁴ his response to Eliza reveals the extent to which her identity is truly internalised, and indeed the extent to which Higgins believes that gulf to be unbridgeable. Eliza may be able to internalise and iterate the qualities necessary to briefly span that void, but this might not be enough to consistently and perpetually perform a new “soul.”

The translation of this sequence between Élise, Higgins, Le Picard, and Lacroix proposes an even more negative point of view with regards to socio-economic classes and essences versus performances. Grandmont’s proactive translation makes several important additions here, which reflect the gap between lower and upper classes, such as the translation of *dans sa merde* in place of “gutter.” While the effect is largely equivalent, the presence of vulgar language prompts another significant change in terms of translating Le Picard’s question to Élise. As Élise’s respect for Le Picard and her relationship with him has been established as being largely the result of careful attention to identity as performative, it makes sense that Le Picard would tone down his question to her, a tactic that is not necessary in the source text, as Shaw uses the verb “relapse” in lieu of Grandmont localising via nominal forms. In the translation, ellipses act as stage directions for Le Picard, who hesitates before deciding on *misère* instead of *merde*. This illocutionary translation is nearly the reverse of what Jolicoeur describes as the need to take into account how distressing an image is when translating it:

Notons en outre que le niveau de vraisemblance sera établi en vertu de l’usage et des principaux repères physiques et culturels de nos sociétés. ... En outre, il y a lieu de s’intéresser au degré d’atténuation de l’invraisemblance, c’est-à-dire aux expressions utilisées en vue d’atténuer l’effet parfois excessivement déconcertant d’une image.⁴³⁵

⁴³³ Jean Reynolds, *Pygmalion’s Wordplay*, *op. cit.*, p. 102.

⁴³⁴ Bernard Shaw, *Pygmalion, A Romance in Five Acts* [Definitive Text], L.W. Conolly [ed.], *op. cit.*, p. 78.

⁴³⁵ Louis Jolicoeur, *La Sirène et le pendule*, *op. cit.*, p. 98.

Grandmont effectively modifies a metaphor in order to emphasise the severity of Élise's situation, which has the added effect of reinforcing the genteel quality of Le Picard's character.

However, this is not the case as it appears to Eliza/Élise, who, earlier in Act V, acknowledges that even if she were to go back to her part of town, she would never be able to re-assume the language identity that was once constructed around her. This suggests a lack of agency, conversely, as in a diglossic situation, the multilingual person would choose the language based on the situation; Eliza/Élise is capable of performing the middle-class woman, but can no longer code-switch by integrating the Cockney language in which she was raised.

<p>Source Text:</p> <p>LIZA: I cant. I could have done it once but now I cant go back to it. You told me, you know, that when a child is brought to a foreign country, it picks up the language in a few weeks, and forgets its own. Well, I am a child in your country. I have forgotten my own language, and can speak nothing but yours. Thats the real break-off with the corner of Tottenham Court Road. Leaving Wimpole Street finishes it.</p>	<p>1968 Translation :</p> <p>Élise: Impossible. Autrefois, j'aurais pu; mais maintenant, impossible. Vous m'avez déjà dit qu'un enfant, élevé à l'étranger, apprend la langue du pays, en quelques semaines, et oublie la sienne. Eh bien! Je suis une enfant, élevée dans votre pays. J'ai oublié ma langue...paternelle. La seule que je puisse parler maintenant, c'est la vôtre. Entre mon taudis et moi, la ruptur est faite. Mon départ de la rue Saint-Paul l'a parachevé.</p>
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Fig. 2.28. Shaw, p. 115/ Grandmont, p. 158

Eliza/Élise's reference to being a child in a foreign country speaks volumes regarding the processes of identity construction and what occurs when those processes are staged. As her language has been "corrected," she can no longer function as part of her old social class; however, she is not fully accepted as a member of any other class. This is the essential problem that an understanding of performativity reveals: even when there is awareness of the imposed structures that undergird notions of identity, those structures and class strata remain implacable. Using the image of a child being relocated to a foreign country and easily picking up a second language also parallels inequalities that equate the linguistic Other with non-adults, implying a malleability and a simplicity that needs guidance and education. Indeed, they are forced to negotiate, oftentimes painfully, the betwixt and

between nature of their new existence.⁴³⁶ Élise embodies this statement by the fact that, in spite of her linguistic progress, her socio-economic class might not change.

Nevertheless, the notion of joul's performative force provides opportunities to forge something new in terms of identities, as it emphasises the hybridity of these constructions. For example, Dominique Lafon observes, "La langue maternelle, c'est la langue de la mère, le joul d'abord, mais désormais le dire-dire, le langue-à-langue, une langue réinventée poétique, libérée du français hexagonal."⁴³⁷ Lafon essentially reverses the idea of a monolingual paradigm that is so closely associated with the notion of a "mother tongue"; in stating that joul is both a *langue maternelle* and a *langue poétique*, an evolution of sorts in the artistic language of Québécois theatre, Lafon predicts what Élise is capable of at the end of the play. This liberation is essential to the re-centring of Quebec, in spite of the problematic nature of referring to one's first language as the "mother tongue."

Grandmont's translation adds nuance here – Élise notes that she has forgotten her *langue paternelle*, which is a clever play on the concept of the mother tongue: "According to this paradigm, individuals and social formation are imagined to possess one 'true' language only, their 'mother tongue', and through this possession to be organically linked to an exclusive, clearly demarcated ethnicity, culture, and nation."⁴³⁸ At first glance, Élise is insulting the male influence – or lack thereof as it concerns her father's presence in her life – over her education, but in light of the previous citation, Grandmont calls into question this "clearly demarcated" entity – is it to be France or a grassroots Québécois culture? The mother tongue, or monolingual, paradigm is based on "historical artifacts and not transhistorical constants,"⁴³⁹ which essentially posits the idea that a culture is monolingual because during a certain historical period this was the case. Élise's late addition of "paternelle" juxtaposes the concepts of "mother tongue" and "father land", which renders her identity as being even more in flux. However, this is a complex idea in its relationship

⁴³⁶ This process is detailed by Yasemin Yildiz, who cautions that "What if the loss of a 'mother tongue' is a painful experience rather than a liberating one?" While this statement does not entirely fit the situation in Quebec, it does reflect the unease and fear associated with both the encroaching Anglicisms as well as the desire to maintain strong linguistic ties with France. Yasemin Yildiz, *Beyond the Mother Tongue*, *op. cit.*, p. 205.

⁴³⁷ Dominique Lafon, "La langue-à-dire du théâtre québécois", *loc. cit.*, p. 190.

⁴³⁸ Yasemin Yildiz, *Beyond the Mother Tongue*, *op. cit.*, p. 2.

⁴³⁹ *ibid.*, p. 10.

to the province, which is further compounded by how the Quebecois perceive themselves in relation to Canada and France. Yildiz notes that “this notion of the mother tongue has been in turn a vital element in the imagination and production of the homogenous nation-state.”⁴⁴⁰

In spite of the number of times Élise and Lacroix perform the use of joul, Grandmont rarely refers to it by name. This is even more frequent than Shaw’s mentions of cockney English in the source text. The use of cockney is reserved for Eliza and Mr. Doolittle, providing an important distinction in dialect and register throughout the source text. While this makes for an apt parallel with joul and the characters that use it, its presence in other contexts provides us with cause for a discussion regarding the function of a proactive translation on the illocutionary and poetics levels. In the following excerpt, Eliza/Élise confronts Higgins in the presence of Pickering/Le Picard and Mrs./Madame Higgins regarding her treatment by both men after her successful performance at the ambassador’s reception. After having resolved the situation amicably with Pickering/Le Picard, Eliza/Élise fully assumes her new identity before Higgins:

Source Text:	1968 Translation :
LIZA: And I should like Professor Higgins to call me Miss Doolittle.	Élise: Je préférerais, cependant, que le Professeur m’appelât mademoiselle.
HIGGINS: I’ll see you damned first.	Higgins: (<i>Très fort accent joul</i>) Qu’al’aille donc chez l’yâbe!... (<i>L’inattendu de la réplique crée un mélange de rires et de scandales.</i>)
MRS HIGGINS: Henry! Henry!	MADAME HIGGINS : Henri! Henri!

Fig. 2.29. Shaw, p. 115/Grandmont, p. 157-158

In this excerpt, Grandmont’s translation demonstrates a significant change on the illocutionary and poetics levels, in a way that is not suggested by the source text. While Shaw does have Higgins resort to a frustrated use of profanity, “damned”, there are no stage directions indicating the level of scandal involved with such a statement (unlike Eliza’s earlier use of “bloody”), nor are stage directions prompting the actor to use a certain

⁴⁴⁰ *ibid.*, p. 7.

accent. This suggests that the line is to be delivered with a certain amount of frustration that has been logically alluded to by the context at this point in the play.

Grandmont includes explicit stage directions pertaining to accent and activity on the part of the other characters present in the scene, as well as eye-dialect expressing joul. The fact that Grandmont directly names the accent as joul, followed by a joul translation of the source text, suggests that the character of Higgins himself is traversed by a layer of *Québécoité*. The expression itself is an approximation of the source text, roughly translating as “go to hell”, but the accent combined with the eye-dialect renders this particular expression much more complex. Lionel Meney notes that *yâbe* is a familiar joul pronunciation of *diable*.⁴⁴¹ As Higgins’s reaction to Élise is meant to be spontaneous, this pronunciation suggests as a Québécois, this construction is a part of Higgins’s identity that is triggered when his own agency is threatened through Élise’s assertion of independence. Even though there is an element of mocking here, the tone as communicated through the stage directions suggests more of a bitter regression and surprise by the other characters as to this moment. There is less ambiguity in the translation thanks to proactive translation strategies on the level of the stage directions.

Eliza/Élise and the agency of performance

Eliza/Élise’s character arc illustrates the power of performativity, both as a tactic of subversion and as a means to control social interaction. If we compare the at-home reception in Mrs. Higgins’s living space with Eliza/Élise’s triumphant confrontation with Higgins in Act V, Eliza/Élise clearly demonstrates a definite evolution in terms of performativity. From adept performance that is neither internalised nor iterated to the extent of being considered an identity, to aptly manipulating a situation in order to provoke Higgins, Eliza/Élise does not simply demonstrate a passively accepted internalised and iterated identity, but rather demonstrates an awareness of these processes:

⁴⁴¹ Lionel Meney, *Dictionnaire Québécois-Français*, *op. cit.*, p. 1860.

<p>Source Text:</p> <p>Act III:</p> <p>Higgins [<i>rising and coming to her to coax her</i>]: Oh, that'll be all right. I've taught her to speak properly; and she has strict orders as to her behavior. She's to keep to two subjects: the weather and everybody's health – Fine day and How do you do, you know – and not to let herself go on things in general. That will be safe.</p> <p>...</p> <p>Act V:</p> <p><i>ELIZA enters, sunny, self-possessed, and giving a staggeringly convincing exhibition of ease of manner. She carries a little work-basket, and is very much at home.</i></p> <p><i>PICKERING is too much taken aback to rise.</i></p> <p>LIZA: How do you do, Professor Higgins? Are you quite well?</p> <p>HIGGINS [<i>choking</i>]: Am I – [<i>He can say no more</i>]</p> <p>LIZA: But of course you are: you are never ill. So glad to see you again, Colonel Pickering. [<i>He rises hastily; and they shake hands</i>] Quite chilly this morning, isn't it? [<i>She sits down on his left. He sits beside her</i>]</p> <p>HIGGINS: Don't you dare try this game on me. I taught it to you; and it doesn't take me in. Get up and come home; and don't be a fool.</p> <p><i>ELIZA takes a piece of needlework from her basket, and begins to stitch at it, without taking the least notice of this outburst.</i></p>	<p>1968 Translation :</p> <p>Première partie - Sixième tableau</p> <p>Higgins: Tout ira bien... je lui ai appris à parler très correctement et je lui ai donné des directives rigoureuses, sur sa façon de se conduire. Elle ne doit aborder que deux sujets : le beau ou le mauvais temps et la santé des invités. Vous comprenez : « soleil radieux! » Ou « comment allez-vous? » Rien d'autre! Aucun danger!</p> <p>...</p> <p>Sixième tableau :</p> <p><i>(Entre Élise, radieuse, maîtresse d'elle-même. Elle fait une démonstration renversante et convaincante de son aisance et de son savoir-vivre. Elle porte une petite corbeille à ouvrage et on la dirait chez elle. Le Picard est trop estomaqué pour se lever.)</i></p> <p>ÉLISE: Comment allez-vous, professeur? La santé est bonne?</p> <p>HIGGINS: La santé?... (<i>suffoque, il ne peut pas en dire davantage.</i>)</p> <p>ÉLISE: Excellente, j'en suis certaine : vous n'êtes jamais malade. Je suis si heureuse de vous revoir, Colonel. (<i>Le colonel se lève, avec empressement, et s'incline.</i>) Il fait très frais, ce matin, n'est-ce pas? (<i>Elle s'assoit, aux côtés de Le Picard.</i>)</p> <p>HIGGINS: Je vous interdis de me jouer ce numéro; c'est moi qui vous l'ai appris... Alors, vous ne m'aurez pas. Cessez de faire l'idiote et rentrons, à la maison.</p> <p><i>(Élise prend sa broderie, dans la corbeille, et fait quelques points, ignorant tout à fait cette violente sortie.)</i></p>
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Fig. 2.30. Shaw, p. 66, 112/Grandmont, p. 84, 153-154

In Act III, Higgins provides the necessary exposition for the audience.⁴⁴² As Higgins indicates, these subjects represent an accurate performance of a set of values that allow a person to seem middle-class. In earlier acts, however, Eliza had no real control or awareness of them; she simply is cognizant of how to perform them for a certain audience. As the play reaches its resolution, Eliza/Élise is able to use her performance to challenge the ability of her gender and economic “superiors” to use linguistic processes and norms to ensure social, economic, and gender stratification.

Grandmont foregrounds this agency to an even greater extent in the translation through illocutionary strategies. Higgins’s threats to Élise at the very end of this excerpt demonstrate the keen vocabulary choices made by Grandmont to suggest an underlying sense of performance. The verb *jouer* and the expression *faire l’idiot* both evoke play and performance, most notably the idea that performance presents the false self. Butler confirms this when she writes that designating certain identities as performances in a theatrical context has the potential to “de-realize the act, mak[ing] acting into something quite distinct from what is real. Because of this distinction, one can maintain one’s sense of reality in the face of this temporary challenge to our existing ontological assumptions.”⁴⁴³ Higgins makes these distinctions explicit through the use of *jouer* and *faire l’idiot* in a way that attempts to support his own understanding of the world whilst delegitimising Élise’s experience.

Conclusion

What Shaw questions all along (something that Grandmont echoes) is how one is to construe or perceive oneself after having had the knowledge that that identity is a construction, and, most importantly, what to do with this knowledge going forward. This confounds itself further when we accept that the nature of identity is performative, an iteration that exists to the extent that it constructs, both in the source text as well as in the translation. This performance, in the hands of Shaw, is not a manipulation, but fully embraces the agency that comes when the linguistic Other recognises the performative force of constructing or co-constructing (essential in the theatre as community) in relation

⁴⁴² See analysis of the Act III in-house between Higgins and Mrs. Higgins.

⁴⁴³ Judith Butler, “Performative Acts and Gender Constitution”, *art. cit.*, p. 105.

to other social and economic forces. Reynolds writes that “as a social reformer and artist, Shaw valued the new possibilities that literary language can create for the human race.”⁴⁴⁴

In Quebec’s theatrical milieu since the Quiet Revolution, the role played by language on stage has been complex, embracing standard French, and Québécois-French, which encompasses more than just joul. Indeed, Annie Brisset notes that during the time period from the late 1960s onward, “French translations, probably conforming to a dramatic aesthetic that then prevailed in France, appeared dated on Quebec stages.”⁴⁴⁵ Shaw’s Eliza asks what is to become of her, having been manipulated by Higgins, and Grandmont’s Élise does, too, which further suggests a crossroads on the part of Québécois society in the late 1960s. Grandmont does not go so far as to say that joul should be embraced and spoken or taught in a mainstream sense, but instead highlights the unique linguistic character of Québécois-French, its compatibility with the stage due to its orality, which is different from that of standard French. The role that joul plays in this linguistic spectrum complicates, yet enriches, the potential of subsequent *mise en scènes*. Dominique Lafon also seems to suggest that this is the primary role of joul within the context of Québécois theatre; rather than prompting a complete break, it forges a new existence and identity. Lafon affirms that “Loin de marquer une rupture avec une élite dominatrice, le joul donnait paradoxalement naissance à un nouveau statut de la langue, à un retour aux sources de ‘cette langue riche et goguenarde’ qu’évoquait avec nostalgie Laurendeau.”⁴⁴⁶ While the temptation to nostalgia, and thus fixed interpretations of the past, is present, the orality that marks language use in Quebec lends itself to the creative and performative enterprise of theatrical production.

Grandmont’s thoroughly Québécois *Pygmalion* represents a way of achieving what Shaw strongly encouraged his French translators to do all along. According to Pharand, he counselled them “to use slang when appropriate” and “avoid what he called ‘academic’ or ‘literary’ language.”⁴⁴⁷ By encouraging this interplay between joul and standard French, Grandmont re-appropriates translation that had heretofore been a source of consternation

⁴⁴⁴ Jean Reynolds, *Pygmalion’s Wordplay: op. cit.*, p. 109.

⁴⁴⁵ Annie Brisset “When Translators of Theater Address the Québécois Nation”, in Joseph I. Donohoe Jr. and Jonathan M. Weiss [ed.], *Essays on Modern Quebec Theater*, East Lansing, Michigan State University Press, 1995, p. 69-70.

⁴⁴⁶ Dominique Lafon, “La langue-à-dire du théâtre québécois”, *loc. cit.*, p. 187.

⁴⁴⁷ Michel Pharand, *Bernard Shaw and the French, op. cit.*, p. 114.

for a Québécois population striving to assert not only its cultural uniqueness, but more importantly its cultural superiority. Annie Brisset confirms this when she argues that “it should be noted that beyond a simple wish for cultural ‘decolonization’, the reappropriation of translation was rendered necessary by the upheaval in theatrical aesthetics occurring at the end of the 1960s.”⁴⁴⁸ The result of this staging and then subversion of language norms is an attempt to distinguish Quebec’s theatrical milieu from that of both France and the Anglophone world. While it may seem at first Eliza/Élise, who represents Quebec, has been orphaned in a certain sense, Reynolds suggests that this situation may not be as hopeless as it at first seems: “The orphan, by contrast, has no predetermined identity or destiny – an apparent disadvantage that may, however, actually bestow freedom and creativity.”⁴⁴⁹

While Eliza/Élise is an orphan to a certain extent, labelling her as such goes slightly too far in suggesting that she is tantamount to a blank slate. In this instance, the notion of performativity is problematic in that despite the freedom and creativity offered through Eliza/Élise’s “orphaned” status as perceived by Higgins and Pickering, she still possesses identities that variously surface either as the result of internalisation or with some degree of agency. Whilst the orphan may not be steeped in a given cultural construction, that construction can be scaffolded in a way that predestines his or her identity. In this way, we can see how Eliza/Élise and her transformation inspire reflection on the part of translators. Grandmont and TNM perceive the linguistic search for identity as underlying the formal structures of *Pygmalion*; its performativity expresses a particular construction that attracts the translator via its “singularly elegant structure.”⁴⁵⁰ Being the kind of orphan that Reynolds positions Eliza/Élise to be differentiates her in the way that Québécois theatre of this period sought to be. Indeed, as Annie Brisset observes, “the adoption of the vernacular permits Quebec playwrights and translators to rise to the dominant institutional

⁴⁴⁸ Annie Brisset, “When Translators of Theater Address the Québécois Nation”, *loc. cit.*, p. 68.

⁴⁴⁹ Jean Reynolds, *Pygmalion’s Wordplay*, *op. cit.*, p. 100.

⁴⁵⁰ Eric Bentley argues that *Pygmalion*’s power is in its simplicity and structure: “*Pygmalion* is essentially theatrical in construction. It is built in chunks, two by two...It is a good play by perfectly orthodox standards and needs no theory to defend it. It is Shavian, not in being made up of political or philosophic discussions, but in being based on the standard conflict of vitality and system, in working out this conflict through an inversion of romance, in bringing matters to a head in a battle of wills and words, in having an inner psychological action in counterpoint to the outer romantic action, in existing on two contrasted levels of mentality, both of which are related to the main theme, in delighting and surprising us with a constant flow of verbal music and more than verbal wit.” Eric Bentley, *Bernard Shaw*, *op. cit.*, p. 85-87.

position.”⁴⁵¹ As Eliza/Élise adopts her new habitudes and speech, yet informs them with the personality, identities, and language that she never truly casts aside, so does theatrical translation of this period begin to adopt linguistic practices that are both grounded in certain historical realities and looking forward through difference to create something new.

Grandmont’s choice explores how language influences and constructs identity. The voice from the margins, the betwixt and between that is so emblematic of Shaw, is exactly what Grandmont seizes upon in his critique of the Québécois desire to be “French”. Eric Bentley claims that “*Pygmalion* diverges from the type in that the life-giver, for all his credentials, and his title of Pygmalion, is suspect. He is not really a life-giver at all. ... In the end Eliza turns the tables on Higgins, for she, finally, is the vital one, and he is the prisoner of ‘system’, particularly of his profession.”⁴⁵² With the parallels between the French and English systems I have established here, attachments to l’Hexagone serve only to diminish the inherent vitality that exists in Québécois culture, and thus its performativity. Perhaps this inbetweenness and lack of resolution is fitting; with the historical and material connections to France and its status as a province within Canada, Quebec and Québécois-French manifest the potential engendered vis-à-vis performativity. As Reynolds argues with regards to Eliza, “Superior to the upper classes but alienated from them, no longer absent yet never truly present, Eliza lives suspended between Angel Court and Wimpole Street.”⁴⁵³

Interestingly, TNM’s official website maintains that the theatre’s mission was and always has been to stage and share major works from classical and contemporary repertoires, which hedges a bit in terms of its founders’ stated ideas.⁴⁵⁴ However, the success of *Pygmalion* suggests that this can be understood in the context of translation as a performative practice, constructing a new existence for Shaw’s source text and a work in which participation is essential. *Pygmalion* benefits from a performative analysis in lieu of a purely semiotic approach because it becomes transformative as a site of collaboration between Grandmont, TNM, and the audience members, thus reappropriating and embracing

⁴⁵¹ Annie Brisset, “When Translators of Theater Address the Québécois Nation”, *loc. cit.*, p. 72.

⁴⁵² Eric Bentley, *Bernard Shaw, op. cit.*, p. 86.

⁴⁵³ Jean Reynolds, *Pygmalion’s Wordplay, op. cit.*, p. 120.

⁴⁵⁴ Théâtre du Nouveau Monde, “Toute une histoire” [online]. <http://www.tnm.qc.ca/tout-sur-le-tnm/toute-une-histoire/> [accessed 18 July 2017].

a certain linguistic hybridity or bilingualism that was previously frowned upon. It also demonstrates that Grandmont's translation inhabits a thoroughly postmonolingual world through its staging of various forms of French, and its apolitical acknowledgement of the presence of English.⁴⁵⁵ As Yildiz notes, "Words of foreign derivation put this separateness into question more pointedly than any other linguistic phenomenon. They open up the possibility that the foreign is lodged right in the mother tongue."⁴⁵⁶ Therefore, Grandmont appropriates Shaw for a Québécois audience not simply as a representation of a theatrical classic, but, as Lawrence Venuti notes, to "function as a cultural political practice, construction or critiquing ideology-stamped identities for foreign cultures, contributing to the formation or subversion of literary canons, affirming or transgressing institutional limits."⁴⁵⁷ Grandmont's translation occupies a unique space in the area of theatrical translation because it does not attempt to subvert the original source text, but to instead appropriate and embrace the economic and cultural subversiveness of that text.

Shaw's concern for inventiveness,⁴⁵⁸ and the fact that he himself was attempting to, as Reynolds notes, "bring an old language into a new age – using words not to sustain established power structures, but to destabilize the world his readers took for granted and show them the possibilities of a new order,"⁴⁵⁹ allows us to see the continued importance and adaptability of Shaw and *Pygmalion* in a Francophone context. Using realist theatre that maintains the fourth wall speaks to the adaptability of this inventiveness through the performative gaze. Indeed, the suggestion that words can destabilise and transform is

⁴⁵⁵ With regards to resistance to the postmonolingual condition, Yildiz notes that "For this reason, words of foreign derivation have long been the objects of highly charged linguistic, political, and aesthetic discourse in Europe." Quebec presents the same features, as demonstrated by the dislike for yet persistence of Anglicisms and policing bodies such as the *Office québécois de la langue française*. In fact, Yildiz goes on to say that the presence of foreign-derived words (she refers specifically to the concept of *Fremdwörter* in German, which essentially fulfill the same role as Anglicisms do in Quebec) in heretofore monolingual texts is a hallmark of multilingual societies, which are often also postmonolingual: "Considering the foreign-derived word as indicator of internal multilingualism helps to rethink writing practices that deliberately use *Fremdwörter* as crucially postmonolingual projects." Yasemin Yildiz, *Beyond the Mother Tongue*, *op. cit.*, p. 67-69.

⁴⁵⁶ *ibid.*, p. 67.

⁴⁵⁷ Lawrence Venuti, "Introduction", *loc. cit.*, p. 7.

⁴⁵⁸ Interestingly, Shaw recognises the performative capabilities in himself and in his art: "Like all men, I play many parts; and none of them is more or less real than another...I am, in short, not only what I can make of myself, which varies greatly from hour to hour and emergency to no-emergency, but what you can see in me." Jean Reynolds is quoting Shaw here from his essay "Chesterton on Shaw". Jean Reynolds, *Pygmalion's Wordplay*, *op. cit.*, p. 103.

⁴⁵⁹ Jean Reynolds, *Pygmalion's Wordplay*, *op. cit.*, p. 31.

evident through the subject matter of the source text, but is made even more apparent in its appropriation by the target culture. If “the outcome [of Shavian ‘new speech’] is an empowered readership”, then the material success of Grandmont’s *Pygmalion* during the Quiet Revolution indicates that TNM’s production was able to both proactively translate the play as well as advance their agenda of a Québécois theatrical milieu.⁴⁶⁰

⁴⁶⁰ *ibid.*, p. 42.

Chapter 3 – *La Reine de beauté de Leenane* (Martin McDonagh, 1999; Fanny Britt, translator, 2001): Performing “authenticity” in translation

George Bernard Shaw’s popularity through his G.B.S. persona allows for a segue to a new Ireland where questions regarding identity once again manifest themselves in the theatrical milieu, albeit in almost the reverse manner. In this twentieth- and twenty-first century Ireland, playwrights like Martin McDonagh have increasingly moved away from nationalist projects and instead have focused on impressions of globalised Irishness, characterised by critiques of formerly lauded archetypes, landmarks, values, and institutions.⁴⁶¹ Indeed, McDonagh’s notoriety and popularity stem in part from the massive gulf between the aesthetics of his plays versus those of the Irish Revival. His plays present an Ireland that is grotesque and darkly comedic, completely devoid of romanticism.⁴⁶² While this point seems to be understood when McDonagh’s work is produced and staged in Ireland, the global appeal of that same work has been controversial in that it calls into question how performativity interacts with notions of authenticity in contemporary, twenty-first century settings.

⁴⁶¹ Significant work has been done with regards to the playwrights whose works popularized the Irish stage, and then subsequently made an impact in the UK, the USA, and elsewhere in translation. McDonagh has been a focus here due to the violent nature of his work, and how it fits in continuum with other playwrights like Mark O’Rowe, who will be the focus of the next chapter. See Clare Wallace, *Suspect Cultures: Narrative, Identity & Citation in 1990s New Drama* (2006) and “Irish Theatre Criticism: De-territorialisation and Integration” (Winter 2004); Ondrej Pilny, *Irony and Identity in Modern Irish Drama* (2006); Patrick Lonergan, “‘The Laughter will come of Itself, the Tears are inevitable’: Martin McDonagh, Globalisation, and Irish Theatre Criticism” (Winter 2004); Karen Fricker and Brian Singleton, “Irish Theatre: Conditions of Criticism” (Winter 2004); Catherine Rees, “The Postnationalist Crisis: Theatrical Representations of Irish anxiety, identity and narrative in the plays of Martin McDonagh and Marie Jones” (2010); Sarah Keating, “Le contexte contemporain de la critique théâtrale en Irlande ou ‘Martin McDonagh est-il un dramaturge irlandais ?’” (2006); Dermot Bolger, *Druids, Dudes and Beauty Queens: The Changing Face of Irish Theatre* (2001); Nicholas Grene, *The Politics of Irish Drama: Plays in Context from Boucicault to Friel* (1999); Aleks Sierz, *In-Yer-Face Theatre: British Drama Today* (2001).

⁴⁶² Whilst beyond the scope of this study, McDonagh has also been compared to J.M. Synge in terms of how authenticity and identity interact as mediators of Irishness. See Patrick Lonergan, *Theatre and Globalization: Irish Drama in the Celtic Tiger Era* (2009); Shaun Richards, “‘The Outpouring of a morbid, unhealthy mind’: the critical condition of Synge and McDonagh” (2003); Peter James Harris, “Sex and Violence: the shift from Synge to McDonagh” (2004).

Even though Shaw and McDonagh share many of the same qualities that have rendered the two playwrights' works both celebrated and notorious, McDonagh tends to go to the extreme, losing the thoughtfulness that characterises Shaw's public persona. Indeed, McDonagh's statements in interviews trend towards extreme arrogance with regards to his own talent and the theatrical establishment.⁴⁶³ Like Shaw, McDonagh is an Anglo-Irishman⁴⁶⁴ who spent a large portion of his life outside of Ireland, in London. While Shaw moved away from Ireland as a youth and never returned again, save for brief visits, McDonagh was born and raised in London to Irish parents, and spent his summers in Galway; his parents subsequently returned to live permanently in Lettermullen, Connemara, leaving McDonagh and his old brother John to live in Camberwell, London.⁴⁶⁵ McDonagh's Leenane trilogy, and his two plays situated on the Aran Islands, territorialise their action specifically in Ireland with Irish characters. Summarizing the general anxiety around his work, Sara Keating writes that McDonagh's background is key to criticism that seeks to negatively contextualise his work:

Le fait qu'il soit né de parents irlandais vivant en Angleterre place Martin McDonagh, en tant que figure publique, dans un espace liminal situé à l'extérieur de l'ordre culturel colonial et de l'ordre néocolonial; en vérité, ses pièces ne font même pas partie du projet postcolonial de décolonisation culturelle.⁴⁶⁶

Keating is not alone in her assessment, as Patrick Lonergan has also observed that "The fact that he was a London-born son of Irish parents only bolstered the accusation that McDonagh was not an Irish writer laughing with us – but an English writer laughing at

⁴⁶³ In early interviews, McDonagh has compared himself to Muhammad Ali and Vincent Van Gogh, has boasted of swearing at Sean Connery whilst simultaneously denouncing Connery's film career (see "If You're the Greatest You Must Prove It", *The Telegraph*, 11 January 1997), and in more recent interviews, has stated that he finds Shakespeare boring ("Martin McDonagh is Glad He Swore at Sean Connery", *The New York Times Magazine*, 12 October 2012), and that theatre will never be edgy enough for his tastes ("Martin McDonagh Interview: 'Theatre is never going to be edgy in the way that I want it to be'", *The Guardian* 13 September 2015).

⁴⁶⁴ Fintan O'Toole acknowledges the complex nature of this identity with regards to its evolution in Irish literatures, noting that McDonagh's own personal branding and aesthetic have done much to alter the perception of this terms, in positive and negative ways. Fintan O'Toole, "Introduction", in *Plays: I The Beauty Queen of Leenane, A Skull in Connemara, The Lonesome West*, by Martin McDonagh, Methuen Publishing Limited, 1999, p. x.

⁴⁶⁵ Sean O'Hagan, "The Wild West", *The Guardian*, 34 March 2001.

⁴⁶⁶ Sarah Keating, "Le contexte contemporain de la critique théâtrale en Irlande ou 'Martin McDonagh est-il un dramaturge irlandais ?'", *L'Annuaire théâtral : revue québécoise d'études théâtrales*, n° 40 (2006), p. 30.

us.”⁴⁶⁷ This problematic relationship between the playwright and the subject matter of his oeuvre points toward the larger issue of how that relationship manifests on the international stage, especially in translation.

Moreover, the perception of McDonagh and his works goes well beyond Irish literary and theatrical circles to encompass his global appeal and the ambiguity of his identity. Sara Keating has noted the difference in perception of McDonagh between British and Irish critics. Of particular interest here is the fact that British critics, according to Keating, highlight McDonagh’s *hybridité culturelle*.⁴⁶⁸ While this is a neutral judgment at face value, Irish critics have used it to question the authenticity of his plays, and British critics have done likewise. Indeed, McDonagh himself hints at this hybridity in a way that is positive in nature: “I don’t feel I have to defend myself for being English or for being Irish, because, in a way, I don’t feel either. And, in another way, of course, I’m both.”⁴⁶⁹ McDonagh’s refusal to manifest a strong sense of universally recognised Irishness further reinforces concerns about the Irishness of his works, as if to say that either not adhering to an aggressively nationalistic point of view, or even simply failing to fall in lock-step with the dominant poetics in Irish theatre automatically disqualifies his work from consideration in any canonical capacity.⁴⁷⁰ While Keating’s work focuses on a move away from the postcolonial critique of Irish theatre that tends to err on the side of aggressive nationalism, this, too, confirms the ongoing quest for clearly defined, widely agreed upon, recognised Irishness in that identity must always be representative of something, even if it is not actively resisting imperialism.

⁴⁶⁷ Patrick Lonergan, “Seven Steps to Martin McDonagh”, in *The Irish Times*, 6 November 2012, <https://www.irishtimes.com/culture/stage/seven-steps-to-martin-mcdonagh-1.548074>.

⁴⁶⁸ Sarah Keating, “Le contexte contemporain de la critique théâtrale en Irlande”, *art. cit.*, p. 31.

⁴⁶⁹ Sean O’Hagan, “The Wild West”, in *The Guardian*, 34 March 2001.

⁴⁷⁰ This is with full acknowledgement that the source text and translation are being considered here in an earlier time period. The status of McDonagh’s work, whilst still controversial on many accounts, is largely accepted as canonical. In an opinion piece for RTÉ *Brainstorm*, Patrick Lonergan notes that this may have something to do with how conceptions of Irishness have changed over the course of the last decade. According to Lonergan, “this seems a long way from where we are now, with McDonagh’s early Irish plays seen as unriskey summer fare, occupying slots that might have been filled by Brian Friel or John B Keane in the past. It’s true that the plays’ power to shock may have diminished.” Patrick Lonergan, “How Martin McDonagh’s Work became Part of the Establishment”, in RTÉ *Brainstorm*, 28 August 2018, <https://www.rte.ie/eile/brainstorm/2018/0827/987811-martin-mcdonagh-beauty-queen-lieutenant-skull-connemara/>, [consulted 28 August 2018].

Patrick Lonergan claims that critical perceptions of McDonagh generally divide into one of two factions: “the belief that McDonagh is cleverly subverting stereotypes of the Irish, and the conviction that on the contrary, he is exploiting those stereotypes, earning a great deal of money by making the Irish look like a nation of morons.”⁴⁷¹ Nicholas Grene has also critiqued McDonagh on the basis of his perceived manipulation of Ireland and Irishness, writing that “the phenomenon of Irish drama as a commodity of international currency has produced mixed results ... it has enabled McDonagh, a playwright of much more doubtful originality, to achieve quite astonishing success by manipulating the formulae of the Irish play.”⁴⁷² These two beliefs, as Lonergan categorises them, essentially centre on a debate about who or what determines the parameters of “authentic” identity. This assessment is problematic because it still evokes the idea of an authentic essence, but it also allows for an appraisal of the evolution of Irish theatre from Shaw’s time up through the twentieth and into the twenty-first centuries. Because “critics too have often found it hard to move beyond the nationalism question. It is generally impossible to regard Irish theatre independently of the epithet *Irish*”, observing Irish theatrical works in translation could theoretically be said to highlight this “epithet” to an even greater extent.⁴⁷³ Translating works that ostensibly play into these stereotypes, whether by subversion or exploitation, problematises Ireland in that translation strategies will need to focus on poetics and universe of discourse, which have the potential to indiscriminately highlight these stereotypes with regards to Irishness. However, it remains to be seen how the notion of performativity functions when the translated text remains territorialised in Ireland, yet linguistically deterritorialised.⁴⁷⁴

Territorialisation is significant in McDonagh’s work because his plays present a satirical look at globalised, commodified, twentieth-century Irishness. Quebec’s

⁴⁷¹ Patrick Lonergan, “‘The Laughter Will Come of Itself. The Tears Are Inevitable’: Martin McDonagh, Globalisation, and Irish Theatre Criticism”, in *Modern Drama*, vol. 47, n°4 (Winter 2004), p. 636.

⁴⁷² Nicholas Grene, *The Politics of Irish Drama, Plays in Context from Boucicault to Friel*, Cambridge, Cambridge University Press, 1999, p. 262.

⁴⁷³ Catherine Rees, “The Postnationalist Crisis: Theatrical Representations of Irish anxiety, identity and narrative in the plays of Martin McDonagh and Marie Jones”, in Irene Gilsenan Nordin and Carmen Zamorano Llena [ed.], *Redefinitions of Irish Identity: A Postnationalist Approach*, New York, Peter Lang, 2010, p. 239.

⁴⁷⁴ Catherine Rees, “The Postnationalist Crisis”, *loc. cit.*, p. 239.

relationship with Ireland problematises matters of territorialisation and stereotypes because authenticity and its attachment to territory within Québécois culture functions in an asymmetrical fashion with respect to how Quebec is viewed externally.⁴⁷⁵ In fact, Erin Hurley observes that:

In its attempts to alter its status from subnational entity (a province within Canada) to sovereign nation-state – attempts which have entailed significant social, political and economic reform – Quebec has often relied on theatrical and cultural performance to cement the idea of Quebec-as-nation. In the past half-century, the dominant ideologies of Québécois nationalism have shifted from cultural nationalism to transculturalism to globalism, transforming notions of *québécoité* (Quebec-ness).⁴⁷⁶

It is accordingly necessary to first understand the reason why Irish critics regard McDonagh with anything from slight unease to outright disdain. Secondly, we must also ask, as Erin Hurley asserts, “by what representational labours do certain performances come to be recognized as national?”⁴⁷⁷ Indeed, according to Lonergan, “It is unlikely that any member of McDonagh’s audience in Ireland would have mistaken his representations of the country as accurate or authentic, but the popularity of *The Leenane Trilogy* can be understood in terms of its skewed representation of [the failure of the family, the church, and the state institutions] – and many other – uncomfortable truths to Irish audiences.”⁴⁷⁸ There has thus been a leap forward from Shaw’s period, even though Shaw was well aware of the problematic notion of authenticity; it was this international branding of Irishness, familiar already to the UK, that worries critics.

⁴⁷⁵ This is not to say that there is no mention of authenticity in Quebec studies; quite the contrary, authenticity has been explored by researchers such as Monica Heller (in terms of language) and Jocelyn Maclure (in terms of identity and nationalism). However, these discussions trend toward the internal impact of the notion of authenticity, and not as it applies to how Québécois identity is perceived abroad. On an international scale Erin Hurley and Jennifer Harvie have explored how national affiliation and identity influence the works of Robert Lepage’s theatre company Ex Machina and Cirque du Soleil, arguing that Lepage’s work affiliates “itself rhetorically with Québécois cultural nationalism, but operates within an international performance circuit” and that Cirque du Soleil disengages from the nation after having initially exploited a close association with it.” See Monica Heller, “Du français comme ‘droit’ au français comme ‘valeur ajoutée’: de la politique à l’économique au Canada”, in *Langage et société*, vol. 2 n°136 (2011), p. 13-30; Jocelyn Maclure, “Authenticités québécoises. Le Québec et la fragmentation contemporaine de l’identité”, dans *Raisons communes*, vol. 1, n°1 (1998), p. 9-35; Jennifer Harvie and Erin Hurley, “States of Play: Locating Québec in the Performances of Robert Lepage, Ex Machina, and the Cirque du Soleil”, in *Theatre Journal*, vol. 51, n° 3 (October 1999), p. 299-315.

⁴⁷⁶ Erin Hurley, *National Performance*, *op. cit.*, p. 9.

⁴⁷⁷ *ibid.*, p. 8.

⁴⁷⁸ Patrick Lonergan, “The Laughter Will Come of Itself”, *art. cit.*, p. 637.

Performativity most often serves to question the origins of authenticity, especially with regards to individual and collective identities formed around and as a result of nationhood. Because authenticity is deeply concerned with where and how it is performed, the notion of performativity is crucial in analysing the various narratives that comprise it.⁴⁷⁹ The anxieties resulting from fragmentation that are on display in McDonagh's versions of Irishness are the very reason why, as Clare Wallace notes, "it seems increasingly difficult to fit what has been taking place in Irish theatre in the 1990s into the metanarrative of the nation's drama in any satisfactory way."⁴⁸⁰ Catherine Rees goes so far as to argue that McDonagh "use[s] a variety of means to critique the notion of authenticity especially, and frequently focus[es] attention on moments of crisis or uncertainty."⁴⁸¹ Lonergan further drives home this point when he reports that "Irishness since the early 1990s has become increasingly indeterminate, leading us to attempt to reconcile, or at least accommodate, the many contradictory versions of Irish identity that are now available."⁴⁸² Irene Gilsenan Nordin and Carmen Zamorano Ilena point out that theatre is in a unique position to show on stage how identity narratives are unstable alongside essentialist notions of authenticity. This in turn presents an opportunity through which such identities can "be written or re-written by reference to other conflicting narratives."⁴⁸³ The notion of rewriting is essential here, as it recalls the process of translation in its ability "to give a different existence rather than a new life to the work."⁴⁸⁴

The uncertainty that results from these conflicting narratives appears to be at the root of critical interest in McDonagh's work and its popularity abroad. As Lonergan has noted, the major concerns regarding McDonagh's plays seem to stem from his use and

⁴⁷⁹ In referring to performativity and gender, Butler touches on the problem of authenticity: as she writes, "Consider that there is a sedimentation of gender norms that produces the peculiar phenomenon of a natural sex, or a real woman, or any number of prevalent and compelling social fictions, and that this is a sedimentation that over time has produced a set of corporeal styles which, in reified form, appear as the natural configuration of bodies into sexes which exist in a binary relation to one another." This also provides more support with regards to the issue of what constitutes "inauthenticity". Judith Butler, "Performative Acts and Gender Constitution", in *Theatre Journal*, vol. 40, n°4 (1988), p. 519-531.

⁴⁸⁰ Clare Wallace, "Irish Theatre Criticism: De-territorialisation and Integration", in *Modern Drama*, vol. 47, n°44 (Winter 2004), p. 661.

⁴⁸¹ Catherine Rees, "The Postnationalist Crisis", *loc. cit.*, p. 238.

⁴⁸² Patrick Lonergan, "The Laughter Will Come of Itself", *art. cit.*, p. 652.

⁴⁸³ Irene Gilsenan Nordin and Carmen Zamorano Ilena, "Introduction", *loc. cit.*, p. 12.

⁴⁸⁴ Michael Cronin, *Translating Ireland*, Cork (Ireland), Cork University Press, 1996, p. 183.

exploitation of a particular version of Hiberno-English, the west of Ireland, and stereotypes of Irish figures – the old maid daughter, the domineering mother, the alcoholic – without regard for how the rest of the world might interpret them, let alone how they might make Irishmen and women feel. Stating that McDonagh exploits stereotypes in this way is akin to stating that he obfuscates authentic Irishness by staging and profiting from an image of Ireland that is reductive and outmoded. If McDonagh is indeed committing this faux pas, this suggests that there is an essential, crucial (as Fintan O’Toole puts it) Ireland.⁴⁸⁵

Within the academic boundaries of Irish Studies, there has been a move to go beyond narratives of colonial oppression and Ireland as a nation, but the focus on Ireland in a global context nevertheless tends to revert back to discourses of authenticity and nationhood. In their article “Irish Theatre: Conditions of Criticism,” Karen Fricker and Brian Singleton note that studies and critiques of Irish theatre in the past have focused almost exclusively on how nationalism and the nation are staged, which then means that new research into this area has often focused on historical criticism, situating Irish theatre in a more global context.⁴⁸⁶ Authentic Irishness has been at the centre of debates regarding Ireland as a nation, most notably since the Gaelic Revival, which sought to firmly delineate cultural and linguistic differences.⁴⁸⁷ With this in mind, David Cregan argues that discussions of what constitutes Irishness remain limited and flawed due to critical approaches that are unable to distinguish between “the ideas of the writer and the writer himself/herself” thus implicitly perpetuating the subjugation of difference.⁴⁸⁸ In doing so, strict adherence to “reality” is preferred over the imaginative possibilities that come with creative work in the theatre, which further complicates the relationship between identity, authenticity, and nationhood.

⁴⁸⁵ Fintan O’Toole, “Introduction”, *loc. cit.*, p. xii.

⁴⁸⁶ Karen Fricker and Brian Singleton, “Irish Theatre: Conditions of Criticism”, in *Modern Drama*, vol. 47, n°4 (Winter 2004), p. 562.

⁴⁸⁷ While there is hardly a consensus regarding what constitutes Irishness, even amongst the official voices of the Gaelic Revival movement, there are many commonalities that point to an inherent difference between Irish and British culture and language. See Arthur Griffith “The Resurrection of Hungary: A Parallel for Ireland” (1904), Douglas Hyde “The Necessity for De-Anglicizing Ireland” (1894), and David Patrick Moran “The Battle of Two Civilizations” (1901), for examples of these arguments at the turn of the twentieth century.

⁴⁸⁸ David Cregan, “Irish Theatrical Celebrity and the Critical Subjugation of Difference in the work of Frank McGuinness”, in *Modern Drama*, vol. 47, n°4 (Winter 2004), p. 683.

Moreover, Sara Keating argues that when Irish theatre criticism situates McDonagh's work alongside the narrative of national identity, it tends to "[noie] son travail dans un discours postcolonial d'authenticité nationale qui ne correspond pas aux tendances postmodernes qui caractérisent ses pièces."⁴⁸⁹ Indeed, Catherine Rees explores this avenue in her essay on anxiety and identity in McDonagh's and Marie Jones's work, but argues that national identity is a narrative, which is "ascribed, adopted [and] constructed."⁴⁹⁰ Its constructed nature is telling in that if this narrative was once thought to be stable and clearly defined, then this is only because the performative nature of those constructions was not readily acknowledged or even fully known. Contemporary Irish theatre, as Rees notes, increasingly explores the anxieties that surround Irish identity and Irishness. In terms of Irishness, a stable identity served a unifying purpose during the advent of Irish theatre in order to ensure cohesiveness with the nation project, but now it is worth asking what purpose such a foundation would serve in the globalised Ireland of the twenty-first century, beyond stabilising that which is, according to the precepts of performativity, inherently unstable. To malign contemporary Irish theatre as always embracing identities and aesthetics that are fragmented would be reductive, but much of the criticism still trends in the direction of who and what constitutes Irishness both within the national boundaries of Ireland and beyond its borders.⁴⁹¹ Patrick Lonergan provides salient avenues to follow here when he writes that, in fact, "Irish theatre has been at its strongest when engaged with international influences ... [and] must include emerging forms of intercultural performance, but also must allow for a proper appreciation of how Irish artists have staged international plays."⁴⁹²

Indeed, if not directly related to identity, McDonagh's "In-Yer-Face" theatre of the late 1990s demonstrates the ongoing desire to establish a certain sense of stability with

⁴⁸⁹ Sarah Keating, "Le contexte contemporain de la critique théâtrale en Irlande", *art. cit.*, p. 26.

⁴⁹⁰ Catherine Rees, "The Postnationalist Crisis", *loc. cit.*, p. 221.

⁴⁹¹ Thomas Sullivan refers to this as "symbolic ethnicity", which is the idea that "latter generation white ethnics consciously construct their 'individualized' ethnicities." This sense of symbolic ethnicity is what, according to Sullivan, affects the degree to which a person feels their individualized ethnicities are authentic. "I want to be all I can Irish": the role of performance and performativity in the construction of ethnicity", in *Social and Cultural Geography*, vol. 5, n°13 (August 2012), p. 432.

⁴⁹² Patrick Lonergan, *Irish Drama and Theatre since 1950*, London, Methuen Drama, 2019, p. 203-204.

regards to how those identities manifest on stage.⁴⁹³ Even when acknowledging the tenuous issue of authenticity, we cannot help but return to it as a means of legitimizing Irish plays produced abroad, in spite of postmodern and postnational urges, as Lonergan reveals when (regarding productions of McDonagh's *The Lieutenant of Inishmore*) he writes: "The problem here, it could be argued, is not that the play is inauthentic, but that it is insufficiently respectful of actual victims of real terrorist activities."⁴⁹⁴ Due to the temporal and physical distance from the events in question, productions of this play lose some of the urgency that renders them especially topical; the context that enables the satire to be effective is lost, reducing the messages to mere platitudes. Likewise, Catherine Rees expresses doubt that Ireland in generic translation can remain authentic: "What is crucial here is that the image of Ireland is not reflected, it is self-consciously produced and often the un-real version is taken over and accepted."⁴⁹⁵ There are doubts, then, as to the capacity of the translator to reproduce a "real" version of Ireland; yet this still appeals to a semiotic approach to theatre that posits an Irishness that is to be interpreted in a fixed way. This is also a concern for Irish Studies scholars, who have observed that "many of these dramatizations of alternative Irish identities are occurring outside of Ireland itself."⁴⁹⁶ Authenticity, territorialisation, and translation form the basis for criticism of these alternative depictions.

⁴⁹³ This term was introduced by journalist Aleks Sierz in 2001, and is defined as "any drama that takes the audience by the scruff of the neck and shakes it until it gets the message. It is a theatre of sensation: it jolts both actors and spectators out of conventional responses, touching nerves and provoking alarm. Often such drama employs shock tactics, or is shocking because it is new in tone or structure, or because it is bolder or more experimental than what audiences are used to." Amongst other playwrights, Sierz uses this term to reference McDonagh's entire body of work up until that point. Aleks Sierz, *In-yer-face theatre: British Drama Today*, London, Faber and Faber, 2001, p. 4.

Clare Wallace writes: "New playwrights such as Conor McPherson and Marina Carr are welcomed by theatre critics like Michael Billington, as a reassuring and stabilising contrast to the volatile excesses of nineties experiential drama. Arguably, their work has been seen (and championed) by some of the more conservative critical establishment as a welcome antidote to In-Yer-Face, a return to a more recognisable and pleasurable experience of theatre..." Clare Wallace, "Irish Theatre Criticism", *art. cit.*, p. 665.

⁴⁹⁴ Patrick Lonergan, "The Laughter Will Come of Itself", *art. cit.*, p. 640.

⁴⁹⁵ Catherine Rees, "The Postnationalist Crisis", *loc. cit.*, p. 235.

⁴⁹⁶ Karen Fricker and Brian Singleton, "Irish Theatre: Conditions of Criticism", *art. cit.*, p. 563.

From McDonagh's reception to Britt and contemporary Québécois translation

The ways in which McDonagh's work has been received internationally do not seem to have influenced Théâtre La Licorne's choice to translate several of his plays from the Leenane Trilogy. Indeed, Fanny Britt's 2001 translation for this theatre is notable for its musicality and use of Québécois-French, which provides an apt counterpoint for McDonagh's controversial use of language in *BQL*, an issue that will be explored at length in this chapter. In adapting the source text, Britt attempts to convey a subjective feeling rather than effect an illocutionary translation, that is to say, translate the work in a frank and technical manner that highlights its alterity. The musical quality, Britt noticed, stems not just from romanticised notions about Irish mastery of the English language, but from how McDonagh himself perceives Irish orality.⁴⁹⁷ In spite of the strengths and success of Britt's translation, La Licorne's production has been criticized as having taken McDonagh's play too literally and having disingenuously appropriated certain themes. Karen Fricker contends that:

[Québécois critics and theatregoers] valued the production in particular for the parallels it offered to real-life conditions of rural underdevelopment in contemporary Quebec, which were at that time reaching a crisis point, and for resonances in the play with Quebec's own problematic postcoloniality ... Such a reading of *Beauty Queen* as a reliable representation of contemporary Ireland misses out on the strong current of exaggeration in the text, and does not take into account the extent to which the play offers a satiric commentary on Irishness (and national identity more broadly) as commodity.⁴⁹⁸

While Fricker's observations are accurate, they, too, neglect to take into account the aesthetic similarities that exist in the Québécois theatrical field as well as the notion that a

⁴⁹⁷ In a 2014 interview with *La Presse* to highlight the new partnership between Théâtre La Licorne and Traverse Theatre (note where this is situated), Britt remarks that "je retrouve chez les auteurs écossais et irlandais une musicalité proche de la nôtre. Ce sont des textes très imagés avec une très grande force d'évocation. Beaucoup de non-dits, aussi." Jean Siag, "Événement Québec-Écosse: les Écossais disent Oui!", in *La Presse*, 29 Septembre 2014, <https://www.lapresse.ca/arts/spectacles-et-theatre/theatre/201409/29/01-4804466-evenement-quebec-ecosse-les-ecossais-disent-oui.php>, [accessed 15 October 2014]. Additionally, in his extensive study of Martin McDonagh's film and theatre oeuvre, Patrick Lonergan points out that McDonagh desired to twist and manipulate the speech he heard from family members via influences from David Mamet and Harold Pinter, and, crucially, that the speech in his plays is "not the way anyone actually speaks." Patrick Lonergan, *The Theatre and Films of Martin McDonagh*, London, Methuen Drama, 2012, p. 237-238.

⁴⁹⁸ Karen Fricker, "'The Simple Question of Ireland': La Reine de beauté de Leenane in Montreal", in *Theatre Research in Canada/Recherches théâtrales au Canada*, vol. 35, n°3 (2014), p. 2-3.

representation is fixed. Ondrej Pilny makes a similar point when he argues that, rather than observing the ironic and satirical aspects of McDonagh's work, emphasis is too often placed on it being exclusively representational."⁴⁹⁹ Both within and beyond Ireland, the persistence in solely using a semiotic approach to McDonagh's work, along with the evolution of Irish theatre, problematises both language and theatrical genre in that representation runs the possibility of skewing the cultural Other, demonstrating an "inauthentic" version.

Furthermore, Fricker's argument that *La Licorne's* production trended too realistically and naturalistically⁵⁰⁰ conflicts to a certain extent with other critics of McDonagh's work, such as Fintan O'Toole, who observes that these plays "also draw attention to the universality of violence ... the savagery of the plays may not be literal but neither is it pure invention."⁵⁰¹ Making connections that underscore this violence is therefore not salacious, but instead ties into shared theatrical aesthetics that via the notion of performativity can be shown to be continually evolving, not simply the re-presentation of a completed, finite truth. When performativity is used as a lens through which we can examine the tension between this idea of universality and the appropriation of the particular, we can see how Britt's translation constructs a sense of fragmentation and disillusionment that is representative of a Quebec that is also in transition. The technical aspects of this translation — universe of discourse, poetics, and ideology — can attest to the current trajectory of Quebec's theatrical climate. Rather than contribute to debates regarding the misrepresentation of Irishness, the Québécois translation authenticates those identities in a different setting. Due to the historical and cultural ties between Ireland and Quebec, Britt's translation could problematise Lonergan's concerns regarding "the misrepresentation of Irishness abroad."⁵⁰²

⁴⁹⁹ Ondrej Pilny, *Irony and Identity in Modern Irish Drama*, Litteraria Pragensia, Prague, 2006, p. 165.

⁵⁰⁰ This is not to say that the focus on the violent, grotesque aspects of McDonagh's does not seem to be in overabundance – indeed, Fricker cites an enormous amount of reviews the zero-in on the more malicious aspects of *BQL*, almost to an obsessive point. This, however, does not mean that 2001 translation and production misunderstand and misappropriate McDonagh's work. In fact, the cultural similarities to which reviewers, translators, and director continually refer offers up fairly solid evidence that the Québécois translation avoids the same faults that are seen in other global adaptations of McDonagh's work.

⁵⁰¹ Fintan O'Toole, "Introduction", *loc. cit.*, p. xvii.

⁵⁰² Karen Fricker and Brian Singleton, "Irish Theatre: Conditions of Criticism", *art. cit.*, p. 563.

Indeed, it is how Quebec's relationship with Ireland, first stemming from shared affinities and historical immigration, has changed and evolved through the twentieth century, that could provide an explanation for the apparent misappropriation of Ireland and Irishness in Britt's translation. While Britt and La Licorne are not exactly guilty of this, critiques levelled against the production point to glossing over cultural and historical aspects that require context outside of Ireland. This also points to a more problematic notion: translation as an essentially neutral practice, which puts the interpretative burden on the *mise en scène* and other extra-textual elements. Indeed, Clare Wallace asserts that "local critical responses to these plays have a great deal to do with the quality of the translation, the director's interpretation of the text, the actors involved, and the stage and set design"⁵⁰³; therefore, reducing *BQL*'s success with Québécois audiences to a misinterpretation of stereotyped Irishness whose endgame is satire is slightly misleading. Quebec's historical relationship with Ireland may, in fact, also have facilitated this gloss, leading to a diminished critical appraisal of McDonagh's work. However, Lonergan warns of this sort of binary judgement when he writes that "it is important to avoid simplistic responses to this situation: it would be too easy to describe it as involving a clash between Irish audiences' 'correct' interpretations and foreign audiences' 'mistakes.' In a globalised environment, there is little basis for privileging Irish interpretations over anyone else's."⁵⁰⁴

Beyond this, however, is the need to address the fact that, far from manipulating Irish theatre via translation in order to bolster Quebec's own "problematic postcoloniality", Britt's translation reflects current and on-going trends in the Québécois theatrical milieu. Indeed, in staging these trends, Britt's translation effectively reflects the same satire and critique that have come to characterise responses from the Québécois theatrical milieu to its own performative identity in the modern era. Dominique Lafon has traced the evolution of how the family is portrayed in Québécois drama over the last twenty to thirty years, which itself has had to deal with the repercussion of clichés and stereotypes.⁵⁰⁵ Reducing

⁵⁰³ Clare Wallace, "Irish Theatre Criticism: De-territorialisation and Integration", *art. cit.*, p. 667.

⁵⁰⁴ Patrick Lonergan, "'The Laughter Will Come of Itself'", *art. cit.*, p. 652.

⁵⁰⁵ Dominique Lafon details how the image of the family has evolved from that of absent fathers, abusive mothers, and sexually deviant children, to a near-obsessive level, to having this image become simply one among many, perhaps reflecting a move away from the national question. Dominique Lafon [dir.], "Un air de famille", dans *Le Théâtre québécois : 1975-1995*, Les Éditions Fides, 2001, p. 93-110.

Québécois theatre since the 1970s to the national question necessarily ignores how the *Québécoisité* of its drama has changed not only in terms of themes, but also as a result of new theatrical practices, media, and global influences. Michel Biron, François Dumont and Élisabeth Nardout-Lafarge observe that, at the close of the 1980s, “au fur et à mesure que se marginalise le théâtre de la québécoisité, on voit croître l’influence des expérimentations formelles du ‘jeune théâtre’ et des troupes d’avant-garde qui ont émergé discrètement durant la décennie,”⁵⁰⁶ which points to the continuing overall growth of the milieu. In fact, in dealing with the changing themes in the representation of the family unit in Québécois theatre, Lafon remarks that works such as Jean-Pierre Ronfard’s *Vie et mort du roi boiteux* (1981) helped to liberate “le théâtre québécois du devoir de propagande ou de bonne conscience nationaliste qui avait été le modèle du théâtre politique des années 70.”⁵⁰⁷ In refusing to remain static with regards to the focal point of its dramaturgy, Québécois theatre was able to diversify its approaches to its own dramaturgy.

Authentic Translation or Translating “After Authenticity”⁵⁰⁸

The principal questions that direct the textual analysis in this chapter concern language, identity and translation, and the role that the notion of performativity can serve to elucidate these concepts in a theatrical milieu. If Irish identity, and identity in general, in the twentieth and twenty-first centuries is marked by instability, fragmentation, and cynicism, are translations still obliged to provide fixed interpretations of this identity via the playscript? If “authentic” Irishness is successfully staged only because it has been commodified, how does it manifest in translation, and to what degree does that legitimize certain versions of Irishness? In the case of Quebec, does its role in the Irish diaspora affect the degree to which Québécois theatrical translations are able to reconstruct and give a new existence to these dramatic texts? Furthermore, does this role mitigate the linguistic differences that have come to characterise the cultural specificity of Irishness and *Québécoisité*? If Ireland is no longer certain as to what constitutes authentic Irishness, or if

⁵⁰⁶ Michel Biron, François Dumont, Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, Les Éditions du Boréal, Montréal, 2007, p. 516.

⁵⁰⁷ Dominique Lafon, “Un air de famille”, *loc. cit.*, p. 108.

⁵⁰⁸ Clare Wallace, “Irish Drama Since the 1990s”, in Nicholas Grene and Chris Morash [ed.], *The Oxford Handbook of Modern Irish Theatre*, Oxford, Oxford University Press, 2016, p. 531.

such authenticity is no longer relevant, then any fault on the part of another polity, such as Quebec, in interpreting *The Beauty Queen of Leenane* as pertaining to Irishness is not the result of misappropriation or ignorance.

The goal of this chapter is to approach Britt's translation and McDonagh's source text via performative readings of Irish and Québécois identities that engage with authenticity and alterity in order to respond to questions of representation and appropriation. This performativity operates on many different levels, from the cultural to the linguistic, and interacts with Québécois theatrical translations as performances, transforming the source text rather than merely recreating it. Moreover, when *BQL* is translated and appropriated in a society like Quebec, the reception is indicative of the literary, political, and social relationships between Quebec and Ireland. Britt's translation strategies reflect Québécois literary and theatrical practices at large, mirroring, in effect, the same changes that have come to characterise Irish theatre from the 1990s onward. Considering McDonagh's play not exactly in a global or even diasporic context, but rather in a comparative one, and with Quebec in particular, allows us to evaluate performativity as a framework necessary for theatre in translation. If we read the relationship between source text and translation not as a case of misappropriating the culture of a similar Other, but rather as an attempt to linguistically transpose an aesthetic, then these anxieties become somewhat less grounded. The notion of performativity serves to break down rigid constructions of authenticity, which assumes a strict yet sometimes vague definition of identity, in order to let the translation speak for itself, reflecting constantly evolving notions of self. Performativity thus tells us something about the process of how authenticity is constructed via translation.

McDonagh and Ireland

It is necessary, then, that any study of how McDonagh's work is performed outside Ireland first considers that same work in the context of Ireland. Moreover, it is preferable to consider such work within the framework of performativity because, as Clare Wallace argues, "these recent conditions challenge the ways in which theatre and critical practice traditionally have conceived the role of place, locale, and by implication identity – who or

what represents 'Irish theatre' and who responds to that theatre – and finally, what agendas and goals are involved both for Irish theatre practitioners and criticism."⁵⁰⁹ An Ireland (and Quebec) in which identity is referred to in an increasingly plural sense necessitates a more performance-based approach to its theatrical milieu as well as how that theatrical milieu exports itself in the twentieth and twenty-first centuries. Whilst this exportation may not always imply commodification in the materialist sense, it does reflect the movement of Irishness across the geographical borders of Ireland. It is into this transnational context that McDonagh's work inscribes itself via dramatic texts that can be appreciated on different levels by different audiences in remarkably different cultural contexts. Sarah Keating confirms this, writing that, "En effet, le travail de Martin McDonagh a moins de poids aux yeux du nativisme postcolonial qu'à ceux des cercles sociaux et culturels d'un monde postmoderne et transnational."⁵¹⁰

What was once taken for granted as authentically Irish on stage as opposed to artificial Irishness (the "stage Irishman") now finds itself in an even more unstable position.⁵¹¹ Establishing authoritative forms of identity proves to be paradoxical because doing so relies upon definitions that necessarily exclude, as if to state that identity is fixed, when a continuum implies gradations; performative notions of identity function with the force of acknowledging the historically situated nature of those constructions.⁵¹² McDonagh problematises notions of authenticity and authentic Irishness in *BQL* by subverting expectations with regards to how stereotypes (linguistic and cultural) perform and why many disconcerting versions of Irish identity have come to globally signify the nation. To this end, Karen Fricker and Brian Singleton cite Patrick Lonergan's extensive

⁵⁰⁹ Clare Wallace, "Irish Theatre Criticism", *art. cit.*, p. 661.

⁵¹⁰ Sarah Keating, "Le contexte contemporain de la critique théâtrale en Irlande", *art. cit.*, p. 34.

⁵¹¹ For a detailed, yet accessible history of this character type, see Lionel Pilkington, *Theatre and Ireland*, London, Palgrave Macmillan, 2010. In spite of efforts to move away from the "stage Irishman" during the advent of the Abbey Theatre, other versions came about through those same efforts. There is thus a layering of identities even here. Furthermore, it necessarily excluded other Irish identities. According to George Cusack, "By championing a national identity expressly antithetical to the 'buffoonery and easy sentiment' encapsulated by the stage Irishman, then, Yeats and Gregory were in fact redirecting the discourse of nationalism to avoid being excluded by it." See George Cusack, *The Politics of Identity in Irish Drama: W.B. Yeats, Augusta Gregory and J.M. Synge*, New York, Routledge, 2009, p. 10.

⁵¹² According to Ondrej Pilny, "McDonagh's plays progressively satirise the pervasive concern of Irish theatre discourse with the issue of Irish identity, simply by painting an absurd, degenerated picture of 'what the Irish are like'." Ondrej Pilny, *Irony and Identity in Modern Irish Drama*, *op. cit.*, p. 166.

study into McDonagh's oeuvre that "to truly delve into what rankles about McDonagh's work would be ... to start to investigate some of the profound, and largely unexamined, inequities and injustices of twenty-first-century Ireland."⁵¹³ Moving beyond the offensive image of the Stage Irishman as a figure forced upon Ireland from the outside, there is now space to consider problems relating to identity that have been internalised and iterated as a result of Ireland's globalisation. The difference between the Stage Irishman and authentic performances of Irishness on stage comes down to a question of from where and whom the construction originates. However, this still renders problematic what an authentic performance entails.

In her article "Irish Theatre Criticism: De-territorialisation and Integration," Clare Wallace explores the potential reasons for the marketability of Irish theatre as a facet of its ill-defined "Irishness," and argues that the very nature of performativity suggests that "marketability" is tied to the constructedness of identity, which is thus subject to successive changes. Wallace suggests that the financial viability of works such as those of McDonagh are linked to how successfully they incorporate popular notions of what constitutes Irishness at a given moment, thereby revealing the inherent instability of these identities. This instability is further reflected in the attitudes of those who rebuff these identities. With regards to the "In-Yer-Face" drama of McDonagh and others, commentators like Peter Ansorge and Ver Gottlieb have in fact rejected this brand of Irishness as "counterfeit, minted by a well-oiled theatre PR machine."⁵¹⁴ This, too, points toward the constructedness of the identities in question here, and in an even more forthright fashion, yet also supposes that McDonagh's version of Irishness is not only fake, but also a deliberate act of malfeasance. The worries expressed by the critics are not wholly unfounded, as Lonergan notes, because the foreign market for McDonagh's work did, occasionally, "appear to reinforce negative ways of thinking about the Irish."⁵¹⁵

Because McDonagh sets his plays in the rural west of Ireland, there is a confrontation between versions of Irishness where we can observe how the face value of those identities

⁵¹³ Karen Fricker and Brian Singleton, "Irish Theatre: Conditions of Criticism", *art. cit.*, p. 563.

⁵¹⁴ Clare Wallace, "Irish Theatre Criticism", *art. cit.*, p. 664.

⁵¹⁵ Patrick Lonergan, "'The Laughter Will Come of Itself'", *art. cit.*, p. 637.

are being reconstructed so radically. Chris Morash and Shaun Richards claim that “his [McDonagh’s] sense of place is now the site of parody rather than piety, a rendition of a theatrical form which has become untethered from its cultural roots.”⁵¹⁶ Rather than centre his drama in an urban setting in order to critique and satirise globalised Irishness, McDonagh localises it in this place of great importance for proponents of the Irish Revival.⁵¹⁷ Space and place in Irish drama are directly related to notions of authenticity and Irishness. According to Nicholas Grene:

A framework of expectation was created in the proclamation of the manifesto-writers for the original Irish Literary Theatre ‘to bring upon the stage the deeper thoughts and emotions of Ireland’. The domestic interiors or public houses, the village squares or crossroads, as represented under the auspices of the Irish National Theatre Society, automatically became icons for Ireland. Hence, of course, all the controversies over whether the plays were authentically, truly, really Irish.⁵¹⁸

There are expectations regarding territorialisation, then, in that McDonagh definitively sets his locale in Leenane, thus necessarily calling to mind an image of Irishness that has been staged and performed over the last 100 years. However, this image of Irishness is manipulated in various ways to deliberately suggest that something is not quite right, without providing an outright, didactic critique. In McDonagh’s hands, Leenane becomes “une zone frontalière, une terre rurale rude et abandonnée située en périphérie de l’Irlande moderne.”⁵¹⁹ The ambivalent or truly negative associations that McDonagh places here immediately seem to depart from its formerly reified status.

Nevertheless, even a negative tone would seem to suffice for proponents on either side of authenticity arguments in lieu of what McDonagh stages, that is to say, an Ireland that is somewhat adrift in the late twentieth century, where the playwright’s voice is absent

⁵¹⁶ Chris Morash and Shaun Richards, *Mapping Irish Theatre, Theories of Space and Place*, Cambridge University Press, Cambridge, 2013, p. 118.

⁵¹⁷ Ondrej Pilny points out that “the tendency of commentators who have seriously engaged with the plays to look for their representational features and interpret McDonagh’s work around them still appears striking, however. Fintan O’Toole’s generally outstanding commentaries centre around the notion of McDonagh dismantling stereotypes of Ireland, in particular the myth of the pastoral West.” Ondrej Pilny, *Irony and Identity in Modern Irish Drama*, *loc. cit.*, p. 164. Writers like Yeats, especially, point to the “peasant” and the west of Ireland as home to folktales and mythology that make Ireland unique. W.B. Yeats, “The Literary Movement in Ireland” (1901).

⁵¹⁸ Nicholas Grene, “The Spaces of Irish Drama”, in *Kaleidoscopic Views of Ireland*, Munira H. Mutran and Laura P. Z. Izarra [ed.], Brazil, Humanitas FFLCH/USP, 2003, p. 55-56.

⁵¹⁹ Sarah Keating, “Le contexte contemporain de la critique théâtrale en Irlande”, *art. cit.*, p. 31.

from any explicit argument regarding the country's history or politics.⁵²⁰ It is therefore not a question of revisiting old injuries so much as it is a lack of affirmation with regards to formerly stable narratives of Irish identity. Ondrej Pilny similarly observes that critics “essentially treat McDonagh as an author who has betrayed the cause of ‘genuine’ Irish drama, which is to be overtly political and oppositional in a straightforward manner.”⁵²¹ McDonagh instead stages and manipulates images that are never reflective of only one particular critical stance, but that seem, rather, to evoke many different narratives.

Theatrical translation and identity in Quebec

McDonagh's focus on rural Ireland is of great interest to Québécois playwrights and translators, as Lisa Fitzpatrick and Joel Beddows note, and serves as impetus for an exploration of the interaction between identity, performativity, and acculturation in a setting that seeks, less and less, to represent nineteenth-century nationalism.⁵²² The ways in which strict, nostalgia-inclined notions of identity have shown themselves to be problematic in Ireland serve as a lens through which Quebec can performatively evaluate how its own conceptions of self have changed in the twentieth century. This lens does not necessarily have to preclude the wholesale appropriation of a source text – indeed, certain elements of that source text, such as language, can be juxtaposed with a territorialised setting in order to bring into relief characteristics of identity that the translator finds problematic in the target culture. The rural nature of McDonagh's *The Beauty Queen of Leenane* (*BQL*), along with its bleak imagery and dark humour, makes for an interesting examination into how its subsequent translation in Quebec by Fanny Britt succeeds in avoiding clichés that have characterised productions of Irish drama that have been staged outside of Ireland, even in locations with large numbers of the diaspora. A review from the website *Mon Théâtre Québec* introduces La Licorne's 2001 production as follows:

⁵²⁰ For a longer discussion of how McDonagh figures into postcolonial and anticolonial perspectives on Ireland, see Lionel Pilkington, *Theatre and Ireland* (2010) and Victor Merriman, *Because We Are Poor: Irish Theatre in the 1990s*, Carysfort Press, Dublin, 2011.

⁵²¹ Ondrej Pilny, *Irony and Identity in Modern Irish Drama*, *op. cit.*, p. 165.

⁵²² “Sans parler de ‘nostalgie’, il est clair que la représentation de la vie rurale explique en partie l'intérêt du public, même si les textes présentés sont très critiques envers cette vision stéréotypée de la culture, de l'identité et, par extension, du théâtre irlandais.” Lisa Fitzpatrick et Joël Beddows, “Le théâtre irlandais à Toronto et à Montréal : du cliché identitaire à l'appropriation artistique”, dans *L'Annuaire théâtre : revue québécoise d'études théâtrales*, vol. 40 (2008), p. 104.

Ce drame irlandais, à la fois comique et grinçant, aborde des thèmes qui s'apparentent étrangement à la réalité québécoise : le besoin de s'affirmer, la quête d'une identité propre et la préservation de l'héritage culturel.⁵²³

This publicity references the Irish origins of the play as a matter of fact, but then proceeds to draw the focus of potential audience members to a parallel with Quebec's own cultural preoccupations.

The review above is not without concerns, however, as can be seen by the site's use of "*étrangement*" in order to qualify the relationship between McDonagh's supposed themes and those that feature in a Québécois reality. In calling attention to the strangeness of this relationship, there seems to be a suggestion that any sort of similarity in terms of themes is not rooted in the historical relationship between the two nations, nor is there a comparative basis for the interest in this translation. The author identifies three areas in which there is a correlation with Quebec's evolving sense of self: the need for self-affirmation, the search for an identity, and the preservation of cultural heritage. The first two concerns are both tied to the chimeric notion of identity, even as it pertains to the province's recognition of itself as culturally distinct in North America.⁵²⁴ These statements can be seen as questioning the rigidity and fixity of identity, especially given the changes that Quebec has gone through post-World War II. This is, therefore, less a question of considering Québécois identity via the lens of appropriation, and more a question of observing and analysing that identity in a modern context, where nostalgia for the past, even the near past, no longer serves to concretize national identity.

Nevertheless, Britt's translation is not especially evocative of new or problematic relationships with the linguistic Other, especially Ireland; indeed, it constructs a hybrid space whereby we see an attempt to reach out and engage with the Other in order to facilitate understanding of Quebec's own cultural relationships with the larger political and geographical bodies around it. The use of Ireland as a means to negotiate this sheds light on

⁵²³ MonThéâtre.qc.ca [online]. <https://www.montheatre.qc.ca/archives/08-licorne/2003/leenane.html> [accessed 28 mars 2012].

⁵²⁴ While the third notion, the preservation of cultural heritage, does not explicitly pertain to identity, it does evoke the idea of nostalgia for a past that is "social cause or aesthetic precedent", in the words of Homi Bhabha. In this way, there is a desire to concretise culture as having never been in flux. See Homi Bhabha, "In Between Cultures", *art. cit.*, p. 109.

the authenticity debate. Shane Walshe remarks that “these perceptions of what is authentic can be very different depending on an audience’s experience and expectations.”⁵²⁵ Walshe’s observation rationalises why this translation works differently in Quebec, as the audience’s expectations are conditioned by their experience, or lack thereof, with regards to the Irish diaspora.

McDonagh and Britt: heteroglossia, poetics, genre

In the textual analysis that follows, three global points of comparison have emerged as significant in discussions regarding authenticity and identity in translation: linguistic equivalencies and heteroglossia, poetics, and genre. While McDonagh’s own appropriation of commodified, globalised Irishness is problematic in its use of stereotypes, an analysis that seeks to evaluate these choices on the basis of their performativity leads to a similar investigation into how this manifests in Britt’s translation, and thus tends to remove a degree of overly subjective qualifications in the debate over authenticity. In looking at how language is manipulated in *BQL*, it is possible to hypothesize that the underlying performativity of McDonagh’s fragmented forms of Hiberno-English serve to parallel similar debates regarding language and identity in the Québécois theatrical milieu, rather than misappropriate the play literally to further nationalistic projects.

Given the difficulties associated with *BQL* in a global context, examining Britt’s translation requires accounting for her purported use of joul as a kind of equivalent for McDonagh’s stylized Hiberno-English. It is important to recall that the language’s origins in working-class Montreal eventually led to a large-scale *querelle* between those who saw it as a sign of encroaching Anglophone influence, and those who viewed it as accessory to a burgeoning Québécois identity.⁵²⁶ While joul does not demonstrate linguistic standardisation in terms of grammar and syntax in the same way as French is regulated and policed, it does have significant distinctions from slang forms of Québécois-French that have made their way into the lexicon, which also includes diverse forms of pronunciation or accents. As will be seen in the excerpts in the next section of this chapter, Britt includes

⁵²⁵ Shane Walshe, *Irish English as Represented in Film*, New York, Peter Lang, 2009, p. 12.

⁵²⁶ Lionel Meney, *Dictionnaire Québécois-Français*, Guérin, Montréal, 2003, p. 1014.

enough of these in her translation to signal shifts in how the characters perform *Québécoité* as an identity in flux, whilst not conforming to a specific area or region – this is not the joul of Saint-Henri. Translating portions of the text in joul is fitting in a theatrical setting, as it reflects the orality of Québécois-French.⁵²⁷

In the target language and culture, joul embodies different characteristics from that of the French spoken in Quebec, which itself displays important contrasts with written French, the language of instruction. Consistently referred to in ambivalent terms, especially by cultural and linguistic elites, the initial denigration of joul was due to a perceived lack of education and poverty that was manifested in grammatical errors and Anglicisms. Nevertheless, it is this ambivalence regarding the language⁵²⁸ itself, which lies at the heart of debates around Britt's translation. In treating joul in a selective, subjective manner, Britt's translation reflects the changing roles that it serves in the theatrical field as an expression of Québécois identity and culture. Indeed, with regards to the connection between orality, social class, and spoken languages, Judith Cowan argues that:

Cependant, le joul m'impressionne par le défi qu'il présente au traducteur et encore plus par la façon dont il sert à illustrer ce clivage qui existe entre la langue parlée et la langue écrite au Québec. Ou bien la différence entre classes sociales est plus grande dans la société québécoise, me semble-t-il, que dans les provinces anglophones, ou elle est plus évidente, à cause de ce gouffre entre la langue populaire et la langue instruite.⁵²⁹

Joul thus challenges on two levels primarily: the ways in which it can be translated (or used in translation) and its status as an indicator of social class; however, both of these points reflect the tension between spoken and written or instructed forms of a language.

⁵²⁷ Biron, Dumont, and Nardout-Lafarge, in discussing the advent of the Québécois literary field, note that, "C'est toutefois au théâtre, avec Michel Tremblay, que le joul trouve sa forme la plus naturelle." Michel Biron, François Dumont et Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, op. cit., p. 365.

⁵²⁸ The word "language" is privileged over "dialect" here because, as Yasemin Yildiz notes, dialect carries with it a negative connotation, and also serves to reinforce linguistic hegemony. Yildiz argues that "'a language' is a clearly demarcated entity that has a name, is countable, and is the property of the group that speaks it, while also revealing that group's idiosyncrasies. This reified conception of language enabled the distinction between mono- and multilingualism. It also relegated linguistic practices without proper names to the status of deviation, hodgepodge, or simply invisibility, rather than recognizing them as 'language'." Yasemin Yildiz, *Beyond the Mother Tongue: the Postmonolingual Condition*, New York, Fordham University, 2012.

⁵²⁹ Judith Cowan, "Traduire entre joul et jouaux", dans André Gervais [dir.], *Emblématique de l'époque du joul*, Outrement (Québec), Lanctôt Éditeur, 2000, p. 175.

Given the varied expressions of joul at the spoken level, which has expanded well beyond that of a working-class dialect confined to Francophone neighbourhoods of Montreal, it would be reductive to say that its use in other contexts, including those in which the plot is not territorialised in Quebec, is unwarranted. Rather, its importance is dictated by the contexts in which it is applied; in other words, the fact that joul manifests adaptability is a testament to its usefulness in Québécois theatrical translations. The malleability of joul and its regional variations render it quite appropriate for dramatic texts perceived to be hybrid, or at the very least embracing linguistic practices beyond the monolingual paradigm, which we will see in the textual analysis that follows. While referencing an interview she conducted with a rural farmer and his son, Cowan writes that, “Pour lui, le joul n’était pas un parler urbain-industriel ni un langage dérivé de termes anglais; c’était la langue des pays d’en haut, où les limons peuvent s’appeler les menoires, mais jamais les *shafts*.”⁵³⁰ The impressions of Québécois from outside of the Montreal area speak volumes regarding the challenges of codifying or constraining joul in one sense only. Cowan’s observation reveals that, far from being characterised by clichés and urbanity only, the language spoken in Quebec manifests a considerable amount of diversity, but is not so vague as to permit any and every suggestion.

Misunderstandings associated with joul contribute to the resistance towards it, or at the very least the skepticism towards its application outside of settings territorialised in Quebec. In part, this is due to the notion that joul was only centred in certain parts of Montreal. With regards to this idea, according to Karen Fricker, the use of joul is therefore a source of distance in terms of the dialogue in *BQL*, which is thus urbanised whilst still taking place in the countryside.⁵³¹ However, this criticism again demonstrates a circumscribed point of view of what is meant by “joul”. As a form of discourse that has extended its reach into the twenty-first century, joul’s territory is thus vaster than originally conceived of in the 1960s and 1970s. It is also representative of the various influences on and of Québécois culture, which makes for a complex interrelationship between the local and the global. Both relationships constantly flow back and forth between

⁵³⁰ Judith Cowan, “Traduire entre joul et jouaux”, *loc. cit.*, p. 176.

⁵³¹ Karen Fricker, “The Simple Question of Ireland”, *art. cit.*, p. 9.

each other, requiring the distance about which Fricker writes. This distance is therefore an abstraction in the sense that it cannot be fixed in terms of why the translation can achieve such an effect.

These misunderstandings are not confined to criticism originating outside the Québécois translation field. Writing about the challenges associated with translating joul into English, Judith Cowan recounts the following conversation with a colleague:

Alors pour traduire un texte littéraire qui contient du joul, quel problème! ‘Le joul? m’a dit un collègue un jour, mais traduisez-le par un mauvais anglais’ – du slangy English! Un anglais argotique, comme si l’argot pouvait être un phénomène universellement interchangeable. Or les linguistes savent qu’il n’y a rien de plus spécifique, culturellement, que l’argot.⁵³²

Often conflated with each other, joul and slang do not necessarily refer to the same thing, despite the fact that joul includes slang terms. Although Britt’s translation does not represent a joul translation, Cowan’s statement highlights the dangers of associating these linguistic forms without being aware of their cultural contexts. Cowan’s statement also reveals the kinds of misunderstandings that exist even at the heart of linguistic debates in the translation communities of Quebec. Rather than arbitrarily distract solely for the purpose of using joul or slang terms, the distance achieved by Britt’s translation allows space for an examination of the role that a performative analysis of identity could provide, and expresses the complexity of linguistic relationships in Québécois theatre.

When Britt uses slang forms of Québécois-French, it is assumed that this is the result of an equivalence between the Hiberno-English of the source text (which is itself distorted to emphasize McDonagh’s satirical point of view) and the Québécois-French of the translation. On the other hand, the presence of joul (including slang, often considered as joul) reinforces the social changes experienced after the Quiet Revolution at the linguistic level. The parallel is interesting, because instead of trying to reflect a situation like this in Quebec, that is to say, economic underdevelopment or cultural stiltedness in rural areas, Britt punctuates her text with these words as a way to show their overall frequency at the spoken level, which plays heavily into the orality that characterises Québécois theatre.

⁵³² Judith Cowan, “Traduire entre joul et jouaux”, *loc. cit.*, p. 177.

From Québécois-French to joul: linguistic spectrums in translation

However, as described above, Britt's translation is not simply a straightforward illocutionary translation of McDonagh's source text. In the following example (see fig. 3.1), Ray Dooley describes an incident concerning the parish priest, Father Welsh and a villager, Mairtin Hanlon:

Source Text:	Traduction :
Mag – I don't like Father Walsh-Welsh – at all.	MAG – Sa face me revient pas, lui le père Walsh-Welsh-. Pantoute.
Ray – He punched Mairtin Hanlon in the head once, and for no reason.	RAY – Une fois y a sacré un coup de poing s'a yeule à Mairtin Hanlon, pour rien en plus.
Mag – God love us!	MAG – Dieu nous protège!

Fig. 3.1. McDonagh, p. 9/Britt, p. 15

McDonagh does not employ exaggerated or stylized Hiberno-English here for Ray, who often serves to reflect the viewpoints of a younger generation of Irishmen and women who have come of age in a more globalised world. In describing the incident to Mag, Ray employs a fairly standard use of English on the spoken level that does not evoke a theatrical sense of Irishness, yet the performance of the anecdote generates the desired effect in Mag, which is the exclamation “God love us”. This exclamation characterises a certain kind of performance of stage Irishness – Mag performs the Irish Catholic peasant, foolish and ignorant, internalised to the extent that this exclamation seems to be offered up uncritically, whilst Ray, through his speech, provides a contrast in spite of the fact that he, too, performs versions of Irishness throughout the play.

In Britt's translation of the same excerpt, there is a more pronounced sense of hybridity, as both Mag and Ray exhibit exceptionally familiar, informal speech and vocabulary, yet neither is strictly reliant on joul throughout the play. As can be seen above, Britt's use of French does not conform to the norms of standard French and goes even further to exhibit a level of informality that has come to mark the oral nature of Québécois-French, which Lefevere identifies as being proper to the level of poetics. There is, in effect, an initial indication that this dialogue represents a version of *Québécoisité* grounded in the theatrical poetics of the Quiet Revolution. An effect of this is to identify

every linguistic non-conformity in the text as joul. However, the confusion here is perhaps due to the lack of recognition of how orality functions, which is evident through pronunciation and speech patterns. For example, we often hear *pis* in lieu of *puis* and, as in the above example, “y” instead of “il”.

McDonagh’s dialogue functions beyond that of an exaggerated misuse of the kind of Hiberno-English that came to represent Irish identity during the revival period. Indeed, its presence in the text is hardly consistent and is instead most prominent when it coincides with pronunciation or vocal accent. Rather, what is too often indiscriminately categorised as Hiberno-English is indicative of another form of stage directions⁵³³ with regards to pronunciation, or “eye-dialect”, as Carolina P. Amador-Moreno calls it. This type of stage direction seeks to help actors via non-standard spelling in order to suggest patterns of speech based on pronunciation.⁵³⁴ Notable, here, is the fact that McDonagh’s use of eye-dialect is inconsistent, which is to say that the playscript is not entirely written phonetically, nor is every non-standard spelling an example of eye-dialect. In the excerpt below, for instance, Mag downplays Ray’s rebuke via the contraction of the words “go on” as “g’wan” (see fig. 3.2). The expression features commonly enough in Hiberno-English as a way of expressing encouragement, effectively nudging Ray to leave Pato’s letter to Maureen with Mag:

<p>Source Text: Ray: Did I not just say? Mag: Ah g’wan, Ray. You’re a good boy, God bless you.</p>	<p>Translation : Ray : Qu’est-ce que je viens de dire? Mag : Oh, enwèye, Ray. T’es un bon petit gars, toi. Dieu te protège.</p>
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Fig. 3.2. McDonagh, p. 38/Britt, p. 53

⁵³³ The *Concise Oxford Companion to Theatre* simply defines “stage directions” as: “notes added to the script of a play to convey information about its performance not already explicit in the dialogue.” However, it also goes on to specify that this can include physical directions pertaining to speech or movement, too. Phyllis Hartnell and Peter Found [ed.], *Concise Oxford Companion to Theatre*, 2nd Edition, 2003, [online]. <https://www-oxfordreference-com.acces.bibl.ulaval.ca/view/10.1093/acref/9780192825742.001.0001/acref-9780192825742-e-2886?rskey=NOUTLs&result=2> [accessed 18 July 2019].

⁵³⁴ Amador-Moreno also cites J.O. Bartley in noting the following: “‘We cannot tell what the actors made of their scripts but presumably they tried to be consistent even when the indications in a part were few’ (Bartley 1954: 40).” Carolina P. Amador-Moreno, *An Introduction to Irish English*, London, Equinox Publishing Ltd., 2010, p. 94.

These shortened forms are not consistently foregrounded throughout the text in a way that suggests an attempt to highlight the virtuosity of Hiberno-English, but nor do they constitute the reverse, denigration.⁵³⁵ The ambiguity of eye-dialect in McDonagh's source text thus aids in the performance of shifting Irishness. In its unpredictable appearance, there is less certainty with regards to how the Irishness, or the image of Irishness, in each character is constructed at each turn.

Britt's translation finds a natural equivalency here with the use of "*enwèye*," which is itself both a phonetic pronunciation and eye-dialect, though not a contraction. Lionel Meney defines this word as an imperative form used to incite someone to do something, usually in a rapid manner.⁵³⁶ Due to its varied spellings (*envoye*, *envouèye*, *enouëille*, *enwoueil*, to list a few, according to Meney), this imperative form derived from the verb *envoyer* provides opportunities for the actor to downplay or exaggerate Mag's *Québécoisité*, as determined by the particular *mise en scène*. The slight variances in tone – from light-hearted teasing to aggressive commanding – also contribute to the reconstruction of Hiberno-English eye-dialect in this case; Mag's pronunciation and use of this word has the potential to be ambiguous, as its reading is only one foregrounded identity. This example suggests that, rather than forced connections and indiscriminate appropriation for the sake of expediency, there are natural linguistic equivalencies as perceived by the translator.

Vocabulary interacts with pronunciation in both the source text and the translation in order to heighten the impact of certain words, most notably swear words and impolite language. Aleks Sierz claims that, "unlike euphemism, which is a way of defusing difficult subjects, of circling around a meaning, the swearword aims to compact more than one hatred, becoming a verbal act of aggression, a slap in the mouth. In theatre, 'bad language' seems even stronger because it is used openly."⁵³⁷ Pronunciation takes on comedic dimensions in McDonagh's source text in order to signal another aspect of constructed Irishness, which is further reinforced thanks to the repetition of certain words, often in the

⁵³⁵ Amador-Moreno notes that the evolution of speech patterns in dramas featuring Irish characters often were "taken both as a symbol of subservience and a reminder of inferiority...over time, the [Irish] character was less often portrayed as exotic and more often depicted in the guise of literary parody." Carolina P. Amador-Moreno, *An Introduction to Irish English*, *op. cit.*, p. 93.

⁵³⁶ Lionel Meney, *Dictionnaire Québécois-Français*, Guérin, Montréal, 2003, p. 760.

⁵³⁷ Aleks Sierz, *In-yer-face theatre*, *op. cit.*, p. 8.

same sentence. Indeed, as can be seen in the example below (see fig. 3.3), there is the presence of the popularized form of the exclamatory swear word “fuck”, “feck”.⁵³⁸ It is Ray Dooley here that displays the recognisably Irish pronunciation of this word, to exaggerated effect by repeating it twice in the same sentence. Towards the end of the play, Ray finds his lost and (as it now becomes obvious) hidden tennis ball in Maureen's kitchen, after having already engaged in a frustrating conversation with her regarding her fireplace poker:

<p>Source Text: Ray (<i>angrily</i>) – Well, isn't that fecking just the fecking best yet...!</p>	<p>Translation : RAY, <i>agressif</i> – Oh ben fuck ça c'est le boutte de la marde!</p>
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Fig. 3.3. McDonagh, p. 58/Britt, p. 77

Repetition here does the apparent work of highlighting Ray's anger towards the discovery of his long-lost tennis ball, but it also serves as a literal iteration of Irishness as a function of orality, thus highlighting the performative potential of this playscript.

In addition to making use of Québécois pronunciation to facilitate eye-dialect orality, Britt uses the expression, *boutte de la marde*, to adapt the profanity-laced tirade in McDonagh's text. However, this strategy does not quite fit the stipulations established by Louis Jolicoeur to translate images, as the source text offers what is essentially a comparison, whereas Britt translates this not with a metaphor, but with another image, tantamount to a euphemism, that slightly changes the sense of Ray's outburst.⁵³⁹ *Boutte* means a great variety of things, but can simply refer to the end of something or a small piece. According to the *Dictionnaire Québécois-Français*, “end of” something carries a superlative value, so if we consider this word with the next part of the sentence, *la marde*, we will see the influence of the Québécois eye-dialect pronunciation of *merde*.⁵⁴⁰ Britt's image therefore finds an equivalency of sorts for “the fecking best”, but with the added sense of diffusing Ray's anger through a euphemism, as Sierz suggests above – this could

⁵³⁸ Karen Fricker claims that this word is a euphemism for the English word “fuck”, Karen Fricker, “The Simple Question of Ireland”, *art. cit.*, p. 9.

⁵³⁹ Louis Jolicoeur, *La Sirène et le pendule*, *op. cit.*, p. 99.

⁵⁴⁰ Lionel Meney lists “marde” as the popular pronunciation of the word “merde”, *Dictionnaire Québécois-Français*, *op. cit.*, p. 1099.

possibly explain Britt’s translation of the stage direction “angrily” as *agressif*.⁵⁴¹ Pierre Corbeil translates this expression as “now I’ve seen everything”, whereas Léandre Bergeron defines it as “*C’est décourageant. C’est désespérant*”, communicating frustration and astonishment rather than pure anger or aggression.⁵⁴² In addition, the connotation of the word and the pronunciation of double “t” at the end increase the sense of repetition that critics like Karen Fricker rightly emphasize,⁵⁴³ in spite of not repeating the word as in the source text. The effect carries a more generalised meaning rather than comparing the current situation with the original loss of the item, which undercuts the source text for the sake of emphasising the distinction between standard French and informal, oral Québécois-French.

Manipulating linguistic nostalgia

If we turn to another example from the source text of McDonagh’s appropriation of Hiberno-English (see fig. 3.4), there is a sense of ensuring that audience members do not lose themselves too quickly in a state of nostalgia, thus also highlighting the potential for agency in the playscript via a performative analysis and further playing with audience expectations.⁵⁴⁴ Appropriation is an appropriate term to use here to describe McDonagh’s linguistic choices in the source text, because it is deliberately evocative of location, but only in as much as the actor and director choose to emphasize pronunciation. For example, in the excerpt below, Maureen uses the word “skitter” in place of any number of words that could suggest fecal matter. The double ‘t’ in the dramatic text implies the pronunciation of a hard ‘t’, followed by a hard ‘r’:

Source Text:	Translation :
Mag: Well that’s not a nice thing to be dreaming!	Mag : Ben c’est pas ben fin pour moi, ce rêve-là!

⁵⁴¹ See note 444.

⁵⁴² Pierre Corbeil, *Canadian French for Better Travel*, Montréal, Ulysse, 2011, p. 45; Léandre Bergeron, *Dictionnaire de la langue québécoise*, Montréal, VLB éditeur, 1980, p. 310.

⁵⁴³ Karen Fricker, “The Simple Question of Ireland”, *art. cit.*, p. 2-3.

⁵⁴⁴ Ondrej Pilny argues that “...McDonagh clearly operates as a satirist: his plays in fact ironise the very notion of Irish dramatic realism. Replicating its traditionalist theatrics and utilising a distinctively constructed Hiberno-English dialect, McDonagh instigates in his audiences particular genre expectations.” Ondrej Pilny, *Irony and Identity in Modern Irish Drama*, *op. cit.*, p. 166.

<p>Maureen: I know it's not, sure, and it isn't a <i>dream</i>-dream at all. It's more of a day-dream. Y'know, something happy to be thinking of when I'm scraping the skitter out of them hens.</p>	<p>Maureen : Je sais, ouais, pis c'est pas vraiment un rêve non plus. C'est plus un rêve éveillé. Tu sais, une pensée reposante pour m'occuper pendant que je torche les poules.</p>
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Fig. 3.4. McDonagh, p. 16/Britt, p. 25

The different ways to pronounce this word are important because the same word exists in English – “skitter” means to “move lightly and quickly or hurriedly.”⁵⁴⁵ The decision to not transcribe the pronunciation through eye-dialect, unlike other vocabulary choices, is all the more problematic and points to the malleability of linguistic constructions. This pronunciation change would have to be noted in a given production’s playscript, especially outside of Ireland where the colloquialism and the dialectical pronunciation would be less familiar. While “skitter” has equivalents in English, according to Patrick Lonergan, there is nothing “that captures the fine nuances of meaning implied” by the word itself.⁵⁴⁶ Therefore, McDonagh’s intention is not necessarily intended to evoke any sense of authenticity, in spite of the existence of the colloquialism, but to suggest the hybridity of Hiberno-English forms. The specificity of the term also allows for a change in tone that would have been otherwise rendered much more directly aggressive, rather than tamping down the tension between Maureen and Mag. Maureen’s lines here drift between the harsh reality of her domestic situation and her fantasy world, which adds to the superficial performance of nostalgia. However, the playwright also draws attention back to Hiberno-English vocabulary through the presence of this colloquialism for excrement, thus disrupting expectations for a moment of reverie.

Evaluating Britt’s translation strategies in this excerpt reveals the inherent performativity that manifests in the Québécois translation, especially in its reliance on verbal forms and in its fluidity. Britt’s translation makes use of a similar slang expression, “*pendant que je torche les poules,*” which, while not translating literally from McDonagh’s text, demonstrates the capacity of Québécois-French to adapt similar structures and

⁵⁴⁵ See “skitter” in *English Oxford Living Dictionaries* [online]. <https://en.oxforddictionaries.com/definition/skitter> [accessed 29 August 2018].

⁵⁴⁶ Patrick Lonergan provides a useful glossary of Hiberno-English and Irish terms as used and stylised by Martin McDonagh in his various plays. Patrick Lonergan, *The Theatre and Films of Martin McDonagh, op. cit.*, p. 238.

vocabulary, replacing one image for another.⁵⁴⁷ Using a *forme composée* represents both illocutionary and poetics strategies, because it still fits the explicit imagery expected of contemporary Québécois theatrical productions, and it transforms McDonagh's stylized Hiberno-English syntax. It is not joul in construction, but rather fits into the more global category of *argot* for “cleaning” or “wiping”, especially with regards to excrement.⁵⁴⁸ Ironically, this more globally recognizable *argot* allows Britt to avoid resorting to a literal translation for skitter, *marde*, thus also avoiding an overreliance on euphemism. Furthermore, due to the fact that Britt's translation avoids the euphemism for fecal matter that McDonagh uses, there is more emphasis on the verb *torcher*, which when contextualised in this expression, implies excrement. Verbal forms reinforce the sense of action, of construction, that characterises French, as opposed to the nominal forms-based English, a fact that is further emphasised here through the specificity of McDonagh's Hiberno-English vocabulary choices. As such, Britt's translation in this particular case does not seem to reflect an overly proactive appropriation, even while it highlights very informal, familiar Québécois-French.

Territorialising Irishness

The “domesticating” effects of Britt's translation can be seen in the illocutionary strategies used, whereas localising referents territorialise the play in Ireland. The concept of “imaginative geography” proves useful here when considered in tandem with the notion of hybridity. According to Edward W. Said, “imaginative geography” refers to how identity is formed through a process that alterises elements perceived to be foreign, and constructs this identity geographical borders in mind.⁵⁴⁹ In the excerpt below (see fig. 3.5), this comes into play when Maureen and Mag quarrel over the nature of job-seeking and languages:

⁵⁴⁷ In his monograph *La Sirène et le pendule : attirance et esthétique en traduction littéraire*, Louis Jolicoeur delineates eight different ways in which a translator can adapt metaphors. These methods take into account different grammatical, syntactical, and vocabulary concerns associated with translating an image. Louis Jolicoeur, *La Sirène et le pendule, op. cit.*, p. 99.

⁵⁴⁸ See “torcher” in *Le Nouveau Petit Robert*, Paris, Dictionnaires Le Robert, 2003, p. 2632.

⁵⁴⁹ Edward W. Said, *Orientalism*, New York, Vintage, 1979, p. xxvi.

Source Text:	Translation :
Maureen: Ireland you're living in!	Maureen : C'est en Irlande que tu vis!
Mag: <i>Ireland.</i>	Mag : L'Irlande.
Maureen: So why should you be speaking English in Ireland?	Maureen : Pourquoi ce qu'y faudrait parler anglais en Irlande?
Mag: I don't know why.	Mag : Je sais pas.
Maureen: It's Irish you should be speaking in Ireland.	Maureen : C'est l'irlandais qu'y faudrait parler en Irlande.
Mag: It is.	Mag : Ah oui.
Maureen: Eh?	Maureen : Hen?
Mag: Eh?	Mag : Hen?
Maureen: 'Speaking English in Ireland.'	Maureen : 'Parler anglais en Irlande.'
Mag: (<i>pause</i>) Except where would Irish get you going for a job in England? Nowhere.	Mag : (Temps) Oui mais à quoi ça te servirait de parler irlandais si tu voulais une job en Angleterre? Rien du tout.
Maureen: Well, isn't that the crux of the matter?	Maureen : Ben justement, c'est ça le cœur de la question!
Mag: Is it, Maureen?	Mag : Ah oui?
Maureen: If it wasn't for the English stealing our language, and our land, and our God-knows-what, wouldn't it be we wouldn't need to go over there begging for jobs and for handouts?	Maureen : Si les anglais étaient pas venus nous voler notre langue, pis nos terres, pis tout le reste, peut-être qu'aujourd'hui on serait pas obligés d'aller quémander des jobs de l'autre bord.

Fig. 3.5. McDonagh, p. 4-5/Britt, p. 7-8

In McDonagh's text, we see complex arguments that layer questions of language over and through geographical space. The question of how Irish, Hiberno-English, and English are territorialised demands that we consider what Maureen exclaims as "God-knows-what". In the character's exasperated reply to her mother's pointing out the obvious, she groups together two items, one tangible, "land", and one much less so, but still specific, "language", and then unites them via repetition of the personal pronoun "our". This signals a localisation of the authentic – it belongs to "us" and it involves both territory and relationship. However, the third item on Maureen's list, "God-knows-what", even though it is also "owned" via the aforementioned pronoun, is completely unstable and almost unknowable. This suggests that there is something else that unites these people, but it

remains unidentifiable and ambiguous. In cross-referencing this ambiguity with language and territory, McDonagh reveals just how problematic hybridity can be when it refers to identity.

McDonagh's grouping together of two key tangibles with regards to Irish identity — language and land — in the territory of Ireland, allows us to see a contrast between what is readily attributed to Irishness and what remains ephemeral. The two tangibles can be performed in a certain sense as there is a clear distinction between what is Irish in terms of language and territory. These are thus authentic, but only so far as they represent Ireland at a certain point in time, especially in the case of language. Patrick Lonergan notes that, with regards to language in plays marketed globally as being Irish, "Irish speech is received not as language in its own right, but as a deviation from standard speech."⁵⁵⁰ Indeed, Maureen chastises her mother by saying that "It's Irish you should be speaking in Ireland", but is herself addressing Mag in English. The presence of the personal pronoun "you" renders this even more ambiguous, as it either refers solely to Mag or accuses in a more global way.

Nevertheless, language as an attribute of authentic Irishness is problematic here because as a referent, it signals a time when language use had already long shifted in Ireland.⁵⁵¹ Maureen's appeal here refers to the Ireland of the nineteenth century, rather than its actual temporalisation in the late twentieth century; she thus excludes herself from the same category that she accuses her mother of not being loyal to through her use of English.

⁵⁵⁰ Patrick Lonergan, "The Laughter Will Come of Itself", *art. cit.*, p. 647.

⁵⁵¹ The principal cause of the first major shift in Ireland from monolingualism to bilingualism was during the famines of the mid-nineteenth century. Even before that watershed moment, however, the Irish language had been restricted by the statutes of Kilkenny in 1366. Art Cosgrove, "The Gaelic Resurgence and the Geraldine Supremacy (c. 1400-1534)", in T.W. Moody and F.X. Martin [ed.], *The Course of Irish History*, Cork (Ireland), Roberts Rinehart Publishers, 1996, p. 158-173. In his history of modern Ireland, R.F. Foster also mentions that in the period following the Anglo-Irish War, "the number of native speakers in the designated Gaeltacht areas halved." R.F. Foster, *Modern Ireland 1600-1972*, London, The Penguin Press, 1988, p. 546. Máiréad Moriarty provides a useful study comparing language planning initiatives for Irish and Basque, and points out that "at the time of Irish Independence (1922) ... the Irish language had experienced a dramatic decline as a direct result of migration out of rural areas, the traditional stronghold of [this] language." Furthermore, Moriarty warns that "the present-day inhabitants of the Republic of Ireland ... have only limited if any capacity in Irish ... and those who class themselves as speakers of [this] language are almost always bilingual." This statement is more damning than necessary, as Moriarty goes on to point out that the results of the language question on the 2006 Irish census "show that 53.27 percent of those aged 15-19 use Irish on a daily basis within the educational system, while only 5.58 percent of those aged 20-24 report daily use of Irish." Máiréad Moriarty, "The effects of language planning initiatives on the language attitudes and language practices of university students. A comparative study of Irish and Basque", in *Language Problems & Language Planning*, vol. 34, n°2 (2010), p. 141-157.

In melding the past with the present, Maureen refigures it through language to, as Homi Bhabha observes, “innovate and interrupt the performance of the present”, rendering it hybrid or “in-between.”⁵⁵²

The causality into which McDonagh inscribes Maureen’s faulty logic is truly exemplary of Edward Said’s “imaginative geography” in that it implies a geographical boundary line being crossed; however, the nature of this boundary is reciprocal – the British must first transgress it in order to “steal” both language and land, followed by the Irish in order to self-effacingly “beg” for what is left. Maureen’s attitude here is clear: contempt and bitterness overshadow any possibility for consensus. In her frustrated response to Mag’s needling questions, Maureen performs what seems to be a rhetorical question via McDonagh’s utter lack of nostalgia for the fictitious, monolingual Irish Ireland. This lack of nostalgia is very much the point, as Lionel Pilkington observes: “Allusions in the opening scene to ‘the English stealing our language, and our land, and our God knows what’...are made by the play not as factors that require any serious consideration but as further evidence (if evidence were needed) of the farcical irrelevance of these characters’ terms of reference.”⁵⁵³ The bitterness and contempt manifested by Maureen in scene one is notably lacking in overt reference to the Ireland of legend. While she uses the “if ... then” clause to express her sense of causality, she is unable to link it to any precise, defined period in Irish history.

As is evident in the title, McDonagh’s play is localised in the real-life town of Leenane, located on the border of Galway and Mayo in the west of Ireland. It is logical then that part of the controversy surrounding his work is due to the specificity of the location coupled with the exaggeration of the play’s stereotypes. Patrick Lonergan soundly argues that “standing in the real Leenane, it quickly becomes obvious how silly that accusation is: *of course* McDonagh’s Leenane is not like the real place; *of course* his characters are not like the real people who live here. McDonagh’s Leenane – *of course!* – is an imagined location, bearing little resemblance to the real Galway village.”⁵⁵⁴ The boundaries,

⁵⁵² Homi Bhabha, “In Between Cultures”, in *New Perspectives Quarterly*, vol. 30, n°4 (2013), p. 109.

⁵⁵³ Lionel Pilkington, *Theatre and Ireland*, *op. cit.*, p. 70.

⁵⁵⁴ Patrick Lonergan, *The Theatre and Films of Martin McDonagh*, London, Methuen Drama, 2012, p. 3-4.

therefore, lie in the performance that results from imagination. The potential evoked by the very name of “Leenane” allows the audience to simultaneously anchor the plot in a real locale, and henceforth divine the milieu around it, allowing that milieu to be shaped and changed in turn by what is constructed on stage.

The lack of precision belies another facet of Maureen’s identity in the above excerpt – confusion. Her bitterness and contempt is ultimately subsumed in confusion as to what exactly is lacking in terms of authentic Irishness. Something, beyond language and land that is equally capable of being possessed, is missing from this equation, summed up in “God-knows-what”. The “God-knows-what” is essentially hybrid because it recalls a kind of knowledge that has a foundation, yet cannot precisely delineate what that foundation is, and therefore evokes only suspicion. It is therefore reminiscent of what authenticity seeks to quash: uncertainty with regards to identity. Maureen is unable to linguistically construct this identity, either in theory or in practice, and thus is left wondering what such an identity entails in the Ireland of the late twentieth century. In speaking her confusion, specifically given the fact that she is able to delineate the other two aspects, Maureen performs the kind of identity crisis that McDonagh’s work seeks to stage in the late twentieth and early twenty-first centuries.

In the example above, Britt maintains the use of Ireland as a place name, locating the discussion between mother and daughter in a known, explicitly named space, easily recognized as a referent by Québécois readers and audience members. The translation strategies that Britt uses to appropriate “God-knows-what” do not exhibit any specific attempt at transculturation, but they do render the third aspect of Irish identity more specific. Britt translates Maureen’s last frustrated reply as “*pis tout le reste*”, which implies, as it translates back into English, “all the rest” of Ireland. In addition to again featuring common pronunciation patterns, Britt’s use of spoken, standard French – indeed, there is nothing overtly Québécois about *pis tout le reste* — constructs a more nefarious meaning than is present in the source text thanks to simultaneous de- and reterritorialisation. English claims on Irish identity are vastly more certain and complete here, leaving little room for imagination. Ireland is “othered” to the extent that the translation territorialises the plot there, thus not directly implicating Quebec in any kind of postcolonial malaise. However, the choice to use ostensibly standard French in order to communicate a much more precise

theft on the part of England also removes a degree of instability from the fragmented Irish identity. The translation strategies at play here *ideologise* Maureen’s melodramatic remark for the target culture, which effectively performs victimhood to a greater extent than the source text. In fact, not only is the performativity of victimhood at stake here, its iteration demonstrates the complete internalisation of this attitude. In this particular instance, Britt’s translation evokes the more traditionally thought of aspects of performativity as stipulated by Judith Butler: there is no attempt to “contest its [identity’s] reified status” or transform it, even uncertainly, as in the source text; there is just the “mundane and ritualized form of [its] legitimation.”⁵⁵⁵

McDonagh’s text, however, mocks this victimhood attitude whilst simultaneously providing another salient connection between identity and performativity that speaks to the ways in which the characters are aware of the strictures that form their identities. Indeed, Maureen’s reply in the next excerpt speaks to the internalisation patterns that figure heavily into the conception of identity as performative. For example (see fig. 3.6), as another retort to her mother from the previous excerpt, Maureen evokes this theory when she replies:

Source Text:	Translation :
Maureen: Isn’t that the same crux of the same matter?	Maureen : C’est la même question!
Mag: I don’t know if it is or it isn’t.	Mag : Peut-être ben que oui, peut-être ben que non.
Maureen: Bringing up kids to think all they’ll ever be good for is begging handouts from the English and the Yanks. That’s the selfsame crux.	Maureen : Élever des enfants en leur disant qu’y sont rien que bon à licher le cul des anglais pis des américains. C’est la même question.
Mag: I suppose.	Mag : Si tu le dis.
Maureen: Of course you suppose, because it’s true.	Maureen : Pas « si je le dis », <i>c’est ça!</i>

Fig. 3.6. McDonagh, p. 5/Britt, p. 9

Maureen’s indictment of the structures of colonialism is couched in a critique of another familiar Irish institution, the family. Fintan O’Toole confirms that this most celebrated Irish

⁵⁵⁵ Judith Butler, “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory”, in *Theatre Journal*, vol. 40, n°4 (1988), p. 520-526.

“institution” is a source of criticism throughout McDonagh’s oeuvre.⁵⁵⁶ In her explanation to Mag, Maureen implies that both internalisation and repetition are the means through which a sense of victimhood is engendered, and that repetition begins in the “bringing up” phase, when children are young, so as to ensure that the internalisation process becomes like second nature. However, McDonagh does not allow this moment to go uncriticqued – it is answered by Mag’s apathetic reply “I suppose”. The performance of Maureen’s righteous indignation is thus undercut by a more contemporary reply that takes into account the diasporic ties Ireland holds with both the USA and the UK.

Whilst erring more towards a serious concretization of the victimhood attitude, Britt’s translation strategies on the illocutionary level emphasize a more antagonistic tone in Mag and Maureen’s argument, thereby heightening the thematic tension early in the play and also reducing the distance between themes forged in the 1970s and language used in more contemporary Québécois theatrical practices. The effect of this tension is an overt foreshadowing of the violence to come at the end of Scene Seven. Indeed, Mag’s reply to Maureen’s question is translated as “si tu le dis,” which conveys a passive-aggressive tone, thus provoking Maureen’s response “Pas ‘si je le dis’, *c’est ça!*” that is closed with an exclamation point and emphasized through italic font. In contrast to the more sardonic reply in the source text, Maureen’s reply in the translation betrays a lack of control as well as frustration – she snaps at her mother, revealing the strained familial relationship theme that characterised Québécois theatre in the 1970s.⁵⁵⁷ However, the choice to translate this excerpt via standard French that can only really be differentiated based on orality, in other words, the lack of formality in the grammatical structure of Maureen’s reply, speaks to the mediation of performativity via language in a playscript. It is performative, but not in a way that directly situates the family tension in another era; in recalling familial discord through oral, standard French, Britt allows for the transmission of these grievances whilst globalising them. In a purely appropriative sense, Mag and Maureen’s argument about the

⁵⁵⁶ Fintan O’Toole discusses this in two separate instances, the first in his article “Murderous Laughter” and the second in his introduction to McDonagh’s Leenane trilogy. See Fintan O’Toole, “Murderous Laughter”, The Irish Times, 24 June 1997, <https://www.irishtimes.com/culture/murderous-laughter-1.84789>, accessed 27 August 2018; and Fintan O’Toole, “Introduction”, *loc. cit.*, p. xv.

⁵⁵⁷ Dominique Lafon, “Un air de famille”, *loc. cit.*, p. 93-94.

valorisation of English over the indigenous Irish language is essentially a question regarding the limits of linguistic authenticity in conflict with utilitarianism.

Territorialising geographical relationships

Returning to the source text, in order to position this satirized victimhood in a global context, McDonagh includes the United States of America in the same breath as England. This is significant in terms of identity and authenticity, as both of these countries have historically held vastly different relationships with Ireland. However, McDonagh’s critique here implies that the United States has an equally strong hold over Ireland in a way that is ambivalent rather than universally positive; Maureen’s use of the nickname “Yanks” is quite telling in this respect, as its occurrence in the play features largely as derogatory or at the very least uncouth when she and other characters use it to refer to Americans.⁵⁵⁸ Significantly, it serves to delineate who is Irish and who is not based on territorialisation. The “Yanks” are essentially deterritorialised Irish(wo)men via the United States diaspora. In the following exchange between Pato and Maureen (see fig 3.7), the subject of authentic Irishness forms the subtext for a discussion into what constitutes Irishness:

Source Text:	Translation :
Maureen (<i>pause</i>): So who was the Yankee girl you did have your hands all over?	Maureen (<i>Temps</i>) : Fait que c’était qui, toujours, la petite américaine que t’arrêtais pas de tripoter?
Pato (<i>laughing</i>): Oh, will you stop it with your ‘hands all over’?! Barely touched her, I did.	Pato (<i>Riant</i>) : Oh, veux-tu arrêter avec tes tripotages?! Je l’ai à peine touchée.
Maureen : Oh-ho!	Maureen : Oh-oh!
Pato : A second cousin of me uncle, I think she is. Dolores somebody. Healey or Hooley. Healey. Boston, too, she lives.	Pato : Une petite cousine de mon oncle, je pense. Dolores quelque chose. Healey ou Hooley. Healy. Elle est à Boston, elle.

⁵⁵⁸ In Bernard Share’s *Slanguage*, he defines “Yank” as a proper noun abbreviation of “Yankee”, which served to differentiate Irish Americans from other Americans, by the Irish themselves. While this definition is not inherently derogatory, it does constitute a special designation on the part of the Irish that serves to further distance those persons who are not formerly territorialised in Ireland after an indeterminate amount of time, either by birth or permanent immigration. Bernard Share, *Slanguage: A Dictionary of Irish Slang and Colloquial English in Ireland, Third Edition*, Dublin, Gill & Macmillan, 2008, p. 406.

<p>Maureen: That was illegal so if it's your second cousin she is.</p> <p>Pato: Illegal me arse, and it's not <i>my</i> second cousin she is anyway, and what's so illegal? Your second cousin's boobs aren't out of bounds are they?</p>	<p>Maureen : C'est illégal de faire ça avec ta petite cousine.</p> <p>Pato : Illégal mon cul, pis c'est pas MA petite cousine, de toute façon, pis qu'est-ce qui est illégal? Les seins de ma petite cousine sont pas interdits d'accès, me semble?</p>
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Fig. 3.7. McDonagh, p. 23-24/Britt, p. 35

The distinction between Irishness territorialised in Ireland and that which has been deterritorialised is a benchmark of authenticity here. Nicholas Grene asserts that “the spaces of Irish drama, like the language of its people, are predicated as being authentic, truly reflecting the speech and behaviour of a reality out there...but it is always out there, somewhere other than the metropolitan habitat shared (more or less) by playwright and audience alike.”⁵⁵⁹ While McDonagh leaves no other indication as to Dolores Healey's (Hooley's) ethnic background, she is othered to the extent that, as a Yank(ee) visiting Ireland, even if she is visiting family relations, she is not altogether Irish. Her inauthenticity as a somewhat distant relation renders her the object of scorn for Maureen and as someone for whom it is vaguely permissible to lust after in the case of Pato. It is not only Dolores' genetic link to Pato that renders her an ambivalent figure, but her territorialisation in the United States.

In spite of their disparate relationships to Dolores, both Pato and Maureen demonstrate exaggerated performances of Irishness here through McDonagh's linguistic choices, which serve to solidify the playwright's aesthetic desires whilst permitting the characters to construct versions of Irishness themselves. Both characters again use the characteristic “back-to-front” syntax of Hiberno-English, along with slang forms. These linguistic choices combined with content of Pato and Maureen's discussion suggests that identity as performative is both the object of language as well as something that is continually being shaped and formed, even by the speakers themselves. When Pato uses the “back-to-front” syntax to identify Dolores as well as territorialise her in Boston, he not only

⁵⁵⁹ Nicholas Grene, *The Politics of Irish Drama, op. cit.*, p. 263.

contributes to the audience's recognition of her as Other, without even needing to see her on stage, he also constructs himself as Irish in opposition to her.

Even though Britt makes these same distinctions, Quebec maintains a different relationship with the United States and with the notion of authenticity, which affects the ways in which translations of Irish slang words such as “Yank” are perceived. Quebec's own history of migration to its southern neighbour, while marked by a sense of regret and the loss of culture, is not affected by the same sense of prolonged tragedy and hope as was the case for Ireland, nor is there the same linguistic connection. Furthermore, Britt does not use a slang term for “American”, which seems at first to remove some of the derisiveness in the tone of Maureen's question to Pato. Indeed, Britt's use of *la petite américaine* is textually neutral in that there are no stage directions in the playscript other than a pause to indicate the shift in tone to which the actor playing Maureen should apply to this statement. There is the potential to imply that the adjective *petite* preceding the noun *américaine* is diminutive in tone, but this still does not carry the same familiar connotation as “Yank” or “Yankee”. While the overall context of the above excerpt still makes clear Maureen's jealousy towards Pato's interest in other women, its lack of slang to denote ethnic differences downplays the Irishness of the source text. However, in light of the linguistic tension between Quebec and its southern neighbour, as well as with most of Canada, an ambivalent tone does in fact exist here, revealing a proactive translation strategy, and further delineating between the Francophone and the Anglophone Québécois in the province.⁵⁶⁰ Referring to Americans in general rather than Irish-Americans in particular serves to change the relationship amongst the characters in an almost imperceptible manner; this serves as “un double processus de déterritorialisation”, whereby the anxiety is more related to those who approach versus those who have historically departed and return

⁵⁶⁰ While there are minority Francophone communities in other Canadian provinces, they remain just that, minority communities. This relationship is far too complex to be dealt with in full here, but linguistic tension of the same order exists between Quebec and minority Francophone communities in other provinces. Studies, surveys, and accounts by, for example, Louise Ladouceur (2000, 2013), Shavaun Liss with Louise Ladouceur (2011), Sherry Simon (1992), Greg Allain (2016), and Chedly Belkhodja (2012) discuss the challenges facing Francophone communities in all other provinces of Canada.

simply to reconnect with their “roots”.⁵⁶¹ It is double in that it is translated, and because it changes the spatial dynamic to reflect a situation that is specific to Quebec. In performing *Québécoité* via illocutionary choices, Britt’s translation constructs hybridized versions of Irishness – ones that fit globalised, diasporic contexts. “La petite américaine” thus not only describes and produces an effect, it constructs a spatial relationship that suggests interiority rather than diaspora.

The previous excerpt (see fig. 2.7) from McDonagh’s source text also points to the interplay between the locale and the diasporic that is in keeping with Edward Said’s “imaginative geography”; Maureen’s argument admits this tension throughout the play in that the implication is that the local necessarily becomes the diasporic through economic and cultural imperialism from Ireland’s former historic enemy, England, and the now more pressing concerns from the USA. In the excerpts below, both Maureen and Pato express the confusion that follows from being deterritorialised themselves with regards to their relationship to Leenane (see fig. 3.8):

Source Text:	Translation :
<p>Pato: ...when it’s there I am, it’s here I wish I was, of course. Who wouldn’t? But when it’s here I am...it isn’t <i>there</i> I want to be, of course not. But I know it isn’t here I want to be either.</p> <p>...</p>	<p>Pato : ... quand je suis là-bas, c’est ici que je voudrais être, c’est ben évident. Mais quand je suis ici...je voudrais pas être là-bas, ça c’est sûr. Mais je sais que c’est pas ici que je voudrais être non plus.</p> <p>...</p>
<p>Maureen: ...And photos of Trinidad she’d show me, and ‘What the hell have you left there for?’ I’d say. ‘To come to this place, cleaning shite?’ And a calendar with a picture of Connemara on I showed her one day, and ‘What the hell have you left there for?’ she said back to me. ‘To come to this place...’ (<i>Pause.</i>) But she moved to London then, her husband was dying. And after that it all just got to me.</p>	<p>Maureen : Elle me montrait des photos de Trinidad, pis moi je disais : « Maudit, pourquoi t’es partie de là? Pour venir ici torcher la marde des autres? » Pis une fois j’y ai montré un calendrier avec une photo du Connemara, pis elle m’a dit : « Maudit, pourquoi t’es partie de là? Pour venir ici... » (<i>Temps</i>). Mais elle est déménagée à Londres après ça, son mari était en train de mourir. Pis là j’ai juste perdu les pédales.</p>

Fig. 3.8. McDonagh, p. 21-22, 31/Britt, p. 32, 45

⁵⁶¹ Pierre L’Hérault, “L’américanité dans la dramaturgie québécoise”, in Hélène Beauchamp et Gilbert David [dir.], *Les Théâtres québécois et canadiens-français au XXe siècle : trajectoires et territoires*, Sainte-Foy, Presses de l’Université du Québec, 2003, p. 172.

Rather than serve as a point of pride or even nostalgia, the west of Ireland, specifically Connemara in this case, maintains a certain degree of ambivalence and fragmentation with the characters in *BQL*. Fintan O'Toole writes that "These people are neither here nor there. They don't know whether they're coming or going. The old exile's nostalgia has been replaced by a less tangible but more unsettling sense of loss."⁵⁶² With regards to county pride and authenticity, Marc Scully observes that "this reflects both the pervasiveness of the county as a point of reference within Ireland and the use of local identity as a marker of authenticity among the Irish diaspora."⁵⁶³ The attitude attached to the county of Connemara is complex in that it only registers in a positive sense outside of Ireland, and spectators or readers are only privy to the perspective of certain residents who even though they have worked abroad, have returned home; yet even under this circumstance, it still only engenders this feeling on the level of affect from people who have been dubbed as other than authentically Irish; this suggests that in the world of McDonagh's play, authenticity that is derived from localisation no longer matters.

Britt's translation maintains the same referents as specified by McDonagh's source text – Trinidad and Connemara – that recall specific locations and add an apparent sense of authenticity, especially in the case of Connemara, with regards to the translation in that these are real, definitive places. In maintaining this locale, Britt appeals to a region, as opposed to a specific metropolitan location, that has a broader connotation in the context of Irish traditions and culture – the west of Ireland. Deterritorialisation is thus more problematic in the translation than in the source text because the profound sense of internalised displacement that both Pato and Maureen exhibit in McDonagh's text initially clashes with Britt's melancholy tone that evokes a longing for home. In Britt's hands, Leenane is placed closer in the continuum of the "virtual geography" that Nicholas Grene claims is exhibited in early Abbey plays.⁵⁶⁴ The referent thus becomes confused in

⁵⁶² Fintan O'Toole, "Introduction", *loc. cit.*, p. xiii.

⁵⁶³ Marc Scully, "BIFFOs, jackeens and Dagenham Yanks: county identity, 'authenticity' and the Irish Diaspora", in *Irish Studies Review*, vol. 21, n°2 (3 July 2013), p. 145.

⁵⁶⁴ In contrasting Brian Friel's later work, such as *Faith Healer*, Grene first describes the early Abbey Theatre repertoire as "regional, rural, and representative", noting that the places named by playwrights such as Synge and Gregory constitute a virtual geography due to their lack of interchangeability and the "framework of expectations" created by their being staged by the Irish Literary Theatre. Nicholas Grene, "The Spaces of Irish Drama", *loc. cit.*, p. 54-69.

translation, as its significance in early twentieth-century cultural and literary revivals as perceived by the Québécois is less nuanced.

Territorialisation and language use

However, Britt’s translation does not simply appropriate this parallel, which had profoundly different consequences in Ireland, so much as it stages shared references with regards to the fragile nature of language use. As Fintan O’Toole observes, “the Irish language [in *BQL*] is just a vague memory.”⁵⁶⁵ McDonagh constructs language in a way that highlights the fragmented nature of its existence in twentieth century Ireland. In the following excerpt (see fig. 3.9), the Irish language is fragmented even to the extent that it is dismissed completely as “nonsense” by Mag:

Source Text:	Translation :
Mag: Nothing on it, anyways. An oul fella singing nonsense.	Mag : Y a rien de bon, de toute façon. Un vieux fou qui chante des niaiseries.
Maureen: Isn’t it you wanted it set for that oul station?	Maureen : C’est pas toi qui a demandé qu’on le mette à ce poste-là?
Mag: Only for Ceilidh Time and for whatyoucall.	Mag : Juste pour ‘L’heure du Ceilidh’ pis pour...c’est quoi donc...
Maureen: It’s too late to go complaining now.	Maureen : Y est trop tard pour chialer, là.
Mag: Not for nonsense did I want it set.	Mag : En tout cas je voulais pas ce poste-là pour entendre des niaiseries.
Maureen (pause): It isn’t nonsense anyways. Isn’t it Irish?	Maureen (temps) : C’est pas des niaiseries. C’est de l’irlandais, non?
Mag: It sounds like nonsense to me.	Mag : Pour moi, c’est des niaiseries.

Fig. 3.9. McDonagh, p. 4/Britt, p. 7

The Irish word “Ceilidh” is undermined moments later when Mag admits that it sounds like “nonsense” to her ears. We might ask why the station would ever have any airtime at all in Mag and Maureen’s residence, especially since Mag notes that it sounds incomprehensible, and Maureen seems only to listen to variously appease and spite her mother. One answer might be that it is recognizable in the context of a global Irish diaspora. While reminding

⁵⁶⁵ Fintan O’Toole, “Introduction”, *loc. cit.*, p. xv.

the audience of the presence of Irish, McDonagh also points out its tenuous and subjective nature.

The fact that the linguistic qualities of *BQL* figure so prominently in critical discussion of the source text as exemplary of modern Irish drama makes the use of Irish words in Britt's translation logical, beyond the dominant poetics of the Québécois literary field. The influence of Irish culture historically in Quebec suggests that Anglophone and Francophone Québécois alike would not be entirely unfamiliar with Irish words, especially those currently in use for live music sessions, for instance. Moreover, the same equivalence does not exist in Quebec with regards to language death and devalorisation; an exact equivalence would demand that English be used in order to fully appropriate McDonagh's text, as they would encourage audience members and theatre practitioners to "explore their own different linguistic histories and their relationships to other dominant linguistic traditions nearby."⁵⁶⁶ Britt maintains the use of Irish vocabulary along with English in order to evoke the same oral quality engendered by McDonagh's text. This orality features in such an irregular fashion that it is thus able to produce an idiosyncratic quality. The nature of this orality allows Québécois audiences to simultaneously recognize their own history and effectively "other" outlying regions and previously sacrosanct literary traditions, such as the use of joul.

The excerpt above also makes use of a stereotypical pronunciation pattern. As Carolina P. Amador-Moreno notes, "the stereotypical depiction of Irish characters in literature plays on the Irish realisation of the diphthong /aʊ/ of *mouth* and *town* as [ʊ] or [u:]."⁵⁶⁷ This stereotype was prevalent in as early as sixteenth-century English drama via the "Stage Irishman" figure, and persisted through the eighteenth century. However, its presence in late twentieth and early twenty-first-century plays originating in Ireland and written by Irish playwrights is infrequent. Its use, then, could signal what Amador-Moreno notes as being "an indication of a character's origin in geographical, social or cultural terms" through the circumscribed use of certain linguistic features.⁵⁶⁸ Because McDonagh

⁵⁶⁶ Patrick Lonergan, "The Laughter Will Come of Itself", *art. cit.*, p. 648.

⁵⁶⁷ Carolina P. Amador-Moreno, *An Introduction to Irish English, op. cit.*, p. 79.

⁵⁶⁸ Carolina P. Amador-Moreno, *An Introduction to Irish English, op. cit.*, p. 90.

does not consistently use these pronunciation patterns as is demonstrated by their sporadic use in the source text, it suggests more of a localisation in Connemara, on one hand, and, on the other, a subversion of that same previously romanticized region.

Another stereotypical speech pattern found in *BQL* is the use of non-lexical conversation markers, such as “aye”. This way of stalling or pausing a conversation is less a product of Irish speech patterns and orality, and more an effect attributed to Scottish and sometimes Northern Irish speech patterns. Its presence throughout McDonagh’s text is problematic principally for this reason. Outside of Ireland, this non-lexical conversation marker is identified more with a generically “Celtic” culture, thus removing Irish specificity. The generic category of “Celtic” is what prevents this verbalised pause from being definitively labeled as “inauthentic”. In the following excerpt (see fig. 3.10), we see an abundance of examples of the use of “aye” as a non-lexical conversation marker, a verbalised pause that allows the character of Ray to construct as he reflects:

Source Text:	Translation :
<p>Ray: That’s no news at all. That’s everyday. It’d be hard to find a priest who hasn’t had a babby with a Yank. If he’d punched that babby in the head, that’d be news. Aye. Anyways. Aye. What was I saying? Oh aye, so if I give you the message, Mrs, you’ll be passing it on to Maureen, so you will, or will I be writing it down for you?</p> <p>...</p>	<p>Ray : C’est pas une nouvelle ça, hey. Ça arrive tout le temps. Ce qu’y faudrait c’est trouver un prêtre qui aurait pas eu de bébé avec une américaine. Ou si y était allé sacré un coup de poing s’a yeule au bébé, ça, ça serait des nouvelles, hey. Ouains. En tout cas, ouains. Qu’est-ce que je disais? Ouains, c’est ça, fait que si je vous fait un message, là, madame Folan, allez-vous le donner à Maureen, ou ben y faudrait je vous l’écrive sur un papier?</p> <p>...</p>
<p>Ray: Aye, aye, aye. Anyways, you’ll be passing the message on to that one.</p>	<p>...</p>
<p>Mag: Eh?</p>	<p>Ray : Ouains, ouains, ouains. En tout cas, vous allez y faire le message, vous là?</p>
<p>Ray: You’ll be remembering the message to pass it on to that one?</p>	<p>Mag : Hen?</p>
<p>Mag: Aye.</p>	<p>Ray : Vous allez vous rappeler du message à donner à votre fille.</p>
<p>Ray: Say it back to me so.</p>	<p>Mag : Ouais.</p>
<p>Mag: Say it back to you?</p>	<p>Ray : Répétez-moi le, d’abord.</p>
<p>Ray: Aye.</p>	<p>Mag : Te le répéter?</p>

Fig. 3.10. McDonagh, p. 10-11/Britt, p.15-17

The placement of “aye” amongst occurrences of Hiberno-English in the above excerpt emphasizes an Irish identity that is understood internationally. Ray’s excessive use of a verbalised pause that is not Irish in origin reflects an identity in flux, linguistically deterritorialised and composite – if this is Irishness within Ireland, which is contrasted with the inauthentic Irishness of the “Yanks”, then audiences are being confronted by the very notion of construction versus essence. Indeed, to read this excerpt via the lens of performativity indicates that, in light of the playscript as a whole, even those characters who are “authentically” Irish, the inhabitants of Leenane, are traversed by scripts outside of their territorialised Irishness. Their performance is thus shaped as much by the cultural repetitions that have shaped their lives as by the closing of frontiers thanks to immigration and globalisation.

Britt’s translation strategies in the area of non-lexical conversation markers demonstrate a level of fluidity that has come to mark Québécois-French orality, especially when it manifests a certain level of informality. In the translation above, Britt varies the use of *ouains* and *ouais*, two written indications of pronunciation, or eye-dialect, according to Amador-Moreno. Instead of the standard “oui”, Britt uses various pronunciation patterns of this word to translate “aye”. As has already been established, the translator suggests a certain orality with regards to the *mise en scène*; however, its variations here stand out against the source text’s singular “aye” for several reasons. For one, Britt’s pronunciation variations are rooted in current French pronunciation patterns – *ouains* and *ouais* do not often appear outside of a particularly Quebecois context in the same way that “aye” exists outside of Hiberno-English speech and pronunciation patterns.

Performing and subverting stereotypes

McDonagh’s source text is layered with performances from the various characters, and within the context of the play, they perform these stereotypes for themselves. This might be the most problematic element with regards to international interpretations of *BQL*: the fact that the characters assume the scripts of petulant adolescent, bitter spinster, and conniving old hag means that audiences are left to further discern what is real and unreal.

Nearly every interaction between Maureen and Mag follows a familiar script regarding the spinster daughter and the old hag mother. The following example⁵⁶⁹ occurs early on in *BQL*, and is exemplary of most interactions between Maureen and Mag, where Maureen makes it clear that she would rather not cater to her mother's increasingly grating demands, which are themselves indicative of the iterative process of identity (see fig. 3.11):

Source Text:	Translation :
Maureen: I have a dream sometimes there of you, dressed all nice and white, in your coffin there, and me all in black looking in on you, and a fella beside me there, comforting me, the smell of aftershave off him, his arm round me waist. And the fella asks me then if I'll be going for a drink with him at his place after.	Maureen : Des fois, je rêve que je te vois, toute bien habillée en blanc, dans ton cercueil, pis moi toute en noir qui te regarde, avec un homme à côté de moi qui me réconforte, qui sent bon l'aftershave, qui me tient dans ses bras. Pis là, l'homme me demande si ça me tente d'aller boire un verre chez lui après.
Mag: And what do you say?	Mag : Pis qu'est-ce que tu répons?
Maureen: I say 'Aye, what's stopping me now?'	Maureen : Je dis 'Hey, y a rien qui m'en empêche, astheure!'
Mag: You don't!	Mag : C'est pas vrai!
Maureen: I do!	Maureen : Oui c'est vrai!
Mag: At me funeral?	Mag : À mes funérailles?
Maureen: At your bloody wake, sure! Is even sooner!	Maureen : À ta veillée funèbre! Ça serait encore mieux.
Mag: Well that's not a nice thing to be dreaming!	Mag : Ben c'est pas ben fin pour moi, ce rêve-là!
Maureen: I know it's not, sure, and it isn't a dream-dream at all. It's more of a day-dream. Y'know, something happy to be thinking of when I'm scraping the skitter out of them hens.	Maureen : Je sais, ouais, pis c'est pas vraiment un rêve, non plus. C'est plus un rêve éveillé. Tu sais, une pensée reposante pour m'occuper pendant que je torche les poules.
Mag: Not at all is that a nice dream. That's a mean dream.	Mag : C'est vraiment pas gentil. C'est un rêve méchant.
Maureen: I don't know if it is or it isn't. <i>Pause. Maureen sits at the table with a</i>	Maureen : Peut-être ben que oui, peut-être ben que non.
	<i>Temps. Maureen s'assoit [sic??] à table</i>

⁵⁶⁹ Part of this example was cited earlier in this chapter to illustrate colloquial and dialectical pronunciation patterns (see pages 187-188).

<i>pack of Kimberley biscuits.</i> I suppose now you'll never be dying. You'll be hanging on forever, just to spite me.	<i>avec un paquet de biscuits Kimberley.</i> J'imagine que là, tu mourras jamais. Tu vas trainer ici pour l'éternité, juste pour m'écœurer.
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Fig. 3.11. McDonagh, p. 16/Britt, p. 24-25

Maureen's response to Mag regarding her "mean dream" points again to the confusion between the real and the unreal in the world of the play. A performative analysis here first allows us to glimpse a break in the verbal sparring between mother and daughter, as Maureen admits her dream about attending Mag's funeral is nothing of the sort. It is a daydream that does not stem from some unconscious force but is indeed a construction, a coping mechanism, that Maureen resorts to when her quotidian routine becomes too difficult to handle.

Furthermore, analysing this excerpt via the notion of performativity also allows for a consideration of why these two women treat each other the way they do and the effects of this treatment on stage; the visibility of Maureen's verbal admittance to her mother that, yes, she has recourse to this morbid fantasy in order to get through the day, is compounded by her next reply: "I don't know if it is or it isn't". The uncertainty here is demonstrative of the fact that these identities are in flux, as Maureen has just confessed to fabricating a fantasy regarding her mother's death, and then concedes to being uncertain as to the nature of that daydream. The performative identities of spinster daughter and old hag mother, eternally locked in verbal and physical combat, claim an interior stability, which is what stereotypes do; however, this excerpt shows that these fabrications are only superficial.

Britt's translation of the above excerpt shows a similar focus on performances, but complicates the translation via grammatical and vocabulary choices. For instance, in Maureen's reply to her mother, Britt translates daydream as *rêve éveillé*, which carries with it a more psychological connotation. A cursory glance at standard French dictionaries indicates that the most common translations of "daydream" are *une rêverie* or *une rêvasserie*, the latter also being an English cognate.⁵⁷⁰ Whilst these last two translations

⁵⁷⁰ See "rêve" and "daydream" entries in *Collins Robert Unabridged French-English, English-French Dictionary*, HarperCollins Publishers, Glasgow, 2004, p. 892 & 1330; see also "rêvasserie", "rêve" and "reverie" in *Le Nouveau Petit Robert*, Dictionnaires Le Robert, Paris, 2003, p. 2291 – 2292, 2295.

share certain similarities with *rêve éveillé*, there is a distinctly psychological connotation in the latter that suggests a more active, constructed desire on the part of Maureen. According to the *Trésor de la langue française*, “*rêve éveillé*” is most frequently used in conjunction with a psychotherapeutic technique that “consist[e] à provoquer, à l’état de veille, une sorte de rêverie riche en images que le patient exprime à haute voix devant la psychothérapeute.”⁵⁷¹ Whilst a daydream refers more to a state of drifting off when awake, Britt’s translation here is much more active, taking advantage of the tension between “daydream” as a semi-conscious state of being, an idle or a fancy, and a technique, almost verbal form-like in nature, that is used to further an end for a patient. In terms of performativity, this is a significant translation strategy on the illocutionary level because it attempts to subvert the internalised identities that are already in place.

Nevertheless, whether a daydream in the source text or a *rêve éveillé* in the translation, the difficulties involved in breaking free from these identities manifest as anxiety over the uncertainty of relationships in both texts. As we can see from Maureen’s final reply in the excerpt above, there is an abrupt shift from the vagueness of her statement “I don’t know if it is or if it isn’t/*Peut-être ben que oui, peut-être ben que non*” to the renewal of her role as bitter spinster. This suggests a limit to the extent that performativity can also be agency-conducive – in both the source text and the translation, these internalised identities have become second nature, thus indicating a singular, essential quality. Indeed, Maureen’s final reply to her mother is spiteful itself, all whilst accusing Mag of spite, which further internalises the degree to which these identities have become an essential part of the characters.

In spite of this fact, there is a subtle difference worth noting in the translation of Maureen’s retorts to Mag in the above excerpt. In McDonagh’s text, Maureen’s reply comes in the form of a first-person pronoun response – “I don’t know” – whereas Britt’s translation is less personal – “*peut-être ben.*” In the source text, this reply puts much of the onus on the speaker, Maureen, and also highlights the uncertainty of the real versus the

⁵⁷¹ See “*rêve*” in *Le Trésor de la langue française informatisé* [online]. <http://stella.atilf.fr/Dendien/scripts/tlfiv5/search.exe?23;s=3125108895;cat=1;m=r%88ve+%82veill%82> [accessed 7 August 2018].

unreal in the world of the play. It also serves as a subtle recall of the stylised language that marks McDonagh's text. With no other stage directions, the actor playing Maureen must embody and perform the kind of moral ambiguity that can potentially result from this daydream experiment. This is largely dependent on the *mise en scène*, thus emphasising the actor and the performance. Britt's translation has a rather impersonal perspective on this, which serves in a practical capacity to economize on space, but also heightens the distance between the identity that is being subverted and the relationship to which it is connected. In other words, the impersonal, fragmented structure found in the translation further isolates the actor from the action. It is no longer a question of whether or not Maureen recognizes the cruelty of her *rêve éveillé*, but instead whether she recognizes the potential agency embedded in her speech. In reducing the text to what essentially translates as "maybe yes, maybe no", Britt again demonstrates the overtly oral, informal nature of the Québécois-French that has come to characterise translations in the Québécois theatrical milieu.

Performing these roles that have become stereotyped versions of Irishness is even more apparent when the characters in question find themselves in situations that test the durability of those stereotypes and that break down the authenticity or inauthenticity of the Irishness that has claimed an interiority at the heart of those roles. One example of this is the interaction between Pato and Maureen following their off-stage encounter at Riordan's Hall (see fig. 3.12). This scene stages the first interaction between the two characters, after introducing Pato in the previous via Ray's message for Mag and Maureen. Throughout their drunken flirtations in Maureen's kitchen, each character assumes the characteristics of his or her stereotypes in order to gratify certain desires and fill the void that has resulted from a loss of concrete identity: Pato as the flirtatious, eternal bachelor and Maureen as the desperate yet coy spinster. Even when both parties have seemingly achieved a certain number of those desires, Pato and Maureen continue to perform identities:

<p>Source Text: Pato: You feel nice to be giving a squeeze to. Maureen: Do I? Pato: Very nice.</p>	<p>Translation : Pato : On peut pas s'empêcher de se coller contre toi. Maureen : Ah non? Pato : Non, c'est incontrôlable.</p>
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<p>Maureen continues making the tea as Pato holds her. A little embarrassed and awkward, he breaks away from her after a second and idles a few feet away.</p> <p>Maureen: Be sitting down for yourself, now, Pato.</p> <p>Pato: I will. (<i>Sits at table.</i>) I do do what I'm told, I do.</p> <p>Maureen: Oh-ho, do you now? That's the first time tonight I did notice. Them stray oul hands of yours.</p> <p>Pato: Sure, I have no control over me hands. They have a mind of their own. (<i>Pause.</i>) Except I didn't notice you complaining overmuch anyways, me stray oul hands. Not too many complaints at all!</p> <p>Maureen: I had complaints when they were straying over that Yank girl earlier on in the evening.</p> <p>Pato: Well, I hadn't noticed you there at that time, Maureen. How was I to know the beauty queen of Leenane was still yet to arrive?</p> <p>Maureen: 'The beauty queen of Leenane.' Get away with ya!</p>	<p><i>Maureen continue de préparer le thé pendant que Pato l'étreint. Un peu gêné et mal à l'aise, il se détache après un moment et se tient un peu plus loin.</i></p> <p>Maureen : Tu peux t'asseoir, Pato.</p> <p>Pato : Ok. (<i>Il s'assoit [sic] à table</i>). Je fais ce qu'on me dit moi.</p> <p>Maureen : Oh-ho, c'est nouveau ça? C'est la première fois que je remarque ça à soir moi. Toi pis tes mains baladeuses.</p> <p>Pato : Ouains, j'ai pas de contrôle sur mes mains. Y font ce qu'y veulent. (<i>Temps</i>). Mais je t'ai pas vu te plaindre ben ben de mes mains baladeuses, à soir. Je t'ai pas vu te plaindre pantoute.</p> <p>Maureen : À part quand tes mains allaient se balader sur la petite américaine, tantôt.</p> <p>Pato : Je savais pas que t'étais arrivée, à ce moment-là, Maureen. Comment je pouvais savoir que la reine de beauté de Leenane allait faire son entrée?</p> <p>Maureen : 'La reine de beauté de Leenane. » Arrête de niaiser!</p>
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Fig. 3.12. McDonagh, p. 20-21/Britt, p. 30-31

As the above example reveals, McDonagh's characters integrate other stereotypes and clichés within already developed archetypes of the Irish(wo)man, which serves to go beyond facile critiques of one-note stereotypical or even stage Irish(wo)men. As the spinster, Maureen reveals the constructedness of "playing hard to get", or falsely chiding Pato for his flirtatiousness with other women, when she has previously indicated her desire for such physical attention ("'Whore'? (*Pause.*) Do I not *wish*, now? Do I not wish? (*Pause.*) Sometimes I *dream*...").⁵⁷²

⁵⁷² Martin McDonagh, *The Beauty Queen of Leenane*, in *Plays: 1, The Beauty Queen of Leenane, A Skull in Connemara, The Lonesome West*, London, Methuen Drama, 1999, p. 16.

Translating intertextuality

Pato signals the constructedness of the identities in question here when he refers to Maureen as the “beauty queen of Leenane”, a title that Britt maintains in her translation. In a playful way that belies his own stereotypical qualities, Pato identifies Maureen as an image, one grounded in an archetypal physicality – McDonagh’s reference recalls the “walk of queen” in Yeats and Gregory’s *Cathleen Ni Houlihan*, also situated in the west of Ireland.⁵⁷³ This reference is also exaggerated, given how Maureen is described at the outset of the play (“aged forty. Plain, slim”), which further emphasizes the juxtaposition between the real and the unreal. Indeed, Pato and Maureen demonstrate a dynamism here through their ability, albeit temporary, to break away from the stereotypes that have engulfed them up until this point, hinting at the hope for a happy ending.

McDonagh’s manoeuvring of audience expectations as geographically situated comes into play here via the aforementioned nod to *Cathleen Ni Houlihan* in the figure of the old woman. The influence of this archetypal figure is at work in BQL through the character of Mag, but in a way that subverts expectations via its interplay with another stereotypical figure, the old hag. With regards to the former, Nicholas Grene writes, “Put any old woman on an Irish stage, and Cathleen Ni Houlihan pops into people’s minds. It is such as tyranny of iconographic expectations that may drive playwrights to an emptied out space of theatre and the sovereignty of present speech.”⁵⁷⁴

The subtle reference to Yeats and Gregory’s work represents a challenge for Britt’s translation, simply because the play’s allegorical reference to Ireland’s history, specifically that of the 1798 rebellion, would be less familiar to a Québécois audience.⁵⁷⁵ The intertextual reference to Yeats proves to be challenging in spite of cultural and historical ties to Ireland. However, rather than signal a superficial appropriation of Irish history and culture, the reference to the “walk of *la reine*” becomes even more pronounced as an

⁵⁷³ W.B. Yeats and Lady Gregory, *Cathleen Ni Houlihan*, in *Modern and Contemporary Irish Drama*, ed. John P. Harrington, New York, W.W. Norton & Company, 2009, p. 11.

⁵⁷⁴ Nicholas Grene, “The Spaces of Irish Drama”, *loc. cit.*, p. 73.

⁵⁷⁵ John P. Harrington notes that the use of this particular date and location refers to “the landing of a French force supporting Irish rebellion against British control; the French and the Irish alike surrendered to the British on September 8.” Footnote, p. 3.

image, calling to mind pageantry and physical beauty, thus appearing to expand the gap between the performative image and what is ostensibly known to be reality.⁵⁷⁶ Similarly, this juxtaposition also ties into Britt's translation of McDonagh's description of Maureen: "une femme de quarante ans. Fade, mince." The choice of the word *fade* in place of *plain* speaks to the internalisation and interiority of identity – this word most often pertains to taste and smell, and then refers to quality of character ("qui est sans caractère, sans intérêt particulier. => ennuyeux, fastidieux, insignifiant, monotone."), thereby foregrounding sensory aspects before internal characteristics.⁵⁷⁷ The *Trésor de la langue française* also notes that this adjective most often occurs in the context of inanimate objects, referring to, in this order, taste, smell, sight, sound, and then general atmosphere.⁵⁷⁸ The physical associations that *fade* carries in French pertain less to Maureen's physical appearance, even though this is true to the extent that *fade* is used in the description of the character, as the word *plain* does in McDonagh's source text, and more to a figurative sense of her personality and the general associations engendered by that personality. Therefore, the contrast in the previous excerpt is more superficial, but only on the level of physical appearances, which a performative analysis says is the result of attributing certain identities to physical characteristics, amongst other non-essential aspects.⁵⁷⁹

Nevertheless, even the potential for happiness between Maureen and Pato will contribute to McDonagh's subversion of authentic Irishness as the play reaches its denouement, as the partial realisation of the characters' desires still constructs another layer of performance, effectively stratifying more than one stereotype or cliché; these performative identities are not constructed in isolation from each other, and necessarily favour the taking on of more identities. Stratifying is important, as it privileges one identity over another, in this case, when it allows us to see which identities are more important than others and indicates the types of identities at play, whether linguistic, cultural, or other. In the previous example, both Pato and Maureen play up his bachelor behaviour via the phrase

⁵⁷⁶ Lady Gregory and W.B. Yeats, *Cathleen Ni Houlihan*, *loc. cit.*, p. 11.

⁵⁷⁷ See "fade", in *Le Nouveau Petit Robert*, Paris, Dictionnaires Le Robert, 2003, p. 1023.

⁵⁷⁸ See "fade" in *Le Trésor de la langue française informatisé*, [online]. <http://stella.atilf.fr/Dendien/scripts/tlfiv5/visusel.exe?11;s=267434565;r=1;nat=;sol=0>; [accessed 24 August 2018].

⁵⁷⁹ Judith Butler, "Performative Acts and Gender Constitution", *art. cit.*, p. 519-531.

“stray out hands,” which incorporates stereotypical Hiberno-English pronunciation patterns that are repeated throughout their dialogue. The addition of this pattern goes beyond localising the intrigue in Leenane, and serves to emphasize the playfulness of the flirtation between the two characters. It also indicates the conflation of language and identity via the process of internalisation. Both characters construct just enough of a version of their identities that they are able to hold the attention of the other character. This indicates that there is at least a partial agency-conducive aspect where performativity is concerned.

Britt’s translation strategies in this particular excerpt diverge from straightforward, illocutionary strategies that have characterised large portions of *BQL*, to embrace a more general tone, maintaining distance between Pato and Maureen. Instead of using first and second person pronouns to construct Pato and Maureen’s initial flirtations, Britt uses the “on” construction, a pronoun that technically is the third person singular, and is used to represent plurality in a more global sense, as opposed to “nous”, which expresses plurality in terms of the number of people involved, as well as more formal constructions. In reducing emphasis on the individual here, Britt’s translation of this scene speaks more to the pervasiveness of these assumed, internalised, and iterated identities. A performative analysis of this particular illocutionary translation strategy reveals that this layering of stereotypes, while maintained in translation, is broadened to perhaps reflect a wider scope of how these performances become characteristic of collectives. The natural ambiguity of “on” feeds into fears of identity as representative, or fixed and stable.

This strategy also calls to mind one of the dangers of constructed identities, who controls what happens to and what is done with those identities. There is the potential for agency through the influence of the playwright, but the characters cannot control this potential. Fintan O’Toole, amongst others, points out that McDonagh’s characters “are puppets who continue to move around long after the strings of logical control have been cut.”⁵⁸⁰ The metatheatricality at stake here implies that awareness of the constructedness of these identities is but a first step in recognising that control lies elsewhere. When this is the case, it speaks to the lack of control generally associated with identity, whether ethnic or otherwise. Indeed, as identity is a social construct, it interacts with other identities – for

⁵⁸⁰ Fintan O’Toole, “Murderous Laughter”, *art. cit.*

example, Pato as the charming, eternal bachelor affects more than just his immediate life, playing into Maureen’s (herself as the spinster) expectations and desires.

Lifting the veil: proactive translation in stage directions

However, there are moments during the play when the performances, ones that had previously upheld stereotypical representations, seem to be dropped, at least in part. These moments are rare, but they signal something important regarding the stereotypical identity “act” that has been built up and performed over time. In a 2001 interview with *The Guardian*, McDonagh himself hints at this reality: “There have to be moments when you glimpse something decent, something life-affirming even in the most twisted character.”⁵⁸¹ Much in the same way that layering stereotypes and clichés serves to destabilize formerly stable identities, interruption of what passes for “real” in these glimpses works counter to what is thought of as authentically Irish. There is thus a parallel between McDonagh’s ‘decent’-versus-‘twisted’ binary and the larger issue of reality versus stereotypes. While still not attempting to delineate what “authentic Irishness” is, McDonagh’s text uses these moments to nevertheless suggest why these identities are dangerous with regards to their effects on individuals and communities.

For example, one important occurrence happens when Mag wakes up to find that Pato has spent the night with Maureen in their home (see fig. 3.13). As Maureen savours the moment too much to her mother’s liking, Mag threatens to reveal information regarding Maureen’s brief stay in a mental institution following a nervous breakdown during her time in England. In spite of Pato’s reassurances to the contrary, this puts a quick end to his visit, even though he promises to write to Maureen from London. After Pato leaves, Maureen confronts her mother:

<p>Source Text:</p> <p>Mag: He won’t write at all. (<i>Pause.</i>) And I did throw your oul dress in that dirty corner too!</p>	<p>Translation :</p> <p>Mag : Y t’écirira pas. (Temps.) Pis j’ai jeté ta maudite robe dans le coin, là.</p>
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⁵⁸¹ Sean O’Hagan, “The Wild West”, *art. cit.*

<p><i>Pause. Maureen looks at her a moment, sad, despairing but not angry.</i></p> <p>Maureen: Why? Why? Why do you...?</p> <p><i>Pause. Maureen goes over to where her dress is lying, crouches down beside it and picks it up, holding it to her chest. She lingers there a moment, then gets up and passes her mother.</i></p> <p>Just look at yourself.</p> <p>Maureen exits into hall.</p>	<p><i>Temps. Maureen regarde Mag un moment, triste, désespérée, mais pas en colère.</i></p> <p>Maureen : Pourquoi? Pourquoi? Pourquoi est-ce que tu...?</p> <p><i>Temps. Maureen va vers sa robe, s'agenouille pour la ramasser, la tient contre sa poitrine. Elle demeure là quelques instants, puis se lève et passe devant sa mère.</i></p> <p>Maureen : Regarde-toi donc.</p> <p><i>Maureen sort vers le couloir.</i></p>
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Fig. 3.13. McDonagh, p. 33-34/Britt, p. 48

The stage directions in McDonagh’s source text suggest that the emotional weight of both maintaining the antagonistic relationship with her mother as well as what those stereotypical roles’ affect means a break down in Maureen’s ability to maintain her own bitter spinsterhood. Even her final statement to her mother before exiting the stage maintains a tone that is tantamount to emotional fatigue – there is no longer a suitable set of scripted responses to the kind of haranguing Maureen has had to put up with in the world of the play.

Throughout McDonagh’s text, stage directions serve the fairly straightforward purpose of guiding the actors’ performances. Britt, however, makes proactive translation choices even with regards to these directions, which effectively reinforce the notion that the authenticity sought after is, in fact, a construction, and is dependent on the possible mise en scène. As it relates to the character of Mag, Britt’s decision to remove “sneers” from the stage directions (see fig. 3.14) changes the tone in which the actors playing Mag and Maureen could possibly construct this exchange:

<p>Source Text:</p> <p>Mag (<i>sneers. Pause</i>): This invitation was</p>	<p>Translation :</p> <p>Mag (<i>temps</i>) : Moi aussi j’ai été invitée, tu</p>
--	---

open to me too, if you'd like to know. Maureen (<i>half-laughing</i>): Do you think you'll be coming?	sauras. Maureen (<i>riant à demi</i>) : Tu penses venir?
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Fig. 3.14. McDonagh, p. 17-18/Britt, p. 26

In McDonagh's source text, the stage directions very clearly indicate that the actor playing Mag must speak this line in a specific way that subsequently elicits a reaction from Maureen that further highlights the antagonism that exists between mother and daughter. However, Britt's translation only includes the pause taken by Mag before she responds to Maureen. Instead of mimicking the increasing antagonism present from the beginning of the source text, Britt introduces uncertainty here, as it would be up to the discretion of the director and the actors whether or not to highlight Mag's manipulative nature, thus constructing a more sympathetic Mag on the level of the playscript.⁵⁸² Accordingly, the power dynamic shifts here as well, indeed, much earlier than in McDonagh's source text. In removing this particular stage direction, Britt's translation changes the nature of Mag's identity, exposing the potential for her to be constructed in divergent ways, based on a particular *mise en scène*.

Unlike McDonagh's source text, which maintains its use of a stylized Hiberno-English, Britt's translation of this excerpt relies on a subtle contrast between oral registers – standard for Mag and informal for Maureen – which effectively underscores the distinction between the performance of a fully internalised role and what happens when circumstances provoke a character to act otherwise. It also illustrates how orality constructs characters, as the words spoken aloud transform Mag and Maureen's reality and thus their identities. The most striking example of this occurs towards the end of scene seven (see fig. 3.15) when, as Maureen is torturing her mother to find out the truth regarding Pato's letter, Mag reveals the following:

Source Text: Maureen: You know sure enough, and	Translation : Maureen : Deviné mon cul, c'était pas écrit
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⁵⁸² Artistic liberty suggests, nevertheless, that there is no guarantee a given production will adhere to stage directions as such, which further demonstrates the efficacy of this approach, as each *mise en scène* represents potential. Aside from situations where the playwright maintains a certain degree of control over productions, it is impossible to ensure that subsequent productions remain identical.

<p>guessing me arse, and not on me face was it written. For the second time and for the last time I'll be asking, now. How do you know?</p> <p>Mag: On your face it <i>was</i> written, Maureen. Sure that's the only way I knew. You still do have the look of a virgin about you you always have had. (<i>Without malice</i>) You always will.</p>	<p>dans ma face. Pour la deuxième et dernière fois, je te le demande : comment tu le sais?</p> <p>Mag : <i>C'était écrit</i> dans ta face, Maureen. C'est la seule façon que je pouvais le savoir. T'as encore l'air d'une vierge, t'as toujours eu l'air de ça. (<i>Sans malice</i>) T'auras toujours l'air d'une vierge.</p>
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Fig. 3.15. McDonagh, p. 47/Britt, p. 65

Until this point in the play, Mag has demonstrated everything from casual malaise to calculated manipulation of her daughter for self-serving reasons. Her revelation of the truth of Pato and Maureen's encounter seems to fit this pattern; however, McDonagh includes the stage directions "without malice", which signals a change in the way Mag has been performing the role of meddling hag since the first scene. These stage directions, coupled with a more standard speech, reverse the course of each character's arc. Even though Mag is deliberately obfuscating the fact that she burned Pato's letter in order to protect her own life, her last sentence exposes the truth in so many words; by saying it out loud, it effects that which it seeks to describe, an uncomfortable truth regarding the nature of Maureen's life. In this moment, Mag has ceased to be deliberately and maliciously bitter, and has instead broken through to possibly reveal a rather maternal aspect of her own identity.

Britt's translation of Mag's response to Maureen is not marked by the overtly informal, familiar speech that has heretofore characterised all of Mag's dialogue with the other characters, which changes the power dynamic of this climactic scene, shifting tension via register and literary device. Above all, it is the contrast in the way in which Mag speaks when she is being threatened versus when she is in control and capable of manipulating the other characters that is significant here. It suggests that her performance is intrinsically connected to the choice to construct a particular identity with the goal of self-preservation. Britt's literal translation of the metaphor "written on your face" provides a level of nuance that exposes Maureen's earlier performance in the kitchen as truly inauthentic; *c'était écrit dans ta face* replaces the pronoun *sur* with that of *dans*. While this metaphor exists in French and is common enough in Quebec, changing the pronoun to a literal interpretation of the source text suggests that Mag is cognisant of Maureen's performance to the extent

that Maureen has internalised it. Indeed, it is a reversal of writing something into being, which is the overall result of the textual concretisation of the *mise en scène*. The strategy of associating a more standard oral register with the need to survive further underscores the importance of language as a benchmark of identity in Québécois theatrical translations. It also points to the agency-conducive aspect of performativity, revealing that identities have potential that is constructed in the language itself. Rather than reinforce the performativity of an already internalised role, proactive translation strategies, at least where register or poetics are concerned, can force characters out of their iterations.

Similarly, Britt's translation centres on the fragmentation of previously implacable, lauded narratives, such as the primacy of *joual* as the marker of Quebec's identity, especially on stage. *Joual*, as part of a multiplicity of linguistic identities, serves the wider purpose of broadening those identities beyond that of a singular *Québécoité*. Québécois-French remains significant because of its orality, but it also is revealed to be a construction rather than the essence of Québécois identity, which becomes clear in moments of crisis. Poetics strategies in the above excerpt blur the lines that demarcate identity, language, and valorisation; the more characteristics of informal speech and *joual* that a character assumes, the more he or she is performing *Québécoité*, which does not mean, however, that he or she is valorising a particularly "pure" or authentic version of that identity. It does, nevertheless, respond to threats – neither Mag nor Maureen represents heroism. In the previous excerpt, a major aspect of Mag's identity becomes unmoored when it is threatened by external change, regardless of its justification. Through the subtle interplay of illocutionary and poetics strategies, this *Québécoité*, while not criticised or invalidated in a formal, explicit sense, nevertheless reveals its own constructedness.

Authenticating territorialisation

The issue of territorialisation figures prominently in both the source text and the translation as it becomes the locus for debates regarding how language and stereotypes are contextualised. In McDonagh's source text, even though the west of Ireland is the main location, Ireland as a whole becomes the object of criticism. It is, as Fintan O'Toole notes,

as if “McDonagh’s Leenane is, at one level, still stuck in the 1930s. But that frozen, locked-in society has moved forty years forward in time.”⁵⁸³ The territorialising aspects of the source text speaks to the fact that modern Ireland is fragmented not just in its conception of self, but in how that self is situated and constructed in time and place. In addition, Clare Wallace cites Michal Lachman in pointing out how Irish theatre had previously been characterised by binary oppositions; however, McDonagh’s theatre collapses “the distance and difference between home and abroad ... emptying out the concept of exile that has played such a central role in Irish literature.”⁵⁸⁴ This emptying out speaks to how performativity functions in territorialisation in that previous associations with exiles and immigration would render such scenes in McDonagh’s work as tragic. As much as this would fit within the tradition of revivalist works in the theatre, it also reinforces a problematic sense of stability in authenticity. An emptying out of these notions thus leaves us to consider the structures that make up exile and immigration. In the following excerpt (see fig. 3.16) Pato and Maureen discuss immigration as a fact of Ireland’s existence:

Source Text:	Translation :
Maureen: England? Aye. Do you not like it there so?	Maureen : En Angleterre? Ouais. T’aimes pas ça là-bas?
Pato (pause): It’s money. (<i>Pause.</i>) And it’s Tuesday I’ll be back there again.	Pato (Temps) : C’est l’argent. (<i>Temps.</i>) Pis mardi, faut que j’y retourne.
Maureen: Tuesday? This Tuesday?	Maureen : Mardi? Mardi qui vient?
Pato: Aye (<i>Pause.</i>) It was only to see the Yanks off I was over. To say hello and say goodbye. No time back at all.	Pato : Ouains. (<i>Temps.</i>) Je suis revenu pour le départ des américains. Dire bonjour pis dire adieu. Pas le temps pour rien d’autre.
Maureen: That’s Ireland, anyways. There’s always someone leaving.	Maureen : C’est l’Irlande ça. Y a toujours quelqu’un qui s’en va.
Pato: It’s always the way.	Pato : C’est tout le temps ça.

Fig. 3.16. McDonagh, p. 21/Britt, p. 31-32

McDonagh’s scene between Maureen and Pato plays on the historical relationship between Ireland and England, and the reality of the Irish diaspora in a larger sense. Pato suggests that Ireland lacks the job opportunities that have caused him to leave, and that England is

⁵⁸³ Fintan O’Toole, “Introduction”, *loc. cit.*, p. xii.

⁵⁸⁴ Clare Wallace, “Irish Theatre Criticism”, *art. cit.*, p. 668.

thus only a means to an end. Instead of romanticized or commodified extremes, there is hence a layering of the notions of exile and immigration by virtue of the collapse in time and distance from the 1930s to the 1990s.

In the excerpt above, the fact that Britt territorialises the plot in Ireland while reterritorialising the language to Quebec renders the explicit references to the conceived space of Ireland, nostalgic or otherwise, as more distanced than when they occur in the source text. The choice not to territorialise her translation in the physical environment of Quebec maintains this distance in that the history of immigration from Ireland to Quebec is not directly addressed in the translation, which suggests that the image of Ireland is effectively fixed. Maureen's reply, *c'est l'Irlande ça*, thus comes across as communicating an image that is slightly derogatory because it essentialises and, therefore, others Ireland. However, a Québécois audience hears and sees the construction of this otherness in Québécois-French, subtly hybridising Irish identity. The shift then returns the focus to the language rather than the place, which in turn juxtaposes the tangible geography with the more ephemeral qualities associated with language as a facet of identity. Indeed, what McDonagh has already rendered unstable and uncertain throughout his text becomes even more so in Britt's translation via the juxtaposition of localisation in Ireland and reterritorialised language.

However, it is important to take note of how Britt's illocutionary choices in the previous example do not highlight the specificity of Québécois-French above and beyond the orality of spoken French. McDonagh's reliance on exaggerated Hiberno-English does not find an exact Québécois equivalent here, which speaks to the fluid nature of spoken languages. This fluidity would seem to be at the heart of the anxiety over inauthenticity, as it cannot be clearly delineated. Ironically, it is this fluidity that characterises the orality of language on stage, thus contributing greatly to its performative effects; language on stage, even given the fact that it is scripted, functions in tandem with other elements that contribute to one of many potential *mise en scènes*. The oral idiosyncrasies of Québécois-French thus denote its uniqueness, but the example above contains mostly generically oral French – *pis* as a shortened form of *puis*, leaving out *il* in the *il faut que* formation, and an over-reliance on the demonstrative pronoun *ça*. Therefore, in spite of the fact that there is a distancing effect achieved through territorialisation in Ireland and a juxtaposition with the

target language, there is a sense of ambivalence in the translation through not having consistent, exaggerated recourse to more archetypically recognised forms of Québécois-French, such as *joual*, which is in keeping with late twentieth century Québécois theatrical poetics, deterritorialising the language.

Furthermore, language is the means by which Ireland is deterritorialised in McDonagh's source text, as it speaks into being the images the characters claim to see, as well as reflects the anxiety associated with homogenised culture. This is another instance where the notion of performativity as it pertains to identity provides a meaningful way in which to interpret how Said's "imaginative geography" can reveal the constructed relationship between nationalism and authenticity. The characters are not simply describing their anxieties or reflecting modern Irish mentalities towards historically and geographically situated tension with England, they are actively constructing or physicalizing the terms of those arguments in the world of the play. In other words, language not only provides the raw materials for deterritorialising Irishness; it also serves to imagine anew Ireland's boundaries and global relationships.

Those boundaries extend in different directions, yet this is mitigated by the kind of technological advances that characterise the late twentieth century. Philippe Cauvet argues that "traditional hindrances to human and economic relations such as the friction of location and distance, and geographical and political obstacles, are overcome by technological progress in IT and transport."⁵⁸⁵ In other words, technological advances in the era of globalisation have helped to further the deterritorialisation of authority and identity. The language used to envision its existence extends well beyond subject matter that specifically and explicitly treats that border. Imaginative geography thus forms part of the authenticating process in that anxiety over the border has been internalised as subtext to discussions regarding identity. The characters are not simply describing their anxieties or reflecting modern Irish mentalities towards historically and geographically situated tension with England, they are actively constructing or physicalising the terms of those arguments

⁵⁸⁵ Philippe Cauvet, "Deterritorialisation, reterritorialisation, nations and states: Irish nationalist discourses on nation and territory before and after the Good Friday Agreement", in *GeoJournal*, vol. 76, n°1 (2011), p. 77-91.

in the world of the play, in which that historical tension is, as Lionel Pilkington notes, “as gauche and as anachronistic as decorating your living room with a crucifix or hanging a picture of the Kennedys.”⁵⁸⁶ In other words, language not only provides the raw materials for deterritorialising Irishness, it also serves to imagine anew Ireland’s boundaries and global relationships.

Territorialising trauma: internalising authenticity

Another example of how territorialisation and performativity function in translation can be seen towards the end of *BQL*, where filtering the experience of a real historical event becomes even more distanced through the contrast between French and English. In the following excerpt from scene nine (see fig. 3.17), Ray and Maureen trade stories regarding the incompetence of the local police force, when Ray makes a questionable analogy, linking his own experience with that of the far-reaching effects of the period known as The Troubles:⁵⁸⁷

Source Text:	Translation :
Ray: Did he now? And I suppose you believe a policeman’s word over mine. Oh aye. Isn’t that how the Birmingham Six went down?	Ray : Y a dit ça? Pis j’imagine que vous croyez plus une police que moi. Ouains. C’est comme ça qu’y ont réussi à attraper les Birmingham Six!
Maureen: Sure, you can’t equate your toes with the Birmingham Six, now, Ray.	Maureen : Tu peux pas comparer tes orteils aux Birmingham Six, Ray.
Ray: It’s the selfsame differ. (<i>Pause.</i>) What was I saying, now?	Ray : C’est la même affaire. (<i>Temps.</i>) Qu’est-ce que je disais?

Fig. 3.17. McDonagh, p. 53/Britt, p. 71

McDonagh’s source text sets up a crude comparison via the character of Ray. His interactions with local law enforcement equate to the grave injustices visited upon the

⁵⁸⁶ Lionel Pilkington, *Theatre and Ireland, op. cit.*, p. 70.

⁵⁸⁷ For more information on the history of this period, as well as events leading up to it, see R.F. Foster, *Modern Ireland 1600-1972*, London, The Penguin Press, 1988, p. 583-594; J.L. McCracken, “Northern Ireland, 1921-66”, in T.W. Moody and F.X. Martin [ed.], *The Course of Irish History*, Cork (Ireland), Roberts Rinehart Publishers, 1964, p. 313-323; J.H. Whyte, “Ireland, 1966-82”, in T.W. Moody and F.X. Martin [ed.], *The Course of Irish History*, Cork (Ireland), Roberts Rinehart Publishers, 1964, p. 342-363; Richard English, “Ireland, 1982-1994”, in T.W. Moody and F.X. Martin [ed.], *The Course of Irish History*, Cork (Ireland), Roberts Rinehart Publishers, 1964, p. 362-381.

Irishmen falsely accused, convicted of, and imprisoned for carrying out a series of pub bombings in Birmingham, England in 1975. In the excerpt above, Maureen questions the veracity of Ray's account of having his toes broken by the Leenane police while in custody for being "drunk and disorderly" and counters by pointing out that a police officer, Tom Hanlon, says that Ray broke his toes by kicking a door while wearing only his socks.⁵⁸⁸ Ray disputes this account on the grounds that this was the very same way in which such a grave injustice was delivered upon the Birmingham Six. What makes McDonagh's comparison here significant in terms of its performativity, beyond the coarsely exaggerated nature of the association itself, is the fact that Ray effectively deterritorialises the incident in question as "the selfsame differ."⁵⁸⁹ In fact, rather than craft a parallel in Leenane, McDonagh renders the strange familiar by mocking the attempt at cheap solidarity. Furthermore, this reference dates the play prior to the Celtic Tiger economy period, a choice that would seem strange given the availability of more contemporary examples of sectarian violence in Northern Ireland. Referencing a historical moment also locates this event in a specific place, effecting the transition from space to place; however, this transition is halted through the ambivalence communicated in McDonagh's vocabulary choices.⁵⁹⁰ Therefore, this particular excerpt does more than exhibit the performance of outrage, it subsequently reterritorialises and temporalises the outrage from a miscarriage of justice visited upon six men of Northern Irish extraction by British law enforcement into the west of Ireland.

In Britt's translation, however, the presence of "Birmingham Six" amidst Ray's Québécois-French is jarring, primarily due to the contrast between English and French; whereas McDonagh's attempt to render the strange familiar succeeds in its utter ridiculousness, Britt's translation exaggerates this alterity by providing no means for the audience to decipher the socio-political referent. To do so, Britt employs illocutionary and poetics translation strategies to heighten the degree of absurdity in Ray's analogy. This contrast is further compounded by the fact that it is necessarily filtered through the sarcasm

⁵⁸⁸ Martin McDonagh, *Plays: I The Beauty Queen of Leenane*, *op. cit.*, p. 53.

⁵⁸⁹ *id.*

⁵⁹⁰ Chris Morash and Shaun Richards describe how this change happens in *Mapping Irish Theatre: Theories of Space and Place*, Cambridge, Cambridge University Press, 2013, p. 27-47.

of McDonagh’s source text. The remoteness of the original context remains othered in translation through Britt’s maintaining the English word order, rather than adapting it to fit French syntax, as she does with “Ceilidh Time” / *L’heure du Ceilidh*. While this would not be entirely unusual in Quebec, the performance of this phrase at the very end of a string of Québécois slang appears as particularly incongruous given that Britt territorialises the plot in Ireland; there is thus the impression that the audience is privy to a scene that is both foreign and yet local. While McDonagh’s reference to the events in Birmingham, England would have been unmistakable to an audience in Ireland, its brief presence in Britt’s translation is devoid of appropriate contextualisation, which would have been necessary for an audience that is both literally and figuratively far removed from the Troubles. In this case, then, McDonagh’s irreverent addition of a controversial event that impacted the lives of Irishmen and women living in the British Isles comes across as almost completely deterritorialised.

The same scene also draws attention to the problematic intersection of imagery and identity. There are two different types of images at stake here, one that is mediated and one that is presumably real in the world of the play, but both of which are performed and thus indicative of attempts at fixity. The mediated image of Ireland and, by extension, Irishness, appeals to Maureen whereas Ray is critical of that desire, due to the alleged banality of the image in reality — “soon bored you’d be” — and greatly prefers another mediated image that comes as a result of globalisation: Australia via soap operas.⁵⁹¹ In this excerpt (see fig. 3.18), Ray and Maureen argue about value of seeing Ireland via a television programme:

<p>Source Text:</p> <p>Ray (<i>Pause</i>): Are you not watching telly for yourself no?</p> <p>Maureen: I’m not. It’s only Australian oul shite they do ever show on that thing.</p>	<p>Translation :</p> <p>Ray (<i>Temps.</i>) : Vous écoutez pas la télé?</p> <p>Maureen : Non. C’est toujours de la marde de téné australienne.</p> <p>Ray (<i>assez troublé</i>) : Ouais, c’est pour ça</p>
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⁵⁹¹ Chris Morash and Shaun Richards argue that “While the zone non-A of McDonagh’s plays includes traditional sites of Irish emigration, England and America, they are imbricated with a montage of mediated spaces, from the world of Starsky and Hutch, to Australian soap operas.” Chris Morash and Shaun Richards, *Mapping Irish Theatre*, *op. cit.*, p. 118.

<p>Ray (<i>slightly bemused</i>): Sure, that's why I do like it. Who wants to see Ireland on telly?</p> <p>Maureen: I do.</p> <p>Ray: All you have to do is look out your window to see Ireland. And it's soon bored you'd be. 'There goes a calf.'</p>	<p>que j'aime ça. Qui c'est qui veut voir l'Irlande à télé.</p> <p>Maureen : Moi.</p> <p>Ray : Vous avez juste à regarder par la fenêtre pour voir l'Irlande. Pis vous allez trouver ça plate ben vite. 'Tiens, un veau.'</p>
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Fig. 3.18. McDonagh, p. 53/Britt, p. 72

The conversation between Ray and Maureen is telling in that it provides a meta-commentary on mediated images of Ireland, as well as a glimpse into the effects of this internalised, iterated identity that feeds on those images. Indeed, Ray's question "who wants to see Ireland on telly", almost rhetorical in nature, is tantamount to a critique of what that performance looks like when it has been internalised over time. Nevertheless, whichever image holds true, it is still filtered through the space of the stage; even Australian soap operas are seen by the characters via a television prop on stage. The media of the television has, to paraphrase Lachman, collapsed the distance between reality and performance, but to an even greater extent here, as can be understood in Maureen's reply. Rather than acquiesce to Ray's point of view, Maureen effectively internalises this image, creating yet another iteration, by affirming this desire. According to Aoife Monks, this mediated Irishness "becomes a performance on the part of the spectator, an opportunity to participate in a series of associations and pleasures attached to a cultural category, dislocated from time or space."⁵⁹²

Nevertheless, Monks's contention that these images are dislocated from time or space for the spectator depends completely on the translation strategies at play, especially where they concern ideology. If mediated images of Ireland present an opportunity to spectators to fully engage with the notion of Irishness, then Britt's translation further problematises scenes like this through the very mention of Ireland via Québécois-French. However, this is not to say that Britt uses translation strategies in a way that perpetuates a negative perception of Ireland or Irishness. This particular excerpt demonstrates variances

⁵⁹² Aoife Monks, "Comely Maidens and Celtic Tigers: *Riverdance* and Global Performance", in *Goldsmiths Performance Research Pamphlets I*, London, University of London, 2007, p. 14.

in vocabulary, a choice on the illocutionary level, and punctuation that render this exchange sardonic. When Ray asks his question, it is useful to remember the mimetic and metonymic dynamics of the traditional theatrical form, which emphasise how the audience perceives the play. In its metonymic capacity, Britt's translation opens up both the conceived and perceived spaces of the play, thus enhancing the distancing effect that McDonagh's source text already achieves. When Ray denigrates Ireland via appealing to its rural banality while specifically mentioning Ireland, there is an initial element of negativity that is reinforced by the changes Britt makes for the punctuation, replacing interrogation marks with periods, thus diminishing the severity of Ray's question by rendering it as simply a matter of fact. However, due to the translation strategies that Britt uses to deterritorialise elements of Québécois-French, there is another level of satire that targets Quebec's own thematic shifts as portrayed by its theatrical milieu, rather than simply offering a myopic view of Irishness.

The image of Ireland, in the above excerpt, is ambivalent at best – and it is this image that the source text portrays: an Ireland with an identity that is anything but uniform, in spite of its geographical tangibility. In translation, however, this view initially seems to be slightly less nuanced if we hold to the idea that it is representative of Quebec's self-perception. However, when viewed from performativity's standpoint, in light of the historical connections between both nations, Britt's translation strategies here reveal an attempt to explore how this process of internalisation and iteration actively responds to similar sociocultural moments in Quebec. The imaginative geography of Ireland is projected through the diasporic voice, which, as McDonagh himself suggests, renders the reality of a globalised Ireland more “real.”⁵⁹³ Britt's translation does not project the diasporic voice in the traditional sense by representing it, but it does reflect the larger issues at hand with regards to the perception of Ireland from the diaspora, especially where it concerns imagining, constructing, and thus performing, its geographical territory. In maintaining the territorialisation of Ireland while deterritorialising the language, Britt's translation authenticates another version of Irishness, rather than an accentuation of a neo-colonial image.

⁵⁹³ Sean O'Hagan, “Martin McDonagh Interview: ‘Theatre is never going to be edgy in the way I want it to be’”, in *The Observer*, 11 September 2015, <https://www.theguardian.com/culture/2015/sep/11/martin-mcdonagh-theatre-never-going-to-be-edgy-hangmen-interview>, [accessed 3 August 2018].

Repetition and layering: vocabulary and verbal forms

The complexity of these layers of identities reaches its peak at the very end of the play, whereby the cumulative effects of embodied, iterated identities takes its toll most especially on Maureen. In the constructed space of the stage, these effects can take on added resonance due to the conceived space where these identities are performed; as identity interacts with territorialisation, audiences are encouraged to make connections with action that has occurred both in the conceived space of the stage as well as the perceived space of the world of the play. For example, the happy ending suggested earlier – Maureen’s connection with Pato, and Pato’s expressed written desire for her to come with him to the United States – does not occur. In the excerpt below (see fig. 3.19), Maureen’s desire to make Pato recall their earlier tryst must be filtered by way of Ray as a messenger, as Pato has since moved to Boston, thus further enlarging the perceived space. What starts as linguistically hyperbolic nostalgia is then transformed via Ray’s astute observations as to Maureen’s identity, which is deeply embedded in the space of Maureen and Mag’s cottage:

Source Text:	Translation :
Maureen: Just say...Just say, ‘The beauty queen of Leenane says hello.’ That’s all.	Maureen : Dis juste...dis juste ‘La reine de beauté de Leenane fait dire bonjour.’ C’est tout.
Ray: ‘The beauty queen of Leenane says hello.’	Ray : ‘La reine de beauté de Leenane fait dire bonjour’.
Maureen: Aye. No!	Maureen : Ouais. Non!
Ray sighs again.	<i>Ray soupire à nouveau.</i>
Maureen: <i>Goodbye.</i> Goodbye. ‘The beauty queen of Leenane says <i>goodbye.</i> ’	Maureen : Adieu. Adieu. ‘La reine de beauté de Leenane fait dire adieu.’
Ray: ‘The beauty queen of Leenane says goodbye.’ Whatever the feck that means, I’ll pass it on. ‘The beauty queen of Leenane says goodbye’, although after this fecking swingball business, I don’t see why the feck I should. Goodbye to you so, Mrs...	Ray : ‘La reine de beauté de Leenane fait dire adieu.’ Je comprends pas un maudit mot, mais je vas y faire le message. ‘La reine de beauté de Leenane fait dire adieu’, quoique je comprends pas pourquoi je le fais après l’histoire de la balle. Bon, ben, bonjour, là, madame Folan.
Maureen: Will you turn the radio up a biteen too, before you go there, Pato, now? Ray, I mean...	Maureen : Voudrais-tu monter le son de la radio avant de partir, Pato? Euh, Ray...
Ray (<i>exasperated</i>): Feck...	Ray (<i>exaspéré</i>): Fuck...
Rays turns the radio up.	

<p>The exact fecking image of your mother you are, sitting there pegging orders and forgetting me name! Goodbye!</p> <p>Maureen: And pull the door after you...</p> <p>Ray (<i>shouting angrily</i>) I was going to pull the fecking door after me!!</p>	<p>Ray : Vous êtes le portrait tout craché de votre mère de même, assise dans votre chaise berçante à donner des ordres pis à oublier mon nom! Salut!</p> <p>Maureen : Pis ferme-la porte..</p> <p>Ray (<i>criant, agressif</i>) : J'allais la fermer, la porte, bâtard! Hey!</p>
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Fig. 3.19. McDonagh, p. 59-60/Britt, p. 79-80

Including the phrase “the beauty queen of Leenane” is an overt appeal by Maureen to the kind of nostalgia that McDonagh’s play warns against, especially in light of the fact that its use earlier on was meant as a playful, flirtatious gesture, itself indicative of awkwardly assuming and iterating stereotyped roles. Maureen’s attempt to appeal to that nostalgia is defeatist. Her second repetition of the phrase adopts the use of “goodbye” in lieu of “hello” signals a realisation that she must shed the illusion of this particular identity. Nevertheless, as Aleks Sierz notes, “the spinster daughter is transformed not into a princess but into her own ugly mother”, which reveals the depths of these identities as performative.⁵⁹⁴ Rather than shedding one unreal identity for her true self, Maureen is forced to assume another by virtue of her inability to escape the perceived space of the cottage. In the final analysis, the layering and assuming of various roles that marked those hopeful earlier moments in the play, such as when Pato and Maureen share a tender moment in her kitchen, has a transformative effect – fully internalising these identities, authentic or inauthentic, reveals the lack of essence, of that crucial self.

Rather than exploit negative stereotypes with a goal of mocking the Irish people, this final scene essentially warns of taking for granted identity as a natural given. It also speaks to the notion of performance as fixed imagery. The excerpt above mirrors Mag’s earlier interaction with Ray almost exactly, save for a few minor details – however, Ray’s observation of Maureen’s identity is devastating for this reason: she is not simply “like” Mag, she is “the image of” her mother, suggesting the complete internalisation of Mag’s identity as her own. McDonagh’s use of the word “image” is important here, because it underscores the physicality of the character that is fully realised on stage in a theatrical

⁵⁹⁴ Aleks Sierz, *In-yer-face theatre, op. cit.*, p. 224.

space. As Sierz notes, “In the final stage image, Maureen takes Mag’s place listening to the radio: her sisters’ request is belatedly broadcast. On paper, it is a corny device; in the theatre, it illustrates the suffocating hopelessness of the family as well as Maureen’s inability to escape.”⁵⁹⁵ Despite occurring on stage, the use of the word “image” suggests fixity that is an exact copy, rather than something to be mimed or intentionally put on.

The effect of this satire in translation is significant in that, rather than transposing Maureen’s shedding and internalising of identities into Québécois-French in the context of Quebec’s environment, Britt’s text embraces a truncated version of more recognisably Québécois translation strategies in the end. Indeed, comparing the translation of the above excerpt next to the source text reveals a striking absence on the part of Maureen of *mots populaires*, as well as minimized oral speech patterns – there is only one instance of *pis* and one instance of *ouais*. Indeed, the more obvious markers of *Québécoisité* fall decidedly to Ray in this excerpt, who uses *maudit* and pronounces *vais* as *vas*, for example, in order to highlight the character’s level of frustration. On the level of language, Maureen’s transformation into the “portrait tout craché” of her mother should necessarily mimic the same speech patterns as that of Mag, which have been shown to be mostly demonstrative of the hallmarks of Québécois-French; the transformation should thus seem fully internalised, as if Maureen has fully assumed the identity of the stereotypical old hag.

However, even though Britt’s translation uses several patterns established earlier in the play via the character of Mag, these patterns do not fully embrace repetition to the same degree as the source text. Indeed, there are strategies on the illocutionary level that at first glance match those of the source text quite closely– for example, “Dis juste...dis juste ‘La reine de beauté de Leenane fait dire bonjour.’ C’est tout” for “Just say...Just say, ‘The beauty queen of Leenane says hello.’ That’s all.” This translation adopts a similar grammatical structure as the source text, but subtly underscores the constructed nature of identity via performativity in its use of the grammatical structure *faire causatif*. Under everyday circumstances, this verbal form makes use of the verb *faire* as a semi-auxiliary, followed by an infinitive, in order to express two actions, both achieved by the agent of the first action. Significantly, the second action is caused by the agent of the first action, rather

⁵⁹⁵ Aleks Sierz, *In-yer-face theatre, op. cit.*, p. 221.

than performed by either agent.⁵⁹⁶ The fact that this construction essentially implicates two verbs and two agents, renders it, in terms of grammatical aspect, as factitive, which means that the verb takes a complement that articulates a result as well as a direct object. As an illocutionary strategy, this syntax corresponds with the notion of performativity in that it shows how utterances are both the deed and the speaking of the words that affect the deed.

Rather than literally translating Maureen's final message using *dire*, Britt instead integrates the causative construction, thus putting distance between the agent and the action. Britt's use of this structure is telling – Maureen is indeed the agent speaking the word *adieu*, but she creates this distance by referring to herself as “la reine de beauté de Leenane”. Moreover, the distance achieved in translation comes as a direct result of the verbal form used to transform the source text. What is perceived in McDonagh's play as a bittersweet reference to a brief moment of happiness becomes amplified in Britt's translation, revealing proactive strategies on the illocutionary level that harness and develop the ambiguity of the source text. Attracting attention to this sense of ambiguity or fluidity allows us to again discover the value of a performative lens in theatrical translations, as Britt appropriates the source text via a grammatical structure that is, in itself, performative – the entire *modus operandi* of the causative dictates that the agent speaks into being the second action. In referring to herself as *la Reine de beauté* to a character who was not privy to this reference, Maureen reveals the constructedness of identities: the departure of one identity goes by way of a grammatical structure that is performative, which gives the other identity, that of her mother, the chance to enter into the foreground.

Moreover, Britt makes other choices regarding translation on the illocutionary level that facilitate the transformation of identities throughout the play, but especially during its denouement. Indeed, Maureen's final message for Pato demonstrates the performative force of vocabulary and grammatical choices because it is both the performance of an identity, replete with preconceived notions and expectations, and linguistically steeped in finality, which indicates the degree to which layers of linguistic identities have been internalised in

⁵⁹⁶ For more information regarding the technical aspects of using this structure, see Roland Eluerd, *La grammaire française*, Paris, Les Éditions Garnier, 2009, p. 158; Claude Kannas, *Bescherelle Dictionnaire des difficultés du français*, Paris, Les Éditions Hurtubise, 2012, p. 186, 560; and Roger Gobbe and Michel Tordo, *Grammaire française*, Québec, Les Éditions du Trécarré, 1986, p. 276.

Quebec. Britt's use of the noun *adieu* is significant here because the French language has several words to express the sentiment "goodbye": *adieu*, *au revoir*, *à tout à l'heure*, *salut*, and others. Both *adieu* and *au revoir* are commonly used in standard French and in formal greetings, while *salut* is more commonly used in Quebec and in informal exchanges.⁵⁹⁷ The significance of using *adieu* is twofold: on the level of the relationship between Maureen and Pato, it expresses distance and even coldness; it truly stresses the point that Maureen imagined their last encounter at the going-away party, following Pato's awkward departure after their night together. The finality of *adieu* makes the subsequent shedding of that identity even more salient in translation as it is paired with the causative construction *fait dire*. Stylistically speaking, the increasingly rare use of *adieu* in the twentieth century is defined by a solemnness that is reserved for intense affection.⁵⁹⁸ In spite of this intensity, *adieu* still marks this context by a sense of irrevocability. This may be the intention all along, for, as Lionel Pilkington points out "this distancing response is exactly what is intended by McDonagh's plays. As a place of slowness, obstinacy and sexual frustration ... McDonagh's rural Ireland needs to be abandoned, and quickly."⁵⁹⁹ In an even more definitive manner, Britt achieves a greater sense of this distance through illocutionary translation strategies.

Conclusion

The analysis of both texts reveals that, with regards to the translation of *BQL* specifically, and contemporary Irish theatre generally, in contexts such as Quebec that share a history with Ireland especially, performativity changes the relationship between translation and obscure notions of authenticity. In fact, performativity allows for a consideration of authenticity as a process-based construction, of "authenticating", instead of as an essential, inherent, and innate quality that must be interpreted properly in order to

⁵⁹⁷ Dictionaries like *Le Petit Robert* stipulate that the word "au revoir" has the added meaning of signifying the hope of seeing or meeting someone again, whereas "adieu" carries a much more definitive connotation. There is a literal opposition in terms of the sense of these words. See "revoir", *Le Nouveau Petit Robert*, Paris, Dictionnaires Le Robert, 2003, p. 2297.

⁵⁹⁸ *Le Trésor de la langue française* provides a useful etymology here, as well as instances of current usage. See "Adieu", in *Le Trésor de la langue française* [online] <http://stella.atilf.fr/Dendien/scripts/tlfiv5/visusel.exe?11;s=1804923150;r=1;nat=;sol=0>; [accessed 3 August 2018].

⁵⁹⁹ Lionel Pilkington, *Theatre and Ireland*, *op. cit.*, p. 71.

ensure success. McDonagh himself is conscious of the instability of strict notions of authenticity when they pertain to excluding voices that express dissent. In a 2015 interview with Sean O'Hagan for *The Observer*, McDonagh mused: "a lot of Irish journalists and commentators haven't quite gotten to grips with the diaspora, that we can be as critical as people who live there."⁶⁰⁰ In positioning the diaspora as an equal participant in the discourse of Irishness, McDonagh calls attention to the constructedness of an identity that is purported to be "authentic" only when it is territorialised. By virtue of the diaspora, Irish identity *is* actually global, not simply in the sense of being commodified as a facet of international economies, but also in the sense that reterritorialised Irishness achieves a new existence when it interacts with the cultures into which it has been incorporated. The ties maintained with Ireland serve as an important means of either connecting to or deconstructing that heritage, instead serving to build on different conceptions of Irishness where, at its base, it acknowledges its constructed nature, thus allowing others to contribute to that identity through their own lived experiences.

The fact that the images that McDonagh constructs on stage do not consistently behave either in a didactically critical way or as ballast for nationalist tropes does not change *BQL*'s relevance for the other diasporic communities through the world. *BQL* in particular is confounding for this reason – the moments where what ostensibly passes for "real" breaks out amongst the satirisation of globalised Irishness, tend to get lost because of their linguistic "quietness" and sensitivity. Nevertheless, this is precisely the reason why performativity is useful here, because it allows us to take the first steps in recognising the constructedness of identity. However, if performativity provokes a transformation, we still must ask what or who is really being transformed or experiencing transformation in the source and target cultures. This is the danger in internalising identities *ad infinitum* without properly accounting for or problematising their various origins and influences; according to Fintan O'Toole: "The disturbance comes from the sense of being in a world where the kind of responses implied by words like comedy and tragedy just don't work anymore."⁶⁰¹

⁶⁰⁰ Sean O'Hagan, "Martin McDonagh Interview", *art. cit.*

⁶⁰¹ Fintan O'Toole, "Murderous Laughter", *art. cit.*

There is still a question of translation filtering the alterity constructed in Irish dramatic texts. To this end, Lonergan argues that “the inherent otherness of much Irish drama allows other cultures to answer their own questions creatively, without having to merge or mix with Irish culture itself ... The result is that the historic otherness of Irish drama has now been reconfigured to correspond with an internationalized branding of Irishness as a consumable commodity.”⁶⁰² As Britt’s translation demonstrates, the relationship between source text and translation in the case of Ireland and Quebec does more than facilitate artistic responses to Quebec’s “national question”; Quebec’s relationship with Ireland via immigration critically alters this relationship, ostensibly removing a degree of alterity with regards to contact between source and target cultures. Irishness as a brand is mediated by a similar anti-romanticism that is grounded in this historical relationship.

Lonergan further suggests that the “globalisation of Martin McDonagh’s drama might inspire agency in Ireland,”⁶⁰³ which is a facet of performativity – we have thus come full circle to a renewal of performativity itself, devoid of strict notions of authenticity or nostalgia, and instead offering a chance to question images that are iterated and internalised. The focus thus turns toward examining and upholding the hybridity that had formerly been denigrated and used as a reason to disenfranchise “representations” of culture that did not conform to standards of authenticity. The same inspired sense of agency manifests itself to a greater degree in Britt’s translation, where the performance of these identities necessarily focuses on the traits that attracted the translator in the first place, thus acting as a prism for the identities by over-constructing them. In this case, the intersecting and conflicting identities become grounds for the valorisation of the *hybridité culturelle* referred to earlier by Sarah Keating. This is an attractive element for Québécois translators and artistic directors, as it facilitates translation on the universe of discourse level, which Lefevere describes as features from the source text author’s world that can “become unintelligible to the target audience, either because they no longer exist or because they

⁶⁰² Patrick Lonergan, “The Laughter Will Come of Itself”, *art. cit.*, p. 647.

⁶⁰³ *ibid.*, p. 651.

have acquired different meanings.”⁶⁰⁴ This forces the translator to either make certain substitutions on the illocutionary level, or resort to prefaces, footnotes, and other paratextual elements, especially in terms of situating intertextual references that may be less obvious in the target culture. In spite of the fact that authenticity is conceived of in very different terms in Quebec, it plays a role in a theatrical field that relies heavily on how Québécois-French is used. The combination of translation, minority language forms, and other cultures that already have a presence in Quebec results in an acceptance of those linguistic forms on the basis of their presence in a text that did not originate in that same theatrical milieu.

The troubling presence of authenticity in current discussions of identity can perhaps be further problematised by the agency-conducive, transformative aspects of performativity. Whilst analysing the effects of *BQL* in Ireland’s modern theatrical milieu, Pilkington observes that “[it] offers us ‘Irish’ in its adjectival and colonial sense: as a sequence of actions and characters that appear bizarre, exotic, violent, comically entertaining and – crucially – without any ethical framework of their own.”⁶⁰⁵ Even though this refers to action as opposed to representation, there is still recourse to appearance as imagery being the determining factor in how and why identity constructions on stage matter. Despite convincing and comprehensive arguments in favour of reading McDonagh’s work as transgressive, acknowledging that he is “drawing attention to his audiences’ willingness to accept such images uncritically”, Lonergan and other scholars still must acknowledge the tensions between the desire for authentic constructions of identity and what authenticity actually denotes. Lonergan notes as much when he writes that “we want to be seen as cosmopolitan but distinctive, traditional but not backward, authentic but not alien, forward-looking but not amnesiac.”⁶⁰⁶ Aleks Sierz evokes a similar problem, writing that:

Because in-yer-face theatre is about intimate subjects, it touches what is both most central to our humanity and most often hidden in our daily behaviour. The public staging of secret desires and monstrous acts both repels us and draws us in. And there

⁶⁰⁴ André Lefevere, *Translating Literature: Practice and Theory in a Comparative Literature Context*, New York, Modern Languages Association, 1992, p. 88.

⁶⁰⁵ Lionel Pilkington, *Theatre and Ireland, op. cit.*, p. 70.

⁶⁰⁶ Patrick Lonergan, “‘The Laughter Will Come of Itself’”, *art. cit.*, p. 652, 650.

is always the possibility that what we enjoy watching might tell us unwelcome truths about who we really are.⁶⁰⁷

This seems to suggest that the shock comes from an affront to an essence – “central” and “hidden” both appeal to this nature and to its iteration. Sierz goes on to suggest that with repeated iterations, there is a danger of losing the shock value. The seemingly paradoxical coexistence of insular tradition and encroaching globalisation is at the heart of this unease, the “fault line” between Ireland’s past and present at which McDonagh situates his work. Performativity also works to counteract what Nicholas Grene claims is the need for Irish drama to be “recognised as such, and this has skewed the tradition towards the representational, if not the naturalistic.”⁶⁰⁸ In order to detach itself from the representational, Irish drama must play more with the concepts of Irishness and authenticity, but via means that acknowledge the constructed nature of both notions in order to affect a transformation.

Interestingly, the question of authenticity with regards to national identity becomes more problematic in translation, revealing itself through how authenticity is filtered; in this case, varied linguistic strategies serve as a filter for new discussions about the Québécois theatrical field. If the criticism of Britt’s translation as overly manipulative in terms of its focus on postcoloniality is valid, then it would stand to reason that the same concern over authenticity and representations of the nation would be mirrored in Québécois culture. As has been stated in the analysis of the source text and translation, the focus of Quebec’s theatrical field has moved increasingly away from the national question, thus mitigating the degree to which there is any interest in performing authenticity. Despite the lack of overt concern for authenticity within Québécois culture and society, questions of “authentic” identity, especially those of linguistic identity, remain especially where they concern the perception of Quebec internationally.⁶⁰⁹ However, since 1975, this notion of authenticity

⁶⁰⁷ Aleks Sierz, *In-yer-face theatre*, *op. cit.*, p. 9.

⁶⁰⁸ Nicholas Grene, *The Politics of Irish Drama*, *op. cit.*, p. 265.

⁶⁰⁹ Erin Hurley deals with this issue in exceptional depth, and also alludes to a possible avenue for performative analysis of national identity when she notes that her focus “opens the national field to marginalized constituencies and cultural productions that, because they are not culturally dominant, are not immediately recognizable as nationally ‘authentic’.” Erin Hurley, *National Performance*, *op. cit.*, p. 24.

has been linked more closely to language use and the question of its homogeneity.⁶¹⁰ As other factors relating to identity, like religious practices, have begun to languish, language has become more indicative of performing identity that does not necessarily have to be tied to versions of *Québécoité* that are valid or invalid. In this way, we can see that Britt's translation, far from blindly appropriating McDonagh's text, reconstructs it *à la façon québécoise*. Indeed, assessing the performativity of both the source text and the translation renders the issue of authenticity irrelevant to a large extent. It is, as Lonergan notes, an acquiescence of the fact that *BQL* "mean[s] different things to different audiences at different times."⁶¹¹ For Britt and the overwhelmingly urban audiences that attended La Licorne's productions, the difference here meant that language could be revealed as the means to layering these modern Québécois identities.

Britt's translation appropriates McDonagh's source text to the extent that it, too, casts a skeptical eye on tropes that have trended towards authenticity as nostalgia in the context of Quebec's theatrical field. This is, in fact, another point in performativity's favour. As Aleks Sierz points out: "although McDonagh's plays do not cultivate compassion, his work can still be intellectually exciting, because he offers a method of attacking nostalgia that applies not just to Ireland but to any nation's culture."⁶¹² Furthermore, the appropriation discussed here manifestly supports the ideological basis for translation as a whole: it is first motivated by attraction and then must seek to fully inhabit and possess such a text in the translation culture.⁶¹³ In connecting the processes of translation, appropriation, and embodiment, with the aesthetic of McDonagh's work, there is thus not a mirror for fixed representations, but rather a performance to be reconstructed as *Québécoité*. The illocutionary level of the translation reflects informal, spoken French, which transforms the stylized language of the source text, creating the impression of a greater gulf between standard written French and informal oral French. The result of this strategy achieves an effect similar to that of McDonagh's stylised Hiberno-English: a disarming reference to place and time that is further complicated by its presence outside of Montreal. If, as

⁶¹⁰ Dominique Lafon [dir.], "Préface", dans *Le Théâtre Québécois : 1975-1995, Tome X*, Ottawa, Les Éditions Fides, 2001, p. 7-8.

⁶¹¹ Patrick Lonergan, "The Laughter Will Come of Itself", *art. cit.*, p. 640.

⁶¹² Aleks Sierz, *In-yer-face theatre*, *op. cit.*, p. 225.

⁶¹³ Louis Jolicoeur, *La Sirène et le pendule*, *op. cit.*, p. 65.

Lonergan states, “globalisation inspires agency,”⁶¹⁴ then we can possibly see a situation where performativity must be reconsidered in light of that agency, both in Irish and in Québécois settings.

With regards to criticism concerning Britt’s translation as an oblique attempt to appropriate McDonagh’s satire without contextualisation, it is worth referring to what Terry Hale and Carole-Ann Upton write about translation for the theatre:

Drama translation provides far more than simply a ‘parallel text’. More often than not, the relation between source and target in the translations...turns out to be one of asymmetry – where the original is not distorted but deliberately recrafted to address the ultimately ephemeral moment in which it is to be performed. A translation, in rhythm, tone, character, action and setting, implicitly or explicitly contains the framework for a particular *mise en scène*, guiding director, actors, designers and finally audience towards a particular spectrum of interpretations.⁶¹⁵

Britt’s “parallel” text is only so in the broader context of the evolution of both Irish and Québécois societies. As neither of these societies is static, any discussion of representation must necessarily be referred to in terms of the spectrum that Hale and Upton mention. This spectrum, of which performance is a key component, is none other than the recognition of performativity itself as an authentication process, because it allows us to see how versions of culture become authentic through the identification of the structures that underlie these processes.

⁶¹⁴ Patrick Lonergan, “The Laughter Will Come of Itself”, *art. cit.*, p. 654.

⁶¹⁵ Terry Hale and Carole-Ann Upton, “Introduction”, in Carole-Ann Upton [ed.], *Moving Target: Theatre Translation and Cultural Relocation*, Manchester, UK, St. Jerome Publishing, 2000, p. 9.

Chapter 4 – Mark O’Rowe’s *Howie the Rookie* (1999) as Olivier Choinière’s *Howie le Rookie* (2002): Translating Embodiment through the Monologue Form

Controversy over Martin McDonagh’s work and how it may be misinterpreted or may misinterpret Ireland internationally leads us to question whether or not this phenomenon is relevant to the translation of other Irish playwrights, especially those emerging in the wake of the Celtic Tiger economy. Indeed, while differences in subject matter will inevitably prove to have an impact here, the form in which Irish playwrights structure their works receives only cursory treatment when observed in translation. Arguably Mark O’Rowe’s most celebrated work, *Howie the Rookie* (HR)⁶¹⁶ is story of the fateful encounter between two young Dubliners, The Howie Lee and The Rookie Lee, in the tough Dublin suburb of Tallaght.⁶¹⁷ While other characters are named, voiced, or suggested, they are filtered through two serial monologues. As the temporal shift experienced in Martin McDonagh’s works demonstrates the tensions in a globalised Ireland, so does the shift in settings and form that occurs in O’Rowe’s work. Furthermore, this shift in settings is significant due to how it affects and influences the translation process. O’Rowe’s insistence on a minimalistic set design could be an asset in its adaptation to other communities and settings, which differentiates his work from the ostensibly naturalistic dimension of McDonagh’s *The Beauty Queen of Leenane*.

What marks O’Rowe’s appearance on Ireland’s theatrical scene at roughly the same time as Martin McDonagh are the differences observed in terms of form, setting, and language.⁶¹⁸ For the monologue play, “the relationship between staged identity and

⁶¹⁶ Mark O’Rowe, *Howie the Rookie*, New York, Dramatists Play Service Inc., 1999, p. 39.

⁶¹⁷ In O’Rowe’s playtext, both characters, as well as others throughout the play, are named with the definite article “the”, which figures into the monologues as well, which will be discussed later. For the sake of brevity, the names will be shortened, where appropriate, to “Howie”, “Rookie”, “Mousey”, or “Peaches”. O’Rowe’s body of work includes other highly stylised, minimalistic plays, mostly of the monologue genre, such as *Crestfall* (2001), *Made in China* (2001), and *Terminus* (2007). His career also encompasses screenwriting, having penned the screenplay to the John Crowley directed ensemble piece *Intermission* (2003).

⁶¹⁸ O’Rowe was also part of what was perceived to be a growing movement where playwrights attempted to address issues of identity, masculinity, disenfranchisement, and violence in a way that moved even further afield from questions of nationalism. For a more detailed study of the role that the monologue form has

narrative is crucial” because language, specifically that which narrates action, is the primary means with which to define identity.⁶¹⁹ It follows, then, that this form mediates that relationship with the audience. Indeed, an important feature of the monologue is, as Patrick Lonergan observes, “that there is no fourth wall separating performance and audience.”⁶²⁰ However, Cathy Leeney argues that this subsequent relationship with the audience allows the form to “foreground its own theatricality and artificiality.”⁶²¹ In other words, we must ask how a form that highlights these qualities also creates an environment in which the distance between audience and performer ends up being less pronounced.

In discussing the changes that occurred in Irish theatre during the late twentieth and early twenty-first centuries, Lionel Pilkington describes it as “a deterritorialised Irishness – of Irishness without Ireland – evident in the narrative action of play.”⁶²² Having experienced the disillusionment that stemmed from the economic boom and subsequent bust, Irish theatre thus started to encompass new attitudes, environments, and dramatic forms to challenge, redefine, and express what it means to be Irish, on a more individual level, in the late twentieth and early twenty-first centuries. Indeed, with regards to the monologue play, Patrick Lonergan notes that “its use became particularly common in Ireland from the late 1990s onwards, being strongly associated with a trio of young male authors who emerged in the middle of the decade: Conor McPherson, Mark O’Rowe, and Enda Walsh.”⁶²³ In addition, Lonergan also suggests that “the popularity of the monologue form may arise because global audiences want their plays to correspond to stereotypes about the Irish.”⁶²⁴ In other words, the monologue form would ostensibly confirm

played in Irish theatre, as well as in Anglophone drama in a more global sense, see: Patrick Lonergan, *Theatre and Globalization: Irish Drama in the Celtic Tiger Era*, London, Palgrave Macmillan, 2009. In particular, Lonergan cautions that “although the monologue may have dominated Irish drama from the mid-1990s, the variety of ways in which it was used makes categorization difficult” (Lonergan, 177).

⁶¹⁹ Cathy Leeney, “Men in No-Man’s Land: Performing Urban Liminal Spaces in Two Plays by Mark O’Rowe”, in *The Irish Review (1986-)*, n°35 *Irish Feminisms* (Summer 2007), p. 113.

⁶²⁰ Patrick Lonergan, *Theatre and Globalization*, *op. cit.*, p. 176.

⁶²¹ Karen Fricker, “Same Old Show: The Performance of Masculinity in Conor McPherson’s ‘Port Authority’ and Mark O’Rowe’s ‘Made in China’”, *The Irish Review (1986-)*, *Irish Theatre*, n°29 (Autumn 2002), p. 88.

⁶²² Lionel Pilkington, *Theatre and Ireland*, London, Palgrave Macmillan, 2010 p. 74.

⁶²³ Patrick Lonergan, *Theatre and Globalization*, *op. cit.*, p. 176.

⁶²⁴ Patrick Lonergan, *Theatre and Globalization*, *op. cit.*, p. 185.

prevailing ideas regarding the capacity of the Irish to engage in long-form stories as a part of everyday life.

The monologue play is therefore problematic when practitioners and critics align it with cultural identity because it assumes a fixed form in which there is little room for deviations from the expected cultural content. Nicholas Grene confirms that “Irish dramatists have the support of audience expectations in producing such a drama.”⁶²⁵ The association of the monologue play with contemporary Irish theatre and Irishness essentialises via the assumption that this genre expresses the core of what it means to be Irish, both in terms of territorialisation and content. However, this association is also problematic in spite of connections to earlier cultural forms because there is nothing that renders the monologue play as exclusively “Irish”. Still, as the form has come to prominence due to its combination of orality and cultural antecedents, there is the potential to innovate the content. Rather than appealing to a constructed cultural essence in terms of plot, the monologue form can serve as the embodiment of the orality of Irishness, and subsequently question or even challenge those implications. To this end, Jürgen Wehrmann argues that O’Rowe’s text subverts the storytelling genre through parody.⁶²⁶ However, Cathy Leeney argues that the form of *HR* reveals an aesthetic that is much more conservative than it is innovative because it precludes the opportunity for change on the part of its economically marginalised characters.⁶²⁷

In spite of the changes that contemporary varieties of this form implied, there is in fact still a sense of continuity in terms of audience expectations regarding content and appropriateness of the monologue form as exemplary of Irishness. W.B. Yeats proposed similar notions during the early years of the Abbey Theatre, appealing to the need for narrative performance that is connected to the past while appealing to the future.⁶²⁸ Indeed,

⁶²⁵ Nicholas Grene, “The Spaces of Irish Drama”, in Munira H. Mutran and Laura P. Z. Izarra [ed.], *Kaleidoscopic Views of Ireland*, Brazil, Humanitas FFLCH/USP, 2003, p. 72.

⁶²⁶ Wehrmann also refers to the works of Brian Friel and Conor McPherson as causing a shift in this tradition. Jürgen Wehrmann, “Irish Tradition or Postdramatic Innovation? Storytelling in Contemporary Irish Plays”, in *Zeitschrift für Anglistik und Amerikanistik*, vol. 52, n°3 (2004), p. 247-248.

⁶²⁷ Cathy Leeney, “Men in No-Man’s Land,” *art. cit.*, p. 110.

⁶²⁸ However, Yeats is careful to delineate between performers and reciters, a distinction that points to the special nature of the theatre. W.B. Yeats, “Literature and the Living Voice” (1906), in *Explorations*, London, Macmillan, 1962, p. 213-215.

even with this seemingly disparate trajectory taken by Irish theatre in subsequent years, practitioners and critics still made connections with cultural antecedents, such as storytelling via the shanachie.⁶²⁹ Theatrical antecedents include, as Wehrmann argues, canonical plays such as *Cathleen Ni Houlihan*, where the titular character narrates her story in the midst of the ongoing action.⁶³⁰ There are thus expectations that Irish drama will necessarily take on a linguistic-heavy emphasis, to the detriment of physicality.

In writing about the influence of Conor McPherson's⁶³¹ celebrated monologue play, *The Weir*, Christopher Morash points out that this theatrical form is "best suited to a fragmented society, where stories are no longer common property."⁶³² The notion of a story as common property would further admit the internalised narrative of identity; in this case, a shared story reaches back to the past and proposes to "construct and authenticat[e] an invented national identity."⁶³³ The monologue play thus addresses the need to valorise alternative stories and histories, while reckoning their existence alongside mainstream narratives. Morash confirms this when he argues that "Irish theatre in the closing decades of the twentieth century has been increasingly filled with monologues delivered to spectres of the past."⁶³⁴ Nevertheless, the fragmentation of which Morash writes may simply serve to construct the new normal, as Patrick Lonergan observes: "While few of the monologues written in Irish drama address such issues directly or explicitly, it is notable that narratives about isolation, marginalization and the impossibility of communication appeared when

⁶²⁹ Connections made by scholars between plays that feature monologues (Brian Friel's *Faith Healer* [1979]) and plays that are formed out of one or more monologues (Conor McPherson's *The Weir* [1997] and Mark O'Rowe's *Howie the Rookie* [1999], *Crestfall* [2003], and *Terminus* [2007]), tend to refer to the storytelling tradition in general, with the occasional reference to the shanachie as well. For example, see: Clare Wallace, "Irish Drama Since the 1990s", in Nicholas Grene and Chris Morash [ed.], *The Oxford Handbook of Modern Irish Theatre*, Oxford, Oxford University Press, 2016, p. 529-544; Christopher Morash, *A History of Irish Theatre, 1601-2000*, Cambridge, Cambridge University Press, 2002; Nicholas Grene, "The Spaces of Irish Drama", in Munira H. Mutran and Laura P.Z. Izzarra [ed.], *Kaleidoscopic Views of Ireland*, Brazil, Humanitas FFLCH/USP, 2003, p. 53-73.

⁶³⁰ Jürgen Wehrmann, "Irish Tradition or Postdramatic Innovation?", *art. cit.*, p. 247.

⁶³¹ The fact that O'Rowe has acknowledged the influence of McPherson on his own work in terms of literary attraction is also significant, then, as it points to a "first-degree" of layering; indeed, O'Rowe is open about the necessity to allow those influences to permeate one's work, in a very real, explicit way, in order to develop an aesthetic. Interview with David Clare, Moore Institute Seminar Room, National University of Ireland, Galway, 25 February 2013.

⁶³² Christopher Morash, *A History of Irish Theatre*, *op. cit.*, p. 267.

⁶³³ Vincent J. Cheng, *Inauthentic*, *op. cit.*, p. 35.

⁶³⁴ Christopher Morash, *A History of Irish Theatre*, *op. cit.*, p. 267.

such experiences were becoming common in Irish society.”⁶³⁵ The monologue play accordingly represents ways to reconcile with, dispute, or respond to those previously “inherent” ideas about Irish identity.

The association between the monologue play and Irishness also raises questions with regards to the settings of those plays and their subsequent staging in minimalistic spaces. In the subsequent evolution of Irish drama from the realist “kitchen sink” settings, this genre shifted to the opposite extreme, with audiences’ expectations geared towards theatrical forms and genres that were congruent with the themes themselves.⁶³⁶ With regards to *Howie the Rookie* in particular, Nicholas Grene asks:

What are we to make of this phenomenon in contemporary Irish theatre of narrated drama in empty stage spaces? How does it relate to the representation of space in the earlier Irish dramatic tradition? For some playwrights it may come from an impatience with that tradition, at least in so far as it was uniformly rural. *Howie the Rookie*, for instance, insists on a Dublin life of urban grunge very far from the paradigmatic cottage kitchen of the West.⁶³⁷

Grene’s contention implies that O’Rowe was also impatient with this paradigm, and according to an interview recorded with David Clare at the National University of Ireland, Galway, this is at least partially correct. O’Rowe saw much of his oeuvre as being “kitchen sink crime comedies”, given the localisation in urban environments.⁶³⁸ O’Rowe’s work is not the first Irish play to be set in urban locales, but the contemporaneity coupled with the minimalistic stage design serves to destabilise the conceived space of the stage.⁶³⁹ This destabilisation affects audience expectations as to what constitutes an Irish setting, which is

⁶³⁵ Patrick Lonergan, *Theatre and Globalization*, *op. cit.*, p. 185.

⁶³⁶ If we recall the previous chapter, McDonagh was clearly satirising this rural, “kitchen sink” realist setting, which was problematic due to diasporic audiences’ horizon of expectations. Christopher Morash notes that “By 1972, the Irish theatre was strangely out of date. The 1960s had brought more sweeping changes than the previous three decades combined: there were new theatres, taboos had been broken, and a new generation of writers, directors and actors no longer saw their rightful place within the three walls of a farmhouse kitchen.” Morash also goes on to point out the fact that, due to the political upheaval in Northern Ireland, Irish drama had to walk a fine line for some time between being overtly politically active in referring directly to the events in question, or only generally doing so by appealing to Ireland’s long “tradition of plays dealing with political violence”, such as works by Sean O’Casey. Christopher Morash, *A History of Irish Theatre*, *op. cit.*, p. 243-244.

⁶³⁷ Nicholas Grene, “The Spaces of Irish Drama”, *loc. cit.*, p. 71.

⁶³⁸ Interview with David Clare, Moore Institute Seminar Room, National University of Ireland, Galway, 25 February 2013.

⁶³⁹ A celebrated example of this would be Sean O’Casey’s *The Plough and the Stars*, which is set in a Dublin tenement.

especially relevant to Irish plays produced throughout the diaspora, including in translation. The perceived world of the play is also subverted by this empty space; in imagining the greater Dublin area through the filter of two actors' performances, we are asked to question the attachment to the territorialisation long associated with Irish drama.

The fact that *HR* provokes a certain amount of bewilderment in terms of expectations and critical responses presents an opportunity to consider the play within the theoretical framework of this project. Indeed, the seeming lack of reliance on recognisable or stereotypical forms of Irishness (especially outside of Ireland), coupled with subtle appeals to Irishness found in its genre, language, and elements of its territorialisation, calls into question notions of essence and performance on a large scale. The objectives of this chapter are as follows: to argue that the two principle performances of Howie and Rookie act as iterations in the identity formation process, presenting an opportunity to examine embodiment and distancing through the monologue play; to determine how and why a Québécois perspective on contemporary Irish plays that do not valorise diasporic expectations about Irishness is indicative of shared or parallel linguistic and cultural relationships, as well as how those relationships continue to evolve; and finally, to evaluate the appreciable differences between O'Rowe's handling of this contemporary version of Hiberno-English and Québécois-French in terms of their respective capacities to adapt illocutionary strategies, rendering the *mise en scène* active. Ultimately, a performative analysis effectively elucidates both texts, which in turn reveals the different ways in which the monologue form facilitates the layering and subsequent perception of identities.

Territorialisation and language

Space is as important as language for the monologue play, as it provides the backdrop against which language develops. Space in turn transforms language itself, through its interaction with and reliance on the actor's skill. There is thus a continual state of construction, building upon the initial playscript and concretised in subsequent iterations. However, scholars such as Cathy Leeney and Eamonn Jordan still look at this space as representative of a particular culture and place. In doing so, according to Leeney, "agency and subjectivity are radically corrupted in this representation. Power is defined as violence and language is the only field available for resistance or denial, the only field in which a

person might, tenuously, try to think otherwise.”⁶⁴⁰ Leeney’s assessment is critical in that it affirms the argument that performativity is itself a form of agency in spite of the ambivalence it engenders with regards to the notion of potential; in spite of appealing to the representational world of the play, Leeney touches upon the capacity of language as a means to construct a different, new existence.

Another notable linguistic aspect of *HR* is its almost complete reliance on slang. Rather than employ established versions of Hiberno-English to reinforce accepted images of Irishness, O’Rowe uses language that is urban, further subverting expectations regarding Irish identities. This choice, as innovative as it was, actually falls in line with the work of Sean O’Casey, whose use of language reflects the complex interconnectivity of life and art.⁶⁴¹ In referring to the linguistic choices of O’Rowe and Enda Walsh, Patrick Lonergan argues that “The speech used by O’Rowe and Walsh in particular is a highly poeticized version of Irish urban idioms, which uses techniques such as rhythm, onomatopoeia, and literary allusion to produce dramatic effect.”⁶⁴² These urban idioms, much like the monologue form, recall the past and anticipate the future. Indeed, as with McDonagh’s appropriation of Hiberno-English, O’Rowe’s slang is stylized and performative at once, hinting at some realities of Tallaght through the artificiality of the stage. This is not gratuitous artificiality though, and as Patrick Lonergan points out, “such linguistic density may seem anti-theatrical, but it could be argued that the purpose of such writing is to stimulate the audience’s imagination.”⁶⁴³

Indeed, stimulating the audience’s imagination recalls the communitarian nature of theatrical practices, creating a new lived experience that while based in a text is brought to fruition in each *mise en scène*. Patrick Lonergan maintains that “the significance of the monologue is not that it presents events in a linear self-contained fashion, but rather that it

⁶⁴⁰ Cathy Leeney, “Men in No-Man’s Land”, *art. cit.*, p. 115.

⁶⁴¹ According to Christopher Murrery, O’Casey “aimed for and achieved mimesis of Dublin speech in its liveliness and rhetorical flourishes, but in his later plays the poetical qualities latent in his work from the outset were given free rein.” Significantly, with regards to this project, Murrery observes that “O’Casey’s Dublinese is theatrically heightened in pursuit of alienation effects.” Christopher Murrery, “O’Casey and the City” in Nicholas Grene and Chris Morash [ed.], *The Oxford Handbook of Modern Irish Theatre*, Oxford, Oxford University Press, 2016, p. 187-188.

⁶⁴² Patrick Lonergan, *Theatre and Globalization*, *op. cit.*, p. 178.

⁶⁴³ *ibid.*, p. 179.

represents an interpretation of those events, delivered in a subjective, sometimes self-deceiving, and often confusing manner.”⁶⁴⁴ This interpretation works in more than one way, implying participation on the part of the audience as well as the actors; the nature of the monologue creates a necessity for these perspectives, as it supposes listeners and a performer. It is here where Lonergan claims that the community aspect of the monologue play is at its most potent: “Being part of an audience at the performance of a monologue thus becomes a communal enterprise, in which meanings are created in the interplay between performers and audiences.”⁶⁴⁵

Likewise, *HR* localises itself in an Ireland that looks and sounds demonstrably different from the rural environments that typified much of Irish drama from an earlier period, with a notable exception being the works of Sean O’Casey.⁶⁴⁶ O’Rowe’s play starts with territorialisation markers that are different from that of McDonagh and Yeats, though not significantly different from that of Shaw in terms of urbanity. The initial stage directions in *HR* clearly territorialise the play: “Place – Dublin; Time, The Present.”⁶⁴⁷ As the capital of Ireland, Dublin represents a known location to Irish and international audience alike during the late 1990s. The city’s historical legacy as Ireland’s capital would initially speak to a milieu that makes use of localisation in order to ground the text in authenticity.

However, this setting is deceptively simple – Dublin City is a European metropolis located in County Dublin, and the time period, “the present”, is vague at best, leading one to believe that further specifications would be made within the text itself. The name “Dublin” can thus refer to the county or the city, the former sprawling well beyond the compact and heavily rebuilt city centre, comprised of different neighbourhoods, each with distinct socioeconomic characteristics. In referencing another one of O’Rowe’s Dublin-based monologue plays, Chris Morash and Shaun Richards argue there are “references to specific locations around contemporary Dublin, [but] none of these sites have associations

⁶⁴⁴ *ibid.*, p. 185.

⁶⁴⁵ *id.*

⁶⁴⁶ For more information regarding the importance of the city, specifically Dublin, in Sean O’Casey’s body of work see: Christopher Murray, “O’Casey and the City” *op. cit.*, p. 183-198.

⁶⁴⁷ Mark O’Rowe, *Howie the Rookie*, *op. cit.*, p. 5.

of memory.”⁶⁴⁸ There is thus an apt transition from McDonagh’s rural, ostensibly naturalistic, yet satiric dramas, to O’Rowe’s more urban-centred plays, which have become synonymous with the monologue play.

The fact that the groups of people who express these narratives are almost always masculine in nature also changes the way in which performativity can function as a lens through which identity is filtered and reconstructed.⁶⁴⁹ The very act of filtering, layering, and reconstructing identities through male characters reveals the problematic nature of a purely semiotic approach to the analysis of both text and performance. Allowing for a theoretical basis that both questions this process and accepts each *mise en scène* on its own merits permits a reworking of the monologue form as more than storytelling. Eamonn Jordan suggests the need for a similar reappraisal when he claims that “it is the monologue format that both stabilizes the relationship between stage and performance and attests to the internalization of play that ultimately drives inward the focus of male characters.”⁶⁵⁰ Indeed, masculinities and violence are often assumed to be inherent; these qualities are often conflated with gender identity, as opposed to constructions that are historically and culturally situated. However, Jordan’s allusion to stabilisation and internalisation speaks to the tension between performativity and representation.

With regards to *HR*, Eamonn Jordan observes that “since the mid-1990s, characters in Irish plays increasingly do not interact, even when some shared trauma exists between them.”⁶⁵¹ Likewise, in discussing the intersection of on-stage performance and dramatic form in *HR*, Cathy Leeney argues that “lives are described, performed through language, but no action is dramatized.”⁶⁵² However, this performance is dramatised action via

⁶⁴⁸ Chris Morash and Shaun Richards are referring to O’Rowe’s 2007 play *Terminus*, which features three monologues, but much of its aesthetic is pulled from O’Rowe’s earlier work, *Howie the Rookie*. Chris Morash and Shaun Richards, *Mapping Irish Theatre*, *op. cit.*, p. 120.

⁶⁴⁹ This is not to say that all characters in these monologue plays are men. When considering O’Rowe’s work specifically, the characters in *Crestfall* are all women, and the majority of the characters in *Terminus* are women. Karen Fricker deals with this issue in depth in her article, “Same Old Show: The Performance of Masculinity in Conor McPherson’s ‘Port Authority’ and Mark O’Rowe’s ‘Made in China’”, in *The Irish Review (1986-)*, n°29 Irish Theatre (Autumn 2002).

⁶⁵⁰ Eamonn Jordan, “Project Mayhem: Mark O’Rowe’s ‘Howie the Rookie’”, in *The Irish Review (1986-), Irish Feminisms*, n°35 (Summer 2007), p. 120.

⁶⁵¹ Eamonn Jordan, “Project Mayhem”, *art. cit.*, p. 117.

⁶⁵² Cathy Leeney, “Men in No-Man’s Land”, *art. cit.*, p. 109.

language because the latter is active, as the illocutionary impact of this language is heightened on stage, in performance. Therefore, despite O’Rowe’s emphasis on the body, there exists the perception that his work is somewhat less than physical, deriving all of its tension and dramatic power from the storytelling device.⁶⁵³ For example, the perceived lack of physicality is a direct result of the combination of minimal actors and a minimalist setting. Leeney suggests that the act of storytelling is divorced from the body, resulting in a performance that is more akin to a staged reading, which is devoid of the theatricality that has become associated with realist theatre. Misperceiving the relationship between words and actions serves as an opportunity to examine performativity as a key means by which we can also understand how language functions on stage.⁶⁵⁴

Quebec and the dramatic form

In spite of an analogous emphasis on orality, Quebec’s theatrical milieu did not embrace a particular dramatic form like the monologue play; nevertheless it gravitated towards a more physical theatre from the 1980s onward.⁶⁵⁵ There are parallels that can be observed through the fragmented narratives and performance art-based theatre of Gabriel Arcand, Gilles Maheu, and Robert Lepage. As Michel Biron, François Dumont and Élisabeth Nardout-Lafarge observe, “le changement qui s’opère autour de 1980 se révèle également dans ce qu’on a appelé le ‘théâtre corporel’ ou le ‘théâtre d’images.’”⁶⁵⁶ This newly embraced physical theatre suggests that, unlike Irish theatre from around the same era, the importance of the text is secondary to that of the playscript and the *mise en scène*. However, Louise Ladouceur argues that Québécois theatre in the 1990s was verbally

⁶⁵³ Chris Morash and Shaun Richards also remark that “language itself has become detached from shared cultural memory, from place, and from the body of the speaker.” Chris Morash and Shaun Richards, *Mapping Irish Theatre, op. cit.*, p. 121.

⁶⁵⁴ This is a question that is raised in the acting community via the notion of “actioning”, which Marina Caldarone and Maggie Lloyd-Williams note that this technique originated with the Russian director, actor and playwright, Constantin Stanislavski. They define it as a technique that allows actors to, amongst other objectives, perform in a spontaneous way, thus “discouraging him or her from monotonously and automatically replicating a tone.” This technique consists mainly in choosing transitive verbs and applying them to objectives that underlie the *playtext*. Marina Caldarone and Maggie Lloyd-Williams, *Actions: The Actor’s Thesaurus*, London, Nick Hern Books, 2004, p. xiii.

⁶⁵⁵ Michel Biron, François Dumont et Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, Les Éditions du Boréale, Montréal, 2007, p. 581-590.

⁶⁵⁶ *ibid.*, p. 583.

exuberant in its emphasis on Quebec's unique orality, so much so that it proved difficult to translate into English, which ironically shifted the focus to the physicality of the play and the visual spectacle of the *mise en scène*. Significantly, this implies a weakening of the role played by *joual*, as Ladouceur notes that, "in turning away from *joual*, Quebec theatre abandoned as well the examination of a sense of alienation and opened up to wider horizons."⁶⁵⁷ Orality is thus less of a function of the playscript and more of an aspect of performance. In expanding perspectives, especially with regards to translated theatre, the Québécois theatrical milieu implicitly affirms the value of an approach that integrates linguistic considerations as performance potential.

Nevertheless, there are cultural roots in Québécois literature that provide ample ground for the interest demonstrated in the Irish monologue play, especially with the tradition of the *contes* and *conteurs*.⁶⁵⁸ Michel Biron, François Dumont, and Élisabeth Nardout-Lafarge remark that the traditions of *contes* and legends in Québécois literature of the nineteenth century served as a *mémoire populaire*, but also permitted their practitioners to "jouer sur deux registres à la fois : celui de la mémoire nationale et celui d'une conscience littéraire."⁶⁵⁹ Even more significantly, as it pertains to the connection with the shanachie tradition in Ireland, the *conteur* was able to enact a kind of hybridity between the written word, literature, and orality. Authors such as Louis Fréchette harnessed the liberty afforded to them by way of the *contes* in order to construct a *mémoire nationale*.⁶⁶⁰ The

⁶⁵⁷ Louise Ladouceur, "From Other Tongue to Mother Tongue in the Drama of Quebec and Canada", *Changing the Terms: Translating in the Postcolonial Era*, Sherry Simon and Paul St-Pierre [ed.], Ottawa, University of Ottawa Press, 2000, p. 215.

⁶⁵⁸ This tradition reaches back in various forms to the beginning of English rule in 1763. Michel Biron, François Dumont, and Élisabeth Nardout-Lafarge note, however, that this period is different from that of the *écrits de la Nouvelle France* in that there is a shift in terms of the readership. Indeed, these new texts are more destined for the population of Lower Canada (Quebec) than for that of France. The purpose of these early *contes* was to preserve the French-Canadian tradition, according to Biron, Dumont, and Nardout-Lafarge. However, the authors of *Histoire de la littérature québécoise* highlight the fact that as a genre, the *conte* truly came of age in the nineteenth and twentieth centuries. For an in-depth history of this evolution, see: Michel Biron, François Dumont, and Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, Montréal, Les Éditions du Boréal, 2007, p. 58, 61, 114-122.

⁶⁵⁹ Michel Biron, François Dumont, and Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, *op. cit.*, 117.

⁶⁶⁰ *ibid.*

hybridity of form and language in the conte is best exemplified in Jacques Ferron, whose literary oeuvre also finds kinship with Irish national identity.⁶⁶¹

In a review from the cultural magazine *Voir* of La Licorne's production of *HR*, Marie Labrecque references another production staged annually at the theatre, *Contes urbaines*, a series of stories told by different actors, written by various playwrights.⁶⁶² This winter tradition has been adapted through the years to reflect the urban displacement of a formerly rural population. While not originally destined to be "theatrical", the tradition of the conteur was eventually adapted for the stage, for example, by artists like Yvan Bienvenu, the artistic director of Théâtre Urbi et Orbi. What is significant for the purposes of this chapter is the distinction Bienvenu makes between *mise en conte* and *mise en scène*: in essence, Bienvenu articulates the differences between "telling" and "staging."⁶⁶³ In calling attention to a theatrical event that also purports to subvert its cultural origins, Labrecque's review creates another link from the interest in the monologue play to the relationship between staged identity and audience reception:

Avec leur trinité profane d'urbanité, de noirceur grinçante et de crudité, les monologues de Howie le Rookie ne sont pas loin d'évoquer deux longs Contes urbains. Peuplée d'une faune bariolée répondant à des surnoms descriptifs, la pièce mise en scène par Fernand Rainville défile un récit compliqué et rapide, qui est mi-raconté, mi-joué, aux ambiances découpées par la musique et l'éclairage.⁶⁶⁴

Moreover, Christian Saint-Pierre addresses genre when he writes that Howie's formal structure is unique, even pointing to the juxtaposition of the two monologues. With regards to the embodiment of the characters by two actors, Saint-Pierre makes a curious observation: "Par le seul discours d'un acteur, une multitude de figures essentielles à la

⁶⁶¹ Ferron's interest in Ireland and Irishness is well established, most notably in his novel *Le Salut de l'Irlande* (1970). Michel Biron, François Dumont, and Élisabeth Nardout-Lafarge, *Histoire de la littérature québécoise*, op. cit., p. 432-439.

⁶⁶² See Théâtre la Licorne, "Programmation – Contes Urbaines", https://theatrelallicorne.com/lic_pieces/contes-urbains-5/ [accessed 22 July 2019].

⁶⁶³ In an interview with Valérie Manteau for Quartier Libre, Bienvenu claims that "La tradition orale, au Québec, elle n'existe pas, en tout cas, pas de façon spectaculaire. Elle n'a jamais été aussi développée qu'aujourd'hui." Valérie Manteau, "Noël Urbain: Rencontre avec Yvan Bienvenu", in *Quartier Libre* [online]. 2015. <https://quartierlibre.ca/wp-content/uploads/2015/05/QLvol15no7VF.pdf> [accessed 22 July 2019].

⁶⁶⁴ Marie Labrecque, Marie Labrecque, "Howie le Rookie: Ils jouent avec les loups", in *Voir* [online]. <https://voir.ca/scene/2002/03/27/howie-le-rookie-ils-jouent-avec-les-loups/> 27 mars 2002 [accessed 22 July 2019].

vérité du récit sont évoquées.”⁶⁶⁵ This reveals much regarding the value placed on storytelling. The layering of identities that is so crucial to the functioning of performativity constructs “truth.”

Translated theatre in Quebec – changing practices

As with Fanny Britt’s translation of Martin McDonagh’s *The Beauty Queen of Leenane*, to assume that joul would provide a straightforward equivalence for the urban slang that forms the basis of O’Rowe’s vocabulary would be to misunderstand the complex role of the translator on the continuum between *littéralité* and *littéarité*.⁶⁶⁶ This balance between the stylistic, grammatical, and lexical choices is directly related to the translator’s working knowledge of the author and his or her cultures. A proactive translation necessarily entails that the translator then makes the connection between cultures, but the form that this connection can take is varied, and is still undergoing ideological changes in the Québécois theatrical milieu. Annie Brisset goes so far as to claim that the Other is instrumental in the translation, effectively serving as the mirror of one’s own self, and is, more importantly, “preconstructed” as such.⁶⁶⁷ This recalls the tension between representation and performativity with regards to not only the problematic nature of using the Other as a mouthpiece for one’s own cultural and political desires, but also in terms of the target culture’s (in this case, Quebec’s) conception of itself.

Therefore, it is important to take note of how trends in theatrical translation in Quebec evolved at the end of the twentieth century. It is important to remember that

⁶⁶⁵ Christian Saint-Pierre, “Une saison irlandaise à la Licorne: La Reine de beauté de Leenane et Howie le Rookie”, in *Jeu Revue de théâtre*, vol. 103, n°2 (2002), p. 22.

⁶⁶⁶ Jolicoeur writes that “Le traducteur, plutôt que de chercher sa place exacte dans l’échelle littéralité-littéarité, doit faire en sorte que sa traduction soit intrinsèquement cohérente et efficace, puis que cette cohérence et cette efficacité soient le plus possible équivalentes à celles du texte d’origine. Cette équivalence ne sera obtenue que dans la mesure où est reproduit l’effet, c’est-à-dire : les choix lexicaux, l’équilibre des phrases, la musicalité, le mouvement, le ton, la poésie, l’atmosphère des lieux et des époques, les niveaux de lecture. En outre, afin de baliser davantage l’équivalence souhaitée, les éléments constituant l’effet du texte doivent être reliés à l’auteur : le contexte sociohistorique et la culture dans lesquels celui-ci se situe, le courant auquel il appartient, les raisons pour lesquelles il écrit, son style et ses habitudes littéraires.” Louis Jolicoeur, *La Sirène et le pendule : attirance et esthétique en traduction littéraire*, Québec, L’Instant même, 1992, p. 25.

⁶⁶⁷ Brisset writes, “car on lui [l’Autre] confère au mieux un rôle instrumental, celui d’un miroir où l’on désire trouver l’image de soi-même, image préconstruite.” Annie Brisset, *La Sociocritique de la traduction, théâtre et altérité au Québec (1968-1988)*, Longueuil (Québec), Les Éditions du Préambule (coll. L’Univers des discours), 1990, p. 312.

translation played a substantial role in Quebec's literary field during the turbulent eras of the sixties and seventies, but in a much more political sense.⁶⁶⁸ As Brisset points out, in the period that followed the Quiet Revolution, "les traductions québécoises se multiplient et remplacent les traductions venues de France."⁶⁶⁹ Its role in the late twentieth and early twenty-first centuries has gradually come to reflect the complex realities of having a more concrete sense of identity that is less in need of justification. The period following the initially politically focused 1980s gave rise to new questions regarding form and language, leading to a new examination of attraction vis-à-vis source texts.⁶⁷⁰ For Choinière, this attraction to the source text is wrapped up in his own understanding of and appreciation for O'Rowe's work, and especially O'Rowe's identity as an Irish playwright.⁶⁷¹

The notion of performativity elucidates the minimalistic setting and the monologue form in function of the opportunity they create for construction, rather than merely representation. The space of the setting is therefore pure potential, which theoretically gives the translator more freedom than ever to effectively rewrite the source text. In other words, an approach based in semiotics would see the space as symbolic of urban anonymity, and thus something to be represented in the same manner in translation, whereas performativity views that space in light of its potential to transform in subsequent *mise en scènes*. In the source text, the ability to express this performativity is heightened as the textual language embodied through the actor not only creates and constructs the characters, but also the place of the action. Choinière's text still manifests the kind of linguistic prowess attributed to writers during the Quiet Revolution; the poetics associated with translation manifest differently in the late twentieth and early twenty-first centuries, yet they still demonstrate appropriation via proactive translation strategies that manipulate the text to highlight the role of the translator. As a translation, it respects the source text in terms of ideology, and

⁶⁶⁸ For a longer discussion of this, please refer to chapter one.

⁶⁶⁹ Annie Brisset, *La Sociocritique de la traduction*, *op. cit.*, p. 313.

⁶⁷⁰ For more information regarding this concept and its relationship to translation practices, see Louis Jolicoeur, *La Sirène et le pendule : attirance et esthétique en traduction littéraire*, Québec, L'Instant même, 1992.

⁶⁷¹ In a programme note from the 2016 production of *Terminus* by Théâtre de la Manufacture at La Licorne, director Michel Monty writes that Choinière admonished him to "oublie pas que l'auteur est irlandais", but then no subsequent mention is made regarding notions of Irishness. Monty does, however, draw attention to the phantasmagorical, violent, Judeo-Christian imagery in the source text. Michel Monty, "Programme de *Terminus*", Montréal, Théâtre de la Manufacture et la Licorne, 2016.

on an illocutionary level, reconstructs O’Rowe’s Dublin slang in Montreal. Thus the translation of the monologue play into the Quebec theatrical milieu creates new opportunities to demonstrate the versatility of oral forms of Québécois-French, as well as reinforce the linguistic diversity of Irish drama.

As was also reflected in Britt’s translation of *BQL*, translated theatre in Quebec at the turn of the twenty-first century began to shift with regards to the appropriation of the source texts, especially in terms of the genre of those texts.⁶⁷² Additionally, Ladouceur observes that “l’emploi d’un franco-québécois fortement marqué comme langue de traduction demeure un procédé d’appropriation.”⁶⁷³ With regards to the changes in translation practices and concentrations, Sherry Simon notes that there was a pronounced interest in foreign words and signs, in spite of an awareness of linguistic boundaries.⁶⁷⁴ As theatrical practices shifted from the national question to that of the individual’s experiences, it makes sense to draw on the new focus towards individual work on translation. This was not without its controversies, however, as at the end of the 1980s, “the appropriateness of routinely transposing the action of a borrowed play into a Quebec context” was heavily questioned.⁶⁷⁵

Concerning translation practices from the 1990s onward, Ladouceur clarifies that “translations more frequently retained the original setting as well as the original names and occupations of the characters but continued to rely on an accentuated local vernacular.”⁶⁷⁶ This seemingly hybrid translation practice benefits from a performative analysis due to its emphasis on construction; there is a sense that the translator is overlaying different identities. According to Ladouceur:

⁶⁷² In an article appearing in *The Globe and Mail*, Ray Conlogue points out that Québécois theatre maintained a general sense of apathy toward American-style naturalism, favouring more avant-garde forms. Ray Conlogue, “Quebec’s Surprising New Wave”, in *The Globe and Mail*, A12, 26 January 1993.

⁶⁷³ Louise Ladouceur, “Du spéculaire au spectaculaire : le théâtre anglo-canadien traduit au Québec au début des années 90”, in Betty Bednarski et Irène Oore [dir.], *Nouveaux regards sur le théâtre québécois*, Montréal, Les Éditions XYZ (Collections Documents), 1997, p. 188.

⁶⁷⁴ Sherry Simon, *Le Trafic des langues: Traduction et culture dans la littérature québécoise*, Montréal, Les Éditions du Boréale, 1994, p. 29-30.

⁶⁷⁵ Louise Ladouceur, “From Other Tongue to Mother Tongue in the Drama of Quebec and Canada”, *art. cit.*, p. 220.

⁶⁷⁶ *id.*

On peut observer l'emploi systématique d'un procédé qui fut particulièrement cher aux traducteurs québécois des années 70 et 80 : l'adaptation théâtrale. Cette modalité translative, par laquelle l'altérité du texte de départ est effacée afin de donner au texte traduit une apparence plus familière, ne signifie pas seulement le recours au franco-québécois comme langue de scène, ce qui est devenu la norme pour le théâtre écrit et traduit au Québec depuis la présentation des Belles-sœurs de Michel Tremblay en 1968.⁶⁷⁷

Translation as adaptation thus facilitates the renewed interest in a certain form of joul. Again, while this interest is earnest, it is also problematic in terms of its incongruousness with regards to experimentation and departures in form and content of Québécois theatre during this time period. In fact, Ladouceur wonders that “what is surprising in this insistence to translate into joul is that it contrasted sharply with the experimentation with language undertaken by Quebec playwrights in the 1980s. It is as if this audacity was reserved solely for writing while translation remained subject to the rule of Quebec’s vernacular.”⁶⁷⁸

Translating and subverting the monologue play: textual analysis

The textual analysis that follows reflects the ways in which O’Rowe uses the monologue genre to subvert audience expectations, as well as the ways in which Choinière differentiates his translation. Structure (including grammar, layout, and highly stylized language), proper names and nicknames, territorialisation, and explicit language thus form the basis for the present analysis. In turn, these aspects demonstrate the need for a shift in perspective from the representational to the performative, as their roles are determined not by fixed representations, but rather by the embodied construction of the text via the actor. O’Rowe’s first monologue play also hints at what became a more obsessive feature of his later works: a penchant for the supernatural. This last device serves to disrupt and dispel perceptions of the play as documentary. Altogether, these elements elucidate the notion of theatrical translation as performative as well as problematise the effect of distancing in the monologue play.

⁶⁷⁷ Louise Ladouceur, “Du spéculaire au spectaculaire”, *op. cit.*, p.186.

⁶⁷⁸ Louise Ladouceur, “From Other Tongue to Mother Tongue” *op. cit.*, p. 220.

Verb tense in translation

A notable feature of O’Rowe’s source text that will inform the analysis of these elements is the use of the present tense throughout the play.⁶⁷⁹ In the interview with David Clare, O’Rowe argues that there are differences between how stories are told versus how *HR* is performed, the former being told in the past tense, progressive or simple, while the latter is told in the present tense in order to ensure a connection with the audience because the performer is “living” it in real time.⁶⁸⁰ However, Eamonn Jordan argues that “The Howie Lee narrates a story in the present tense, one which only The Rookie Lee can complete.”⁶⁸¹ This is not to say that the source text exists wholly in the present tense; the past tense is used to situate and describe the chronological order of Howie and Rookie’s stories. During Rookie’s monologue (see fig. 4.1), which constitutes the second half of the play, Rookie warns the audience of the following:

Source Text: Last night was nothin’ to what tonight might be.	Translation : C’qu’i s’est passé hier soir est rien comparé à c’qu’i va s’passer à soir.
---	--

Fig. 4.1. O’Rowe, p. 36/Choinière, p. 32

Rookie has just introduced himself and his encounter with Howie and Peaches, and is about to recount his relationship with the gangster Ladyboy. In the source text, O’Rowe uses the past tense of “to be” to distinguish between the former and the latter, for which he uses the present tense projected into the future via a modal, “might”. Tension here exists between the immediacy of the present versus the possibility of the future – there is much less distance than there would be if, for instance, both Howie and Rookie presented the audience with retrospectives of their intersecting relationship. Indeed this distance between

⁶⁷⁹ As a side-note, T.P. Dolan points out that “Irish has a habitual form of the present tense (‘bíonn’) as well as the substantive form (‘tá’). The habitual form is concerned with the nature or ‘aspect’ of the action involved, whether it is instantaneous, continuing, or recurring. This gives rise in Hiberno-English to such idioms as ‘I do be here every day’ or (less commonly) ‘I bes here every day’ (‘Bím anseo gach lá’).” This makes a latent case for O’Rowe’s use of the present tense in this play, as each occurrence relates back to the nature of the speech-act involved.” Terence Patrick Dolan, *A Dictionary of Hiberno-English: The Irish Use of English*, Dublin, Gill and Macmillan, 1998, p. xxiv.

⁶⁸⁰ Interview with David Clare, Moore Institute Seminar Room, National University of Ireland, Galway, 25 February 2013.

⁶⁸¹ Eamonn Jordan, “Project Mayhem” *art. cit.*, p. 121.

where Rookie was last night and where he is now is considerably mitigated due to O’Rowe’s use of the present tense. Therefore the modal “might” serves as a means through which the source text can recount possibility and uncertainty, both of which recall the idea of performativity as potential, as well as its agency-conducive aspects. Furthermore, the past tense of “to be” serves only to describe last night, not situate it chronologically, thus qualifying primarily as perlocutionary, rather than illocutionary.

For the most part, Choinière’s translation does not proactively deviate from the source text overall regarding use of the present tense. However, in the above example, the second verb tense used affects the distance between the audience and Rookie. The modal form does not exist in French as such because there is a future tense, or rather, two future tenses: the *futur simple* and *les périphrases verbales*. The latter includes the verb *aller* or *être sur le point de* as a semi-auxiliary to the main verb, which remains in the infinitive.⁶⁸² In this example, Choinière uses the verb *aller* as the semi-auxiliary along with the infinitive of the main verb, in this case, *se passer*. The significance of using a circumlocution over the *futur simple* is that the latter indicates that the action signified by the main verb is situated in the future compared to the moment in which one is speaking, while the former stresses the imminence of the action itself.⁶⁸³ It is this stress on imminence that differs from the potentiality of the source text, where the modal form allows for ambiguity. In implying certainty, circumlocution thus contributes to the structures that reinforce a sense of inherency or inevitability.

Proactive *mise en page*

In terms of form, there is a conscious effort on the part of Choinière to facilitate the *mise en scène* while adapting O’Rowe’s stylised vocabulary. For example, in the excerpt below, Howie Lee is relating his encounter with Bernie, a blond-haired woman, with whom he is trying to engage in casual sexual intercourse the night of his fateful encounter with Rookie Lee. Just prior to the excerpt below (see fig. 4.2), however, another conquest of Howie, “Avalanche”, the sister of Howie’s friend Peaches, attempts to seduce him in the

⁶⁸² Michel Arrivé [dir.], *Bescherelle: La conjugaison pour tous*, Hatier, Paris, 1997, p. 146-47.

⁶⁸³ *id.*

men's toilets, which reminds Howie of his precarious status in the group and the plans his gang has made for the evening:

Source Text:	Translation:
I'll be in Flaherty's, she says an' she's gone.	<i>En crisse j'suis déçu!</i>
<i>So fuckin' disappointed!</i>	J'vas être Chez Flaherty's, qu'a dit, qu'est partie.
Go out, tell Blondie, tell Bernie, Sorry, man, have to go. Have business. Have to meet me mates, I says.	Là faut sortir, dire à Birdie, scuse Bernie, désolé, c'pa'ca que, faut j'y aille. Des choses à faire. J'ai rendez-vous avec des chums, que j'dis. Mais, attends, j'peux-tu avoir ton numéro? J'te lâche un call.
But, c'mere, I says, can I have your number? Give you a shout? You're not that good lookin', she says. Crushes me.	T'es pas si beau qu'ça, qu'a dit, qu'a m'tue.
But I'm a good goer, I says.	Mais j'en ai <i>dedans</i> , que j'essaye.
You're not the <i>only</i> man, you know.	C'est pas comme si t'étais le <i>seul</i> gars potable en ville, t'sais.
Look at her eyes. Bloodshot, unfocused, she's pissed.	Ses yeux. Vitreux, cherchent le focus, est pactée.
...I'm scopin' this fuckin' bar while you're in the jacks, she says, got the attention of <i>many</i> a horny fellow. <i>Many</i> a hunk I've the attention of, now go away so's I can click, thank you very much.	Juste eu à faire un cent quatre-vingt sur ma chaise pendant qu't'étais aux bécosses pour attirer l'attention de la plupart des boys qui en ont <i>dedans</i> . Je jette un autre coup d'œil pis ça mord à l'hameçon. Faque dégage, qu'a dit, <i>grosse</i> pêche en vue, merci fuck you.

Fig. 4.2. O'Rowe, p. 29/Choinière, p. 24

In this encounter, there are two principal voices, that of Howie and that of Bernie, performed by Howie as he recounts his ill-fated attempt at seducing her. In addition, there is Avalanche's voice, creating a situation of polyphony, which effectively expresses the layering of many different identities. However, when Choinière shifts the order of the phrasing at the start of this excerpt so that Avalanche's parting words fall after Howie exclaims "*En crisse j'suis déçu!*", performativity allows us to contextualise this proactive

translation. Changing the order in which Howie's thoughts and Avalanche's words appear permits the actor playing Howie to be more specific; in O'Rowe's source text, there is no subject pronoun for the expression "so fuckin' disappointed", thus implying a sense of ambiguity. In Choinière's translation, however, using the first person singular pronoun "je" makes it clear that this is Howie's reaction, rather than that of Avalanche.

Moreover, the lengthy section of text whereby Howie tries to bargain with Bernie is broken up into even smaller segments, roughly delineating Bernie's insults and Howie's thoughts on the matter. Outside of dialogue between Howie and Bernie, there is a sense that Howie's words summarize the encounter, adding commentary that serves to add context. This filtering of identities includes Choinière's translation of "pissed" as "*pactée*", effectively translating non-specific slang to a more particular use.⁶⁸⁴ Beyond this, Choinière's choice to adjust the form of the playscript is a reworking of the original form. While Choinière does not introduce separate characters here the choice to change the order of certain phrases serves to delineate voices, thereby valorising the notion of performativity, as the actor in question can visibly see and be conscious of the identities that he is filtering and performing.

Parentheticals as direction

In addition to the implicit parentheticals throughout O'Rowe's text that aid in the layering of identities, there is the presence of explicit parentheticals presented through parentheses. This punctuation choice occurs infrequently in the source text, but serves distinct purposes that change in light of performativity as it pertains to how and why the character relates to the audience and other figures as voiced by him. The first instance of parenthetical thoughts set apart via punctuation indicates Howie's feelings. In this excerpt

⁶⁸⁴ Patrick Lonergan includes this word as exemplary of Hiberno-English slang, and indeed it is: "In Hiberno-English slang, the word 'pissed' is an impolite term for 'drunk'." However, "pissed" is recognisable outside of the specific context of Ireland, appearing as well in the UK. Choinière's translation of this word, « *pactée* » figures in Lionel Meney's dictionary of Québécois-French as a form of "*paqueté*", meaning "ivre ou saoul", which USITO additionally notes as being common across Quebec and French-Canada at large. Patrick Lonergan, *The Theatre and Films of Martin McDonagh*, London, Methuen Drama, 2012, p. 245; Lionel Meney, *Dictionnaire Québécois-Français*, Montréal, Guérin, 2003, p. 1237; "*paqueté*" in *USITO*, [online]. <https://www-usito-com.acces.bibl.ulaval.ca/dictio/#/contenu/paqueter.ad> [accessed 18 February 2019].

from the first monologue (see fig. 4.3), Howie is telling his younger brother, The Mousey Lee, why he cannot stay home and babysit him:

<p>Source Text: I say, I'm sorry, I'm busy, (I feel a bit guilty). I can't, man.</p>	<p>Translation : J'dis, désolé vieux, j'su's ben occuppé, (file un peu cheap). J'peux pas, man.</p>
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Fig. 4.3. O'Rowe, p. 11, Choinière, p. 6

The use of parentheses in the source text acts like an aside so that Howie can frame his relationship with his brother, Mousey Lee, for the audience. This excerpt prefigures Howie's subsequent statements establishing the importance of his relationship with his younger brother. The fact that Mousey understands and accepts that Howie cannot be present to babysit this evening is at the origin of Howie's guilt. "Guilt", then, determines the tone of this performance in a way that creates empathy with the audience, as would be the case in a storytelling situation. As this aside occurs in the present tense, "guilt" exists only for Howie and the audience: Howie experiences this feeling at the same time as his interactions with Mousey occur, and these interactions in turn manifest on stage in the presence of an audience. This aside in the form of a parenthetical thus allows Howie to perform guilt for the audience.

The task of the translator is to affect a similar relationship between Howie and Mousey, especially with regards to the dramatic choice of an aside. Examining Choinière's translation strategies in this excerpt draws attention to how the parentheses are used to set off and draw attention to the illocutionary level. The parentheses here work in tandem with the orality of Québécois-French to mitigate the performativity of Howie's monologue. There is the noticeable absence of a subject pronoun, which works in two important manners here: firstly, it functions within the context of Québécois theatrical poetics, or that of translated theatre, to evoke an orality that ties this particular piece of text to the character that speaks it. Indeed, Choinière uses *file* as the conjugated form of *filer* instead of "feel" here, thus transforming an Anglicism by way of orality. This is an English calque, not simply a borrowing, a somewhat regular fixture of Québécois-French, which is then

followed by another calque, “cheap”.⁶⁸⁵ Moreover, the use of the word “feel” acts as a kind of literal reproduction in Québécois-French of the same effect that the word elicits in English, even in terms of verb tense. Use of the present tense in French reconstructs the effect engendered in the source text in a way that takes advantage of one of the similarities in terms of usage with French.

At first glance, “cheap” does not function as an acceptable translation of “guilty.” However, in Québécois-French, “cheap” exists as a borrowing from English, and functions, albeit in a highly controversial manner, to act as a synonym for adjectives referring to a person like “déloyal, mesquin, radin.”⁶⁸⁶ In addition, Lionel Meney notes that, in conjunction with the calque *filer*, “cheap” means “se sentir bas, mesquin, moche.”⁶⁸⁷ While all three adjectives carry a pejorative connotation, none of them communicates Howie’s guilty feeling, and thus miss an integral part of his relationship with his brother. Indeed, all of these options convey feeling “low” or “bad”, which could be synonymous, but does not truly communicate guilt. In adapting the source text to fit the poetics of Québécois theatre, Choinière misses an opportunity to further concretise the fraternal relationship as filtered through Howie’s story. In fact, a more literal translation would have possibly relied on the use of the word *coupable*, meaning “guilty”, which corresponds with the same connotation as in the source text. Furthermore, *coupable* suggests, in French, an object – a person may feel guilty for committing a certain transgression.⁶⁸⁸ Secondly, it also suggests an almost imperative sense regarding Howie’s motivations here via the aforementioned lack of a subject pronoun – the imperative direction is tantamount to a stage direction, ordering the actor to internalise the feeling of “cheap”. In terms of performativity, this is key because what the actor is internalising in the translation is a degree removed from the reality set

⁶⁸⁵ *USITO* does not offer a clear-cut distinction between calque and borrowing, but does link the two linguistic terms in the context of Quebec, with calques proceeding from borrowings: “Le Québec a souvent innové en proposant des termes qui ont réussi à s’imposer en langue standard... Le Québec a aussi eu recours aux calques, avec des succès divers.” in *USITO*, [accessed 19 December 2018].

⁶⁸⁶ Use of “cheap” in Québécois-French is highly criticised because other equivalents already exist in standard French. See “cheap” in *USITO*, [online]. <https://www-usito-com.acces.bibl.ulaval.ca/dictio/#/contenu/paqueter.ad> [accessed 19 December 2018].

⁶⁸⁷ Lionel Meney, *Dictionnaire Québécois-Français*, Montréal, Guérin, 2003, p. 825.

⁶⁸⁸ Of the three dictionaries consulted, two indicated that “coupable de” and “coupable à” are the most common occurrences of this word. *USITO* does not indicate a significant difference in its use in Québécois-French. See “coupable” in *Le Grand Robert & Collins, Le Grand Robert de la langue française*, and *USITO*, [accessed 20 December 2018].

forth in the source text. In Choinière’s translation, Howie variously feels devious, deceitful, petty, miserly, and avaricious; the negative connotation of these terms is thus not in keeping with the tone suggested by O’Rowe’s source text and depicts Howie as an archetypical anti-hero.

Parentheticals as didascaly

The second type of parentheses explicitly suggests stage directions for the two actors playing Howie and Rookie; this is essential in O’Rowe’s text given the attention paid to *HR*’s apparent lack of physicality, which may, in the end, only stem from an individual *mise en scène*, as this is largely dependent upon the production and the actors.⁶⁸⁹ Whereas the first type of parentheses discussed suggests emotional and psychological states, the second type serves to indicate physical action. For instance, in Part Two (see fig. 4.4), as Rookie describes his attempt to solicit money from his father in order to pay Ladyboy for the dead beta fish, Rookie says:

<p>Source Text: How much are you lookin’ for? Five hundred quid, say I. (<i>Snorts.</i>) Goes like that. (<i>Snorts.</i>) Now fuck off, he says, shuts the door on me.</p>	<p>Translation : Combien t’as besoin? Cinq cent, que j’dis. (<i>Menton relevé, air expiré par le nez.</i>) Fait ça d’même. (<i>Encore.</i>) Là décrisse, qu’i dit, en m’clquant la porte au nez.</p>
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Fig. 4.4. O’Rowe, p. 35/Choinière, p. 31

The source text uses the same repeated stage direction to indicate a sound that signals Rookie’s father’s disdain for his son’s request. In addition, this sound is an example of a non-lexical conversation sound: it is verbalised, yet is not a word. What makes this significant in terms of the source text is that it serves to frame an aside to the audience that acts as clarification regarding the actor’s embodiment of that sound. Rookie’s first “snort” works in conjunction with the aside to perform his father. The first instance of this stage direction indicates that Rookie makes this noise first, then explains it to the audience, and finally repeats the noise. In terms of performativity, this repetition is significant because it

⁶⁸⁹ See introduction to this chapter.

performs several functions that establish the character of Rookie for the audience and adds a progressively performative tone to the action. It also maintains a certain amount of ambiguity: in simply repeating the same word, O’Rowe only informs the actor that the noise is repeated, but not to what degree it may change.

Choinière’s translation makes two important changes to these stage directions, which reinforce the alterity of the source text via highlighting the artificiality of the world of the play. In the first direction, Choinière describes exactly what the actor must do, which firmly establishes the theatricality of this action – Rookie must raise his chin and exhale through his nose. The second instance of this direction simply notes that the actor must repeat this action. Curiously, Choinière does not use the literal translation options here, such as *grogner* or *renâcler*, choosing instead to fully describe what a “snort” is, thereby removing ambiguity. In using descriptive detail to guide the actor as to his physical posturing, Choinière makes it clear that the actor is filtering Rookie’s father through Rookie himself. The significance of this is to recognise how performativity may foreground a sense of potential and agency – there is a highlighting of the underlying structures, of the artificiality and constructedness of Rookie’s behaviour. Even including « *encore* » accomplishes this by rendering it more concretely as a stage direction rather than simply as Rookie repeating the action.

The final type of punctuation exhibiting the actual use of parentheses is hybrid in nature, which is to say that it both serves as an aside to the audience as well as an embodiment of other identities from the world of the play. In the excerpt below (see fig. 4.5), Howie describes his encounter with two other locals, Flann Dingle and Ginger Boy, who are speeding through the neighbourhood in their recognisable Toyota HiAce van. Additionally, the parenthetical punctuation in this serves to revise the text, thus further illustrating the context, per Howie:

<p>Source Text:</p> <p>But we’re thick monkeys for <i>gettin’</i> in the van in the <i>first</i> place, we’re tryin’ not to retch, ‘cos sweaty Flann Dingle’s the essence of stench. Stinkball like him.</p>	<p>Translation :</p> <p>Mais on est aussi débiles de faire le voyage à l’intérieur d’la van, on s’retient pour pas renvoyer, à cause de l’odeur de sueur accumulée qui se dégage de Flann Dingle. La Puanteur Incarnée.</p>
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<p>Fuckin' dung-beetle.</p> <p>Deposit us, Flann Dingle. Deposit us up the new shops 'fore I'm sick. (Not to his face, now.) No wonder Ginger Boy travels on the roof. (To ourselves.) No wonder Peaches didn't come.</p> <p>...</p> <p>Let us out, Flann Dingle, give us some fresh air, (in our minds, now). Let's away from your stench (not to his face).</p> <p>Deposited.</p>	<p>Une vraie bouse de vache.</p> <p>Dépose nous, Flann Dingle. Dépose-nous aux nouveaux centres avant que je renvoie. (Pas dit ça devant lui, là.) On se demande p'us pourquoi La Mouche est pas venue. (On le sait.)...</p> <p>...</p> <p>Débarque nous ici, Flann Dingle, laisse-nous respirer un peu d'air frais. (Dans nos têtes, toujours.) Libère nous de ton odeur. (Pas dans sa face.)</p> <p>Nous dépose.</p>
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Fig. 4.5. O'Rowe, p. 18-19/Choinière, p. 13-14

O'Rowe's parentheticals in this excerpt build a sense of empathy for Howie, in spite of the nature of his asides to the audience, and subtly add a repetitive element to monologue. The first and penultimate parenthetical statements, "not to his face, now" and "in our minds, now" attest to this. "Now" is a pragmatic marker in Hiberno-English, which Carolina P. Amador-Moreno defines as "expressions...which encode the speaker's communicative intentions (Carter and McCarthy, 2006). Pragmatic markers are used in conversation to indicate how a message should be interpreted, and their occurrence signals attitudes and points of view towards what is being said."⁶⁹⁰ To a certain extent, all of O'Rowe's parenthetical statements act as extended pragmatic markers, coding Howie and Rookie's intentions for the audience, and their sporadic occurrence in the dramatic text gives the actors clues as to when their characters are performing, or are acknowledging the performance of, other identities and personas. Amador Moreno goes on to note that pragmatic markers such as "now" tend to function in a politeness capacity, softening a

⁶⁹⁰ Carolina P. Amador-Moreno, *An Introduction to Irish English*, London, Equinox Publishing Ltd., 2010, p. 119.

particular exchange, in this case, the exchange between Howie and the audience regarding Flann Dingle's body odour.⁶⁹¹ While "now" does not indicate goodwill or fraternal affection – indeed, the aside is a performance of Howie's capacity to only express his "true self" to the audience – it does add complexity to his character by subverting the image performed thus far of a "tough guy".⁶⁹²

The challenge for the translation of this last type of parenthetical statement is how closely to adhere to the literary or literal nature of the linguistic choices of the Irish source text, always in function of the poetics, ideologies, and universe of discourse levels in the target culture of Quebec. In Choinière's translation, as can be seen in the excerpt above, there is an instance of a common pragmatic marker in Québécois-French, "là", which can punctuate discourse, in the first parenthetical aside.⁶⁹³ Additionally, in Québécois-French, this adverb frequently acts as an interjection, which serves to repeat or emphasize a term or phrase that has just been expressed.⁶⁹⁴ Use of this word, then, reflects subtle differences on the illocutionary and universe of discourse levels. Rather than downplay or mitigate the harshness of the term or phrase that was just stated, it reinforces the severity of the comment. Even though "là" effectively fills the same repetitive function as "now" does in the source text, its connotation changes the tone of Howie's aside, thus losing a certain amount of nuance established by O'Rowe. Here Howie comes across as a slightly more static character whose individuality is subsumed into that of his aggressive group of friends, or in this case, Ollie. However, we cannot say that Choinière sacrifices this nuance in character for the sake of reinforcing *Québécoisité*, as the overall occurrence throughout the translation is minimal. Even in the penultimate aside from the last excerpt, Choinière demonstrates linguistic variances by translating "toujours" for "now", which serves to

⁶⁹¹ Amador-Moreno references monetary exchanges here in particular, but the same can be said for the above exchange between Howie and audience, given the personal nature of the topic. Carolina P. Amador-Moreno, *An Introduction to Irish English*, *op. cit.*, p. 123.

⁶⁹² O'Rowe draws particular attention to the presence of these figures in Howie's story, as they mirror similar events in the playwright's own life, according to an interview between O'Rowe and David Clare.

⁶⁹³ Lionel Meney, *Dictionnaire Québécois-Français*, *op. cit.*, p. 1029.

⁶⁹⁴ See "là", in *USITO* [online]. <https://www-usito-com.acces.bibl.ulaval.ca/dictio/#/contenu/1%C3%A0.ad> [accessed 20 December 2018].

reflect a literary attraction to O’Rowe’s text; while not repeating exactly what was said before, it still recalls the effect of repetition through the denotation of the word *toujours*.⁶⁹⁵

Longer parentheticals provide a challenge, but also an opportunity to make more use of the characters, still via the internalisation of different identities through longer periods of time. Given the fact that either Howie or Rookie participate in and narrate these stories, transitions are apt to become ponderous and confusing, and thus these longer parentheticals provide space to effectively deliver exposition within the monologue. In the following excerpt (see fig. 4.6), Howie introduces his mother to the audience, both via description as well as vocalising her. The vocalisation is important here because it makes use of eye-dialect spelling that “preserv[es] the influence of 17th-century English.”⁶⁹⁶

Source Text:	Translation :
Bangin’ on me door, the oul’one, wake up, she’s fuckin’ <i>poundin’</i> on me door.	Ça frappe à porte, c’est la vieille, réveille-toi, fuck a va défoncer la porte. Tire la couverte, sors du lit, tire le lock pour m’retrouver sur le pallier, vascille comme une quille, comme un truck le choc du sang dans ma tête. La vieille remplit le cadre de porte avec ses bas pis son chandail d’agace des années cinquante. Doit lui rester deux trois cellules dans l’cerveau, le vieux encore moins, i fait c’qu’a dit, pas pace qu’elle en impose, oh non, pas pa’ce qu’i a peur d’elle...
Get off the bed, over, slide the bot an’ out the landin’, swayin’ left an’ right, the sudden rush of blood to me head. The oul’one standin’ there, bad breath, ugly, dresses nineteen-fifties pop sock teenybopper, very few grey cells, the oul’fella’s even less, he does as she says, not because she’s powerful, no, not because he’s scared of her...	Tom? Le vieux. Tom! Quoi? On descend au Temple? Ouan.
Tom?! The oul’fella. Tom?!	...Mais pa’ce i a rien de mieux à faire.
What?!	Rien de mieux, pa’ce qu’i connaît pas
You comin’ up the fort?	
Yeah.	
...But because he’s nothin’ better to do.	

⁶⁹⁵ *Le Grand Robert de la langue française* emphasises that this adverb of time “indiqu[e] la persistance d’un état jusqu’à un moment donné”. See “*toujours*”, in *Le Grand Robert de la langue française*, [online]. <https://gr-bvdep-com.acces.bibl.ulaval.ca/robert.asp> [accessed 20 December 2019].

⁶⁹⁶ Terence Patrick Dolan, *A Dictionary of Hiberno-English. op. cit.*, p. 190.

Nothin' better, 'cos he <i>knows</i> no better.	mieux.
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Fig. 4.6. O'Rowe, p. 9/Choinière, p. 4

O'Rowe signals a digression from the long parenthetical in the source text via ellipses here, effectively utilising the device of the monologue in order to frame the action-in-course, thus allowing two events taking place in the present to intermingle. The intersecting presents are disconcerting enough, so in order to distinguish amongst them, punctuation and ellipses become necessary.

At first glance, Choinière translates this scene in a manner that adapts similar poetics to that of the source text. However, the interjection of the action-in-course experiences a reorientation, which is in line with other such changes that Choinière affected in the translation. Choinière condenses the action at the beginning of this excerpt by combining the knocking at the bedroom door with Howie's description of what is going on, moving *Ouan*, and attaching it to the exchange between Howie's parents. By not respecting the original structure, Choinière creates a sense of harmony in the midst of the chaotic scene in which Howie is performing three different characters.

Performative punctuation: ellipses

In addition, another significant formal choice that O'Rowe makes in the light of performativity is the use of punctuation, such as ellipses, to inform his use of the present tense. This type of punctuation appears throughout the source text in various capacities. In discussing the transition from page to stage, O'Rowe noted his aversion to a style of acting where the performers try to mimic "thinking" or predetermine the specific length of pauses. He went on to state that the "three dots meant nothing – they just meant an intro to thought."⁶⁹⁷ Rather than indicating a particular length of time during which an actor might develop these thoughts, the ellipses serve simply as an indication that some sort of a shift is occurring. This suggests that O'Rowe wants the performance to be physically internalised, instead of existing purely in the intellect or imagination.

⁶⁹⁷ Interview with David Clare, Moore Institute Seminar Room, National University of Ireland, Galway, 25 February 2013.

Choinière’s structural adaptations, including the ellipses frame the different actions in a way that is much more precise and therefore allows for a greater degree of comprehension with regards to use of present tense forms. In the above example, the ellipses frame the different actions-in-progress here: the distinctions between Howie’s narration of his interaction with his mother, and the interaction between Howie’s mother and father as performed by Howie are abundantly clear. The performativity is thus enhanced via this proactive translation strategy on the poetics level. For the actor, and for analysis in general, the combination of this type of punctuation along with the reconstruction of the monologue allows for taking full advantage of O’Rowe’s “intro[s] to thought” by controlling the pacing, which will come into play to a much greater extent during Rookie’s monologue.

Ellipses also serve as a means to create the rhythm that O’Rowe seeks through repetition. In the final fight between Howie and Ladyboy (see fig. 4.7), Rookie sets the scene for the audience, through which O’Rowe makes use of eye-dialect and repetition that evoke physicality as well as orality:

Source Text:	Translation :
An’ then his fists clench.	Pis là ses poings craquent.
An’ his veins knot.	Pis là ses veines sortent.
An’ he rocks on his heels.	Pis là i s’plante les talons.
	Pis i s’balance.
Back... an’ forth. Back... an’ forth. Back... an’ forth.	En avant... en arrière. En avant... en arrière. En avant... en arrière.
An’ Ladyboy takes off his coat, folds it on the windowsill.	
An’ no one says anything ‘cos nothin’ <i>needs</i> to be said.	Pis Ladyboy enlève son coat, le lance sur le bord de fenêtre.
An’ back...an’ forth The Howie rocks.	Pis personne dit rien parce qu’y a rien qui a <i>besoin</i> d’être dit.
	En avant... en arrière le Howie balance.

Fig. 4.7. O’Rowe, p. 53/Choinière p. 49-50

Unlike other instances in which ellipses serve mainly as introductions to a new thought and performance, these ellipses instead act as a way in which Rookie can physicalize Howie as he prepares to fight Ladyboy. The physicality of this action contrasts with Rookie's presence in the scene itself, which highlights the importance of a performative lens when analysing the monologue play. In creating a physical distinction beyond simply that of descriptive differences in appearance, O'Rowe constructs a scenario in which the actor playing Rookie fully embodies, both vocally and physically, two different identities at once.

To reconstruct this complex physicality in translation, Choinière must adapt punctuation and thus focus on the illocutionary level, as this is what first reproduces in equivalency the poetics that O'Rowe manipulates throughout his text. Choinière thus translates “back... an' forth” as “en avant...en arrière” which effectively adapts prepositions in place of adverbs. Structurally, this makes sense, as “back” and “forth” fill grammatically different functions in French than they do in English. A clue to why this is necessary may be seen in how Choinière proactively translates what precedes this “back and forth”; rather than appealing to literality, Choinière breaks up the preceding line into two different statements: “Pis là i s'plante les talons./ Pis i s'balance” for O'Rowe's “An' he rocks on his heels.” Choinière effectively provides the actor with a step-by-step process for constructing and embodying Howie *as* Rookie. The specificity with which this occurs is instructive in that it appeals to the building of identity as process-based, and thus suggests what it is that performativity supposes, namely that identities are built upon other identities. As Rookie both embodies Howie at this point in the monologue *and* is physically present with him as well. In this way, the translation further distinguishes the identities being constructed in the source text.

Translating repetition into rhythm

In addition, repetition qualifies as a literary device, which further amplifies the use of territorialised slang. “Stylised” can refer equally to vocabulary choices and syntax and sentence structure, as can be seen in the example below (see fig. 4.8), where Howie and Ollie, who have been following Rookie, encounter Peaches and receive news from him on their way into town:

Source Text:	Translation :
Waitin'.	Attend.
Waitin', sayin' <i>typical</i> . You leave a place for five fuckin' minutes, fuckin' <i>typical</i> .	On attend, on se répète le mot <i>évident</i> . Tu pars cinq minutes pis pfft, tellement <i>évident</i> .
Rookie on the bus, town bound.	Rookie dans un boss, pour le centre-ville.
<i>But...</i>	<i>Mais...</i>
Typical.	Évident.
<i>But...</i>	<i>Mais...</i>
What?	Mais quoi?
Asked him where he was goin', didn't I? says The Peaches, pleased as punch.	Mais j'y ai demandé où est-ce qu'i allait, qu'est-ce tu penses? La Mouche <i>attend</i> nos réactions, fier de son coup.
Asked him his destination an' he told me Chopper's. Chopper Al's of Lime Street. Amen't I good? Amen't I clever?	J'y ai demandé où c'est qu'i allait pis i m'a dit Chez Chopper's. Chopper Al's sur Lime Street. J'tu wise rien qu'un peu? Je l'ai-tu ou je l'ai pas?
He's <i>very</i> fuckin' clever.	En crise qu'i l'a.

Fig. 4.8. O'Rowe, p. 19/Choinière, p. 14

In the source text, it is possible to see not only the repetition of certain words like “waitin’”, “typical”, and “but”, as well as Hiberno-English discourse features like “amen’t”, but also that of sentence structures and phrases. The latter serves to build expectation in text, as can be seen in the progression from “Chopper’s” to “Chopper Al’s of Lime Street”, which serves to give a rhythm to the text. The notion of performativity allows us to view this staccato rhythm in light of the artificiality of the playscript; as just one part in the concretization circuit, the playscript’s rhythm can only be fully appreciated in the context of its final mise en scène, that is to say, when it is embodied by the actor.

Choinière’s translation follows O’Rowe’s lead with regards to the use of various forms of repetition, and indeed goes beyond this to highlight that repetition further by the use of “meta” structures. Rather than literally translate the first section of this text, Choinière has Howie explicitly state that they repeat the word *évident*. The significance of this choice is that it directs attention towards the artificiality of the structures, but in a more

explicit way as it is the character that foregrounds those structures. This is compounded to an even greater degree towards the end of this excerpt, as Choinière adds the phrase “La Mouche attend nos réactions, fier de son coup.” Not only does Howie comment on what is occurring in this scene through the first part of this sentence, there is also the added repetition of the word *attend*, which Choinière italicises.

Furthermore, O’Rowe’s source text does not simply use repetition as a device in order to showcase it gratuitously; instead, he builds on it progressively to create rhythm so as to render the distancing achieved by repetition as an essential function of the storytelling device. In the midst of this repetition of vocabulary is also O’Rowe’s stylised vocabulary, subtly compounding the effect of this distance. In the following excerpt (see fig. 4.9), Rookie describes how Howie relates a story to him prior to going to the bar to deal with Ladyboy:

<p>Source Text:</p> <p>Tells me a story instead.</p> <p>Huddle.</p> <p>Huddle in.</p> <p>Huddle an’ hark.</p>	<p>Translation :</p> <p>I m’raconte une histoire à place.</p> <p>Les deux.</p> <p>Têtes penchées.</p> <p>Coude à coude.</p>
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Fig. 4.9. O’Rowe, p. 49/Choinière, p. 45

In the source text, progression from one word, “huddle” to three words “huddle and hark”, creates expectations as to the nature of the story – it must be significant and intimate. In addition, the choice of a verb that evokes the physicality of secrecy and intimacy takes on greater resonance with the two types of repetition that occur here, vocabulary and sounds. “Hark” manifests an alliterative quality, permitting the rhythm to continue, but also calling attention to the story Howie is about to relate through Rookie. Indeed, “hark” is both recognisable and alien – the *Oxford English Dictionary* defines it as meaning “to hear with active attention”, and notes that its contemporary usage is almost always literary.⁶⁹⁸ This

⁶⁹⁸ See “hark”, in *Oxford English Dictionary*, [online]. https://www-oedcom.acces.bibl.ulaval.ca/search?searchType=dictionary&q=hark&_searchBtn=Search [accessed 10 February 2019].

means that usage in this context specifically underscores the performative aspects of identity as constructed with and through language. Even more to the point, this act implicates the audience in a kind of *mise en abîme* where a story is told within the context of a larger story. In this case, the above excerpt introduces an extended sequence where Howie relates a story in the present tense of a past event with his brother. This manoeuvring of the play-within-a-play device is significant with regards to the notion of performativity because it, too, is able to distance the audience and draw it in at the same time.

Conversely, Choinière departs from O’Rowe’s habitual use of repetition as a poetic device and instead chooses to use nominal forms, which suggests the primacy of a proactive translation over literality. Nevertheless, the translator is still able to achieve a parallel rhythm in this excerpt by reproducing phrases of a similar length as those of the source text. Much like earlier examples presented here from Choinière’s translation, the vocabulary suggests the physicality of the figures in question without specific directed actions. With regards to the verb “hark”, Choinière avoids having to find a similarly antiquated equivalent by instead concentrating on images that reproduce the essential. In the case of the translation, this is a useful proactive translation strategy on the illocutionary level as it emphasises physical performance through concrete imagery. What is lost in terms of intimacy with the audience is recovered in vocabulary that indicates physical gestures referring to part of the body, rather than actions themselves.

Stylised vocabulary and distance

The intermittent presence of highly stylised vocabulary in the source text contrasts with and stands out all the more against the more evenly distributed use of urban slang. O’Rowe has often discussed his use of more formal vocabulary, which he admits comes from his own speech patterns and choices.⁶⁹⁹ An example of this is O’Rowe’s use of the word “skulduggery” (see fig. 4.10), which appears amongst vestiges of Hiberno-English

⁶⁹⁹ Interview with David Clare, Moore Institute Seminar Room, National University of Ireland, Galway, 25 February 2013.

like “youse”,⁷⁰⁰ to describe Howie’s scepticism regarding what Ollie and Peaches seem to propose as a plan of action regarding the scabies incident:

Source Text:	Translation :
C’mere, he says. Me an’ The Peaches is after someone. Would you like to be after someone with us?	Amène-toi, qu’i dit. Mois pis la Mouche on est après quelqu’un. Ça te tente-tu d’être après quelqu’un avec nous autres?
Who’re youse after? I says. I asks.	Après qui vous êtes? Que j’y dis. Que j’y demande.
Someone you’ll like bein’ after, but someone who I can’t tell you, ‘cos of The Peaches, he says. ‘Cos it’s The Peaches’ fuckin’ skit.	Quelqu’un que tu vas aimer être après, mais j’peux pas te dire c’est qui, à cause d’la Mouche. Vu c’est son plan à lui.
Ah, no, this is all a bit fuckin’ skullduggerous, I says.	Ah, j’dis : ben là, c’est un peu plan d’nègre comme plan.
...	...
He’s not in the best, you’ll find out why. Just let him go at his own pace.	I est a pas à son meilleur, tu vas comprendre pourquoi. Laisse-le aller à son rythme.
<i>More skullduggery.</i>	<i>Encore plus plan d’nègre.</i>

Fig. 4.10. O’Rowe, p. 9-10, 14/Choinière, p. 4, 9

O’Rowe’s use of anachronistic words and syntax draws attention to language use as performed by the characters. Much like “hark”, the use of the word “skulduggery” in this context is fitting in that expresses the dubious nature of the information being withheld along with Howie’s feelings regarding it. However, in contrast with “hark”, it is also highly

⁷⁰⁰ In the introduction to his dictionary of Hiberno-English, T.P. Dolan writes that “early speakers of Hiberno-English adopted analogical plural forms for the plural of ‘you’, based on the normal addition of -s employed in forming the plural of most nouns in English. Thus arose such non-standard forms as ‘yous’ and ‘yiz’, in addition to the retention of the old plural form ‘ye’, which in Hiberno-English does duty for both singular and plural.” Dolan goes on to write that this might actually be an attempt by Irish speakers of English to “distinguish singular from plural by attaching the plural signal *s* to the singular ‘you’, on the analogy of regular pluralisations.” This therefore reflects pronunciation, but might also have a link with the postmonolingual paradigm: “As regards the verbal forms, there is evidence that in the 17th and 18th centuries some people tried to distinguish between singular and plural by making changes in the verb: we thus find ‘you is’ and ‘you are’; but this useful device was abandoned in the interests of so-called purity of language.” Terence Patrick Dolan, *A Dictionary of Hiberno-English*, *op. cit.*, p. xxvi, 292.

suspect in and of itself, due to its etymology: ‘skulduggery’, according to the *Oxford English Dictionary*, originated around 1867 in the United States and refers to “underhand dealing, roguish intrigue or machination, trickery.” Use of the word, however, occurs less than 0.1 times per million words, and while it is not inherently obscure, its use is narrow.⁷⁰¹ The appearance of “skulduggery”, then, is out of place in a dramatic text that draws primarily from localised slang sources, thus giving Howie’s account a comic tone.

Choinière’s translation strategy concerning this word is thus all the more important, as in order to achieve an equivalent effect that lends itself to a stylised performance, the translation must be equally out of place. In place of “skulduggery”, Choinière chooses *plan de nègre*, which Lionel Meney defines as having a depreciative connotation, meaning “[une] idée saugrenue, [un] projet irréalisable; [un] plan foireux.”⁷⁰² While the connotation fits the context of the source text, the denotative meanings do not carry the same sense – Choinière’s strategy here is to suggest an idea that errs more on the side of cowardice or ridiculousness.⁷⁰³ Furthermore, its political incorrectness (featuring an antiquated racial epithet) renders its use even more antiquated, to the point of being unusable, thus standing out in terms of gratuitousness in spite of the incongruity of the denotations. The sense of the dubious nature of what is occurring, according to Howie, is diminished as silly rather than suspicious. Nevertheless, the contradictory nature of this expression points to the complexity of the strategies involved in translating this work; there is a layering of meanings thanks to this process, and these meanings can thus operate on different levels for the audience, constructing the conceived world of the play.

Performative Hiberno-English: verbal forms

Another important feature of the language used in O’Rowe’s text are grammatical features of Hiberno-English that have the added benefit of “allow[ing] speakers to incorporate their own attitude”, such as the “after construction” (*be + after + V-ing*) as seen

⁷⁰¹ See “skulduggery”, in *Oxford English Dictionary*, [online]. <https://www-oed-com.acces.bibl.ulaval.ca/view/Entry/181113?redirectedFrom=skulduggery#eid> [accessed 16 December 2018].

⁷⁰² Lionel Meney, *Dictionnaire Québécois-Français*, *op. cit.*, p. 1171.

⁷⁰³ This interpretation is based on how *plan de nègre*’s meaning is parsed via the *Grand corpus des dictionnaires* and *USITO* (accessed 16 December 2018). For more information regarding the phrase itself, please refer to the last part of this chapter concerning explicit language.

in the above example.⁷⁰⁴ The use of this construction is particularly important in the light of performativity because it “emphasizes the sense of recency, and may indicate that the action described was unexpected.”⁷⁰⁵ The emphasis on the recent nature of the action in question, along with the use of the present tense subverts the storytelling model, which would normally make use of the present progressive tense, rather than the simple or present perfect tense. Using this structure, along with the standard English form of the present tense, allows O’Rowe both to play to audience expectations regarding the general tone of the language heard and to render the story more immediate. Beyond this, however, is the capacity of this structure to function as a meta-construction of Irish identity. Carolina Amador-Moreno argues that “we could go even further and argue that this structure may actually constitute a sign of identity, which sets the Irish apart from other speakers of English.”⁷⁰⁶ Howie is thus able to construct an emotionally vivid and dramatic story, and in doing so in the present tense, on stage, create anew that identity.

In addition, Amador Moreno points out that this grammatical construction in Hiberno-English is a calque from the Irish construction.⁷⁰⁷ This suggests that Choinière is effectively creating one calque from the basis of the original. Filtering the Irish calque through English and then finally French is fitting in light of the notion of performativity, as it could possibly expose the layering and influencing of one identity onto and through another identity. As the use of this structure manifests itself primarily in the depiction of characters in Irish fiction, it recreates the image of something onto which is already inscribed predetermined characteristics and features. It also contributes to a slight misinterpretation in the end on the part of Choinière because this verb tense is absent in standard English. Context serves to make up for this error, but the literal translation does raise questions regarding the degree to which the grammatical structures of Hiberno-English function in translation if they are not properly understood.

⁷⁰⁴ Carolina P. Amador-Moreno, *An Introduction to Irish English*, *op. cit.*, p. 129. T.P. Dolan also points out that this form derives from the fact that the verb “to have” is absent from Irish, and that ‘after’ signifies “the Irish conjunction ‘tar éis’.” Terence Patrick Dolan, *A Dictionary of Hiberno-English*: *op. cit.*, p. xxiii. Raymond Hickey further specifies that it “reports a recent action of high informational value.” Raymond Hickey, *A Dictionary of Varieties of English*, John Wiley & Sons, Inc., 2014, p. 162.

⁷⁰⁵ Carolina P. Amador-Moreno, *An Introduction to Irish English*, *op. cit.*, p. 38.

⁷⁰⁶ *ibid.*, p. 129.

⁷⁰⁷ *ibid.*, p. 39.

Choinière’s translation of this grammatical structure as part of the stylised language of the text presents an opportunity to reimagine group identity in Quebec. Indeed, if, as Amador Moreno and O’Keefe note, this structure “show[s] that they [speakers] are members of the same social group, thus signalling solidarity among speaker/addresser and listener/addressee”, then its translation into Québécois-French raises questions regarding translation strategies on the illocutionary and poetics levels. Rather than having recourse to the varied grammatical structures of informal and formal Québécois-French, Choinière appeals to a very literal translation of this structure, which seems to be a curious choice given the linguistic re-territorialisation performed by Choinière throughout his translation. Indeed, Choinière utilises *après qui vous êtes* and *après quelqu’un*, which follows a fairly standard French translation. As the original structure is non-standard, then adapting this into a more standard version slightly diminishes the vivid narrative value of the story. While Choinière’s choice here does not represent overly formal standard French grammatical structures, it does call attention to the artificiality of the theatrical milieu here, as it is practically surrounded by Québécois discourse markers.

Translating Presence: Hiberno-English Vocabulary

While *HR* constitutes a departure in terms of the Hiberno-English vocabulary previously expected in monologue plays that recall the storytelling, shanachie tradition, O’Rowe does subtly incorporate Hiberno-English vocabulary that links this play to the wider tradition of Irish theatre. For example (see fig. 4.11), towards the end of Howie and Ladyboy’s clash, Rookie describes the noise that the exhausted and bloodied combatants make:

<p>Source Text: Both cryin’, I think, a weird kinda keenin’ sound.</p>	<p>Translation : Les deux pleurent, j’pense, une sorte de cri bizarre, continu</p>
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Fig. 4.11. O’Rowe, p. 56/Choinière, p. 52

O’Rowe uses the word “keening” here, which refers to a specific kind of lament. The word itself is an Anglicisation of the Irish word *caoin*, meaning to cry or wail.⁷⁰⁸ It also implies the act of lamenting or mourning, specifically with regards to the dead at a wake or funeral.⁷⁰⁹ Integrating this word with urban slang creates both incongruity and continuation, as it is familiar to Irish audiences. On a deeper level, it evokes the idea of identity as performative in that it recalls one layer amidst the performance of another in a given space and time. Without needing to explicitly call attention to the presence of the past, O’Rowe reminds the audience that it is there, continually being reincorporated into the construction of Irish identity in the present. The lack of distance between Rookie and the audience as he recounts the fight in the form of a story-monologue evokes a relationship between him and them.

The lack of an exact equivalency in Québécois-French for a lament of this nature challenges the translator to make this facet of Irish culture relatable to Québécois audiences, especially given the fact that Choinière localises the plot in Ireland. However, as seen in the example above, Choinière describes the cry, but does not designate it with a specific term. Even though Choinière technically does describe what a “keen” is, namely a continuous, unusual type of cry, he loses the cultural specificity of the word itself. The description does, nevertheless allow for the same kind of relationship between Rookie and the audience. Indeed, in describing the nature of the cry, Choinière allows Rookie to construct it in real-time for the audience, thus negating the need for culturally specific vocabulary to ground the plot in Ireland. As an illocutionary strategy, this choice again highlights the power of language to not simply describe but to in fact constitute and perform the thing that it describes.

Translating storytelling

Another significant example of O’Rowe’s use of highly stylised language comes in the form of phrases and repetition that are combined to emphasize the storytelling aspect of the play. In the excerpt below (see fig. 4.12), Howie has caught up to Rookie, saving him

⁷⁰⁸ Bernard Share, *Slanguage: A Dictionary of Slang and Colloquial English in Ireland*, Third Edition, Dublin, Gill and Macmillan, 2008, p. 202.

⁷⁰⁹ Terence Patrick Dolan, *A Dictionary of Hiberno-English. op. cit.*, p. 150.

from Bernie's brother. In the course of their interaction, Rookie recounts how Howie's behaviour puzzles him, including his awareness of the situation with Ladyboy:

<p>Source Text: Tell me your woes, he says. Tell me your woes 'bout the fishes an' I will help you. You know about the fishes? I says. I believe there's fishes involved, he says. So, I tell him me woes an' he helps me.</p>	<p>Translation : Conte-moi ton problème, i dit. Conte-moi tes problèmes de poissons pis j'vas t'aider. Tu sais pour les poissons? J'y dis. J'sais juste qu'y a des poissons impliqués. Faque, j'y conte mon problème pis i m'aide.</p>
---	---

Fig. 4.12. O'Rowe, p. 47/Choinière, p. 43

The source text gives the impression that Howie is undergoing a trial of almost mythological proportions, which is in keeping with the definition proposed by the *Oxford English Dictionary* – the use of “woe”, while fairly common, tends to be used in a humourous or hyperbolic sense.⁷¹⁰ It is important to draw attention to the latter sense, as it is used in conjunction with “tales”, “tales of woe”. The humourous, hyperbolic sense of this word is further emphasised due to its repetition in this brief excerpt. The association of “woes” with lamentations also adds the sense of biblical proportions to the events of Rookie's life, highlighting the exaggerative tone of storytelling.

In place of *woes*, Choinière uses *problème*, which builds via its use in the singular and plural forms. Using a singular *problème* allows Choinière to progress towards the more specific *problèmes de poissons*, allowing the audience more and more information regarding Howie's knowledge of Rookie's situation. As a word in much more common usage, “problem” evokes the more mundane sense of something concrete, such as “a matter or situation regarded as unwelcome, harmful, or wrong and needing to be overcome”, whereas “woes” suggests the more abstract sense of emotional grief, suffering, or lamentations.⁷¹¹ While these two words are similar and make for logical synonyms, the

⁷¹⁰ See “woe”, in *Oxford English Dictionary*, [online]. <https://www-oed-com.acces.bibl.ulaval.ca/view/Entry/229821?redirectedFrom=woe#eid> [accessed 16 December 2018].

⁷¹¹ See “problem”, in *Oxford English Dictionary*, [online] https://www-oed-com.acces.bibl.ulaval.ca/search?searchType=dictionary&q=problem&_searchBtn=Search [accessed 16 December 2018].

slight variances in their objects and, more importantly, the means by which one goes about in solving them, are significant in translation: *woes* supposes the need to express grief, to lament, while *problème* posits a difficulty to be solved. In terms of performativity, the former lends itself to a much greater extent to display for an audience – the performance of grief – while the latter suggests a much more private matter.

In spite of the somewhat mundane choice of *problème* for *woes*, Choinière translates *tell* as *conter*, which heightens the storytelling aspect of the play by using a word that emphasises inventiveness and narration as opposed to simply recounting the details of a past event.⁷¹² Choinière uses variations from this word family elsewhere in Rookie’s monologue, which heightens the sense of repetition, rendering its presence not only repeated, but evocative of the process of storytelling.⁷¹³ *Le Trésor de la langue française* notes that this verb refers particularly to the act of reciting a legendary or epic account of an event.⁷¹⁴ In using this verb over a more standard choice such as *parler* or *dire*, Choinière highlights the proactive illocutionary elements of his translation. By not adhering to a literal, straightforward translation in terms of strategies, Choinière actually makes greater use of the storytelling device than does O’Rowe in the source text. The combination of the verb *conter* and the more generic substantive *problème* thus places greater emphasis on the action rather than the object. Choinière’s translation doubles-down on the storytelling aspect of this monologue by erring more towards a poetic translation of the source text via the use of the transitive verb *conter*.

Localising language and authenticity

In an interview with David Clare, O’Rowe acknowledges that Part One of *HR* is loosely autobiographical, and that he references places in and around the area in which he

⁷¹² See “conter”, in *Le Petit Robert dictionnaire de la langue française*, Paris, Dictionnaires Le Robert, 2003, p. 529.

⁷¹³ Later on in Chopper Al’s, Rookie reveals that, rather than tell him how he is going to deal with Ladyboy, Howie “m’raconte une histoire à place.” Mark O’Rowe, *Howie le Rookie*, Traduction : Olivier Choinière, Montréal, Centre des auteurs dramatiques, 2002, p. 45.

⁷¹⁴ See “conter”, in *Le Trésor de langue française informatisé*, [online] <http://stella.atilf.fr/Dendien/scripts/tlfiv5/advanced.exe?8;s=4111100820>; [accessed 16 December 2018].

grew up, Tallaght.⁷¹⁵ For instance, in Part One, Howie reveals that he comes from “south end, amblin’.” The shift to an urban environment within the less well known confines of the Dublin suburbs is a challenge, especially due to the fact that O’Rowe, in spite of references to Tallaght, leaves much to the imagination, by fictionalising location names. Choinière is thus faced with the task of rendering these locals recognisable in a way that affirms their Irishness for a Québécois audience. The translation essentially attempts to reflect this same sense of territorialisation through illocutionary strategies. Subsequent directions serve to situate the physical body of the actor in the world of the play for the audience. Cathy Leeney seems to suggest a similar idea when she writes that the notion of locale, or territory, is “created ... by the narratives spoken.”⁷¹⁶ In a play that relies completely on language as filtered through the actor, without a discernible set piece, this strategy reflects the need to ground the translation in the reality perceived in the source text.

Another clue that O’Rowe leaves with regards to the territorialisation of his play is in the use of certain landmarks in Dublin, such as bars and clubs in the Dublin City area. Jordan claims that “the characters in *Howie the Rookie* are dislodged non-bodies and not specifically located by the urban realism of Tallaght.”⁷¹⁷ At the beginning of Part Two (see fig. 4.13), Rookie mentions going to get a drink before his reckoning with Ladyboy:

<p>Source Text:</p> <p>Down the fort for fortification, I’m in the jacks, checkin’ me wounds.</p>	<p>Translation:</p> <p>Descends au Temple pour me ressusciter, devant le miroir des bécoses, contemple les dégats.</p>
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Fig. 4.13. O’Rowe, p. 36/Choinière, p. 32

O’Rowe identifies the location of the bar as being on the Fortunestown Lane, but admits that the name of the bar was changed for the play.⁷¹⁸ The fact that O’Rowe fictionalised certain place names and not others also demonstrates the efficacy of performativity as a

⁷¹⁵ Interview with David Clare, Moore Institute Seminar Room, National University of Ireland, Galway, 25 February 2013.

⁷¹⁶ Cathy Leeney, “Men in No-Man’s Land”, *art. cit.*, p. 109.

⁷¹⁷ Eamonn Jordan, “Project Mayhem”, *art. cit.*, p. 120-121.

⁷¹⁸ In this interview, O’Rowe claims to not remember the name that he substituted in the text for “Fortunestown Lane”, but he does note that the name he chose was “cooler”. He does not state, explicitly or otherwise, that fictionalising the names was the result of legal or propriety concerns. Interview with David Clare, Moore Institute Seminar Room, National University of Ireland, Galway, 25 February 2013.

means of elucidating the various layers of performance. O’Rowe’s source text is thus traversed by its own choices in terms of names that “perform” the Tallaght area, even if they do not “represent” current place names.

This, in turn, means that Choinière’s choice to maintain location names of the source text is conditioned by an Irishness that is filtered and performed; this adds new significance to the translation strategy of grounding certain location names in an “authentic” Ireland as more real than “real.” It also provides a salient example of sacrificing some of the stylised language in order to facilitate understanding in the target culture. For example, Choinière’s translation explicitly states the name of the bar frequently referred to in the source text by the name of “the fort” as Temple, which suggests Temple Bar, the popular tourist district in the city centre of Dublin. In territorialising the bar, Choinière renders it more recognisable for an audience outside of Ireland, but also misses an opportunity to *reproduire la même image* and make the translation more ludic.⁷¹⁹ Despite cultural connections and links with Ireland, the specificity of the locations in O’Rowe’s source text require the translator to utilise more overtly popular choices here, so as to maintain the connection with the audience that would be expected of a situation in which storytelling was central to its meaning. Therefore, Choinière’s explicit naming of the bar allows the actor to have a sense of location, further grounding the text in something knowable.

Choinière’s adaptation of O’Rowe’s stylised language brings into sharper relief the distance created by reterritorialising the language of the monologues to Quebec while territorialising the events in Ireland. However, the fact that the province of Quebec is home to many towns denoted by English place names renders this distance familiar to the audience, creating a strange paradox whereby the performance of this mix of words is heightened by the different vocal placement of English vocabulary versus that of French.

<p>Source Text: Up an’ out. Up an’ out of there. Off.</p>	<p>Translation : Me lève, sors. J’me lève pis j’sors de là. Dehors.</p>
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⁷¹⁹ Louis Jolicoeur, *La Sirène et le pendule*, op. cit., p. 99.

<p>Off to Ashbrook.</p> <p>I'm off to Ashbrook, see this dolly I met last night, dolly who's into me. She's money, she's savin', if I can charm the ninnies off her, then borrow <i>money</i> off her. In between, maybe knock the <i>arse</i> off her...</p> <p>I know she lives in Ashbrook but I don't know where.</p> <p>Know she works checkout in a Spar, see that woman's shoppin' bag reminded me.</p>	<p>Direction Ashbrook.</p> <p>Va vers Ashbrook, voir une babe j'ai rencontrée hier, parce qu'a m'a dans peau. Al a de l'argent de collé, des économies, si je peux la séduire, je peux aussi lui faire ouvrir sa bourse, et entre temps, lui faire ouvrir sa chemise, pourquoi pas...</p> <p>J'sais qu'a vit dans Ashbrook, mais exactement où, je l'sais pas.</p> <p>J'sais qu'a travaille comme caissière dans un Spar, c'est les sacs d'la vieille qui me l'ont rappelé.</p>
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Fig. 4.14. O'Rowe, p. 40/Choinière, p. 36-37

Filtering noticeably Anglophone place names like Ashbrook through a Québécois accent mitigates in part the distance achieved by the territorialising the events in Ireland. The performative aspect of Québécois-French in this instance is only fully appreciated in the final *mise en scène*, as a reading of the two different languages in one text would prove to be jarring. The *mise en scène*, which operates in function of the storytelling device, presents an opportunity to fully engage with *Québécoisité* on an aural level. This is manipulated to an even greater extent thanks to the presence of other English words – in this case, “babe” and the store “Spar”, which renders the presence of English place names as somewhat less remarkable.

Translating given names in performance

Given names serve to embody unseen figures, a fact that takes on new resonance in the context of a monologue play where the audience's knowledge of those figures is filtered through Howie and Rookie. In the excerpt below (see fig. 4.15), Howie and his mother argue over who will babysit Howie's younger brother. In O'Rowe's source text, there is a sense of rhythm and repetition in the text, building progressively from brother to Mousey, and finally to The Mousey Lee, as well as with the alliteration of the “m” sound:

Source Text:	Translation:
Mind your brother. Mind Mousey.	Occupe-toi d'ton frère. Occupe-toi d'la
I'm busy.	Souris.
Me an' your oul'fella's goin' the fort.	Des choses à faire.
I'm busy, get out of me face.	Moi pis ton vieux on descend au Temple.
Wears this spangly glitter shit on her cheeks, 'cross her nose, her glasses magnify, make it flash at me, gimme a tense nervous.	Des choses à faire, crisse-moi patience.
I won't get out of your face.	A s'met du p'tit brillant sur les joues, jusque sur l'nez, ça grossit ses lunettes, elles m'brillent dans face, m'font serrer les dents.
Leave me alone.	J'te crisserai pas patience.
No, I <i>won't</i> . You <i>mind</i> The Mousey Lee.	Ben toi, décrisse.
No, I won't.	Non, j'décrisserai pas. Surveille le Mousey Lee.

Fig. 4.15. O'Rowe, p. 10/Choinière, p. 5

Choinière's translation makes a subtle but significant change on the illocutionary level that effectively performs and adapts the universe of discourse for a Québécois audience. While O'Rowe's text can shift from Mousey to the Mousey Lee, a Francophone audience, even a largely bilingual one, might not understand a linguistic choice that is both reflective of slang and pronunciation. Therefore, Choinière effectively explains the name of The Rookie Lee's younger brother by having his mother refer to him first as *la Souris*, the Mouse, before then referring to him by a name that connects him to his brother and family, The Mousey Lee.

In spite of the fact that Choinière uses the same names as in the source text, there are a few notable exceptions wherein names are changed to achieve different effects in the translation for the target culture. An example of this is Choinière's choice to change the pitiable babysitter Skip Susan to Container Cat. In the source text (see fig. 4.16), Howie asks Skip Susan to watch over his brother while he and his friends pursue Rookie. O'Rowe constructs the encounter to work in function of alliteration:

Source Text:	Translation :
<p>My oul'one knows her, calls her Skip Susan. All right, Susan?</p>	<p>Ma vieille la connaît, l'appelle Container Cat.</p>
<p>All right, she says.</p>	<p>Comment est-ce qu'a va, la Catherine?</p>
<p>Crashed her car into a wall, few weeks ago.</p>	<p>A va, qu'a dit.</p>
<p>Guards an' firemen pulled up, car wrecked, but she wasn't in it. Men were sent to look around the area, see if she was wanderin' 'round, delirious or something'.</p>	<p>A rentré dans un mur avec son char, y a de ça une coupe de semaines.</p>
<p>Was an hour 'fore someone thought about lookin' in the big yellow skip was behind the wall an' there she was all wrecked to bits, unconscious. Must've wandered off an' climbed in.</p>	<p>Quand la police, les pompiers, l'ambulance est arrivée, i restait p'us rien du char, pis de Catherine non plus : était p'us là.</p>
<p>Shock, you know?</p>	<p>I ont organisé une battue, peut-être qu'elle errait dans les rues, en plein délire à cause du choc ou que'que chose.</p>
	<p>Ça a pris une bonne heure avant quelqu'un pense à regarder dans l'gros container jaune derrière le mur pis était là, inconsciente, en morceau. A du faire le tour pis grimper d'dans.</p>
	<p>le choc, t'sais?</p>

Fig. 4.16. O'Rowe, p 15/Choinière, p. 10

A “skip” is a large container, basket, or wagon used in mining or quarrying situations to displace rubbish and debris. A given name beginning with an “s” becomes a practical choice in creating the alliterative effect seen here, which serves the dual purpose of being a crude joke about Susan’s car accident. Choinière manipulates several different translation strategies here in order to replace one alliterative image for another that works in the context of the target culture. *Skip* translates as *une benne* in standard French, thus requiring a given name that begins with a “b” in order to maintain the alliteration of the source text. However, Choinière adapts the text to fit a specifically Québécois context by using an English-language synonym for *skip*: *container*. In paralleling O’Rowe’s poetics by using alliteration to create a joke, Choinière replaces the given name “Susan” with “Catherine” or

“Cat” as a nickname. The more formal choice of “Catherine”, a name that is common enough in Quebec, is included once in the source text prior to the use of the shortened form in what follows.

The presence of definite articles to accompany certain nicknames in the play is important with regards to performativity. Eamonn Jordan contends that “the naming of characters ... adds something to the quest for distinctiveness and individuality within a social class.”⁷²⁰ O’Rowe’s source text demonstrates a fairly consistent use of the definite article “the” with nicknames: Rookie almost always refers to Howie as The Howie or The Howie Lee. The consistent presence of definite articles allows the audience to interpret these characters along the same lines as archetypes or stereotypes. “The” goes beyond this, though, and establishes the uniqueness of their identities, even more so than proper names.

Source Text:	Translation :
Back the wall.	De retour au mur.
Peaches, Ollie an’ me perched.	La Mouche, Ollie pis moi, perchés, immobiles.
Peaches, Ollie says. Peaches. D’you wanna...? Bein’ gentle with him, now, talkin’ softly.	La Mouche, dit Ollie. La Mouche. Pourrais-tu...tout en restant calme là, genre, tranquillement.
...D’you wanna tell The Howie your story, now?	...Là pourrais-tu conter ton histoire à Howie?
Peaches tells us a story.	Pis là la Mouche nous conte son histoire.

Fig. 4.17. O’Rowe, p. 16/Choinière, p. 11

In the above excerpt (see fig. 4.17), Howie tells the audience about the moment when he is finally informed of what happened to Peaches. Howie filters the story through the voice of Ollie. As “Ollie” is likely a shortened form of “Olivier” or “Oliver” and therefore not strictly a nickname as such, it is never seen in the playscript with a definite article. Up until this point, “Peaches” has been referred to by Howie as The Peaches, but use of the definite article in this case is not always consistent. In the above example, it is noticeably absent with regard to Peaches, but not with Howie.

⁷²⁰ Eamonn Jordan, “Project Mayhem”, *art. cit.*, p. 122.

In almost the reverse manner, Choinière’s use of the definite article “le” or “la” to designate character nicknames is almost wholly conditioned on whether the nickname is related to an animal or is an adjective modifying a proper name, and as such brings up the question of poetics in translation. As exemplary of a proactive translation, Choinière’s use of the definite article is only occasionally conditioned by its presence in the source text. Written French would require the use of the definite article in circumstances that differ from that of English; however, orality leaves more flexibility for this grammatical rule to be intermittently abandoned for the sake of efficacy. The above example is a literal reverse of O’Rowe’s source text, in that the definite article “la” appears with *Mouche*, but “le” is absent from Howie.

HR provides a challenge in terms of ideology and translation through the looming presence of popular culture and its relationship to names throughout the text, most notably via the “namesake” of the two protagonists, Bruce Lee. This iconic pop culture “body” (fig. 4.18) recalls physicality above any other features that might be associated with such a reference. It imbues both narratives with an intertextuality that, as Jordan remarks, “serves as both a cultural artifact and a motivating artifice.”⁷²¹

Source Text:	Translation :
Lee as in The Bruce.	Lee comme dans Bruce, l’Unique.
...	...
All right, The Rookie Lee? says I, all right, me namesake?	Comment va, le Rookie Lee? que j’y dis, ça va comme tu veux, mon Homonyme?
A good move, that. A social move.	Bon moove. Tactique sociale.
You me an’ The Bruce Lee.	Y a toi y a moi pis y a Bruce Lee.

Fig. 4.18. O’Rowe, p. 12, 20/Choinière, p. 7, 15-16

O’Rowe’s text references the celebrated martial artist and actor, Bruce Lee, as another means in maintaining a link between Howie and Rookie, which has the added effect of

⁷²¹ Eamonn Jordan, “Project Mayhem”, *art. cit.*, p. 129.

highlighting physicality and embodiment. The source text plays on the knowledge that Bruce Lee remains a popular cultural reference with regards to Hollywood and masculinity; in terms of performance, he provides a model by which both Lees are able to orient themselves. The means through which this is expressed in the source text is through a sentence fragment that connects “Bruce” and “Lee” in reverse. This cultural reference point significantly points as well to the layering of identities as posited by performativity; both Howie and Rookie name Bruce Lee in reference to themselves, but do not seem to be aware to what extent they have internalised this identity, even though they both physically embody aspects of Bruce Lee, at least superficially: Howie through fighting and Rookie through masculinity.

Choinière’s translation of this excerpt employs a different strategy in order to communicate the importance of Bruce Lee via what Louis Jolicoeur identifies as adding “sense” to the image being constructed through language; rather than simply reproducing the same metaphor, the translator can instead change it by adding to it.⁷²² Choinière adds *l’Unique* to emphasise Howie’s regard for the actor and martial artist. The choice of *l’Unique* has the added benefit of underscoring not only an amorphous characteristic of Bruce Lee’s personality – he is “special” to a degree that sets him apart from other personalities – but in French also has the added connotation of being the “only” one. *Le Petit Robert* indicates that when this adjective follows a proper name, it has more force.⁷²³ The difference between French and English here is crucial, despite the fact that *unique* carries no special connotation in Québécois-French, because it implies singularity and a core essence apart from any other human being. This illocutionary choice is thus demonstrative of a proactive translation strategy that has the effect of creating tension with the notion of performativity.

Embodying a name: metaphors, given and nicknames

In addition to nicknames that suggest physical attributes, O’Rowe often animalises the characters in ways that contrast or conflate their nicknames, thereby achieving a literary

⁷²² Louis Jolicoeur, *La Sirène et le pendule*, op. cit., p. 99.

⁷²³ See “*unique*”, in *Le Petit Robert dictionnaire de la langue française*, Paris, Dictionnaires Le Robert, 2003, p. 2718.

effect that is further reinforced through Howie and Rookie's performances. The very nature of this effect suggests the kind of attraction that lends itself to the appropriation of the text in translation. A particular animal suggests a concrete connection between the image and the figure, while also avoiding potential pitfalls due to a lack of relatability.⁷²⁴ In the following excerpt (see fig. 4.19), Rookie describes Ladyboy, the gangster to whom he owes a great deal of money, through three contrasting images that belie complex comparisons to the human body and nature:

Source Text:	Translation :
Think about Ladyboy.	Me mets à penser à Ladyboy.
Some people say when he was born, his owl dear threw away the body an' raised the afterbirth.	Y en a qui dise que quand i est né, sa mère a jeté l'corps pis a élevé l'placenta.
Some say he's called Ladyboy 'cos of an ingrown flute.	Y en a d'autres qui disent qui s'appelle Ladyboy à cause qu'la queue y a pas poussé, ou quasiment pas.
[...]	[...]
As Ladyboy opened wide, just before he took these two fingers off at the knuckles, Pierre swore he saw three sets of teeth instead of one.	Juste avant qu'i parte avec deux d'ses doigts, du bout des ongles jusqu'aux jointures, Fosco jure avoir vu, dans la bouche de Ladyboy, exactement trois rangées de dents au lieu d'une.
Like a shark.	Comme un requin.
People fear The Ladyboy	Le monde a peur de Ladyboy.

Fig. 4.19. O'Rowe, p. 37/Choinière, p. 33

O'Rowe uses Rookie to build a terrifying image of this gangster, who the audience only knows by the nickname of Ladyboy. While the images of raising afterbirth instead of a human person and ingrown genitalia are evocative for their connection to parts of the body

⁷²⁴ Louis Jolicoeur, *La Sirène et le pendule*, op. cit., p. 152-153.

as a whole, it is the final image of a shark that is worth particular attention here because O’Rowe uses a simile to introduce it. The simile, in this case, as the tail-end of description designed to engender a feeling of dread, has the added effect of emphasizing the storytelling aspect of the play through the repetition of the phrase “some say” leading up to the simile.

Choinière reproduces the same simile to describe Ladyboy, likening him to a shark, which works to evoke the same sense of dread through its similar reproduction of repetition and rhythm leading up to this image. Louis Jolicoeur notes that in terms of translating imagery, one of the primary means is literally translating or reproducing the same image, thus conserving the effect of the source text.⁷²⁵ The significance of this translation strategy in the case of *HR* is found in the relationship between the translator and the source text – Choinière is clear that understanding O’Rowe’s Irish origins is essential to understanding the play itself, so it is logical that reproducing the fairly common image of a shark as dangerous and deadly would allow for the removal of unnecessary ambiguity.

However, the use of similes and other such imagery to reproduce the same image does not always necessarily translate, leading to translation strategies that, as Jolicoeur claims, “n’ont pas à correspondre strictement à ceux de l’original, mais dont la géométrie, comme il a été proposé plus haut, doit être du même type.”⁷²⁶ This can be seen in the following excerpt (see fig. 4.20), where Rookie, having just been denied money by Bernie, encounters her “brother”, about whom all he knows is that Bernie had been saving money to send him to a special school for children with disabilities. O’Rowe’s text likens the brother to a familiar staple in the Irish diet, white pudding:

<p>Source Text: Key in the door, bollox, the brother.</p> <p>Calm it, quiet, don’t wanna scare the fucker, might give him the idea I’m dangerous.</p>	<p>Translation : Clé clique dans la porte, shit, le frère.</p> <p>Du calme, doucement, surtout pas y faire peur, l’idée que j’suis peut-être dangereux pourrait germer dans son p’tit cerveau.</p>
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⁷²⁵ Louis Jolicoeur, *La Sirène et le pendule op. cit.*, p. 143.

⁷²⁶ Louis Jolicoeur, *La Sirène et le pendule, op. cit.*, p. 27.

Steps into the room, he's six foot tall, built like a human white puddin', looks inbred.	I met l'pied dans pièce, i fait six pieds, c'est l'abominable pudding blanc, saveur de vanille cosanguin.
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Fig. 4.20. O'Rowe, p. 43/Choinière, p. 39

The image that O'Rowe uses is powerfully evocative in terms of size, shape, and even texture. Indeed, this image as recounted by Rookie does more to render the brother present for the audience than if an actor playing the brother was actually present on stage. It also serves to disarm Rookie, who is not prepared for the fight that ensues; in choosing to use a simile again as a means of filtering this character via Rookie's performance, O'Rowe is able to mitigate distance via an image that is equal parts comic and nauseating.

In this particular instance, Choinière does not simply reproduce the same image – the translator makes use of an amalgam of strategies, most notably replacing one image with another and adds a secondary level of sense to it. The most notable translation choice made by Choinière in this excerpt is his decision to reproduce the same image of white pudding via *pudding blanc*. The word “pudding” or “pouding” has various referents in Québécois cuisine, but globally refers to a dessert, which has English antecedents.⁷²⁷ Lionel Meney stipulates that the word specifically recalls *pouding chômeur*, which has economic connotations, as it would have been made with cost-conscious ingredients by working class Québécois as an inexpensive dessert for special occasions.⁷²⁸ The socioeconomic distinctions are important here, as white and black puddings in an Irish context would have also been a dish composed of inexpensive fillers to mask the cheaper cuts of meat. However, this is also where there is a significant difference in the translated context. White pudding is essentially a type of sausage served most often at breakfast, rather than a sweet dessert. There is thus a significant difference in terms of shape and colour, which calls to

⁷²⁷ *USITO* lists several possibilities here, from a dessert consisting of a cake flour base, covered in maple syrup, to rice pudding, which is still sweet, but contains rice as a base. *USITO* notes as well the 1698 etymological source for the word as being derived from an English word meaning “sausage”. According to *USITO*, *boudin* is more typically used in conjunction with *boudin noir* over *boudin blanc*, which refers to a kind of sausage stuffed with fowl and milk. See “pouding” and “boudin”, in *USITO*, [online]. https://www-usito-com.acces.bibl.ulaval.ca/dictio/#!/contenu/pouding_ou_pudding.ad ; <https://www-usito-com.acces.bibl.ulaval.ca/dictio/#!/contenu/boudin.ad> [accessed 16 December 2016].

⁷²⁸ Lionel Meney, *Dictionnaire Québécois-Français*, *op. cit.*, p. 1351.

mind a different image when used to evoke human being. The addition of *savoir de vanille* before *cosanguin* subtly appropriates the image for a Québécois audience.

Translating explicit language: cultural codes and sexuality

In addition to the explicit language in near constant use here, there are also linguistic forms that are variously associated with joul, that serve to highlight the orality of Québécois-French, but in a way that over-emphasises its reactionary nature. In certain cases (see fig. 4.21), the meaning associated with the translation recalls less commonly used forms of the same words in English. In the excerpt below, Howie’s encounter with Avalanche in the men’s toilets provokes the following dialogue:

<p>Source Text: We ridin’ tonight? I’m with someone. I saw her, she says, she’s a pig.</p>	<p>Translation: On l’fait-tu ici? J’t avec quelqu’un. Je l’ai vue, qu’a dit, c’t’une truie.</p>
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Fig. 4.21. O’Rowe, p. 28-29/Choinière, p. 24

In a short section of dialogue, various hallmarks of Québécois-French mix with standard French to create a linguistically dense text. Indeed, Choinière’s translation includes a question form that is generally Québécois and not specific to any particular neighbourhood in Montréal, which expands the potential impact for the audience. Adding the second person singular pronoun “tu” to the question renders this expression uniquely Québécois. Nevertheless, this expression is almost immediately followed by a translation that is unusual in its appearance in French and in English, *truie*, which generally refers to a female pig. When retranslated into English, *Le Grand Robert et Collins* precisely defines this word as “sow”, whose occurrence, according to the *Oxford English Dictionary* is limited to “literate vocabulary associated with educated discourse”, in other words, making it less commonly used than “pig.”⁷²⁹ While use of this word is unusual enough in English, it carries no special connotation in Québécois-French. However, according to *Le Grand*

⁷²⁹ See “truie” in *Le Grand Robert et Collins*, [online]. <https://gr-bvdep-com.acces.bibl.ulaval.ca/robert.asp> [accessed 8 March 2019], and “sow” in *Oxford English Dictionary*, [online]. https://www.oed-com.acces.bibl.ulaval.ca/search?searchType=dictionary&q=sow&_searchBtn=Search [accessed 8 March 2019]. Interestingly, the *Oxford English Dictionary* notes that this word originated circa 725 in Old English.

Robert de la langue française, literary use of this word carries a pejorative connotation, especially with regards to women, implying repugnance, foulness, or smuttiness.⁷³⁰ As *Avalanche* is filtered through Howie’s performance, there are thus two levels of Québécois performativity via translation strategies on the illocutionary and universe of discourse levels. A primary level thus points to *Québécoité*, whereas a secondary, deeper level points more towards an older, more internalised identity as assigned by Howie to *Avalanche*.

An important aspect of O’Rowe’s source text with regards to Choinière’s translation strategies is the complex use of explicit language that is specific to Ireland, and in particular to the Tallaght area of Dublin. Swearing and foul language serve varied purposes in O’Rowe’s play, even beyond that of denoting anger and frustration. An instance of this that is marked by how differently it is used in Ireland versus other parts of the Anglophone world is the pervasive use of the word “cunt”. In the following excerpt (see fig. 4.22), Howie refers to Rookie as a cunt three times, each time with different adjectival modifiers:

Source Text:	Translation :
<p>Nice one, says I. Thank you. I enjoy bein’ after people. Thanks for tellin’ me. ‘Specially... (<i>At last.</i>) ‘Specially cunts like The Rookie Lee. Handsome cunts. ‘Specially cunts with the same last name as me.</p>	<p>Beau morceau, que moi j’dis. Merci. J’aime ça être après quelqu’un. Surtout quand j’sais c’est qui. Merci de me l’dire. Surtout... (<i>Enfin.</i>) Surtout une tite plotte comme le Rookie Lee. Une belle plotte. Surtout quand la belle plotte en question porte le même nom que moi.</p>

Fig. 4.22. O’Rowe, p. 12/Choinière, p. 7

O’Rowe’s use of taboo language is reflective of a rougher neighbourhood, and heightens the assertion that Rookie has done something wrong. The repetition of this word contributes to its cumulative effect here of filtering Rookie’s identity descriptively, instead of performing it. This difference is significant, as it uses injurious language to create a fixed image of a figure who has not yet been able to speak for himself. To this end, Judith Butler claims that, yes, language has the ability to injure, but also in the very act of damaging, “it may also produce an unexpected and enabling response. If to be addressed is to be

⁷³⁰ See “trueie” in *Le Grand Robert de la langue française* [online]. <https://gr-bvdep-com.acces.bibl.ulaval.ca/robert.asp> [accessed 8 March 2019].

interpellated, then the offensive call runs the risk of inaugurating a subject in speech who comes to use language to counter the offensive call.”⁷³¹ In this case, Rookie will eventually perform his identity through his own monologue, allowing for a counter-narrative demonstrative of some agency.

Choinière’s translation maintains the same poetics of O’Rowe’s source text here with regards to the repetition of the same taboo language via the use of the word *plotte*. According to Lionel Meney, *plotte* represents the type of word that is exemplary of orality, and, more importantly, is vulgar in every sense, referring variously to female genitalia as well as female sex workers. Meney also notes that it can refer to, in a literary sense, women as objects.⁷³² This literariness further fixes the images of these women, and the subsequent devolution from a being with agency to silent stereotype adds tension to the *littéralité – littéarité* scale.⁷³³ Vulgarity as indicative of social class, repeated along with positive adjectival modifiers, allows Choinière to achieve the same effect as O’Rowe, that is to say it establishes the register in which the actor is to embody the text. In the context of a monologue play, where set design and physical activity are limited, this is significant because it allows the actor to physicalize the vocabulary so as to enhance the impact on the audience.

This word is also occasionally used as a vulgar term of endearment, which depends entirely on the context of the relationship between the speaker and the addressee (see fig. 4.33). Use of this word thus implies familiarity in terms of the relationship and informality with regards to the nature of the enunciation. O’Rowe’s text contains an occurrence of this nature. In the following excerpt, Howie uses it to reference one of his good friends, Ollie:

<p>Source Text: Ollie’s flat befits a messy cunt like him.</p>	<p>Translation : L’apart d’Ollie, genre de place qui peut juste appartenir à une plotte sale comme lui.</p>
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Fig. 4.33. O’Rowe, p. 8/Choinière, p. 3

⁷³¹ Judith Butler, *Excitable Speech: A Politics of the Performative*, New York, Routledge, 1997, p. 1-2.

⁷³² Meney writes that this word has very spellings, based on pronunciation: *pelote*, *pelotte*, *p’lote*, *plote*, and *plotte*. Lionel Meney, *Dictionnaire Québécois-Français*, *op. cit.*, p. 1279-1280.

⁷³³ See discussion in Chapter 1 regarding Louis Jolicoeur’s *La Sirène et le pendule : attirance et esthétique en traduction littéraire*, Québec, L’Instant même, 1992.

The presence of this word in the context of the monologue play contributes to expectations regarding the violence and the roughness of the relationship between performer and milieu. Choinière once again uses the same word, *plotte*, as the translation for *cunt*, thus appealing to a literal translation of O’Rowe’s text. However, the Québécois-French slang in this case does not carry the same nuance as does the word in English. While Choinière’s translation is “accurate”, it falls short in establishing the close friendship between Howie and Ollie at the beginning of the play.

The versatile nature of this word presents problems for the translator, as its progressively varied usage in the text demands different translation strategies in order to achieve the same equivalency of effect as O’Rowe’s text, especially when it interacts with other examples of O’Rowe’s stylised vocabulary (see fig. 4.34). The following excerpt demonstrates the kind of difficulty encountered by Choinière as it relates to the nuanced meaning of “cunt” in Hiberno-English. Rookie refers to himself in a self-deprecating manner after having “insulted” Bernie’s brother:

Source Text:	Translation :
Opens his mouth, he can’t talk too well. Figures, ‘cos of his face, his moon face, he’s a whatchacall, which?	I ouvre la bouche, les mots sortent au compte-goutte. Pas surprenant, avec sa face de lune, sa tête en forme d’œuf, c’est, comment t’appelle ça déjà, un?
Down syndrome, she says.	Syndrome de Down, a dit.
The poor fucker, I say. Not tryin’ to... Well. Yeah. <i>Tryin’</i> to be a funny cunt.	Pauvre tit, j’dis. J’essaye de pas... Ben. Ouin. <i>J’essaye</i> d’être amusant.

Fig. 4.34. O’Rowe, p. 43/Choinière, p. 39-40

In Choinière’s translation, an equivalent for “cunt” is notably absent, as is a substitution for “poor fucker”. Instead, Rookie simply notes that he was trying to be funny in general, thus rendering this particular translation slightly more open-ended than that of the source text. Performativity sheds light on the effects of this translation strategy: in leaving this more open to interpretation than the source text, Choinière diminishes the level of insult with regards to Bernie’s brother as a “poor fucker”. Using the more innocuous *pauvre tit* helps Choinière avoid repeating *plotte* again in this instance, which is an effective strategy in avoiding the repetition of this particular insult, but also renders Rookie’s subsequent words

less flippantly insulting.⁷³⁴ Accordingly, this reduces Bernie’s righteous indignation to hyperbole.

Whereas certain other Irish plays use the Hiberno-English pronunciation of the profanity “fuck” as “feck”, *HR* relies primarily on the original pronunciation of the word, as evidenced by its spelling throughout the text.⁷³⁵ Its pervasive use in the source text reflects the casual, oral nature of storytelling, as well as the rough environs in which Howie and Rookie live. The use of this word spans a range from casual to highly elevated, as can be seen in the following example where a frustrated Howie describes his father’s obsession with a portable video camera. This excerpt (see fig. 4.35) arrives just after Howie’s argument with his mother about watching his brother for the evening:

Source Text:	Translation :
So forth, enter the oul’ fella	Pis ça continue, le vieux entre.
Cycles fifteen miles to work and back every day.	Fait quinze miles en bicycle chaque jour pour s’ rendre au travail.
Got a bad ticker, was told take it easy or die, so he saved for a car.	Son cœur est fini, y ont dit de s’ calmer sinon i pète, faqu’ i a mis de l’ argent de côté pour s’ acheter un char.
Saved, went without, like, sacrificed.	I a économisé, i s’ est privé, comme, crucifié.
Walkin’ by Harry Moore’s one day, saw a handicam.	Un jour passe devant Harry Moore’s, spote une caméra vidéo.
Now, has the handicam, fuck the car.	Astheur qu’ i a la caméra vidéo, fuck le car.
Fuck the ticker, fuck his life, full fuckin’ stop.	Fuck le cœur, fuck sa vie, point fuckin’ final.

Fig. 4.35. O’Rowe, p. 10/Choinière, p. 5

In this particular instance, profanity serves dual purposes through its very repetition, but also through the contextualisation by Howie of this part of his story; in telling an extended

⁷³⁴ With regards to verisimilitude or the lack thereof, Louis Jolicoeur notes that “En outre, il y a lieu de s’ intéresser au degré d’ atténuation de l’ invraisemblance, c’ est-à-dire aux expressions utilisées en vue d’ atténuer l’ effet parfois excessivement déconcertant d’ une image.” Louis Jolicoeur, *La Sirène et le pendule*, *op. cit.*, p. 98.

⁷³⁵ During the course of their interview, O’Rowe tells Clare that “fuck” is an easy word to use to simply add an extra syllable to a sentence if needed, in order to maintain the rhythm of the text.

story through the monologue, O’Rowe needs to provide adequate context regarding the life of this character, in order to establish the necessary pathos. However, this identification with the protagonist is initially mitigated by the rough nature of the character, and so this scene would seem to add to this perception. Conversely, the subject matter here belies an underlying concern for the welfare of his father, reflected in the use of the word “fuck” as well as its repetition. Bernard Share notes that, in addition to being sexually explicit, this word has a possible distinctive usage in Hiberno-English, which “includes intensity of enclitic application.”⁷³⁶ While this particular instance does not exactly demonstrate the adjectival use that Share describes in his definition, it does point toward Howie’s familial relationship, developing the pathos that will later come to fruition with the death of Mousey. Significantly, Share mentions that the Hiberno-English usage of this word also connotes a sense of endearment, which suggests that it does indeed serve the dual purposes of expressing affection through harshness.

The use of this word presents the translator with a situation in which the same kind of profanity exists in Quebec, due to the influence of English, but does not carry the same connotation whatsoever. The challenge, then, would be to adopt a strategy that seeks to render the equivalent effect of the text. However, Choinière effectively enacts a literal illocutionary translation of this excerpt, repeating “fuck” in the exact same instances as in the source text, even so far as to shorten the ending of its last appearance for pronunciation purposes. This, too, suggests that Choinière’s objective here is simply to reproduce the same shock from the repetition of the word. Nevertheless, Choinière’s strategy is effective, as use of this word in Québécois-French signifies brokenness and a state of ill-repair. Choinière thus identifies with a more internalised, physical sensation: Howie’s father’s heart is indeed “broken” in a way, as is the relationship between Howie, his mother, his father, and Mousey. In speaking these words aloud to the audience, Howie performs the degraded state of these familial relationships.

Taboo or explicit language encompasses racial or ethnic slurs, reflecting a sense of globalisation as well as the specific racial prejudices of areas in which groups come into conflict through their marginalised status (see fig. 4.36). In the source text, Peaches relates

⁷³⁶ Bernard Share, *Slanguage: A Dictionary of Slang and Colloquial English in Ireland*, *op. cit.*, p. 131.

his story of contracting scabies to Howie, and the disastrous results of a cream prescribed by a doctor:

<p>Source Text:</p> <p>‘Cos, see, he slept on Ollie’s mat too. Only he went to his doctor, ‘stead of just going to a chemist, getting’ the scabie cream. Went to the doctor, this packie dirtbird, Coovadia and Coovadia gave him this <i>other</i> stuff, this black and white days cruel muck, burned the poor fucker up.</p> <p>Gave him torments, it did.</p> <p>Peaches senior, the old man, found him lyin’ on the jacks floor in his nip, bollox shaved to bits – doctor dirtbird told him to shave it – he’s screamin’ his head off, rolling around asking to be put down like a dog.</p>	<p>Translation :</p> <p>Pa’ce que, c’est ça, i a dormi sur le mâtelas d’Ollie lui aussi. Est allé voir son docteur, à place d’allé comme tout l’monde à pharmacie, chercher la crème anti-gale. T’allé chez son docteur, Couvadia et Couvadia, un importé plein d’marde, qui lui a pas donné l’produit habituel, mais un <i>autre</i> produit, (d’l’hostie d’jus d’goudron), ça y a brûlé le corps à grandeur.</p> <p>Pour ce qui est d’avoir souffert, i a souffert.</p> <p>La Mouche Père, son vieux à lui, l’a trouvé couché sur le plancher des bécosses, s’tordant d’douleur, la poche rasée – Docteur plein de marde lui avait dit de s’la raser – à gueuler à s’en péter la voix qu’on l’achève comme un chien fini.</p>
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Fig. 4.36. O’Rowe, p. 16/Choinière, p. 11

In the source text, Howie angrily refers to the doctor as a “packie dirtbird”, which is a derogatory term for a Pakistani immigrant, but more broadly refers to visible minorities in general. The presence of the term, in the midst of an already graphic account of infectious disease, is meant to shock and evoke the kind of attitude prevalent amongst young, economically and socially marginalised men. Ethnic background is irrelevant to the extent that the doctor is being othered as a visible minority. The dark side of globalisation is paradoxically performed here instead as a response to the gap between audience and subject matter.⁷³⁷ This is especially relevant in the economic wake of the Celtic Tiger and

⁷³⁷ Patrick Lonergan points out that “there is certainly a class divide between the middle-class audiences before whom most of these plays were premiered and the mostly working-class characters that populate the stage.” Patrick Lonergan, *Theatre and Globalization: op. cit.*, p. 184.

immigration throughout the European Union, as isolation (self-imposed or otherwise) expressed via monologue is linked to social marginalisation.

However, O’Rowe’s text again reveals the importance of stylised language regarding this insult, as it reflects a British perspective rather than an Irish one. The effects of immigration from former colonials would naturally be felt more acutely in the context of the UK.⁷³⁸ Ireland’s geographical and political position here is key in terms of performance. Indeed, this facilitates knowledge of the ethnic slur without directly implicating Ireland in it, thus allowing the audience to maintain distance so as not to implicate themselves. Nevertheless, the distance here is due to the fact that the name attributed to a Pakistani doctor is not actually Pakistani, but, rather, South African in origin. O’Rowe thus portrays Howie and Rookie as casually racist and generally ignorant.

Because Choinière territorialises the plot in Ireland, finding a suitable equivalent for this racial epithet means evoking the same layered xenophobic response. Interestingly, Choinière uses the same name, adjusting the spelling for the purposes of pronunciation, and generalises the slur, translating it as *un importé plein d’marde*. According to Lionel Meney, there are two different senses to this translation, an imported product and an immigrant worker; the latter carries an extremely depreciative sense as well. Meney notes that this is a xenophobic expression that “rend compte des craintes d’une partie de la population canadienne/québécoise à l’égard de l’immigration.”⁷³⁹ This precision is important because it indicates that Choinière is able to achieve equivalency through a literary interpretation of the source text, rather than a literal translation. In terms of performativity, this suggests that the same effect can be achieved in the target culture through added linguistic elements: Choinière does not simply translate the equivalent effect, he adds *plein d’marde*, which reterritorialises the language to Quebec and allows the actor to perform this identity through eye-dialect. However, Choinière’s translation thus creates tension in the disconnect between the surname “Couvadia” and the phrase *un importé plein d’marde*, reflecting a more explicitly anti-immigration stance, rather than casual racism.

⁷³⁸ *HR* premiered first in London at the Bush Theatre in 1999. Use of this slur has been likened to other racial epithets the world over: Rajni Bhatia, “After the N-Word, the P-Word”, in http://news.bbc.co.uk/2/hi/uk_news/magazine/6740445.stm [accessed 02 February 2019].

⁷³⁹ Lionel Meney, *Dictionnaire Québécois-Français*, *op. cit.*, p. 976.

Moreover, explicit language in O’Rowe’s source text impacts the construction of female characters by way of both Howie and Rookie’s performance of them. Cathy Leeney remarks that the subtext of the play “places women as alien, as ‘use value’; their presence is mediated through the misogynist descriptions of Howie and Rookie.”⁷⁴⁰ In one example (see fig. 4.37), Howie is open with the audience regarding the nature of his relationship with Avalanche, but must keep it a secret from his friends, especially from Avalanche’s brother, Peaches, for fear of reprisal. Howie describes their past encounters as follows:

Source Text:	Translation :
<p>Fuck it, tell the truth, I had her three times and dug it to fuck. Far as she’s concerned, sexual prowess, you know, fuckin’ <i>technique</i> is measured in poundage an’ far as...or stonage...fuckin’ <i>tonnage</i>, an’ far as I’m concerned, she’s right ‘cos I’ve been there and I’ve measured and had that good time and <i>been</i>, you know, that fuckin’ scales, ‘cos I let her go on top.</p>	<p>Fuck off, crache le morceau, je l’ai fourrée trois bonnes fois pis à fond à part ça. Pour elle, en fait de prouesses sexuelles j’veux dire, l’hostie d’<i>technique</i> se calcule en livre...en kilo...ou en tonne, pis tant qu’à moi, a raison pa’ce j’étais là pis j’ai mesuré pis j’ai eu du bon cul en étant, t’sais, la crisse de balance, parce que j’<i>la</i> laissais aller su’l’dessus.</p>
<p><i>Oh</i>, yeah.</p>	<p><i>Oh</i> oui.</p>
<p>One of these days, she’ll kill me an’ I won’t mind a fuckin’ bit.</p>	<p>Un jour ou l’autre, a va m’tuer pis ça me fera pas un plis s’a poche.</p>
<p>Whisperin’ in me ear, now, askin’ me to come into her bedroom. No, I says. Shut up or your brud’ll hear.</p>	<p>A m’met sa langue dans l’oreille, me demande si j’veux voir de quelle couleur est l’plafond de sa chambre. Ta yeule, j’y dis. Ton frère va nous entendre.</p>

Fig. 4.37. O’Rowe, p. 13-14/Choinière, p. 8

Howie’s description of his past sexual encounters with Avalanche evokes only the most vulgar of details, including multiples referrals to her weight. While Howie describes Avalanche’s sexual abilities with a humourous amount of pride, the crude nature of the language – “had her”, “measured”, “fuckin’” as a pragmatic marker – demonstrates a lack

⁷⁴⁰ Cathy Leeney, “Men in No-Man’s Land”, *art. cit.*, p. 111.

of concern for Avalanche’s personhood or dignity. Indeed, O’Rowe’s illocutionary choices in this respect construct Avalanche via Howie as nothing more than an object.

Choinière’s version of this excerpt contains many examples of proactive translation strategies on the level of language, poetics, ideology, and universe of discourse that serve to adapt the equivalent of the source text’s hyper-misogyny into a Québécois context. For example, Howie’s comment to himself to “tell the truth” is translated as *crache le morceau*, which carries two different connotations. In *argot français*, it means *faire des aveux* or *dénoncer ses complices*, whereas in Québécois-French, it means *éventer le secret*, or, literally, “to reveal the secret.”⁷⁴¹ This constitutes a translation on the level of poetics, but also reveals an interesting illocutionary translation – the choice of “secret” in lieu of “vérité”. According to Louis Jolicoeur’s description of the means for translating images, Choinière combines two different strategies – ostensibly, this is a reproduction of the same image, however, it could also be considered as a replacement of one image by another. With regards to the first technique, Choinière literally reproduces the image of “spitting something out” – the truth – via its equivalency in French. However, due to the nature of this idiomatic expression from Québécois-French, we can also say that the image is effectively replaced by another image, which is due in large part to the fact that this expression has a different connotation in French argot. There is thus a layering of meaning, all of which hinges on the subtle difference between *secret* and *truth*.

The presence of Hiberno-English slang is not always purely rooted in explicit language designed to shock the reader or audience; instead, certain expressions and phrases recall the ever-present past as well as the malleability of English as it is spoken in Ireland (see fig. 4.38). In the following example, Rookie embodies his nemesis, Ladyboy, just prior to their fight:

<p>Source Text: ...Or do I have to wreck your knees, turn you into a gammy boy?</p>	<p>Translation : Ou j’vas avoir à t’aérer les genoux pis qu’on change ton nom pour Pat Mol?</p>
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Fig. 4.38. O’Rowe, p. 52/Choinière, p. 48

⁷⁴¹ Lionel Meney, *Dictionnaire Québécois-Français*, op. cit., p. 575.

Ladyboy threatens Rookie with gun violence that will transform him into a “gammy boy”, which Share defines as being a variation of the Hiberno-English terms “gom, gawm, goamey, gam gam-boy”, in other words, an “idiot, dolt, fool, simpleton.”⁷⁴² Ladyboy’s insult is simple in nature – the violence that he will visit upon Rookie will effectively turn him into a bumbling idiot, and by implication diminish Rookie’s appeal to women. The significance of the use of this expression here is again found in the incongruous nature of its appearance. Share cites this term as appearing in English around A.D. 1829, as derived from the Irish word *gamái*, thus rooting it in the collective linguistic past of Ireland.⁷⁴³ O’Rowe constructs the intersecting identities that express Irishness in a way that brings the past into the present through images of violence.

Performative violence and transformation

The descriptive nature of on-stage transgressions in the monologue play, especially violent ones, would suggest that they are not performative, but perlocutionary, which means that instead of doing the action in the moment of saying it, this descriptive violence “merely leads to certain effects that are not the same as the speech act itself.”⁷⁴⁴ Hence, the public nature of the monologue play suggests that interiority and isolation are always mitigated by the awareness of the audience’s gaze. In *HR* there is a sense that this is true, given the serial monologue form of the play. Indeed, Eamonn Jordan contends that “there is an absence of interpersonal relating that is dominating dramaturgical practices...in the contemporary Irish theatre monologue, the fearful inability of male characters to commit to their traumas outside of the frame of performance has become increasingly evident.”⁷⁴⁵ However, a performative analysis of the source text as well as the translation permits us to account for the perlocutionary nature of this isolation and violence. Due to the fact that Howie embodies Rookie and vice versa, there is a sense that this is a construction that is also happening in real time; the violence is a type of performance, but one in which the

⁷⁴² T.P. Dolan associates this word with its Irish form, “gámaí”, and that it refers to a tall, over-grown person; a foolish person.” Terence Patrick Dolan, *A Dictionary of Hiberno-English. op. cit.*, p. 120. Bernard Share, *Slanguage, op. cit.*, p. 149.

⁷⁴³ Bernard Share, *Slanguage, op. cit.*, p. 149.

⁷⁴⁴ Judith Butler, *Excitable Speech: op. cit.*, p. 3.

⁷⁴⁵ Eamonn Jordan, “Project Mayhem”, *art. cit.*, p. 118.

boundaries are not fixed. The way that the audience experiences this performance is atypical in *HR* due to the blurring of lines in character or persona delineations.

O’Rowe’s text filters identities through the performances of Howie and Rookie, even where it concerns their own characters, and occurs outside the constraints of parentheses and ellipses (see fig. 4.39). The consistent awareness that the self is performing is crucial in understanding the relationship between the monologue play and constructions of identity. For example, after having been rejected by Bernie, Howie joins Avalanche at O’Flaherty’s Pub. Howie describes the bar as a “place you can fuck in the jacks easy”, but Avalanche wants to have a few drinks first:

<p>Source Text:</p> <p>Fine, fine, we’ll <i>have</i> a fuckin’ pint. But not said like that, now, said nice.</p>	<p>Translation:</p> <p>O.K., c’correct, tu vas l’avoir ta crise de pinte. Mais j’y dis pas ça de même, non, j’reste gentil.</p>
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Fig. 4.39. O’Rowe, p. 30/Choinière, p. 25

In the source text, Howie appears to police himself in this encounter when he corrects the way in which he recounts his own response to Avalanche’s request for drinks. This gesture points not only to the constructedness of identity, but to how the realisation of this fact by the self offers the potential to change. Howie performs his “tough guy” persona first, which the text directs through the use of italics and explicit language, and then uses the conjunction “but” and the past tense in order to mitigate the harshness of this first level. Indeed, Howie first expresses a rather aggressive tone with regards to Avalanche, which he then quickly qualifies and corrects to assure the audience that he was, in fact, “nice” in his acquiescence. The use of the past tense, “said”, goes further to suggest that Howie is both participating in the story and stepping out of it, acting as an intermediary between the world of the play and the audience. The difference between this instance and that of previous asides indicated by parentheses suggests a more ambiguous relationship with the audience. In not using parentheses, O’Rowe hints at the back and forth internalisation of these identities as filtered through performance; the clearly defined divisions between these identities are blurred here.

In the translation, Choinière relies on poetics in order to communicate the performance of this encounter. Indeed, Choinière adjusts much of Howie’s speech in function of its orality, as can be seen through the use of contractions and eye-dialect. The sense of the excerpt shifts, however, through the dictates of standard French grammar and its pronouns. In the translation, there is a greater sense of isolation – Howie effectively states that Avalanche will get a pint as opposed to both of them, which is reflected in the use of *tu* rather than *nous* as a translation for “we”. This also suggests that, while the blurring of identities is maintained via the monologue structure, the illocutionary level of the translation might have a greater impact in terms of the dialogue that is ostensibly occurring in the present. The presence of *tu* is an indication not only of familiarity, but also of singularity. Whereas the “we” of the source text allows for ambiguity concerning who truly participates, the translation is more rigid.

Transformation in translation: embodiment and overlap

The play closes on Rookie’s final act of returning to the home of Howie’s parents in order to inform them that their other son is dead as well (see fig. 4.40). The kind of transformation constructed here is the fulfillment of the transformation undergone by Howie towards the end of his monologue, thus completing a kind of physicalisation of doubling as suggested by the play’s title. Upon Rookie’s entry into the living room, a curious event takes place that benefits from a performative analysis due to the role that imagery plays in both the source text and the translation. Rookie is confronted with a home video of Mousey Lee, sitting where Rookie is currently stationed:

Source Text:	Translation:
Sit down, telly’s on, some kind of video, home video.	J’m’assois, la télé est allumée, y a un vidéo qui joue, un genre de vidéo maison.
Young boy in a suit.	Un garçon dans un costume.
Little boy, five or six years old.	Un p’tit gars, cinq ou six ans.
Sittin’ where I’m sittin’ on the sofa.	Assis où j’suis, dans l’sofa.
Hand comes into the frame, steadies his	Une main entre dans l’cadre, replace une

shoulder, stays there.	épaule, la tient. (L'épaule reste là.)
The boy's face is grey.	Le visage du p'tit gars est gris.
His eyes are on mine.	Ses yeux fixent les miens.
His expression doesn't change.	Son expression change pas.

Fig. 4.40. O'Rowe, p. 60-61/Choinière, p. 56-57

In the source text, Rookie's observation in the present tense juxtaposes the image of the dead boy with his own living self because he is sitting exactly where Mousey was posed, effectively layering an identity with which he is not familiar on top of his own. In the context of a different theatrical form, the video would act as a mediator, mitigating the immediacy of what is being performed, in this case, Rookie's performance of Mousey. For example, a video projection would allow for a distancing effect. Eamonn Jordan affirms this when he writes that Howie's family's "pain is distanced and eschewed through a recording."⁷⁴⁶ However, the monologue form coupled with the present tense expression of the actions closes the distance between identities in this encounter. In performing the video, which serves as yet another filter through which the audience perceives identity, Rookie seemingly embodies Howie's most important family member and the potential of his own life from here on out.

Both Howie and Rookie undergo transformations that underscore the internalised, iterated nature of performative identities, thanks to the very nature of the monologue. In Part One, there is a contrast between Howie's initial statements expressing pleasure at "being after someone" and being desirous of having sex with Avalanche, and his later persona, as seen in the example below (see fig. 4.41). Instead of taking advantage of his drunken encounter with Avalanche at Flaherty's, Howie confusedly cannot bring himself to act upon his desires:

⁷⁴⁶ Eamonn Jordan, "Project Mayhem", *art. cit.*, p. 126.

<p>Source Text:</p> <p>Don't know what's wrong with me tonight. Feel strange in meself. Feel like I'm goin' through some kind of change.</p> <p>Want to go home.</p>	<p>Translation:</p> <p>J'sais pas c'est quoi mon problème à soir. Me sens bizarre en d'dans. Comme si que'que chose au fond était en train de changer.</p> <p>Faut j' rentre à maison.</p>
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Fig. 4.41. O'Rowe, p. 30/Choinière, p. 26

Howie expresses confusion as to his desires and subsequent actions via the present tense, which suggests a shift in how identity is internalised. Howie uses language that is perlocutionary in nature, theoretically causing an action to take place, rather than effecting the action in and of itself. Nevertheless, in the context of a theatrical performance, and one in which a story is being told to the audience in the present tense, there is a sense of discord that evokes the instability of identity. O'Rowe sets up this burgeoning discord progressively through Howie's monologue, which is a testament to the underlying power and instability of identity as a construct: Howie's commitment to his persona begins to waver as early as the "guilt" he feels at choosing his friends over watching Mousey. The brother identity conflicts with that of the ruffian.

The role of the tough guy ironically comes to be dismantled from the very beginning, in spite of the expressed desire to be "after someone". Eamonn Jordan confirms this when he argues that Howie begins to show empathy through his recognition of Ollie's "scabies' pain", and that Howie's "desperation is only made conscious through the accidental death of his brother, for which he is part responsible."⁷⁴⁷ Howie's primary identity as a tough guy gangster starts to waver upon catching up with Rookie:

<p>Source Text:</p> <p>I hold his arms, but I'm a bit put off. Not really into it. Must be all that runnin', me stomach's queasy.</p>	<p>Translation :</p> <p>J'lui tiens les bras mais j'suis pas là. J'suis pas vraiment dedans. Sûrement à cause d'la course. Comme l'estomac viré à l'envers.</p>
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Fig. 4.42. O'Rowe, p. 23/Choinière, p. 19

⁷⁴⁷ Eamonn Jordan, "Project Mayhem", *art. cit.*, p. 124.

As a performance, Howie finds himself simply unable to perform the role that has allowed him to function within his cadre of friends. Significantly, Patrick Lonergan suggests that “many of Howie’s statements...arise from his awareness of the difference between his public persona and his private thoughts.”⁷⁴⁸ Even though Howie expresses this discord in a perlocutionary fashion, the act of doing so on stage, by virtue of the present tense, allows the monologue to be transformative: Howie is thus experiencing this transformation as he is describing its effects.

It is Choinière’s translation that most fully communicates the constructedness of identity through its admittance that the essence of identity is, in fact, a construction – and one that is fundamentally beyond the individual’s control. Howie’s last line fits the constraints of an illocutionary translation, but differs in key ways from the source text. For instance, in the previous example, Choinière’s use of the impersonal expression “que’que chose au fond” and the prepositional phrase *comme si* suggests that whatever might pass for the essential core of a person’s identity is not, in fact, immutable. This introduction of uncertainty is tempered by the next sentence, in which Choinière translates Howie’s desire to return home via the impersonal verb phrase *il faut que*. In manipulating the translation on the illocutionary level, Choinière again demonstrates a proactive perspective towards the source text, which results in Howie’s desire to go home as seeming to be less under control. The difference between the source text and the translation in this regard boils down to agency versus non-agency as expressed through grammatical structures; even without the subjects, O’Rowe’s text posits an “I” versus the impersonal “il” of Choinière’s translation.

Choinière also achieves a greater degree of distance in the prior example through his proactive translation strategies on the illocutionary level – he substitutes *j’suis pas là* for *I’m a bit put off*, which essentially renders in standard French a slang expression. Even still, Choinière’s strategy here has another more important consequence that contributes to the performative power of the translation. In using a conjugation of the verb *être* two times in a row, Choinière creates a sense of repetition that is further compounded by the very nature of this transitive indirect verb. *USITO* indicates that when *être* is followed by an adverb of place, such as *là*, it implies locating one’s self at a given place, thus carrying a

⁷⁴⁸ Patrick Lonergan, *Theatre and Globalization*” *op. cit.*, p. 184.

territorialisation connotation. However, Howie points out that he is not there – put off – which suggests ambivalence in terms of location, and instead creates a sense that Howie is enduring the attack as an out-of-body experience. In “observing” this event rather than fully internalising it, Choinière’s Howie becomes a spectator in his own life as the processes by which identities are internalised and iterated begin to break down.

Rookie goes through a similar transformation in character whereby he, too, begins to perform aspects of Howie, seemingly without knowing it (see fig. 4.43). Eamonn Jordan writes that “The Howie Lee and The Rookie Lee are doubles, not in the sense of the doppelganger or of a fractured subjectivity, but in terms of layering and superimposition.”⁷⁴⁹ Rookie’s performance functions in light of how he reveals his story to the audience as it is occurring. In the excerpt below, during and subsequent to his encounter with Bernie’s “brother”, “Puddin’ Boy”, Rookie makes the following observations, which are meant to reveal his connection with Howie:

Source Text:	Translation :
<p>I wanna tousle his hair, some reason.</p> <p>[...]</p>	<p>J’ai envie d’lui passer la main dins cheveux, fouille-moi pourquoi.</p> <p>[...]</p>
<p>Puddin’ boy sits in the grass all stunned, The Howie bends over him, gives his hair a little tousle, he starts whingein’, callin’ his ma, the sis comes out – only he’s callin’ the <i>sis</i> ma – and hugs him, holds him.</p>	<p>L’enfant géant s’retrouve le cul sur l’gazon, complètement perdu, Howie s’approche de lui, lui replace le toupet, i s’met à chialer comme un bébé, i appelle sa mère, la sœur arrive – juste que, i appelle la sœur m’man – elle l’prend dans ses bras, le berce.</p>
<p>The <i>sis</i> is ma.</p>	
<p>Ah, here, now.</p>	<p>La sœur <i>c’est</i> m’man.</p>
<p>Too ashamed of her son to call him son, calls him brud, did you ever hear the fuckin’</p>	<p>Ah, O.K., d’accord.</p>
	<p>Trop honte de lui pour l’appeler son fils,</p>

⁷⁴⁹ Eamonn Jordan, “Project Mayhem”, *art. cit.*, p. 119.

like?!	l'appelle son frère à place, tu parles d'une histoire fuckée!
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Fig. 4.43. O'Rowe, p. 45/Choinière, p. 41-42

Rookie acknowledges that he is uncertain as to why he wants to play with the boy's hair, and O'Rowe's addition of the prepositional phrase "[for] some reason" is crucial to an understanding of this performance. Indeed, Rookie does not simply state that he wants to perform this particular action; he admits that he does not understand why he wants to do so. The reasoning behind this becomes clearer after Howie enters and saves Rookie: performing as Howie, Rookie completes the action of tousling the boy's hair. This goes beyond doubling, and contests Jordan's contention that "The Howie's later absence denies corporeality, and thus the only realm of existence available is narrative-identity as hypertext."⁷⁵⁰ Indeed, this is one moment among many in Rookie's monologue where the act of uncertainty, of not quite knowing the reasons behind a given action on the part of the speaker, do not simply mirror similar statements from Howie, but overlap and thus build on identities. Rookie states that he does not understand the nature of Howie's help and describes him as a fortune teller.⁷⁵¹

The complex nature of this layering of identities requires a nuanced approach to its translation, especially in terms of poetics because it still needs to underscore Rookie's observation while making it clear that he is not yet fully aware of his own performance. Choinière's translation refers this time to the brother as *l'enfant géant*, adding more imagery to his physicality for the audience, and essentially provides a literal translation of Rookie's realisation. The choice not to repeat the same image — Puddin' boy — here creates a situation in which iteration becomes secondary to the vocabulary being used to narrate and construct the story. In fact, Howie's last exclamation in the above excerpt specifically references *histoire* rather than appealing to the sense of the overall situation, as in the source text. The sense of this word is extensive in standard French, and Choinière uses it consistently as a translation for "story" in the source text.⁷⁵² Both of these words

⁷⁵⁰ Eamonn Jordan, "Project Mayhem", *art. cit.*, p. 121.

⁷⁵¹ Mark O'Rowe, *Howie the Rookie*, *op. cit.*, p. 47-48.

⁷⁵² There are over five different senses of *histoire* according to *Le Grand Robert de la langue française*, but when accompanied by the indefinite article *une* and acting as the complement object of verbs like *raconter*, it

have many different connotations in both standard English and standard French, but regardless of the connotation, there is always a sense of information being deliberately filtered to present a particular narrative. Furthermore, the question of who controls the filtering mechanism and how conscious the listeners are regarding the veracity (or lack thereof) of the events being retold is directly related to the notion of performativity in that this concept consistently problematizes what is considered to be essential and inherent. While Choinière's use of this word conforms to standard French connotations, the choice of this word in translation implicitly emphasises the ambiguity, and thus the potential, of this word in the context of its on-stage iteration.

Bernie's socio-familial mask of mother is revealed through Rookie's performance in a way that renders more evident the processes of performativity. In Choinière's translation, proactive strategies are subsumed here to a literal illocutionary translation: "The *sis* is ma" becomes "La sœur c'est m'man." Normally, for a construction of this nature to conform to grammatical standards, *sœur* would need to be followed by a comma and *m'man* would need to be preceded by an article, either *la* or *une*. The absence of these grammatical features is not unexpected, as Choinière has heretofore adopted a very oral, joul-influenced style. Nevertheless, their absence has the effect of running everything in the sentence together, without space for pause, thus further conflating identities. Grammar, or the misuse thereof, facilitates not only the translation in terms of its relationship to the source text, but also the tension between identities.

Rookie's transformation is that of assuming Howie's identity. The various "realisations" have been building throughout Rookie's monologue, especially after his encounter with Bernie and her brother. Through his protection, Howie is no longer a menacing figure for Rookie, but rather a saviour, and the malleability of these roles as attested to by Rookie at the beginning of his monologue speaks to the force of performativity in the identities of these characters (see fig. 4.44). They implicitly believe in their roles as being natural facts, even if they are lying to themselves:

refers more to a "récit d'actions, d'événements réels ou imaginaires." See "histoire", *Le Grand Robert de la langue française*, [online]. <https://gr-bvdep-com.acces.bibl.ulaval.ca/robert.asp> [accessed 20 February 2019].

<p>Source Text:</p> <p>Sort of thing can go on, <i>does</i> go on.</p> <p>One minutes people's your buds, next, they're after you, some reason you don't know. Can happen, happens, goes on.</p>	<p>Translation :</p> <p>C'est des choses qui arrivent, qui peuvent arriver.</p> <p>Tu t'mets chum avec du monde, pis la seconde d'après i sont après toi, pis la raison, oublie ça, tu la connaîtras jamais.</p> <p>Ça arrive. N'importe où, n'importe quand.</p>
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Fig. 4.44. O'Rowe, p. 36/Choinière, p. 32

While Rookie cannot be said to be actively dissembling for the audience, his words in the source text illustrate the role that performativity plays in the construction of identities, as well as in how those identities interact and are maintained in community. Rookie frames his statement using two different auxiliary verbs, “can” and “does”, which strengthen the degree to which the audience relates to him; “can” engenders the kind of potential that performativity in the theatrical context expounds, and “does” speaks to the enduring existence of its iteration. The enigmatic reasons for which these identities and relationships shift is significant with regards to the on-stage performance in particular and to identity construction in general because they contribute to the complicity between the audience and Rookie. The audience is already aware of the supposed reason for which Howie and his friends attack Rookie in Part One, but through Rookie’s monologue, as established early on in Part Two, there is a sense that having additional perspective mitigates whatever wrongdoing that Rookie allegedly perpetrated against Peaches. O’Rowe’s use of the present tense here also contributes to the overall sense of internalisation and iteration. The last line, “can happen, happens, goes on” is written in the present tense but also simultaneously expresses future possibilities.

The fact that Rookie verbalises his transformation is significant in O’Rowe’s text, as this exemplifies its illocutionary power through the performance of these words in the present tense (see fig. 4.45). Previously noted stylised language combines in the following example with the simple present and the gerund, which is an integral component of progressive verbal forms. The source text shows that the death of Howie has a physical effect on Rookie, suggesting that it leads him to Howie’s home in order to prove that Howie atoned for his irresponsibility via his own sacrificial death:

Source Text:	Translation:
End up outside The Howie's, somehow, Howie's oul one's an'oul'fella's gaff, got an urge, an urge to yak, to knock in an'give them the ska. Tell them the story of The Howie's death.	J'aboutis devant la maison des Lee, j'sais pas comment, la cabane du vieux pis d'a vieille à Howie, j'sens l'envie, le besoin d'crier, de frapper, d'entrer leur dire c'qu'i s'est passé. D'leur raconter la mort du Howie.
Let them know he was good at the end.	Qu'i sachent comment i avait été bon, à fin.
Standin' there, watchin'.	J'reste là, j'regarde.
Watch there, thinkin'.	J'regarde là, j'pense.
Knowin' I won't go home, go anywhere 'til I do this.	En sachant très bien que j'rentre pas, que j'irai nulle part sans l'avoir fait.

Fig. 4.45. O'Rowe, p. 60/Choinière, p. 57

O'Rowe's text uses repetition and an almost stream of consciousness style to reflect the instinctive drive felt by Rookie to reveal the truth to Howie's parents. The latter technique is also linked to an orality that manifests via the use of short phrases, sometimes-incomplete sentences, or at the very least sentences devoid of a subject. This facilitates the rhythmic nature of O'Rowe's text, gradually building without the formality of repeating complete sentences, which permits the actor playing Rookie to construct this image of transformation for the audience without the benefit of scenery or other actors.

The use of the word "urge" here is significant for this very reason, as it suggests something innate and implicates both words – the telling of Howie's death – and physical reactions – the body's compulsion to vomit, which O'Rowe uses a slang term to express. O'Rowe's choice of this word, "yak", means that the implicit action is part of the dramatic text; the *mise en scène* is therefore crucial to our understanding of the text's performative force. Furthermore, this performative force is engendered not only by the illocutionary and perlocutionary nature of O'Rowe's word choice, but also through the potential of the transformation from playscript to *mise en scène*. The actor can shed light on the process of internalisation at this particular point in Rookie's story, as "urge" can stem from extrinsic or intrinsic motivators, thus appealing to what has been revealed already in the dramatic text, as well as the supernatural elements that O'Rowe hints at in Rookie's monologue.

O’Rowe further complicates this point by having the character simply “end up” at the home of Howie’s parents, after having had to “skedaddle ‘cos [he] can’t take it” following the deaths of Howie, Ginger Boy, and Flann Dingle.⁷⁵³ The finality of this transformation is achieved, therefore, through the use of an object-noun, “urge” that renders the verb “got” more active in an illocutionary sense.

In the text of the translation, Choinière’s task is to reconstruct this urge in which Rookie’s transformation is completed. Unlike the source text, Choinière presents the transformation of Rookie via language that has become increasingly concrete, as can be seen in the choice to translate *got* as *sentir*. Choinière’s choice in this instance reflects Québécois poetics and highlights the usefulness of a performative analysis. Normally, the French word for “urge”, *envie*, forms part of the verbal expression *avoir envie de*, followed by another action. Using this word alongside *sentir* orients the performance towards the senses, specifically that of touch. In this way, Howie “feels” the urge, suggesting that he has internalised this sentiment to the extent that it manifests itself as a physical feeling, not simply immaterial sentiments. However, an illocutionary equivalent for the slang term “yak” is noticeably absent from Choinière’s translation, leaving the audience or reader to question the nature of Rookie’s “urge” – rather, Choinière uses *crier*, thus appealing to shouting or screaming, and changes the sense of Rookie’s statement. In this proactive translation, Choinière ignores the other connotation of this slang word: “to engage in trivial or unduly persistent conversation; to chatter.”⁷⁵⁴ This other sense is significant in that it tacitly evokes orality and storytelling, the hallmarks of the monologue play. In the source text, Rookie’s urge can thus stem from the need to vomit or speak incessantly. *Crier* also evokes orality, but lacks the unifying reference of reconstructing Howie’s final acts for his family. Therefore, while the translation’s “urge” is connected to physicality and orality, the lack of a suitable translation for “yak” renders much of this secondary context ambiguous. However, this ambiguity does not, as Jolicoeur remarks, serve to offer “une nouvelle polyvalence dont l’effet soit équivalent à celui du texte de départ.”⁷⁵⁵

⁷⁵³ Mark O’Rowe, *Howie the Rookie*, *op. cit.*, p. 60.

⁷⁵⁴ See “yak”, in *Oxford English Dictionary*, [online]. <https://www-oed-com.acces.bibl.ulaval.ca/view/Entry/231136?redirectedFrom=yak#eid> [accessed 5 May 2019].

⁷⁵⁵ Louis Jolicoeur, *La Sirène et le pendule*, *op. cit.*, p. 65.

The importance of performative imagery comes to fruition at the very end of Rookie’s monologue, when, prior to entering the home of Howie’s parents, Rookie realises that the Mayan god of death and its portents materialised for Howie and not himself:

<p>Source Text:</p> <p>Walk along thinkin’ ‘bout how maybe the Mayan god of death appeared to The Howie, not me. Appeared to The Howie in the form of the Ginger Boy... and Flann Dingle... and the green hi-ace van.</p>	<p>Translation :</p> <p>En rentrant j’pense à comment peut-être le Dieu de la mort a apparu au Howie pis pas à moi. Apparu au Howie sous la forme de Ginger Boy... De Flann Dingle... Pis de la van verte jackée.</p>
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Fig. 4.46. O’Rowe, p. 60/Choinière, p. 56

The presence of this reference at the very end of the monologue serves to frame Rookie’s story for the audience, providing a “wrap-up” of sorts. It is this internal framing of Rookie’s story within the context of the whole play that is significant with regards to performativity, as it shows to what extent stories as identities are internalised. The return of this reference to the Mayan god of death is more than a convenient literary device; it connects Rookie’s story with that of Howie’s beyond their physical encounter as acquaintances on the streets of Dublin. The Hiace van, Flann Dingle, and Ginger Boy all appear with a degree of frequency in Howie’s monologue, which is not only recalled here in Rookie’s final words, but as images as well. Indeed, Rookie’s suggestion that these three are portents of death effectively positions them as only images – Flann Dingle and Ginger Boy are never voiced through Howie or Rookie, and are only identifiable to the audience through their physical qualities as filtered through the two principal characters’ words.

In using recognisable images, O’Rowe’s text appeals to translators on an illocutionary level, as the supernatural elements are concretised rather than existing as ephemeral vagaries or concepts. The proper names and brands that were already established in Howie’s monologue serve to strengthen the connection between the layered identities of Howie and Rookie. With regards to the translation, the reappearance of these names recalls to a greater degree the internalisation of image-identity thanks to their grounding in English, effectively allowing them to stand out for a Francophone audience. As the world of the play has already been territorialised in Ireland, maintaining this linguistic

hybridization allows for a distinction between a translation that is standard French and one that is Québécois, as this particular excerpt does not demonstrate vocabulary or poetics that are markers of *Québécoisité*.

However, Choinière's choice to translate the Toyota vehicle make and model as *van verte jackée* is curious and demonstrates a proactive translation choice in terms of the illocutionary and universe of discourse levels. Lionel Meney provides two definitions of *jackée*: as an adjective, it describes a car that has had its suspension raised to high degree, and as a verb, it refers to the act of using a jack to raise and alter a vehicle. Meney also notes that this direct borrowing from English.⁷⁵⁶ The image that Choinière communicates here is that of vehicle, heavily altered, characteristic of rough neighbourhoods, which is significantly different from the light commercial van to which O'Rowe refers in the source text. While the colour of the van renders it iconic in O'Rowe's text, it is less evident in translation, as Choinière undercuts it by replacing the brand name of the van, Hiace, with the calque *jackée*. Using this translation effectively performs the image of a rough neighbourhood.

Conclusion

In the final account, translation of the monologue play provides a unique opportunity to, as Jolicoeur describes it, interact with the author.⁷⁵⁷ The notion of performativity allows for an evaluation of the source text and translation as effectively staging the process of identity formation. The contradictory impulses at play in *HR* are exactly why a performative analysis of the translation against the source text is useful: where a distancing effect would normally function to highlight theatricality as unreal, it instead serves to create awareness between the audience and the performer. Eamonn Jordan contends that, with regards to *HR*, "the fundamental distinction is between two opposing types of pain: one that is articulated through dialectical or opposing perspectives, generated by a split self somewhat grounded in the real, and one that is fundamentally performative in such a way

⁷⁵⁶ Lionel Meney, *Dictionnaire Québécois-Français*, *op. cit.*, p. 1000.

⁷⁵⁷ Jolicoeur cautions "...cela me paraît couper le lecteur d'une partie importante de son plaisir de lire, c'est-à-dire : l'interaction avec l'auteur." Louis Jolicoeur, *La Sirène et le pendule*, *op. cit.*, p. 61.

that male trauma is never actively authentic.”⁷⁵⁸ However, in probing further the limits of performativity, the question of what constitutes the “real” here is highly suspect. The process of performance is inherently a process of authentication, whereby acting a role into reality creates an essence, thus diminishing concerns for the “real” and instead focusing on what aspects are foregrounded – in this case, as Jordan points out, types of pain and how they are performed.

Independent analysis of the source text and the translation reveals that language use on stage is inherently performative. Patrick Lonergan confirms as much when he writes that “Monologue thus may be used to stimulate the imaginations of the audience, using sound, gesture, movement, and other effects to achieve this aim. So, although the linguistic elements of the form may be subjected to close literary analysis, they may also be used to contribute to the kinetic effects of a performance.”⁷⁵⁹ These effects are important, as Lonergan remarks that “the performance of a monologue cannot be considered simultaneous to the recitation of a text, or a reading by an author of a work of fiction”, which suggests that there is much more at stake than storytelling.⁷⁶⁰ In spite of the original mode of performance that hearkens back to an earlier cultural form, the action involved in the monologue is irretrievably linked to the presence of the audience, whose role is significant.

In a performative light, the transformations undergone by both Howie and Rookie during the course of the play seemingly add nuance to Jordan’s argument that “the teller often wants to be liked or accepted. As such, the narrative is an elaborate fantasy, a self-constituting tale as to how the character makes sense of the world.”⁷⁶¹ O’Rowe himself forcefully denies the incapacity of the *audience* to believe Howie and Rookie, even when what they construct is violent and misogynistic, because Howie and Rookie believe it themselves. This speaks to the force of performativity in the identities of these characters. They implicitly believe that they are truthful, even when they are lying to themselves, a fact that is made perfectly clear to the audience via the storytelling device. Indeed, Howie and

⁷⁵⁸ Eamonn Jordan, “Project Mayhem” *art. cit.*, p. 120.

⁷⁵⁹ Patrick Lonergan, *Theatre and Globalization*, *op. cit.*, p. 179-180.

⁷⁶⁰ *ibid.*, p. 185.

⁷⁶¹ Eamonn Jordan, “Project Mayhem” *art. cit.*, p. 118.

Rookie can believe what they say because they have internalised their identities to the point that they simply accept and iterate them.

In discussing the popularity of the monologue play, Lonergan argues that “[its] popularity may *also* arise because monologue allows audiences to exercise their ability to process information differently: to multi-task cognitively.”⁷⁶² If we advance this argument that the monologue form allows audiences to effectively multitask, we can see a link between this process and that of performativity. The link is logical in that multitasking implies carrying out multiple actions in an almost simultaneous manner. This could be taken to mean that the processes implicated in performativity – internalisation and iteration – become more apparent; one starts to become aware of the fact that identities are not inherent. Nevertheless, it is therefore important to realise that, just like a core, essential, and inherent identity, multitasking is also a fiction.⁷⁶³ Just as one cannot truly take on and perform multiple tasks simultaneously, the identities that one takes for granted as innate are simply the result of continuous construction that stem from constant exposure to other constructions. Through Howie and Rookie’s progressive, overlapping realisations, this starts to become apparent.

In fashioning two characters that filter the stories of other figures in their own lives, O’Rowe sets up implicit archetypes through his repeated use of definite articles. However, the translation operates differently, just as definite articles function differently in French than in English. Indeed, there is an observable difference in Choinière’s translation that, while adhering to an exaggerated oral French, departs from this use in the context of nicknames. In the end, inconsistent use of the definite article allows for more fluidity with regards to the identities of these main characters. Slipping back and forth between modes of being and the grammatical rules that dictate how these modes are presented, even in the midst of transgressive language like slang, creates a space for reconsidering how identities on stage are affected by audience expectations. A performative analysis of both texts,

⁷⁶² Patrick Lonergan, *Theatre and Globalization*, *op. cit.*, p. 185.

⁷⁶³ In the *Journal of Experimental Economics*, Thomas Buser and Noemi Peter test several popular hypotheses regarding the effectiveness of multitasking versus working linearly or sequentially. In their results, they conclude that switching between tasks negatively correlates with performance. So, while a person can multitask, it is a myth that multitasking aids in completing tasks efficiently. Thomas Buser and Noemi Peter, “Multitasking”, in *Experimental Economics*, vol. 15, n° 4 (December 2012), p. 641-55.

however, corroborates Lonergan's argument that "monologue disrupts the notion that stage representation should be regarded as discrete, reliable, and self-contained."⁷⁶⁴ While Choinière engages in a proactive translation of the source text with regards to certain images, grammatical structures, and layout, O'Rowe's presence remains visible through an adaptation that encourages active commitment on the part of the audience, albeit in a manner that is still limited by traditional theatrical conventions.

Finally, it is worth examining the distinction between layering and filtering identities. Both means of construction postulate internalisation as the driving force behind the tacit acceptance of a given identity as essential and authentic. The monologue form facilitates layering and filtering through the latent presence of the storytelling device: in recounting and acting in their overlapping stories, Howie and Rookie embody the other figures that make up this narrative. These identities are already traversed by constructions of masculinity, violence, prejudice, and misogyny, which complicate the plurality of the text, implicating the reading levels.

The image of the Russian nesting dolls, the Matryoshka, proves useful as a metaphor for this very reason, as each successive version encapsulates the previous versions, thus adding to its figurative and literal weight. With regards to *HR*, the Matryoshka effect applies to the unconscious layering and overlapping of identities, whereas the filter effect applies mainly to the storytelling motif. At various moments during each monologue, Howie and Rookie acknowledge major layers of their identities, or the outer shells, so to speak, of the nesting dolls. Yet, when conflict arises, neither character is able to identify right away the changes that are occurring as to those identities. However, in questioning the situation, in acknowledging the presence of some internal struggle, both Howie and Rookie suggest the presence of the internal nesting dolls without fully revealing them. This system of layers and overlaps is further compounded in translation where we have the "identity" of the source text, already composed of these layers, filtered in a way that deliberately wants to be hybrid – not wholly Québécois, but not altered to emphasise Irishness either.

⁷⁶⁴ Patrick Lonergan, *Theatre and Globalization*, *op. cit.*, p. 185.

Chapter 5 – Proactive Translation: Performativity in Christian Lapointe’s Translation, Adaptation, and Rewriting of W.B. Yeats’s *Calvary*, *The Resurrection*, and *Purgatory*, as *Limbes* (2009)

The final translation in this corpus goes beyond the translation strategies utilised most often to broaden the field in embracing a truly innovative, proactive translation — that is to say, rather than provide a translation of the text adapted to Quebec, Christian Lapointe performs three different tasks in his 2009 version of W.B. Yeats’s Noh and symbolist plays: translation, adaptation, and rewriting. Lapointe does not translate Yeats’s plays (*Calvary* (1920), *The Resurrection* (1931), and *Purgatory* (1939)) in isolation as stand-alone events, but instead adapts them as one play in three different, subsequent cycles. Inspired by the title of Northern Irish playwright and director Sam McCready’s 1995 adaptation of Yeats’s three plays, *Yeats in Limbo*⁷⁶⁵, Lapointe’s trilogising of these plays, highlights their dramatic impact as a point of concretization and goes one step further by including Yeats’s poetry as well as repeating the trilogy for a total of three complete cycles, something McCready’s adaptation did not do. Lapointe’s translation reterritorialises Yeats’s symbolist drama, bringing contemporary, international relevancy to his body of work.

In the other three works of this corpus, we have seen various ways in which Québécois translators have employed strategies to acculturate the performativity inherent in Irish dramatic texts, thus mitigating their alterity and foregrounding Quebec’s unique social, linguistic, and historical contexts. Nevertheless, even when considering the

⁷⁶⁵ Sam McCready “fuses” the three plays together through the central figure of the Old Man, who is wandering the countryside with his bastard son. McCready also labels his text an “interpretation of three plays by W.B. Yeats”, which seems to signal an even greater degree of latitude than “adaptation” regarding how the texts are structured and cut together. Lapointe uses the same order as McCready (*Purgatory*, followed by *Calvary* and *The Resurrection*), but McCready uses the last two plays as “ghost” plays, where the characters appear as ghosts to the Old Man after he kills his son. McCready’s adaptation follows a much more linear format than that of Lapointe, most notably seen through the lack of repetition, but also through the use of the Old Man to close the play, after *The Resurrection* has reached its dénouement. *Yeats in Limbo*, Programme Notes, Lyric Players Theatre Archives T4/286.

dynamics of theatrical translations in Quebec, Lapointe adapts Yeats's three plays in ways that go beyond the dominant paradigm of "translat[ing] ... English-language plays into Quebecois French, with place and character names and other markers kept as in the original."⁷⁶⁶ Lapointe's work manifests many of the same strategies that have been highlighted in translations from Grandmont, Britt, and Choinière. However, there are three key ways in which Lapointe departs from how audiences enter into the world of the adaptation: 1) the iterative process by which the internalisation of identity occurs happens on stage via three cycles of three plays, 2) the shared cultural references that had characterised the other three plays in this corpus give way to a generally post-Judeo-Christian tone, and 3) linguistic performativity manifests not in recognisable forms of Hiberno-English or joul, but instead in the virtuosity of Lapointe's grammatical and syntactical departures from standard and Québécois-French.⁷⁶⁷ The resulting adaptation heightens the performative nature of Yeats's source texts and poetry through interactions between the translation, source texts, and theatrical movements.

The focus on Yeats and Lapointe in this chapter necessitates a brief exploration of the individual contexts in which the plays were respectively written and adapted, as well as how the notion of performativity aids in an understanding of the translation's progressive cycles. For Yeats in particular, there is a distinct difference between the performativity manifest in his nationalist plays written during the period of the Irish Literary Revival (some of which predated the founding of the Irish Literary Theatre) and his later symbolist dramas.⁷⁶⁸ Yeats also wrote the three plays in question as artistic experiments, distancing

⁷⁶⁶ Karen Fricker mainly refers to Louise Ladouceur and Bernard Lavoie's research into translation practices in Quebec before and after the Quiet Revolution. Karen Fricker. "'The Simple Question of Ireland': *La Reine de beauté de Leenane* in Montreal", in *Theatre Research In Canada/Recherches théâtrales au Canada*, vol. 25, n°3 (2014), p. 4.

⁷⁶⁷ According to Judith Butler, "the act that one does, the act that one performs, is in a sense, an act that has been going on since before one arrived on the scene." As Lapointe's characters are all biblical figures in some way, the Québécois audience, whether practicing or not, would have at least had some knowledge of these New Testament figures. Judith Butler, "Performative Acts and Gender Constitution: An essay in phenomenology and feminist theory", in *Theatre Journal*, vol. 40, n°4 (December 1988), p. 104.

⁷⁶⁸ With regards to the evolution of a national theatre in Ireland, Ben Levitas observes that "As a proto-state institution, the new theatre could have neither the luxury nor the protection of the private theatre club. A theatre organized on national principles had to take up a socially defining public position, even while it sought to adopt a stance of artistic innovation. Ben Levitas, "The Abbey Stage and the Idea of a Theatre", in Nicholas Grene and Chris Morash [ed.], *The Oxford Handbook of Modern Irish Theatre*, Oxford, Oxford University Press, 2016, p.43. Jacqueline Genet details the evolution of the Abbey Theatre in terms of Yeats's

himself from his earlier, more overtly political works, which helped to set the tone for what would eventually become the Abbey Theatre; nevertheless, his desire for a “thinking” theatre remains in spite of significant ideological changes he underwent in his later years.⁷⁶⁹ Similarly, Lapointe has made a point throughout his career of pushing the boundaries of the theatrical medium, exploring the tension between art that challenges and art that holds the attention of an audience. In addition, Lapointe’s adaptation does not overtly address nationalistic concerns or cultural binaries – much like Yeats, there is a growing sense of pessimism and discontent with contemporary politics and human relationships. Lapointe also focuses his attention on areas other than Québécois culture and identity.

Through Lapointe’s adaptation, which foregrounds the iterative aspect of performativity, these plays form a thematic trilogy, centred on religious and existential questions about the end of human existence, and serve a prophetic function for a global audience, critiquing the new “gods” of consumerism and multinational corporations. Indeed, the very act of reorganizing and dismantling three plays that Yeats never intended to be staged together, which are themselves adaptations and interpretations of the Japanese Noh theatrical tradition, adds new layers of meaning to Yeats’s works; it reveals the extent to which identity becomes internalised via successive repetitions, creating a cycle that appears to have no exit. Similarly, Lapointe’s titling of his adaptation as *Limbes* aptly

changing focus in the appendix to her monograph *Le Théâtre de William Butler Yeats*, Paris, Les Presses Universitaires du Septentrion, 1995, p. 479-483. Genet notes that, while Yeats’s masterpiece *Purgatory* was produced on 10 August 1938 at the Abbey, very few new and innovative plays were staged there between 1930 and 1950, due World War II and a fire at the theatre, amongst other events. Prior to his death in 1939, Yeats had become more and more consumed by organisational and managerial problems. Genet points out that during the inter-war years, the focus of the Abbey was dominated by conservative politics, thus staging plays that were largely concerned with family and rurality. Donal McCartney also points out that Yeats adhered to the idea that “without an intellectual life of some kind, the Irish could not long preserve their nationality.” McCartney goes on to describe the initial optimism of the literary movement, coupled with the support of the Gaelic League, which ends in a much more resigned tone after the Anglo-Irish Treaty was signed in 1921. Donal McCartney, “From Parnell to Pearse (1891-1921)”, in T.W. Moody and F.X. Martin [ed.], *The Course of Irish History*, Cork (Ireland), Roberts Rinehart Publishers, 1964, p. 295.

⁷⁶⁹ In Yeats’s 1901 letter to the editor of the *Freeman’s Journal*, Yeats argues that “We cannot have too much discussion about ideas in Ireland. The discussion over the theology of *The Countess Cathleen*, and over the politics of *The Bending of the Bough*, and over the morality of *Diarmuid and Grania* set the public mind thinking of matters it seldom thinks of in Ireland, and I hope the Irish Literary Theatre will remain a wise disturber of the peace.” *The Letters of W.B. Yeats*, Allan Wade [ed.], London, Rupert Hart-Davis, 1954, p. 356.

reflects the more figurative, psychological use today of the word *limbo*⁷⁷⁰ than does the more theologically situated *purgatory* of Yeats's original play, thus reinforcing its malaise for two societies that have experienced considerable disillusionment with regards to organised religion.⁷⁷¹ However, in spite of the fact that Yeats's source texts are completely deterritorialised from Ireland, Lapointe still territorialises parts of his adaptation in Quebec, localising it in a way that Yeats did not.

Adapting three of Yeats's most esoteric, spiritual, and stylized plays for a contemporary, Québécois audience raises many questions regarding the role played by performativity in translation: given the fact that Lapointe labels his text as a translation, an adaptation, and a re-writing of Yeats's original plays and poetry, how are scholars and theatre critics to intuit the changes that occur when those works are territorialised in a new context? Similarly, what are the limits, if any, to the act of acculturation when it so dramatically appropriates and changes the source text? Does the performative nature of Yeats's plays find a place in Lapointe's wholly different conception of such spiritual concerns in a contemporary, fairly secular society? Furthermore, the temporal distance between Yeats's source texts and Lapointe's translation raises questions regarding the very limits of translation and adaptation; after a certain point, the importance of faithfulness in the context of translation strategies requires us to account for whether or not they matter when the source text serves more as inspiration for a proactive translation. Answering these questions in the context of this chapter entails a different reading of performativity, evolving from that of the previous four chapters, that seeks to test the limits of what it

⁷⁷⁰ Then Cardinal Ratzinger claims that "Limbo was never a defined truth of faith. Personally – and here I am speaking more as a theologian and not as Prefect of the Congregation – I would abandon it since it was only a theological hypothesis. It formed part of a secondary thesis in support of a truth which is absolutely of first significance for faith, namely, the importance of baptism ... One should not hesitate to give up the idea of 'limbo' if need be." Joseph Cardinal Ratzinger with Vittorio Messori, *The Ratzinger Report. An Exclusive Interview on the State of the Church*, Salvator Attanasio and Graham Harrison [trans.], San Francisco, Ignatius Press, 1985, p. 147.

⁷⁷¹ Concerning the play's religious controversy, Lauren Arrington also points out that, "[F.R.] Higgins attempted to deflect the question by saying that 'the play was surely more within the province of the questioner [American Jesuit, Fr. Terence Connolly]' than it was in his. While this drew laughter from the crowd, it was a misstep, since it reinforced a religious interpretation, which was expressly not the purpose of Yeats's play. An unintended controversy ensued." Finally, Arrington acknowledges that "Although Yeats borrows from Catholicism for his title, the purgation that is his subject deals with 'this world' as much as 'the next'." Lauren Arrington, *W.B. Yeats, the Abbey Theatre, Censorship, and the Irish State. Adding the Half-Pence to the Pence*, Oxford, Oxford University Press, 2010, p. 183-184.

means to construct, iterate, and internalise. Indeed, Lapointe's work here explores the tension between constative, the state of being that is Purgatory, and speech acts that construct. As such, *Limbes* allows us to explore the intersection of performativity, translation, and acculturation.

Integral to discussions of translation and adaptation in the Québécois theatrical milieu is the notion of performativity, due to its emphasis on the iterative process, as translation is an ongoing construction. One of the objectives of this chapter is to demonstrate the significance of considering theatrical translation in the light of performativity, which highlights the unique varied spaces occupied by translation in a theatrical context. Indeed, if we keep in mind that the playscript is literary, but that it should not be isolated from its objective as being destined for some type of performance, then these two groups can work more easily together. Nevertheless, as Cristina Marinetti points out, performativity's relationship to translation, even theatrical translation, still remains ephemeral.

The overarching objective of this chapter will be to analyse Yeats's source texts alongside the three cycles in Lapointe's adaptation in order to examine the changes that result from a proactive approach to those source texts. This act subverts expectations, as it introduces an asymmetry: small variances that disrupt the internalisation process through subversive repetition. Additionally, as part of an overall proactive translation, this analysis will focus on how Lapointe's integration of Yeats's poetry and his own writing ensures that they are "adaptés pour s'inscrire ici en toute cohérence" along with the source plays.⁷⁷² In breaking away from strict adherence to literarity through intertextual references and original contributions, Lapointe is able to introduce Yeats to a Québécois audience in a way that ensures new relevance for both artists' works. The result of this rewriting is not an arbitrary appropriation of Yeats, but transformations of each subsequent cycle via the performative force of the individual source texts into a new existence. In doing so, Lapointe explicitly highlights the very nature of performativity, where the processes of iteration and internalisation layer new meanings and constructions, revealed in subsequent *mise en scènes*. This marks another shift in the evolving relationship between source text and

⁷⁷² Christian Lapointe, *Limbes* (adaptation, traduction et réécriture de *Calvaire*, *La Résurrection*, et *Purgatoire* de W.B. Yeats), Québec, Centre des auteurs dramatiques, 2009, p. 2.

translation, where the latter exists in its own right and with its own textual authority, and the former can be appropriated rather than being perceived as sacrosanct.

Translation relationships

In order to properly analyse Lapointe's adaptation alongside Yeats's source plays, it is first necessary to discuss both playwrights' aesthetic points of view and backgrounds, and how the notion of performativity functions within these frameworks. Indeed, Lapointe's theatrical aesthetic manifests itself in Théâtre Blanc's artistic mandate: the theatre cannot compete in terms of special effects with cinema, so Lapointe challenges the spectators to ask why they would even go to the theatre, if the entertainment value of cinema is, amongst other things, more affordable for now.⁷⁷³ According to Lapointe, it is because theatre can create community where the spectators experience an event together.⁷⁷⁴ Nicholas Grene confirms this when, writing about the space of Irish theatre, he asks the question, "what has theatre to offer that cinema and television do not? The encounter of live actors with a live audience in the immediacy of a place of performance."⁷⁷⁵ This encounter, however, requires engaging and entertaining the audience while reminding them that they are still at the theatre.

Cronin proposes a solution to this issue when he writes that "it is the creative distance, the *Verfremdungseffekt* of linguistic coexistence, that makes an understanding of translation so necessary for readings of contemporary Irish culture."⁷⁷⁶ As is the case with Olivier Choinière's translation of *Howie the Rookie*, this distance is different from the distancing effect that isolates.⁷⁷⁷ Especially within the context of the theatre, a distancing effect makes the audience aware of where they are and what they are doing, but such an effect does not necessarily have to alienate them. The result of this creative distance to which Cronin refers is possibly fertile ground for a greater sense of community.

⁷⁷³ See "Mandat et historique", www.theatrecarteblanche.ca

⁷⁷⁴ Lapointe brought up this notion during informal conversations with the theatre discussion group Le Cercle blanc during the winter 2016 inaugural meetings in January.

⁷⁷⁵ Nicholas Grene, "The Spaces of Irish Drama", in Munira H. Mutran and Laura P.Z. Izara [ed.], *Kaleidoscopic Views of Ireland, Brazil*, Humanitas FFLCH/USP, 2003, p. 72.

⁷⁷⁶ Michael Cronin, *Translating Ireland*, Cork (Ireland), Cork University Press, 1996, p. 5.

⁷⁷⁷ See Chapter 4.

Furthermore, the idea that a community should experience something collectively that should then affect some sort of change drives not only Lapointe's theatrical practices but also his desire to translate foreign theatre. Cinema's global reach is seemingly more effective than that of theatre in the contemporary world, simply due to access: an audience in Texas can attend a screening of a film from China, but not necessarily go to a theatre and see a Chinese play staged by a visiting Chinese theatrical company. In contexts such as that of Quebec, where Lapointe splits his time between theatre communities in Montreal and Quebec City, there are exceptions, but these are rare.⁷⁷⁸ Lapointe thus sees translation as an opportunity to account for this inequality, as a way to globalise theatre, bringing international stages to Quebec.⁷⁷⁹ Cronin is again instructive here, as he argues for the translator's plurality of roles: "The translator is, of course, also an interpreter. His or her interpretations of the needs and outlooks of the target audience are rooted in the translator's own ideological condition."⁷⁸⁰ This could not be truer for Lapointe, whose artistic mandate encompasses an activism that is not satisfied with spectacle for entertainment's sake, but instead seeks to move audiences to experience difference and carry the post-theatre conversation with them into their homes and workplaces.

The type of translation employed by Lapointe is what Cronin describes as proactive translation: "Proactive translation ... is communicative in terms of adaptation to the target language, and exercises a relative latitude with regard to elements of the source language and culture, but is interventionist in that changes to texts are strongly driven by the specific values of the translator in question."⁷⁸¹ According to André Lefevere, translation is

⁷⁷⁸ An example of this is the Carrefour International de Théâtre, which annually brings together a diverse array of theatrical practitioners from around the world to Quebec City for the purpose of staging "le meilleur de la création théâtrale contemporaine nationale et internationale" and to "faire découvrir les grands artistes d'ici et d'ailleurs dans les domaines du théâtre et de la création contemporaine en présentant des œuvres originales, aux formes et aux langages multiples". See "Mission et Historique", *Carrefour International de Théâtre*, [online]. <https://www.carrefourtheatre.qc.ca/le-carrefour/mission-et-historique/> [accessed 13 April 2019].

⁷⁷⁹ Lapointe has a considerable international presence, staging his work *C.H.S.* at the Avignon Festival in 2009, for instance. <http://www.festival-avignon.com/fr/artiste/2009/christian-lapointe>. However, Erin Hurley's work is important to take note of here as well, because through her analysis of national identity, performance, and affect, it is possible to liken Lapointe's work to that of Robert Lepage and Cirque du Soleil as not being typically identified as Québécois. Erin Hurley, *National Performance, Representing Quebec from Expo 67 to Céline Dion*, Toronto, University of Toronto Press, 2011, p. 13.

⁷⁸⁰ Michael Cronin, *Translating Ireland*, Cork (Ireland), Cork University Press, 1996, p. 152.

⁷⁸¹ Michael Cronin, *Translating Ireland*, Cork (Ireland), Cork University Press, 1996, p. 153.

therefore also a form of rewriting that acculturates in order to construct the source text in the target culture.⁷⁸² The concept of proactive translation as rewriting also underscores translation's subversive power, where it can potentially allow for meaning and themes other than those intended by the author. Thus, while translation is never neutral (a fact that Cronin and other scholars acknowledge), proactive translation suggests a desire to profoundly transform the source text. The goal is to provide more than a spectacle, giving a clear idea of what is critiqued and how one can go about changing his or her life in community with others. Proactive translation, in other words, is not just translated theatre that attempts to create an audience, but one that tries to shape a given audience.

Integral to Lapointe's perspective is the idea that art should be something deeply important to the society in which it operates, but this does not always have to imply political maneuvering or propagandistic theatre. Lapointe addresses concerns that are sociocultural, artistic, and political in a global sense – consumerism, ecological malfeasance, creative integrity – but which could just as easily apply to contemporary Québécois society in the same way that “Québécois” issues regarding language and political representation apply to an increasingly globalised community. Nevertheless, Quebec as a territory is not absent from the adaptation, as Lapointe situates part of it in Quebec and makes use of certain Québécois expressions and syntax. In a similar fashion, Cronin's pointed remarks regarding another Irish playwright's politically-motivated work, Brian Friel's *Translations*, find relevance in the translation practices of contemporary Quebec: “Translation is more than a harmless, scholarly exercise.”⁷⁸³ In other words, even with such a radically different text as this, the need to influence the audience and to take advantage of the collective experience of the theatre presents us with an opportunity to demonstrate the value of a performative analysis as it finally pertains to agency and potential. The constructions that undergird culture, appearing to be seamlessly integrated and ahistorically situated, come into conflict with the notion of performativity when the latter not only exposes those constructions for what they are, but then explicitly allows for

⁷⁸² Lefevere argues that labeling this act “rewriting... absolves us of the necessity to draw borderlines between various forms of rewriting, such as ‘translation’, ‘adaptation,’ ‘emulation’. André Lefevere, *Translation, Rewriting, and the Manipulation of Literary Fame*, London, Routledge, 1992, p. 47.

⁷⁸³ Michael Cronin, *Translating Ireland*, Cork (Ireland), Cork University Press, 1996, p.197.

them to be dismantled and transformed anew.⁷⁸⁴ It follows, then, that accounting for performativity in the context of proactive translation beyond a *pro forma* practice reveals additional problems with assumptions regarding faithfulness and authenticity in terms of translation practices as well as culture.

Indeed, another aspect of this chapter that will demonstrate the continuing evolution of theatrical translation practices in Quebec as a whole is the absence of concern for cultural authenticity. This ambivalence finds a parallel in contemporary Irish theatre, where representation remains the dominant mode of theatricality. Sarah Rubidge addresses the dangers of relying on authenticity in the theatrical domain when she cautions that “Designating a performance as ‘authentic’ is the outcome of a kind of judgment, one which constitutes a ‘just recognition’ of the work that performance purports to re-present. Authenticity is therefore not a property *of*, but something we ascribe *to* a performance.”⁷⁸⁵ Yet value judgments regarding authority and authenticity persist, especially where they concern language and culture. This can be likened to translation, for which, historically, concerns regarding faithfulness to the source text still supersede attempts at artistic license and acculturation. Rubidge thus identifies a motif in Irish literary criticism as it relates to representations of Irishness in Ireland, and especially abroad. Authentic “Irishness” makes little impact on Lapointe’s motivations for translating Yeats’s theatre.

However, this is not to say that the fidelity to the text or authenticity debates do not or should not factor into the relationship between translation and identity, even when there is less of a given culture ostensibly foregrounded. Depending on the text involved, the type of translation strategy must adhere to certain norms, or, as Lefevere cautions, “cultures that derive their ultimate authority from a text ... are likely to guard that text with special vigilance, since the power of those empowered can be said to rest on it.”⁷⁸⁶ Especially with regards to Irish plays and playwrights, performativity can speak to how that identity is

⁷⁸⁴ Judith Butler “Performative Acts and Gender Constitution: An essay in phenomenology and feminist theory.”, in *Theatre Journal*, vol. 40, n°4 (December 1988), p. 98.

⁷⁸⁵ Sarah Rubidge, “Does authenticity matter? The case for and against authenticity in the performing arts”, Patrick Campbell [dir.], in *Analysing Performance: A Critical Reader*, Manchester, Manchester University Press, 1996, p. 219.

⁷⁸⁶ André Lefevere, *Translating Literature: Practice and Theory in a Comparative Literature Context*, New York, The Modern Language Association of America, 1992, p. 120.

formed and interpreted in diasporic localities, such as Quebec. Thomas Sullivan observes that Irish identity in North America among people claiming Irish heritage is both performed and performative.⁷⁸⁷ What is significant in Sullivan's assessment of performance and performativity here is how he claims it is rooted in constructed discourses around Irishness, discourses that are, at heart, "built from historically embedded or sedimented norms and practices that are created and performed unknowingly."⁷⁸⁸ This very much represents one of Yeats's objectives in developing his theatrical oeuvre – a reaching back to the past in order to cement an identity for years to come. Furthermore, it is thus possible that Yeats was aware of the performativity of his theatre with its various influences and forms.

Along with a more fluid sense of identity, Lapointe's adaptation represents an even greater change in how language is used to manifest and form identity on the linguistic level, without drawing attention to the text as a *québécoisation*.⁷⁸⁹ Yasemin Yildiz's theory of a Postmonolingual mode of reading allows for an understanding of the temporal variances between Yeats's three source texts and Lapointe's cyclical adaptation and translation:

Viewed through this – flexible – temporal lens, 'postmonolingual' refers to the unfolding of the effects of the monolingual and not to its successful overcoming or transcendence. But besides the temporal dimension, the prefix 'post' also has a critical function, where it refers to the opposition to the term that it qualified and to a potential break with it, as in some notions of postmodernism. In this second sense, 'postmonolingual' highlights the struggle against the monolingual paradigm.⁷⁹⁰

In Quebec's current theatrical landscape, of which Lapointe is an integral part, there is no longer a hard line against the influence of English to ensure that Québécois-French has priority.⁷⁹¹ Lapointe's text has no English words, but it does use turns of phrase that

⁷⁸⁷ Thomas Sullivan, "I want to be all I can Irish": the role of performance and performativity in the construction of ethnicity", in *Social and Cultural Geography*, vol. 5, n°13 (August 2012), p. 431.

⁷⁸⁸ Thomas Sullivan, "I want to be all I can Irish", *art. cit.*, p. 432.

⁷⁸⁹ Annie Brisset uses this term in reference to translations made in Quebec in the late 1980s onward, which falls well after *La Révolution Tranquille*. It refers to the difference between the language used to translate a foreign text versus that of the translator explaining and justifying the translation for the reader/spectator. Annie Brisset, *La Sociocritique de la traduction. Théâtre et altérité au Québec (1968-1988)*, Longueuil (Québec), Les Éditions du Prémabule, 1990, p. 309.

⁷⁹⁰ Yasemin Yildiz, *Beyond the Mother Tongue: the Postmonolingual Condition*, New York, Fordham University, 2012, p. 4.

⁷⁹¹ In an article in *La Presse*, Chantal Guy notes that orality in Québécoise literary productions of the twenty-first century has become much less inhibited or haunted by accusations of "franglais". Guy goes on to quote Jean-François Chassay in pointing out that, "les niveaux de langue qui se mélangent, ce n'est pas parce qu'on est incapables de sortir de l'anglais; il y a 17 langues dans *Finnegans Wake* de James Joyce!" Chantal Guy,

exemplify this ideological change, including shared proverbs and maxims. As a whole, Lapointe manipulates his adaptation in a way that fuses the orality of language with the image of performance that demonstrates a much greater distance with the more literary aspects of translation.

Performativity, as Lapointe's adaptation demonstrates, originates in the text, but it is certainly not tied to the words on the page. Nor does it, however, reach its apotheosis on the stage. In the end it is, as Elin Diamond argues, the materialisation of performance.⁷⁹² Fortunately, performativity as a concept provides the means to help to address the reproduction of the playscript on stage.⁷⁹³ Indeed, it allows us to build on Schechner's propos: performativity is not simply the quality of being performable or even theatrical, but rather the impact of realising agency by the target culture when referring to translated texts. Marinetti cites Schechner in arguing that, in as much as performativity is part and parcel of performance, it mainly serves to construct degrees of "Irishness". Performativity already is, in a certain sense, co-creation, or adaptation in the context of translation. Marinetti confirms this when she point out that "the greatest advantage of seeing translation as *performative* is that it allows us to place originals and translations, source and target texts, dramatic texts and performances on the same cline where what counts is not the degree of distance from an ontological original, but the effect that reconfigured text (as *performance*) has on the receiving culture and its networks of transmission and reception."⁷⁹⁴ This, in effect, eliminates or at least calls into question the faithfulness/fidelity concerns that still prevail in translation studies.

"Vive le Québec livre!", *La Presse* [online]. 15 March 2018. <http://www.lapresse.ca/arts/livres/201803/15/01-5157460-vive-le-quebec-livre.php> [accessed 15 December 2018].

⁷⁹² Elin Diamond, cited by Janelle Reinelt, "The Politics of Discourse: Performativity meets Theatricality", in *SubStance*, 31, no°2&3 (2002), p. 205.

⁷⁹³ Cristina Marinetti, "Translation and Theatre: from Performance to Performativity", in *TARGET-International Journal on Translation Studies*, vol. 3, n°25 (2013), p. 310.

⁷⁹⁴ Cristina Marinetti, "Translation and Theatre: from Performance to Performativity", *art. cit.*, p. 311.

Situating the texts

An analysis of Lapointe's adaptation and staging necessitates a brief discussion of the artistic movements behind these works. What makes them exceptional in this case is that they encompass modernist and symbolist principles, and Noh theatre aesthetics. Symbolist poetry provided the theoretical framework and aesthetics necessary to bring Yeats's artistic vision to life. The ephemeral, transient quality of life forms the basis for Yeats's symbolist works, especially as it relates to the type of drama highlighted in Noh theatre. Edna Sharoni observes that Yeats's themes centre on anxiety concerning "beauty, nobility, and passion, combined with a devastating obsession with earthly transience, the poignant sense of loss and ephemerality inseparable from our mortal lot."⁷⁹⁵ The idea of "moods" creates tension in Yeats's use and understanding of symbolism. Indeed, Ben Levitas adds that "Yeats's appreciation of Maeterlinck's transition from poetry into theatre was a complex acknowledgement of differences within modes of symbolism."⁷⁹⁶

Yeats's relationship to the symbolist movement was intensely complex and also eventually differed on key points both philosophically and aesthetically. Ronald Schleifer claims that the symbolist movement in literature was partially a reaction to the crisis in modernism: "it was so because the crisis of modernism is best understood as predicated on a conception of the *inadequacy* of language to experience – the inadequacy, that is, of any 'natural' signifier to the transcendental signified of an hypostatized *nothing* ... that symbolism attempts to delineate."⁷⁹⁷ According to Richard Cave, Yeats's attraction to modernism was not determined by his involvement in the theatre, pointing out that it was "rather his independent and personal quest to create a stage for poetry."⁷⁹⁸ By extension, it is plausible to suppose that Yeats's later works thematically move away from the national question to embrace a more global sense of spirituality and ritual. Yeats's letters frequently belie a concern regarding the soul versus the intellect, and a desire for the former to

⁷⁹⁵ Edna Sharoni, "'At the Hawk's Well', Yeats's Unresolved Conflict between Language and Silence", in *Comparative Drama*, vol. 7, n°2 (Summer 1973), p. 150-173.

⁷⁹⁶ Ben Levitas, "The Abbey Stage and the Idea of a Theatre", in Nicholas Grene and Chris Morash [ed.], *The Oxford Handbook of Modern Irish Theatre*, Oxford, Oxford University Press, 2016, p.44.

⁷⁹⁷ Ronald Schleifer, "Yeats's Postmodern Rhetoric", in Leonard Orr [ed.], *Yeats and Postmodernism*, Syracuse (New York), Syracuse University Press, 1991, p. 19.

⁷⁹⁸ Richard Cave, "Modernism and Irish Theatre 1900-1940", in Nicholas Grene and Chris Morash [ed.], *The Oxford Handbook of Modern Irish Theatre*, Oxford, Oxford University Press, 2016, p. 124.

overcome the latter.⁷⁹⁹ Setting aside unorthodox personal beliefs for a moment, Yeats's work thus demonstrates a formal malleability that could potentially lend itself well to translation.

Furthermore, Yeats's admiration for the symbolist movement was not, in fact, entirely based on adherence to the movement made popular in France in the late nineteenth century, but rather, as Robert O'Driscoll notes, to Yeats's interest in the English Romantic poet William Blake and the occult.⁸⁰⁰ In a letter to Ernest Boyd, Yeats writes that "my interest in mystic symbolism did not come from Arthur Symons or any other contemporary writer ... My chief mystical authorities have been Boehme, Blake and Swedenborg. Of the French symbolists I have never had any detailed or accurate knowledge."⁸⁰¹ O'Driscoll's analysis of symbolism in Yeats's body of work reveals that Yeats himself understood symbolism "imperfectly", that is to say, he chose from among the elements most readily available to him and best suited to the needs of his theatrical project. O'Driscoll further notes that "symbolism had become associated in his [Yeats's] mind with an unreal spiritual art; consequently he supplants it with that concept of personality, a concern with the living essence that animates individual thought and action, whether in life or literature."⁸⁰² Symbolist poetry provided the theoretical framework and aesthetics necessary to bring that artistic vision into fruition, which was essentially an expression of the universal mood, the "god" within.

Therefore, the essence of symbolism, whilst initially having served as the catalyst for Yeats's early poetry and theatre, can be seen as being slightly out of sync with his later plays that, as Csilla Bertha notes, reflect "Yeats's deepening pessimism concerning the

⁷⁹⁹ In an 1892 letter to John O'Leary, Yeats writes that "the mystical life is the centre of all that I do and all that I think and all that I write. It holds to my work the same relation that the philosophy of Godwin held to the work of Shelley and I have always considered myself a voice of what I believe to be a greater renaissance – the revolt of the soul against the intellect – now beginning in the world." The last sentence of this letter will prove to be part of the impetus in fashioning the character of The Greek in *The Resurrection*. *The Letters of W.B. Yeats*. Allan Wade [ed.], London 1954, p. 211.

⁸⁰⁰ Robert O'Driscoll, *Symbolism and Some Implications of the Symbolic Approach: W.B. Yeats during the Eighteen-Nineties*, Dublin, The Dolmen Press, 1975, p. 9.

⁸⁰¹ *The Letters of W.B. Yeats*. Allan Wade [ed.], London 1954, p. 592.

⁸⁰² Robert O'Driscoll, *Symbolism and Some Implications of the Symbolic Approach: W.B. Yeats during the Eighteen-Nineties*, Dublin, The Dolmen Press, 1975, p 76.

unheroic, decaying era” in which he lived.⁸⁰³ Yeats perceived the symbolist movement as being beneficial to creating an Irish theatre. Thus, while symbolism provided the means to sublimate empire, imperialism, and cultural nationalism into a new type of theatre for a new type of audience, the ideological reckonings of that audience were less likely to manifest in the same manner. In addition, Yeats’s concept of what or who constituted the ideal audience drastically changed as the Abbey Theatre changed. The commercial success of the Abbey belies the complex relationship between Yeats, his financiers, and his ideas for a national project.⁸⁰⁴ Yeats expresses this tension in his letter to Lady Augusta Gregory, “A People’s Theatre”, published in the *Irish Statesman*, a Dublin-based journal, in 1919:

I want to create for myself an unpopular theatre and an audience like a secret society where admission is by favour and never to many. ... Ireland has suffered more than England from democracy, for since the Wild Geese fled who might have grown to be leaders in manners and in taste, she has had but political leaders. As a drawing is defined by its outline and taste by its rejections, I too must reject and draw an outline about the thing I seek; and say that I seek, not a theatre but the theatre’s anti-self, an art that can appease all within us that becomes un-easy as the curtain falls and the house breaks into applause.⁸⁰⁵

In this letter, Yeats foreshadows Lapointe’s statement 89 years later regarding the necessity of a theatre that engages and confronts the audience. In the intervening years, however, Yeats’s ideological and artistic desires conflicted, as they began to favour an elite salon over a popular theatre.

Yeats’s gradual disillusionment manifested itself in an exploration of theatrical forms capable of expressing the interiority of the artist, rather than emphasizing the role of the audience. From here it is possible to trace the influence that Japanese Noh theatre would eventually have on Yeats. Briefly, Noh theatre developed as a genre in Japan in the

⁸⁰³ Csilla Bertha, “Spiritual Realities and National Concerns in Yeats’s Noh Plays”, in *Angol Filológiai Tanulmányok/Hungarian Studies in English*, vol. 16 (1983), p. 56.

⁸⁰⁴ Lauren Arrington examines this complex, delicate balance in exhaustive detail in her monograph, *W.B. Yeats, the Abbey Theatre, Censorship, and the Irish State. Adding the Half-Pence to the Pence* (2010). Significantly, Arrington remarks that “all of these early debates [regarding the content of productions] can be seen as a struggle over the authority and the responsibility of representation.” Lauren Arrington, *W.B. Yeats, the Abbey Theatre, Censorship, and the Irish State. Adding the Half-Pence to the Pence*, Oxford, Oxford University Press, 2010, p. 3.

⁸⁰⁵ W.B. Yeats, “A People’s Theatre”, *Explorations*, London, Macmillan and Company, 1962, p. 254-257.

fourteenth and fifteenth-centuries.⁸⁰⁶ With regards to the Yeats's interest in Noh as opposed to Christian themes, R.F. Foster remarks that "The origins of this dramatic form lay in religion, providing a commentary on Buddhism much as medieval miracle plays did on Christianity; they ended classically in an assertion of forgiveness and harmony, and the affirmation of the 'concepts of non-attachment and peace'."⁸⁰⁷ The religious, ritualistic elements were aspects that Yeats wished to cull from Noh, but develop and extend via his own creative work. Terence Brown affirms this when he observes that "the impression is given that by means of this ritual a sacred space is being called into being in which the play itself can unfold. This piece of experimental theatricality was a Yeatsian invention; it is not a feature of Noh."⁸⁰⁸

Noh's greatest dramatist, Zeami, wrote treatises stipulating Noh's aesthetic and thematic goals, namely the kind of ethereal, tranquil beauty that can be engendered on stage through poetry and dance, affirming Zen Buddhist ideals.⁸⁰⁹ According to Oscar G. Brockett, Noh theatre stresses the impermanence of life and features "ghosts, demons, or obsessed human beings whose souls cannot find rest because in life they had been too much devoted to worldly honor, love, or some other goal that keeps drawing the spirit back to the physical world."⁸¹⁰ The multidisciplinary aspects of Noh theatre also reflect the complexity of Japanese society and cultural preoccupations; the word "Noh" means "talent" or "skill", and thus emphasizes the ability of professional performers of the warrior class to suggest an essence, rather than act out a particular plot. Noh theatre is multidisciplinary to the extent that it emphasises the collaboration and interaction between multiple art forms: dance,

⁸⁰⁶ In his chapter clarifying Noh Theatre and its relationship with Yeats, Masaru Sekine provides essential facts regarding the history and aesthetics of the Noh. Masaru Sekine [ed.], "Yeats and the Noh", in *Irish Writers and the Theatre*, Buckinghamshire, Colin Smythe Limited, 1986, p. 151-166.

⁸⁰⁷ R.F. Foster, *W.B. Yeats: A Life. II: The Arch Poet, 1915-1939*, Oxford, Oxford University Press, 2003, p. 35.

⁸⁰⁸ In this excerpt, Brown is referring specifically to another of Yeats's dance plays, *At the Hawk's Well* (1916). Terence Brown, "W.B. Yeats and Rituals of Performance", in Nicholas Grene and Chris Morash [ed.], *The Oxford Handbook of Modern Irish Theatre*, Oxford University Press, Oxford, 2016, p. 82.

⁸⁰⁹ Motokiyo Zeami was the protégé of another Noh innovator, Kiyotsugu Kan'ami (1333-1384). Zeami was able to perfect the form that Kan'ami innovated during his lifetime, amalgamating narrative song and dance with Zen Buddhist ideals. One hundred of the 240 extant plays in the Noh repertoire were written by Zeami. Brockett also points out that "Noh is above all a product of the fourteenth and fifteenth centuries; no play written during the past 400 years holds a permanent place in the Noh repertory." Oscar G. Brockett and Franklin J. Hildy, *History of the Theatre*, Ninth Edition, Boston, Allyn and Bacon, 2003, p. 633.

⁸¹⁰ Oscar G. Brockett and Franklin J. Hildy, *History of the Theatre*, *op. cit.*, p. 633.

theatre, and music. The performers needed to be adept dancers, and the musicians controlled the rhythm and chant of the play. Significantly, Sekine draws attention to the fact that the fleeting beauty of flowers and flowering trees provided the main theatrical model for early Noh practitioners in the sense that permanency is antithetical to their natures: theatrical performances, like flowers, are appreciated for their beauty in the moment, specifically because they will not endure past their season.⁸¹¹

This emphasis on suggestion versus representation, the latter being commonly expected in Western theatrical traditions, serves as a means by which we can observe a parallel between Noh theatre and notions of performativity and appropriation. A discussion of this parallel is necessary in order to connect Yeats's three source texts with Lapointe's adaptation, because Noh theatre's suggestion of an "essence" rather than representation still seems to contradict the main propos of performativity – namely, that essence is a construction, repeated over time, that only appears to be seamless and eternal. While this brief segue regarding the history of Noh theatre and its aesthetics does not include a thorough investigation into the role that performativity plays in it, a connection is nonetheless important as Yeats approaches Noh theatre from a Western theatrical point of view, one that seeks to acculturate it, but not simply for the sake of introducing Noh theatre to Western audiences.

Yeats's connection to and identification with this form of Japanese drama, beginning roughly in 1913, is itself indicative of the link between performativity and notions of authenticity. Masaru Sekine maintains that Yeats's introduction to Noh theatre through Ezra Pound and Ernest Fenollosa was based on a structural/poetic model.⁸¹² R.F. Foster points out that this introduction essentially occurred through translation: "Simultaneously, inspired by Pound's enthusiasm for Ernest Fenollosa's translation of Japanese Noh plays, WBY turned to drama again, and wrenched it in a radical new direction."⁸¹³ Yeats's experience of this quintessentially Japanese theatrical form thus occurred primarily in a second-hand way, already filtered through the perspective of Pound. Of particular relevance

⁸¹¹ Masaru Sekine, "Yeats and the Noh", *loc. cit.*, p. 152.

⁸¹² Masaru Sekine, "Yeats and Japan: The Dreaming of the Bones", in *Irish University Review, Edinburgh University Press*, vol. 45, n°1 (Spring-Summer 2015), p. 54-55.

⁸¹³ R.F. Foster, *W.B. Yeats: A Life. II: The Arch Poet*, *op. cit.*, p. 34.

for Yeats were poetic rhythms of speech, music, masks and makeup, ritualistic elements, and the demands placed on the audience, which require a certain amount of retrospection and recall of past events. Foster also emphasises this fact in writing that “The Noh effect relied on a blend of formalism and intimacy, using strategies which WBY had already established at the centre of his ideal drama: symbolic scenery, masks, dance.”⁸¹⁴ Hae-Kyung Sung also contends that Yeats’s interest in Noh was in part rooted in his desire to understand “the purgatorial sufferings of the dead.”⁸¹⁵ For Yeats, this type of theatre is capable of rendering such suffering performative, that is to say, iterated to the point of becoming internalised, through its ritualistic elements of dance and music.

Of course, as with symbolism, Yeats’s works inspired by the Noh model were just that, inspirations; the qualities that sparked Yeats’s imagination were those that suggested the liberty to organically explore whatever poetic models suited him. As Eileen Kato notes, “He turns his source upside down. He took what he thought suited him and did what he liked with that.”⁸¹⁶ Richard Cave argues that Yeats’s “own practice, which culminated in *Four Plays for Dancers*, moulded the constituent features of his Japanese model wholly to suit his creative needs while always retaining the hieratic quality of Noh in performance.”⁸¹⁷ Yeats’s recognition of the usefulness of the Noh form to advance his own artistic and cultural mission is clear – the *raison d’être* of Noh, the return to harmony and forgiveness, was an “element [that] meant less to WBY than the dramatic conventions upon which it rested.”⁸¹⁸ Foster also notes that Yeats’s theatre already exhibited “proto-Noh” features that “are discernible in many of Yeats’s earlier plays.”⁸¹⁹ This worked to Yeats’s advantage because, as Foster goes on to argue, the principle features of Noh “had at its centre the presentation of occult themes, and for which an elite audience was a requirement rather than a disadvantage.”⁸²⁰ As Yeats’s interests trended more and more in this direction, the fact that he “discovered” a theatrical form that suited those interests is significant to the

⁸¹⁴ *ibid.*, p. 35.

⁸¹⁵ Hae-Kyung Sung, “The Poetics of Purgatory: A Consideration of Yeats's Use of Noh Form”, in *Comparative Literature Studies*, vol. 35, n°2 *East-West Issue* (1998), p. 114.

⁸¹⁶ Eileen Kato, “W.B. Yeats and the Noh”, *The Irish Review (1986-)*, n° 42 (Summer 2010), p. 111.

⁸¹⁷ Richard Cave, “Modernism and Irish Theatre 1900-1940”, *loc. cit.*, p. 124-125.

⁸¹⁸ R.F. Foster, *W.B. Yeats: A Life. II: The Arch Poet*, *op. cit.*, p. 35.

⁸¹⁹ *id.*

⁸²⁰ *id.*

extent that it already implies a system of layering and filtering with regards to cultural identity and performance. In fact, as Brockett observes, the Noh form itself is an amalgamation of other theatrical traditions and ritualistic elements.⁸²¹ Indeed, as Yeats's exposure to and appropriation of the Noh form suggests, performativity is not only internalisation and iteration, but layering that which is to be internalised and iterated – the relationship between dramatic form and subject is thus problematized in this appropriation.

Themes and motifs in *Calvary*, *The Resurrection*, and *Purgatory*

Before proceeding with an analysis of the texts and Lapointe's staging, it is first necessary to briefly delineate significant elements from the source texts. This description will follow in the chronological order of their publication to better highlight the impact of Lapointe's subsequent restaging. The first play in chronological order is *Calvary* (1920), which opens with three musicians folding and unfolding a large white cloth whilst chanting a poem about the solitary white heron. Yeats's stage direction indicates that the rhythmic folding and unfolding of the cloth is necessary to allow the actors to enter and exit the stage unseen.⁸²² The musicians variously play the drums, flutes, and zithers at the back of the stage and introduce or describe the action taking place and the characters entering and exiting the stage. As the title indicates, *Calvary* follows Jesus Christ on his journey to crucifixion. On his journey, Christ encounters Lazarus, Judas, and three Roman soldiers, all of whom confront him to a certain degree with their disdain for his power over them. These characters symbolise different philosophies for Yeats that confront Christianity as a monolithic idea, and Christ's responses to each character reflect that seemingly unchanging notion. Terence Brown argues that this play "focuses on Christ's crucifixion and makes of this event, which lies at the heart of the Catholic Mass, a frankly unsettling image of humankind's brutal indifference to spiritual realities."⁸²³ The play ends with the folding and unfolding of the cloth, again whilst the musicians chant a poem about the solitary birds.

The Resurrection (1931) also features three musicians folding and unfolding a cloth whilst chanting a poem, this time about the death and rebirth of Dionysus as the beginning

⁸²¹ Oscar G. Brockett and Franklin J. Hildy, *History of the Theatre*, *op. cit.*, p. 632-633.

⁸²² W.B. Yeats, *Calvary*, New York, The Macmillan Company, 1920, p. 449.

⁸²³ Terence Brown, "W.B. Yeats and Rituals of Performance", *loc. cit.*, p. 84.

of a Magnus Annus. The musicians then give way to three characters, The Hebrew, The Syrian, and The Greek, who wait in the antechamber of a room where the eleven Apostles await the resurrection of Christ. The three characters discuss amongst themselves whether or not Christ was a god, the Messiah, or “the best man who ever lived”, and whether or not he can and will rise from the dead.⁸²⁴ As they argue, a scene occurs off-stage, described by the Greek for the audience, in which worshippers of Dionysus revel in the streets in the hopes that their god will return. As the worshippers converge on the house in which the three characters stand watch for the apostles, a character wearing the mask of Christ enters the scene and walks into the room with the Apostles. The Syrian then describes the actions of Christ and the Apostles off-stage before the musicians again close the play with the folding and unfolding of a cloth or curtain, as well as with the singing of the final poem.

Purgatory (1939) opens with a Boy and an Old Man as they enter a stage containing a ruined house and a bare tree. The sight of the house and the tree impels the Old Man to recount his time there, relaying to the Boy, who we come to learn is the Old Man’s son, the story of the death of the Old Man’s mother in giving birth to him and the Old Man’s murder of his father at his own hands. Through the course of his story, the Old Man eventually claims to see his mother as a ghost, reliving her fatal error in becoming pregnant with him. The Old Man reveals that he murdered his father by stabbing him to death, and eventually The Old Man does the same to his son in order to stop the cycle of purgatory that has damned his mother to relive that night repeatedly. Unfortunately, after having murdered his son, the Old Man once again hears the hoof beats that signal the beginning of his mother’s nightly struggle.

Christian Lapointe

Théâtre Péril⁸²⁵ embodies the refusal of what is perceived to be commercial, spectacle theatre. Lapointe’s company consistently has sought to elevate the theatrical milieu in

⁸²⁴ W.B. Yeats, *The Resurrection*, New York, The Macmillan Company, 1931, p. 583.

⁸²⁵ Théâtre Péril eventually became a part of Théâtre Blanc, which was founded in 1979, and continued under Lapointe’s artistic direction. As of 2018, Théâtre Blanc is now known as Carte Blanche, which, as Lapointe states, avoids any potentially racist connotations (“white theatre”) and “Nous tenons absolument à nous positionner contre toute forme d’interprétation du nom de la compagnie qui pourrait renvoyer à de l’exclusion, du racisme ou toute mouvance idéologique de la sorte. L’ouverture et le désir d’aller à la

Quebec, attracting an audience that maintains specific expectations as to the type and quality of theatre that they observe. Founded in 2000 by Lapointe and Danielle Boutin, Théâtre Péril seeks to provoke its audience into questioning the human condition through texts judged intellectually and artistically significant. Lapointe is often critiqued by theatre journalists for attempting to stage plays that are deliberately abstruse and essentially *unstageable*⁸²⁶, which would stand in direct contrast with his own desire to produce a socially engaged theatre that must necessarily be accessible or at the very least desirable to Quebec's theatre-going public.⁸²⁷ In a 2009 interview with *La Presse*, he stated “Je fais la distinction entre le théâtre qui veut ressembler aux Ice Capades et le théâtre d'art ... Ce qui ne veut pas dire que *Limbes* n'est pas un show divertissant, mais il oblige à penser autrement.” *La Presse*'s Alexandre Vigneault contends in the same interview that this is not a theatre created to help you forget your day.⁸²⁸ While Lapointe intends his remark to be humorous, on the surface it denigrates the artistry that is also involved in grandiose spectacle shows to varying degrees.

Informal conversations with Lapointe establish that his choice to group these three plays together under the title *Limbo* serves both to establish a theme and to take advantage of the brevity of the texts in crafting a lengthier work that would push the audience to its limits. However, adapting Yeats's early twentieth-century work for a twenty-first-century Francophone audience required more than translating the texts in question. Indeed, Lapointe's adaptation and rewriting sought to incorporate Yeats's poetry by repeating the

rencontre de l'altérité sont parmi nos valeurs fondamentales. Nous nous voyons dès lors obligés de rectifier le tir.” Finally, the theatre company wanted to evoke the artistic liberty that members of the company have always felt towards their art. Théâtre Carte Blanche, “Communiqué de presse – Pour diffusion immédiate: Un Changement de nom expliqué: Le Théâtre Blanche porte dès à présent le nom *Carte Blanche*” [online]. <http://www.theatrecarteblanche.ca/un-changement-de-nom-explique/> [accessed 15 July 2019].

⁸²⁶ It should be noted that Lapointe has also staged *Axël* by Villiers de l'Isle-Adam, another symbolist playwright, also considered to be unstageable. Jacqueline Genet notes that Yeats saw *Axël* in Paris of 1894, which served to inspire *The Shadowy Waters*, another of Yeats's own symbolist dramas. This is also indicative of the types of influences that the notion of performativity serves to elucidate in terms of internalised constructions. Jacqueline Genet, *Le Théâtre de William Butler Yeats, op. cit.*, p. 20.

⁸²⁷ See reviews of *Limbes* from *La Presse* (Alexandre Vigneault), *Le Devoir* (Aïssa Kettani).

⁸²⁸ Alexandre Vigneault, “*Limbes*, de Christian Lapointe: assassiner son maître”, *Le Devoir* [online]. 16 January 2010, <https://www.lapresse.ca/arts/spectacles-et-theatre/theatre/201001/15/01-939720-limbes-de-christian-lapointe-assassiner-son-maitre.php> [accessed 1 December 2017].

three plays together in three cycles, with each cycle becoming progressively less linear, reaching back from symbolist modernism to classical tragedy. While atypical, this adaptation is not gratuitous, because, as Jacqueline Genet contends, *Calvary* is itself remarkable for its repetitive, choral elements.⁸²⁹ Lapointe even notes in his introduction that the excerpts from Yeats's poetry were included in order to provide a sense of coherence for the assembled text. I will return to Yeats's poetic body of work in the course of the analysis of each cycle, as their integration in view of giving greater coherence to Lapointe's adaptation speaks to the performative nature of Yeats's work, especially that of his poetry, in a Québécois context.

Much like other works in this corpus, Lapointe's translation inscribes itself in the performative because it was not destined for publication, but solely for performance; the role of the audience and their interaction with text is dependent on the oral nature of the work. This aligns with Lapointe's ideas concerning the importance of the communal aspect of theatre: it must be experienced in community, as this is what sets apart the theatre from other literary forms. If we consider translation as a theatrical practice, this choice represents the latent agency of performativity in an altogether different manner. As Marinetti observes, "a performative understanding of translation in the theatre involves a reconceptualization of the role played by spectators as well as a rethinking of more general notions of reception."⁸³⁰ Theatrical translation also considers the performative agency of the different parties involved in the translation process; this is to say that translating from Yeats's poetic English into French should involve some consciousness on the part of Lapointe of the two nations' shared struggle for cultural independence. Yet, a flexible sense of performativity is exactly what allows for such a spectator, community-based approach to theatrical translation because there is less of an emphasis on the ever-pressing faithfulness to the letter of the text that is most often observed in translations of literature. The lack of familiarity of the audience with Yeats's work is significant here because it gives Lapointe some leeway with regards to his translation strategies.

⁸²⁹ Jacqueline Genet, *Le Théâtre de William Butler Yeats*, op. cit., p. 326.

⁸³⁰ Cristina Marinetti, "Translation and Theatre" *art. cit.*, p. 311.

Rewriting translation: levels of performativity

Lapointe's choice to title his adaptation *Limbes* or "limbo" creates an aesthetic and ideological shift, connoting many different meanings.⁸³¹ Limbo, as a medieval theological concept, refers to a space that is neither heaven nor hell to which those unbaptized persons who die in a state of grace go.⁸³² In non-religious terms, limbo often refers to a state of being where one's status remains undefined until the arrival of an appropriate action. It also signals a state of waiting, usually involving some amount of suffering, thus existing in between two different states on a continuum. The notion of purgatory assumes not only this state of waiting, but also encompasses the idea that this is a necessary step prior to union with the divine. In Catholic doctrine, this implies a temporal punishment, a purging of sins committed during a person's lifetime.⁸³³

Similarly, there are significant differences in the various understandings of purgatory, and more importantly, in what is being purged in the first place. Indeed, Yeats's source text offers an embellished, non-doctrinal version of purgatory, for which Lapointe provides an illocutionary translation, choosing to use the same image:

Source Text: Old Man: But there are some That do not care what's gone, what's left: The souls in Purgatory that come back	Cycle 1 : Le Père : Mais il y en a Qui ne se soucient point de ce qui reste : Les esprits du Purgatoire qui reviennent
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⁸³¹ In his preface to Russell Murphy's monograph on the Yeats's "Byzantium", Brian Arkins stresses the fact that "Yeats's concern with religion was among his most abiding, embracing Christianity, Hinduism, Neoplatonism, Theosophy, the Golden Dawn, and the occult...Yeats was not an orthodox (or Orthodox) Christian, but he regarded Christianity as extremely important." Brian Arkins, "Preface", in *The Meaning of Byzantium in the Poetry and Prose of W.B. Yeats: The Artifice of Eternity*, Russell E. Murphy, Lewiston (New York), The Edwin Mellen Press, 2004, p. i-ii.

⁸³² See "limbo", *Oxford English Dictionary* [online]. <https://www-oed-com.acces.bibl.ulaval.ca/view/Entry/108424?rskey=Z4Qghd&result=1&isAdvanced=false#eid> [accessed 13 April 2019]. The *OED* also specifies the chronological, historical aspect of this term, noting that it was conceptualized for persons existing before the advent of Jesus Christ, as well as for unbaptized infants.

⁸³³ From the *Catechism of the Catholic Church*, Second edition: "The Church gives the name *Purgatory* to this final purification of the elect, which is entirely different from the punishment of the damned. The Church formulated her doctrine of faith on Purgatory especially at the Councils of Florence and Trent". The two councils occurred in 1439 and 1563, respectively. It is telling that the second edition of the Catholic Church's catechism does not officially address or exhort the issue of limbo, though theologians still permit a certain belief in a place or state of being for the unbaptized just. "Part One: The Profession of Faith." *Catechism of the Catholic Church Second Edition*, by U. S. Catholic Church, 2nd ed., Doubleday, 2003, pp. 291.

To habitations and familiar spots.	En leurs demeures et régions familières.
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Fig. 5.1. Yeats, p. 682/Lapointe, p. 6

Due to the notoriously fluid delineation of limbo throughout the history of Christianity, the idea of souls exiting and roaming their former haunts is reasonable, but because both playwrights refer to the theologically specific Purgatory, this image becomes less so. Instead, it inhabits two realms, so to speak; both notions, whether vaguely spiritual or theologically situated, refer to different conceptions of the role that religion played in their lives. Ireland's Catholicism of the first half of the twentieth century was heavily embedded in every aspect of its citizen's lives, whereas Quebec in the early twenty-first century contains only vestiges of its mainly Catholic religious past. Regardless, both communities now retain very little of their previously robust religious heritages.⁸³⁴ Indeed, both playwrights' understanding of the notion of purgatory signals the performative potential of this concept in Irish and Québécois contexts, as they touch on similar experiences without needing to provide detailed religious exposition.

In addition to religious references, the use of intertextual references to Yeats's own work frames Lapointe's adaptation, underpinning a déjà-vu effect that emphasizes Lapointe's appraisal of the thematic similarities across Yeats's body of work. Indeed, the use of intertextuality here serves not only to integrate Yeats's poetry but also to intermingle and adapt the three plays to incorporate and respond to each other in the third and final cycle. Lapointe incorporates some of Yeats's most celebrated poems as well as lesser-known works, namely "To a Child Dancing in the Wind" (which prefaces Lapointe's text and was projected onto the stage when this adaptation was produced)⁸³⁵, "Death", "Under Ben Bulben", "Byzantium", "Sailing to Byzantium", and "The Second Coming". Thematically speaking, these poems demonstrate a preoccupation with death and the afterlife. Whether in part or in their entirety, the inclusion of these poems serves to both

⁸³⁴ For more information regarding comparisons of contemporary religious practices in Ireland and Quebec, see Isabelle Matte, "The Pope's Children, Génération Lyrique: The Decline of Catholic Practices in Ireland's Celtic Tiger and Quebec's Révolution Tranquille", *The Canadian Journal of Irish Studies*, vol. 33, n°1 *Ireland and Quebec/L'Irlande et le Québec* (Spring 2007), p. 22-30.

⁸³⁵ With reference to prefaces of translations, Danielle Risterucci-Roudnicky notes, "Signées tantôt par un seul traducteur, tantôt par un collectif, elles [les préfaces] sont des lieux de passage privilégiés, à la fois laboratoire de l'œuvre traduite et poétiques de la traduction." Danielle Risterucci-Roudnicky, *Introduction à l'analyse des œuvres traduites*, Paris, Armand Colin, 2008, p. 51-52.

fragment the translated texts and unify thematic elements across Yeats's body of work, further reinforcing the iterative aspects of a performative purgatory.

Each cycle emphasizes a different aspect of what Lapointe perceives to be the often-static nature of human existence, which is more often than not engendered due to the performative nature of the narratives that characterise contemporary life.⁸³⁶ He accomplishes this by linking and expanding upon Yeats's ideas regarding spirals and circles that are present in the three plays as stand-alone pieces. Genet writes of "the great wheel of change" in *Calvary* that spins around Christ as he relives his passion,⁸³⁷ which Lapointe uses to incorporate Yeats's celebrated poem "The Second Coming" as an introduction to the second cycle of the plays.⁸³⁸ This same circle metaphor is present, yet in an altogether different way in *The Resurrection*, where the death of one god is associated with the advent of another. For Yeats, this essentially proved that history was entering a new phase. With each subsequent cycle, Lapointe uses Yeats's texts, both plays and poetry, and his own dialogue to increase the characters' awareness as well as their suspicion of what had already occurred in previous cycles. The circular imagery reaches its height in *Purgatory*, where Genet notes that it becomes an "infernal cycle."⁸³⁹ Terence Brown observes that "the terrible sense is generated by this compelling play that we are watching a nightmare from which there will be no awakening, that it will repeat itself unendingly."⁸⁴⁰ Owing to the progressive nature of each cycle, the analysis of the source texts against the translations will necessarily follow in chronological order, from Cycle One to Cycle Three.

The choice to use music, video projection, and masks changes the way in which these three plays are perceived by contemporary audiences. Nevertheless, this choice also affirms Yeats's desire, as expressed in his 2 April 1902 review entitled "The Acting at St. Teresa's

⁸³⁶ Alexandre Vigneault, "Limbes, de Christian Lapointe: assassiner son maître", *art. cit.*

⁸³⁷ Jacqueline Genet, *Le Théâtre de William Butler Yeats, op. cit.*, p. 332.

⁸³⁸ Donald Weeks also points out that the combination of the falcon and the gyre may actually reference Prometheus Unbound, particularly where it concerns the helplessness that the poet feels faced with the torments of the world. Donald Weeks, "Image and Idea in Yeats's 'The Second Coming'", *PMLA*, vol. 63, n°1 (March 1948), p. 289.

⁸³⁹ Jacqueline Genet, *Le Théâtre de William Butler Yeats, op. cit.*, p. 462.

⁸⁴⁰ Terence Brown, "W.B. Yeats and Rituals of Performance", *loc. cit.*, p. 86.

Hall”, to form a new theatre that provokes “beautiful emotion” and “profound thought.”⁸⁴¹ This adaptation also deepens the performative force of the translated text. As Marinetti argues, “performativity and performative force are particularly useful concepts in the contemporary world where new technologies are challenging, faster than ever, the confines of what is understood as theatre and translation.”⁸⁴² In creating a type of theatre that sought to stage interiority, Yeats found himself in a position in which theatrical practices and technologies of the time were inadequate to the task at hand. Thanks to Lapointe’s embrace of contemporary theatrical technologies, Yeats’s aesthetic groundwork can be fully realised. Each cycle of Lapointe’s adaptation is presented via different media to achieve reactions from the audience and to draw attention to aspects of the plays that serve to reconstruct a people’s history.⁸⁴³ The music and masks that Lapointe employs are both literal translations from the original plays, but also departures in that they are completely contemporary creations. For example, the final cycle consists of a bare stage with a white screen, which forces the audience to listen and watch in a different way than if they were present for a *mise en scène* steeped in realist theatre aesthetics. To communicate the effect of floating or existing in limbo, the audience must be able to both view the projection and perceive the dialogue as occurring all around them in the physical space of the theatre.

The setting of the second cycle in contemporary Quebec is achieved via Lapointe’s visual and auditory props, rather than through overt acculturation via translation. Christ sits atop a Hydro Québec telephone pole as opposed to a cross, for example. Yeats’s staging of the crucifixion is not orthodox with regards to messianic narratives or how these narratives

⁸⁴¹ In teasing out ideas for this theatre, Yeats quotes Victor Hugo in writing that: “‘It is in the Theatre that the mob becomes a people’, and it is certain that nothing but a victory on the battlefield could so uplift and enlarge the imagination of Ireland, could so strengthen the National spirit, or make Ireland so famous throughout the world, as the creation of a Theatre where beautiful emotion and profound thought, now fading from the Theatres of the world, might have their three hours’ traffic once again.” W.B. Yeats, “The Acting at St. Teresa’s Hall”, in *Later Articles and Reviews: Uncollected Articles, Reviews, and Radio Broadcasts Written after 1900*, Colton Johnson [ed.] New York, Scribner, 2000, p. 87-88.

⁸⁴² Cristina Marinetti, “Translation and Theatre”, *art. cit.*, p. 317.

⁸⁴³ In an interview with Lapointe, the director was why he chose this non-nationalist version of Yeats. Lapointe replied that the national question did, in fact, interest him, and that he saw in Yeats’s appeal to Heraclitus a desire to *nommer son peuple* so as to write and construct a collective history devoid of extraneous, imposed Christian elements. Interview with Christian Lapointe 15 May 2019.

are staged.⁸⁴⁴ Genet points out that Judas stands behind Jesus in a way that indicates they are both being crucified.⁸⁴⁵ Lapointe takes this a step further in having the role of Jesus being embodied in this cycle by a female actor. The staging here takes a well-known Western, Christian image and transposes it to a much less *universal* setting in order to evoke a “monotheistic nightmare”, meaning one in which orthodoxy is fully subverted. Furthermore, for a Québécois audience, this overt reference to the province’s only public utility company serves to comment on what god currently reigns.⁸⁴⁶ The effect here is to amplify for a twenty-first-century audience what Genet argues is the already lack of a common belief system in early twentieth-century Ireland.⁸⁴⁷

The use of a video projection creates another significant shift that both departs from and realises Yeats’s original vision. In his letters, Yeats despairs at the arts-and-crafts effect that resulted from his ideas at the time due to the Abbey theatre’s lack of resources; this led to a more simplified, symbolic staging, though even with the installation of moveable fabric screens, the effect was still less than desirable.⁸⁴⁸ Lapointe’s video projection for the third cycle completely immerses the audience in the void that is limbo. In projecting the third cycle this way, Lapointe actually deterritorialises the dialogue by rewriting and blending it together with the dialogue from the original three plays in his text. Spectators are forced to literally look up at a large screen with close-up shots of the actors.

Furthermore, it is the role of the theatregoer-in-community that finally comes to fruition here, as Lapointe actively seeks to engage the community experience that is proper to the realm of the theatre. Lapointe also encourages this relationship, but attempts to

⁸⁴⁴ According to Oscar G. Brockett and Franklin J. Hildy, religious narratives originated as liturgical dramas, which were themselves co-opted versions of pagan festivals. The Christian Church of the Middle Ages (c. 500 to c. 900 A.D.) sought to usurp these festivals in order to convert Western Europe. Eventually, these narratives came to commemorate via re-creation biblical stories and events, and were frequently performed within churches. It is important to note that while Easter and Christmas were frequently staged with a high degree of reverence, the Passion and Crucifixion of Christ were rarely dramatized. The hierarchy of the Christian Church maintained control over how and in what way these stories were staged and performed, with costumes mainly being priestly vestments, for example, which did not allow for innovation of a variety until the late Middle Ages. Oscar G. Brockett and Franklin J. Hildy, *History of the Theatre*, *op. cit.*, p. 72-83.

⁸⁴⁵ Jacqueline Genet, *Le Théâtre de William Butler Yeats*, *op. cit.*, p.330.

⁸⁴⁶ Lapointe specifically states that this is a kind of predatory capitalism run rampant, evoking a futuristic atmosphere. Interview with Christian Lapointe 15 May 2019.

⁸⁴⁷ *ibid.*, p. 425.

⁸⁴⁸ W.B. Yeats, *Letters*, p. 463.

expand the idea further by leaving his audience no other alternatives but to look around the performance space as they must with each cycle, while not being able to leave that space for the duration of the performance. Lapointe thus ensures that they are both observers of the scene and all but compelled to seriously consider the implications of what is being sung, spoken, and projected. For Lapointe, the theatre becomes a place where a community of theatregoers collectively experiences something that has salvific qualities outside of an organized religion.⁸⁴⁹

Cycle One

The first two cycles unfold in a somewhat linear fashion, where one play follows another, punctuated by Yeats's poetry, creating a perfunctory atmosphere in keeping with canonical expectations regarding Yeats. The first cycle highlights the ceremonial, ritual aspects of Noh theatre that functioned as Yeats's inspiration whilst he was crafting these plays, thus conforming to a "faithful" illocutionary translation. During our interview, Lapointe revealed that the objective of the first cycle was to present a vision as Yeats would have it in the twenty-first century: masks on the performers evoking ceremonial features would thus serve to *sculpt* a sacred, ritualistic space.⁸⁵⁰ The First and Second Musicians of *Calvary* frame the assembled texts to create the image of a chorus and lend an even greater sense of ritual and formality, yet this also decontextualises the role of the Musicians. In inserting characters from *Calvary* (the Musicians) into *Purgatory*, Lapointe further concretises the timeline.⁸⁵¹ From the opening introduction by the musicians, Lapointe transitions to the aforementioned linear, yet reverse-chronological (in terms of the conceived world of the play: that which is "not seen on stage but imagined to extend beyond the limits of the perceived space"⁸⁵²) adaptation of the plays, starting first with *Purgatory*. The impact in this case is to hint at the static nature of limbo, and to set the

⁸⁴⁹ Interview with Christian Lapointe, 15 May 2019.

⁸⁵⁰ Lapointe specifically used the word *sculpt* to describe his sought-after aesthetic for trilogising the plays in the first cycle to reflect a Yeatsian perceived space of the stage. Interview with Christian Lapointe 15 May 2019.

⁸⁵¹ The image of the chorus is further solidified through stage directions later on in the adaptation, which indicate that the Musicians should chant. In maintaining this specification during the first and second cycles, Lapointe highlights the ritualistic aspects of the source texts and provides further context.

⁸⁵² Hana Scolnicov, *Women's Theatrical Space*, *op. cit.*, p. 4.

scene for the cyclical nature of his adaptation, continually returning to where it started, rather than book-ending the production, as was the case with Sam McCready’s trilogy.⁸⁵³ A performative reading of this translation strategy engenders expectations with regards to what will happen next. For an audience not familiar with Yeats’s work or these plays in particular, the presence of a chorus with no real transition into *Purgatory* means that there is potentially more to be explained as the cycle proceeds.

<p>Source Text:</p> <p>First Musician: Motionless under the moon-beam, Up to his feathers in the stream; Although fish leap, the white heron Shivers in a dumbfounded dream.</p> <p>Second Musician: God has not died for the white heron.</p> <p>Third Musician: Although half famished he’ll not dare Dip or do anything but stare. Upon the glittering image of a heron, That now is lost and now is there.</p> <p>Second Musician: God has not died for the white heron.</p> <p>First Musician – But that the full is shortly gone And after that is crescent moon, It’s certain that the moon-crazed heron</p>	<p>Cycle 1 :</p> <p>Premier Musicien – Sans bouger dans la lumière lunaire, Jusqu’à ses plumes dans le torrent; Bien que tressaillent les alevins, Dans un rêve trouble vacille le héron blanc</p> <p>Premier et Second Musiciens – Dieu n’est pas mort pour le héron blanc.</p> <p>Premier Musicien – Bien qu’à déjà affamé, il n’osera pas s’immerger Ou faire quoi que ce soit sauf regarder fixement L’image éclatante d’un héron Qui danse entre absence et présence.</p> <p>Premier et second musiciens – Dieu n’est pas mort pour le héron blanc</p> <p>Premier musicien – Même si depuis peu s’en est allée la pleine Et qu’ensuite vient la lune en croissant,</p>
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⁸⁵³ McCready’s adaptation, labeled as an “interpretation”, is inherently mimetic in nature, establishing The Old Man as “steeped in the past” and then witnessing the events of Calvary and The Resurrection as ghost plays before being returned to his purgatorial cycle. In this way, The Old Man acts as a surrogate for the audience. Sam McCready, *Yeats in Limbo* programme notes, 1995, Lyric Players Theatre Archives T4/286.

<p>Would be but fishes' diet soon.</p> <p>Second Musician – God has not died for the white heron.</p> <p><i>[The three Musicians are not seated by the drum, flute, and zither at the back of the stage.</i></p> <p>First Musician: The road to Calvary, and I beside it Upon an ancient stone. Good Friday's come...</p>	<p>Le héron, dans sa lunaire obsession, Sera peu la pitance des alevins.</p> <p>Premier et Second Musiciens – Dieu n'est pas mort pour le héron blanc</p> <p><i>Une maison en ruine. Derrière, un arbre dénudé.</i></p> <p>Le Fils – Porte de chaumière, porte de manoir...</p>
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Fig. 5.2. Yeats, p. 449-450/Lapointe, p. 4

While this translation strategy expands upon Yeats's metaphorical desire for ritual across the three plays, it also serves as the link that trilogises them. As Yeats's source texts rely heavily on the influences of Noh Theatre and symbolist techniques, using a chorus-like team of musicians to introduce complex imagery conditions the audience to perceive that it is outside of the performance. Structurally, it introduces imagery regarding the heron in progressively pessimistic tones. Whereas Yeats's *Purgatory* only refers to birds in general, Lapointe carries through from the opening chants by the musicians the image of the heron.

However, in spite of the first cycle's largely illocutionary-based translation of the three plays, Lapointe makes other important changes that differentiate his first cycle translation from that of a standard, faithful translation of literature. By reducing the musicians to just two, and then cutting directly to the very beginning of *Purgatory* with the son before the ruined house instead of having the musicians continue to recount Christ's road to Golgotha, Lapointe creates a more multipurpose role for the musicians that goes beyond their traditional function. Rather than highlight their roles as characters in their own right in *Calvary*, Lapointe adapts the roles of the musicians to that of oracles – a chorus serving as a go-between for the audience – but in Lapointe's adaptation, their purpose is more symbolic in nature. Instead of fulfilling a specific narrative function, they fuse the three plays together, deepening the themes and encouraging the audience to internalise them. Indeed, the musicians' final speeches from *Calvary* are similarly decontextualised and resituated at the very end of Lapointe's third cycle, as a way to close the adaptation,

but, even more importantly, to ostensibly return order to the chaotic first cycle, where the plays and poetry become mixed. In cutting and pasting Yeats's plays in this way, Lapointe demonstrates a need to make his adaptation coherent rather than "unstageable", which foregrounds its performativity by presenting an overall vision for Yeats's three plays beyond the obvious connection between the source texts' titles.

By ordering Yeats's plays in this way in the first cycle, Lapointe constructs his own meaning instead of simply relying on a standard, faithful translation for the first cycle, the result of which is to subtly de-structure an internalised, iterated story: the Passion narratives. In this case, to "de-structure" means to remove the Passion narratives from their original context both in terms of formal structure and localisation. Lapointe approached these three plays in this way because the lack of orthodoxy would have the potential to scandalise believers.⁸⁵⁴ Re-ordering *Purgatory* before *Calvary* intentionally draws the attention of the audience, as it suggests suffering that has been deterritorialised from its otherwise linear order; this is the first of many heterodox changes that Lapointe makes with regards to Yeats's occultist-influenced leanings.⁸⁵⁵ This reordering exemplifies how applying an analysis based on the notion of performativity can underscore the ways in which these proactive translation choices can disrupt expectations with regards to both the content and the structure of these works. As will become apparent during the narrative of the second cycle, Lapointe is preparing his audience for the revelation that the Le Père is in fact Christ and Le Fils is his son, born out of wedlock with Mary Magdalene. Nevertheless, the connection between *Purgatory* and *Calvary* is not immediately apparent, as there are no obvious markers in the former to suggest such a link, in spite of the continuity suggested via the image of the heron in the first play.

Lapointe's integration of Yeats's poetry in the first cycle allows the performative force of the orality of both cultures to advance to the forefront in that he uses the poems to make connections amongst Yeats's three plays. The choice of poems and where they are integrated, however, reflects the translator's perception of the cultural status of the source

⁸⁵⁴ Interview with Christian Lapointe, 15 May 2019.

⁸⁵⁵ Foster points out that, "The life and death of Christ were to be treated – rather iconoclastically – to accord with the historical and philosophical patterns provided by the insights of George's 'Instructors'." R.F. Foster, *W.B. Yeats: A Life. II: The Arch Poet, op. cit.*, p. 155.

texts; in other words, Lapointe’s choice of these particular poems reflects his own attraction to Yeats’s work as esoteric, High Modernism, rather than as purely nationalistic. Nevertheless, there is a shift that occurs as Lapointe proactively translates this text. This shift creates the effect of ideological depth when considering how Lapointe uses *Purgatory* mainly to serve as a parenthesis between choral activity in *Calvary*, as the musicians pick up where they left off – with the Good Friday passion play, as can be seen in the right-hand column. The insertion of “Death” (1933) after the Old Man’s final monologue connects back to the opening chorus of “God has not died for the white heron/*Dieu n’est pas mort pour le héron blanc*”:

<p>Source Texts:</p> <p>Old Man – O God, Release my mother’s soul from its dream! Mankind can do no more. Appease The misery of the living and the remorse of the dead.</p> <p>...</p> <p><i>Calvary</i></p> <p>First Musician – The road to Calvary, and I beside it Upon an ancient stone. Good Friday’s come, The day whereon Christ dreams His passion through.</p>	<p>Cycle 1 :</p> <p>Le Père – Ô Dieu, Libère de son rêve l’esprit de ma mère! L’humanité ne peut plus rien y faire. Apaie, des défunts, le remords Et des vivants, la misère.</p> <p>Première Musicien – Point d’effroi et point d’espoir Pour l’animal mourant; L’homme attend sa fin Craignant et espérant tout; Plusieurs fois il mourut, Plusieurs fois il ressuscita encore. Le grand homme fier Confrontant ces assassins N’offre que dérision devant La substitution du souffle; Il connaît la mort jusqu’aux os</p> <p>Premier et Second Musicien –</p>
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	<p>- L’homme a créé la mort.</p> <p>Premier Musicien –</p> <p>Le chemin menant au Calvaire et près de là, moi</p> <p>Sur du roc ancestral.</p>
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Fig. 5.3. Yeats, p. 689, 450. Lapointe, p. 16-17

In the above excerpt, Lapointe chooses this moment to introduce Yeats’s poem “Death”⁸⁵⁶ in place of the First Musician’s source text lines, which had previously been relocated to the beginning of *Purgatory*. The addition of this poem following the Old Man’s murder of his son also links two sacrificial deaths from *Calvary* and *Purgatory*, one ostensibly selfless (Christ) and one imposed for the good of another (the Boy), which evoke repetition through the illocutionary translation choices of *plusieurs fois* and *ressuscita encore*. The introduction of Yeats’s poem elaborates on and emphasises the misery and remorse that are unique to humanity, as stipulated by the First Musician. Having the First Musician recite this particular poem makes use of other poetic devices, such as repetition, to heighten the purgatorial sense of the work as a whole, as it begins to suggest what is being purged.

In addition, the first cycle appropriates and adapts symbolic imagery found in Yeats’s work in order to familiarize the audience with the world of *Limbes*, thus creating a sense of security and conditioning responses. In the source text, Yeats suggests cycles, circles, and never-ending purgation to heighten the symbolic meaning of man’s solitude, for which Lapointe provides an illocutionary translation that subtly inserts references to the white heron in place of crows and jackdaws:

<p>Source Text:</p> <p>Boy –</p> <p>The floor is gone, the window’s gone, And where there should be roof there’s sky,</p>	<p>Cycle 1 :</p> <p>Les Fils -</p> <p>Ne reste ni plancher, ni fenêtre, Et là où devrait se trouver le toit, seulement le ciel,</p>
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⁸⁵⁶ W. B. Yeats, “Death”, in *The Collected Poems of W.B. Yeats*, London, Macmillan, 1969, p. 264.

<p>And here's a bit of an egg-shell thrown Out of a jackdaw's nest.</p>	<p>Et ici seulement quelques restes de coquilles Jetés hors du nid d'un héron.</p>
<p>Old Man – But there are some That do not care what's gone, what's left: The souls in Purgatory that come back To habitations and familiar spots.</p>	<p>Le Père – Mais il y en a Qui ne se soucient point de ce qui reste: Les esprits du Purgatoire qui reviennent En leurs demeures et régions familières.</p>
<p>Boy – Your wits are out again.</p>	<p>Le Fils – Ce sont vos esprits qui à nouveau se troublent.</p>
<p>Old Man – Re-live Their transgressions, and that not once But many times; they know at last The consequence of those transgressions Whether upon others or upon themselves; Upon others, others may bring help, For when the consequence is at an end The dream must end: if upon themselves, There is no help but in themselves And in the mercy of God.</p>	<p>Le Père – Ils revivent leurs transgressions, non pas une mais maintes fois, C'est alors qu'ils connaissent les conséquences de ces transgressions Tant pour les autres que pour eux-mêmes; Quand il s'agit des autres, ceux-ci peuvent leur venir en aide, Lorsque la conséquence s'achève, le rêve aussi doit s'achever; quand il s'agit d'eux- mêmes, Il n'est point d'aide sinon en eux-mêmes et en la miséricorde de Dieu.</p>
<p>Boy – I have had enough! Talk to the jackdaws, if talk you must.</p>	<p>Le Fils – J'en ai assez. Parlez au héron s'il vous faut parler.</p>

Fig. 5.4. Yeats, p. 682/Lapointe, p. 6-7

In setting up this reference via the musician-chorus prior to the start of *Purgatory*, the image of the heron thus provides continuity, becoming a landmark in and throughout each cycle. Lapointe chooses to extend the image of the heron across his translation in order to

advance a performativity that allows for a better understanding of the highly symbolic works. Yeats used the heron to symbolize a kind of solitary spirituality that represents the subjective individual – the image of the bird thus physically manifests the performativity of this profoundly interior individuality.⁸⁵⁷ The importance of the heron for Lapointe is mitigated by his understanding of its importance for Yeats and for Japanese theatre. Lapointe understands this bird to be a symbol of divine purity that provides, for a brief moment, a sense of life.⁸⁵⁸

The presence of the heron remains only in words, so in spite of its purity and association with the divine, its invocation serves to implant its image in the production as a point of reference. The imagery of the heron originates in *Calvary* and establishes a connection between the solitary image of the artist and the world around him, and as Lapointe introduces the bird first in *Purgatory*, the image of the heron becomes a motif in *Calvary*. The significance of this motif is found in its iteration – the image of the heron is anchored in the source text and maintains a sense of continuity throughout the three cycles of Lapointe’s adaptation. It also, however, highlights changes that Lapointe makes in adapting his translation, further setting the stage for subsequent cycles.

<p>Source Text:</p> <p>Lazarus –</p> <p>Then what I heard is true. I thought to die When my allotted years ran out again; And that, being gone, you could not hinder it; But now you will blind with light the solitude That death has made; you will disturb that corner Where I had thought I might lie safe forever.</p> <p>Christ –</p>	<p>Cycle 1 :</p> <p>Lazare –</p> <p>Donc ce que j’eusse ouï dire est vrai. J’ai pensé que la mort viendrait Une fois que ces années restantes seraient à nouveau écoulées; Et que toi mort, tu ne pourrais t’y oppose; Mais à présent, c’est la solitude qu’impose la mort Que de lumière tu veux voiler; Tu vas troubler ce lieu dernier Où, en paix, j’ai cru pouvoir reposer pour</p>
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⁸⁵⁷ In a note concerning *Calvary*, Yeats points out that “Certain birds...such lonely birds as the heron, hawk, eagle, and swan, are the natural symbols of subjectivity, especially when floating upon the wind alone or alighting upon some pool or river.” W.B. Yeats, *Four Plays for Dancers*, London, Macmillan, 1921, p. 136.

⁸⁵⁸ Interview with Christian Lapointe, 15 May 2019.

<p>I do my Father's will.</p> <p>Lazarus –</p> <p>And not your own; And I was free four days, four days being dead. Climb up to Calvary, but turn your eyes From Lazarus that cannot find a tomb Although he search all height and depth: make way, Make way for Lazarus that must go search Among the desert places where there is nothing But howling wind and solitary birds.</p>	<p>l'éternité.</p> <p>Le Christ –</p> <p>J'accomplis la volonté de mon Père.</p> <p>Lazare –</p> <p>Et non la tienne; Et je fus libéré quatre jours, quatre jours de trépas. Élève-toi au Calvaire mais écarte ton regard De Lazare qui ne peut trouver un tombeau Malgré qu'il cherche par mots et par vaux: faites place, Faites place à Lazare qui doit scruter Dans le désert, là où il n'y a rien Que le hurlement du vent et les charognards solitaires.</p>
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Fig. 5.5. Yeats, p. 452/Lapointe, p. 20

Interestingly, Lapointe does not take this mention of desert birds as another opportunity to repeat the imagery of the heron in this first cycle of *Calvary*. In doing so, Lapointe constructs an opportunity by which alterity can again enter into the perceived and conceived spaces of the stage.

Instead, Lapointe uses *charognard* or scavenger birds, like vultures. These birds are also frequently depicted as solitary in literature; however, instead of creating an image of aloof beauty, Lapointe inserts a reference to scavenger birds, like vultures, which communicate a more ominous message. The image of the vulture is both violent and cyclical, performing on two levels: superficially as a scavenger, taking advantage of the dead or dying, and more profoundly, as a symbol of both life and death. In proactively translating in this manner, Lapointe dynamically engages with Yeats's attachment to cycles and gyres in "The Second Coming" in a way that seeks to concretise the connection between poem and play: vultures circle the sky before descending to feed. The vulture also circles like the falcon, but without control from the falconer. Indeed, Noel Bradley argues

that the figure of the vulture as mother-goddess both purges and gives way to new beginnings.⁸⁵⁹ In operating on two levels, Lapointe taps into the deeper implications of performativity in translation, as it calls into question the idea of internalisation. The popular image of the vulture as a harbinger of death remains, but the older, more life-giving aspects are also iterated to the extent that they contribute to the cycle of purgation that Lapointe wishes to instil in his adaptation. Moreover Lapointe explicitly uses this species of bird here to foreshadow and prepare the audience for the integration of Yeats’s celebrated poem “The Second Coming”, appropriately enough placed in the second cycle of Lapointe’s translation: “Une forme avec corps de lion et tête humaine/Au regard neuter et sans pitié tel le soleil, / Vole l’ombre indigène des charognards du désert.”⁸⁶⁰

Yeats’s poetry also features prominently in Lapointe’s first cycle of *Calvary* before Christ meets Judas. As Christ speaks to the audience, he ponders why the crowd following and adoring him so closely has suddenly disappeared. Here, Lapointe inserts most of Yeats’s 1919 poem “Men Improve with the Years”,⁸⁶¹ with a few minor grammatical changes: “men” become an impersonal “one” and “lady” is changed to its plural form.

<p>Source Texts:</p> <p>Christ –</p> <p>I felt their hair upon my feet a moment And then they fled away – why have they fled? Why has the street grown empty of a sudden As though all fled in terror?</p> <p>“Men Improve with the Years” (1919)</p> <p>I am worn out with dreams;</p>	<p>Cycle 1 :</p> <p>Le Christ –</p> <p>Un instant j’ai senti leurs chevelures sur mes pieds Et alors ils ont fui – pourquoi ont-ils fui? Pourquoi s’accrut soudain le vide de l’allée Comme si tous fuyaient terrifiés? Je suis érodé de rêves; Par le temps érodé, triton de marbre Au cœur du torrent;</p>
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⁸⁵⁹ Noel Bradley, “The Vulture as Mother Symbol: A Note on Freud’s ‘Leonardo’”, in *American Imago*, vol. 22, n°1 (Spring 1965), p. 47-57.

⁸⁶⁰ Christian Lapointe, *Limbes* (adaptation, traduction et réécriture de *Calvaire, La Résurrection, et Purgatoire* de W.B. Yeats), Québec, Centre des auteurs dramatiques, 2009, p. 20. In an interview with Lapointe, he acknowledges the connection here and his desire to use this image across his adaptation. 15 May 2019.

⁸⁶¹ W.B. Yeats, “Men Improve with the Years”, *loc. cit.*, p. 153.

<p>A weather-word, marble triton Among the streams; And all day long I look Upon this lady's beauty, A pictured beauty, Pleased to have filled the eyes Or the discerning ears, Delighted to be but wise, For men improve with the years; And yet, and yet, Is this my dream, or the truth? O would that we had met When I had met When I had my burning youth! But I grow old among the dreams A weather-word, marble triton Among the streams.</p>	<p>Et tout le jour je regarde La beauté de ces dames Comme si j'avais trouvé en un livre Une image de la beauté, Heureux d'avoir empli mes yeux, Ou les oreilles à l'affût, Me délectant d'être savant, Puisqu'on ne le devient qu'avec le temps Et encore, et encore, Est-ce mon rêve ou la vérité? Mais j'ai vieilli au cœur des rêves, Triton de marbre érodé par le temps Au cœur du torrent.</p>
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Fig. 5.6: Yeats, p. 453/Lapointe, p. 21.

The effect of a seemingly insignificant pronoun change here connects the scene with a broader audience, thus incorporating a greater sense of the performative into the translation through a mitigation of the distance between audience and *mise en scène*. Taken on its own, the poem asserts Yeats's own voice and person: it is the author who speaks through his poetry. The insertion of this poem adds more introspection and humanity to the character of Christ. In this case, he is plagued by self-doubts, and seems to describe an existential Garden of Gethsemane,⁸⁶² replete with streams and marble figures. There is no wistfulness, though, as Lapointe cuts the "Oh that we had met / When I had met / When I had my

⁸⁶² According to the *Oxford Dictionary of Phrase and Fable*, "Garden of Gethsemane" refers to "a garden between Jerusalem and the Mount of Olives, where Jesus went with his disciples after the Last Supper, and where he was betrayed; in allusion, a place of suffering and endurance." See "Garden of Gethsemane", in *Oxford Dictionary of Phrase and Fable*, Second Edition, 2006 [online]. <https://www-oxfordreference-com.acces.bibl.ulaval.ca/view/10.1093/acref/9780198609810.001.0001/acref-9780198609810-e-2894?rsk=y=zQHSxc&result=8> [accessed 26 June 2019].

burning youth!”), which, for practical translative purposes, removes the object of the poet’s gaze, and further turns the soliloquy inward. This connects to the pluralized form of lady: rather than referring to one woman and one muse in particular, the audience is asked to reflect on Christ’s relationship in the world of the play with the women he encounters. The effect of this translation strategy is to streamline the integration of the poem as well as provide means for the internalisation of Le Christ as a human figure. Indeed, in subtly adjusting the grammatical structure to “Me délectant d’être savant, / Puisqu’on ne le devient qu’avec le temps” associates *être* and *devenir* with *savant* and *temps*, thus changing the poem to reflect wisdom as a necessary result of improvement. “Being” and “becoming” further encourage a reflection on the role played by performativity in Lapointe’s cyclical adaption. In this particular instance, rather than cut to Judas’ introduction, Lapointe integrates another poem with the goal of fashioning a more relatable Christ for contemporary audiences through his very human doubt.

Christ’s altered performativity, in other words his unexpected *contemporary* humanity, is established in the above monologue through a soliloquy-like adaptation of two different poems, one coming from a separate poetic oeuvre and the other through the play itself. The audience is given a glimpse into the internal world of Christ that questions the nature of how the contemporary world has perceived and internalised the notion of the Judeo-Christian divine. The line “Is this my dream or the truth / *Est-ce mon rêve ou la vérité*” suggests a break in the cycle of iterations, a moment of realisation or clarity where the figure itself along with the audience is able to recognise the constructed nature of this divine identity. In using this instance to enact a “faithful” illocutionary translation, Lapointe returns the focus to the characters after having mitigated the distance with the audience via the use of a more impersonal “*on*”.

Indeed, Lapointe creates other soliloquy moments like this, where Yeats’s poetic oeuvre and his authorial voice serve to simultaneously reinforce and challenge the performativity of these figures. However, the most important quality of a soliloquy, the sense of solitude that differentiates them from monologues, also provides a thematic connection to Yeats’s conception of both symbolist theatre and the figure of Christ. Yeats’s Christ of *Calvary* is a solitary figure, a man of few words, whilst Judas, Lazarus, and even the Roman soldiers are marked by their agency in defiance of Christ, which manifests itself

in longer monologues. Rather than attempt to rewrite Yeats's poetry and drama in a more obviously proactive fashion in any of these three cycles, Lapointe manipulates intertextuality by incorporating the poems into existing monologues and dialogue in order to humanise Christ, for instance, again harnessing performativity to disrupt notions of fixed images of the character. Instead of issuing a simple and abrupt reply to Judas – “Begone from me / *Éloigne-toi de moi*”⁸⁶³, Lapointe has Christ explain how Judas, amongst all of his disciples, has metaphorically wounded him first:

Il en est d'autres, puisque tu n'as pas tenu
Le serment solennel, qui furent mes amis;
Encore et toujours lorsque je regarde la mort en face,
C'est subitement ton visage que je vois.
*Éloigne-toi de moi.*⁸⁶⁴

“Again and again” or “Always and forever” insert themselves as markers of the cyclical nature of purgatory, suggesting that Christ has lived this betrayal before, and will continue to do so. Lapointe's objective here is thus to demonstrate the layering of identities in relationship: Christ is not a distant god-like figure, but rather embodies vulnerability that comes from the betrayal of a friend.

In Yeats's source text, the final image of Judas holding the cross of Christ crucified before the dancing Roman soldiers adapts Christ's biblical words of despair: “My Father, why hast Thou forsaken Me?” in a way that provides the audience with familiarity and distance at the same time.⁸⁶⁵ The sense of familiarity stems from the spoken text whereas the distance encounters that text through the image of Judas and Jesus together. The source text presents a detached, traditional image of Christ that functions in the service of Yeats's symbolist, modernist vision. Lapointe, however, expands Christ's final words in order to render Christ's sense of desperation more overtly performative by recalling images – the living dead and dancing soldiers – that the audience had just seen in *Purgatory* and

⁸⁶³ W.B. Yeats, *Calvary*, New York, The Macmillan Company, 1953, p. 455.

⁸⁶⁴ Christian Lapointe, *Limbes* (adaptation, traduction et réécriture de *Calvaire, La Résurrection*, et *Purgatoire* de W.B. Yeats), Québec, Centre des auteurs dramatiques, 2009, p. 24.

⁸⁶⁵ W.B. Yeats, *Calvary*, New York, The Macmillan Company, 1953, p. 456.

Calvary. Christ has been silent since the arrival of the soldiers, and his last words should appear as detached frustration, divorced from the scene and otherworldly, calling to an unseen God the Father.

Lapointe both heightens and reimagines this by inserting “Byzantium”,⁸⁶⁶ one of Yeats’s most celebrated poems. The opening lines of the poem allow for an appropriate transition: “S’éloignent les images diurnes qui ne furent point purgées; / Les soldats ivres de l’Empereur dansent.”⁸⁶⁷ More than being simply a fortunate coincidence, this poem, a prime example of modernist poetry,⁸⁶⁸ reflects an extraordinary sense of desperation born of cyclical imagery, especially because Lapointe removes the stanza divisions, creating the effect of a lengthy soliloquy. Indeed, just before Christ’s last lines, the audience hears the following from “Byzantium”:

Le sol en ce rite de danse

Brise l’amertume de l’inextricable colère,

Ces images qui déjà,

Engendrent de nouvelles images.

Mon père, mon père, pourquoi m’as-tu abandonné?⁸⁶⁹

The cyclical nature of religious rites and rituals that Yeats describes in his poem helps to evoke an even greater sense of what it means to perform Christ; the performativity grows through the addition of the poem, so that at the end of this scene, the audience is given a reconstructed image of Christ. Russell E. Murphy notes that the imagery of “Byzantium”, especially the last line of the second stanza – “I call it death-in-life and life-in-death” – is

⁸⁶⁶ W.B. Yeats, “Byzantium”, in *The Collected Poems of W.B. Yeats*, London, Macmillan, 1969, p. 280.

⁸⁶⁷ Christian Lapointe, *Limbes*, *op. cit.*, p. 27.

⁸⁶⁸ According to Richard Cave, “a survey of the ways in which the terms over time have been applied shows that, far from achieving exactitude of discrimination, they [modernism and modernist] tend to be elastic to the point of being opaque and nebulous.” Cave also asserts that “it is not surprising to find a recent Oxford Handbook on the subject choosing to refer not to modernism but to modernisms.” In order to work towards a better sense of what traits comprise modernists and modernisms, Cave’s chapter in *The Oxford Handbook of Modern Irish Theatre* proposes a list of seven reoccurring qualities or features identified by scholars in works deemed to be “modernist”. With particular regards to “Byzantium”, we can see “an engagement with myth as informing the complexities of the present”, “a focus on interiority and forms of consciousness”, and stylistic preoccupations with abstraction, stylisation. Richard Cave, “Modernism and Irish Theatre 1900-1940”, *loc. cit.*, p. 121-122.

⁸⁶⁹ Christian Lapointe, *Limbes*, *op. cit.*, p. 27-28.

evocative of divine implications, beyond that of simply the end of mortal life.⁸⁷⁰ It also suggests a sense of in-betweenness that is evocative of Purgatory or Limbo. Adapting poetry to the dramatic text reinforces the performative force of the reconstructed Christ. Lapointe's translation therefore reimagines a scene that has become part of the Western world's collective consciousness.

During the first cycle, Lapointe uses "Byzantium" as Christ's last monologue in *Calvary* to preface the original line, "My Father, why hast Thou forsaken me?"⁸⁷¹ In doing so, psychological depth is added to the passion narrative. While "Byzantium" appropriately and logically evokes Christ's potential despair at what happens between heaven and earth, Yeats's philosophical treatise, *A Vision*, "demonstrates [the] tenaciously-held belief in life as the journey of the soul, and death as the soul's journey back to the beginning of life – paralleled by successive civilisations" as inspiration for the non-linear flow of time.⁸⁷² As Russell E. Murphy writes, "Yeats's *A Vision* expounds an ostensibly mystical historical system founded upon what he termed the interaction of primary and antithetical cones, or gyres, that were themselves best represented in the now conjoined, now opposing aspects of Christ and Caesar."⁸⁷³ According to Genet, a "widening gyre" alludes to the plot of *The Resurrection* where Christ appears thanks to a reverse spiral and replaces the previous god, Dionysus.⁸⁷⁴ Foster observes that this refers to the "idea of the Christian era as a cycle developing antithetically out of the pre-ordained mythologies of antiquity."⁸⁷⁵ Murphy touches on Yeats's belief that history is, in effect, moving in a spiral motion toward an apocalyptic event, rather than simply cycling back through different incarnations; nevertheless, the nature of this spiral or gyre is such that as it spirals outward, it passes by events and persons of the past and reinvests them in the present moment. This is essentially performativity in action because no person or figure is wholly the product of his or her own

⁸⁷⁰ Murphy writes that Yeats's reference here is historical: "...though now the recipient of the salutation is not Caesar but it Christ the Caesar, iconographically represented as the Emperor of the Universe, and for these combatants who are 'about to die' the stakes are not life or death but the fate of one's immortal soul." Russell E. Murphy, *The Meaning of Byzantium in the Poetry and Prose of W.B. Yeats: The Artifice of Eternity*, Lewiston (New York), The Edwin Mellen Press, 2004, p. 16.

⁸⁷¹ W.B. Yeats, *Calvary*, *op. cit.* p. 456.

⁸⁷² R.F. Foster, *W.B. Yeats: A Life. II: The Arch Poet*, *op. cit.*, p. 286.

⁸⁷³ Russell E. Murphy, *The Meaning of Byzantium* *op. cit.*, p. 16.

⁸⁷⁴ Jacqueline Genet, *Le Théâtre de William Butler Yeats*, *op. cit.*, p. 338.

⁸⁷⁵ R.F. Foster, *W.B. Yeats: A Life. II: The Arch Poet*, *op. cit.*, p. 317.

construction. These figures perform their identities to the extent that past versions of themselves have already been established, both in the imagination of the playwright and, as we will see, in the collective experience of the audience.

Because Lapointe’s ordering of the plays does not maintain chronological order, the references to repetitive circles is not unexpected and is in fact foreshadowed by the arguments between father and son in *Purgatory*. The son’s disdainful attitude towards his father’s dream-like recollections reflect irrationality. This comes to fruition when the son is murdered by his father, who hopes to put an end to his [the father] mother’s purgatorial existence. Lapointe’s translation of “return” with “*ressurgir*” provides an important change here:

<p>Source Text: The Syrian – What if the irrational return? What if the circle begin again?</p>	<p>Cycle 1 : Le Syrien – Et si l’irrationnel ressurgissait? Et si recommençait le cercle?</p>
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Fig. 5.7. Yeats, p. 591/Lapointe, p. 41

Lapointe’s translation on the illocutionary level goes even deeper than Yeats’s source text to infer that the irrational, the circle, never truly disappeared. *Le Trésor de la langue française informatisé* includes the literal definition of *ressurgir* as an abrupt or curt reappearance or a return to consciousness of something that was previously foregrounded but that never entirely disappeared, whereas “return” signals a complete break prior to reoccurrence.⁸⁷⁶ The figurative sense of the word, however, is synonymous with “rebirth”, which has already been foregrounded in Lapointe’s use of “The Second Coming”. In this first cycle, Lapointe already uses the illocutionary level of translation to evoke performativity beyond simply translating the text.

The circle of time, harkening to a primitive past, has already been referred to in *Purgatory*, which serves to heighten the feeling of being caught in the “widening gyre” that attracts and pulls in everything in its wake:

⁸⁷⁶ See “*ressurgir*” in *Le Trésor de la langue française informatisé* [online]. <http://stella.atilf.fr/Dendien/scripts/tlfiv5/advanced.exe?8;s=3476063100> [accessed 15 October 2018].

<p>Source Text: Old Man – And she must animate that dead night Not once but many times!</p>	<p>Cycle 1 : Le Père – Elle doit revivre cette nuit morte non pas une Mais maintes fois!</p>
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Fig. 5.8. Yeats, p. 689/Lapointe, p. 16

Again, Lapointe translates mainly on the illocutionary level for the first cycle of plays, but this translation manifests performativity through vocabulary choices that are indeed logical but that suggest construction. Interestingly, the choice to use *doit revivre* in place of “must animate” removes agency to a certain extent, in the sense that the Old Man’s mother necessarily controls the renewal of events that led to her family’s downfall in Yeats’s source text, whilst Lapointe’s use of *revivre* is less active, and suggests a state being into which she is forced, via the use of the auxiliary verb *devoir*. Le Père’s mother transforms as a victim of the constructed world around her, and performs her own purgation with little hope for finality.

Nevertheless, the end of *The Resurrection* indicates that an understanding of Purgatory might signal its conclusion, thus hopefully ensuring an end to the purgation. In trilogising these three plays, Lapointe hints at this hope. Indeed, the Greek’s final words in *The Resurrection* indicate clarity of purpose and realisation on a rhetorical level. However, even when delivering an illocutionary translation, there is a sense of prophetic function that underlies this address to Heraclitus⁸⁷⁷, which Lapointe exploits in cyclical fashion in the second and third cycles. Yeats’s appeal to Heraclitus here is a reference to the philosopher’s overarching goal: everything in the universe is one, even in opposition, as there are thus “balanced exchanges”.⁸⁷⁸ As a translation on the illocutionary level, Lapointe produces a faithful version of Yeats’s source text, which does not demonstrate any notable

⁸⁷⁷ As a pre-Socratic philosopher, Heraclitus “stresses the inductive rather than the deductive method of grasping the world, a world that is rationally structured, if we can but discern its shape.” His writing style is associated with complex word games and puzzles, thus requiring the reader to go to some lengths in order to clarify the philosopher’s meaning. *The Internet Encyclopedia of Philosophy: A Peer-Reviewed Academic Resource* [online]. <http://www.iep.utm.edu/heraclit/> [accessed 10 November 2018].

⁸⁷⁸ *The Internet Encyclopedia of Philosophy: A Peer-Reviewed Academic Resource* [online]. <http://www.iep.utm.edu/heraclit/> [accessed 10 November 2018].

signs of acculturation. However, in the greater context of this adaptation, Lapointe's translation serves to set the stage for cycles two and three by confusing and conflating god with man. In expressing understanding of Heraclitus's philosophy, both Yeats and Lapointe gesture towards a balanced exchange between life and death. Lapointe takes this idea to its logical conclusion in suggesting a continuous cycle of balanced exchanges:

<p>Source Text: The Greek: Your words are clear at last, O Heraclitus. God and man die each other's life, live each other's death.</p>	<p>Cycle 1 : Le Grec – Vos mots sont enfin clairs Héraclite. Dieu et l'homme meurent tous deux la vie de l'un, vivent tous deux la mort de l'autre.</p>
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Fig. 5.9. Yeats, p. 594/Lapointe, p. 44

The potential impact lies in the context of the adaptation as a whole, which a performative reading facilitates through the idea of legitimation. The idea of re-enacted interconnectedness infers here that these identities, god and man, inform each other, with neither one being wholly original because they embody pre-existing, ritualized conventions. Lapointe recognises the performativity inherent in the association between Heraclitus and Yeats himself, which serves to question the real and the theatrical.

Cycle Two

The second cycle juxtaposes the poetic devices of symbolist theatre, such as highly evocative imagery, with references to contemporary Québécois society, primarily via temporal adjustments to the vocabulary, thus demonstrating not only translation strategies on the illocutionary level, but also on the poetics and universe of discourse levels. The first cycle situates the expectations of the audience with regards to the overall function of limbo and the plots of all three plays as a trilogy, which allows Lapointe to effectively and subtly introduce the second cycle. However, the notion of translation as performative practice allows us to view the transition from the first cycle to the second cycle in a way that is familiar, yet destabilising. The conclusion of the first cycle, chanted by one of the musicians at the end of *The Resurrection*, is translated on an illocutionary level that successfully maintains Yeats's high modernist style, whilst integrating the ritual formality of Noh theatre:

<p>Source text:</p> <p><i>(The Musicians rise, one or more singing the following words. If the performance is in a private room or studio, they unfold and fold a curtain as in my dance plays; if at the Peacock Theatre, they draw the proscenium curtain across)</i></p> <p>Everything that man esteems Endures a moment or a day: Love's pleasure drives his love away, The painter's brush consumes his dreams; The herald's cry, the soldier's tread Exhaust his glory and his might: Whatever flames upon the night Man's own resinous heart has fed.</p>	<p>Cycle 1 :</p> <p><i>(Les musiciens se lèvent, l'un d'eux – ou plusieurs – chantant les paroles qui suivent. Ils ouvrent puis replient un rideau.)</i></p> <p>[...]</p> <p>Tout ce que l'humanité chérit Ne survit qu'un jour ou qu'un instant; Les plaisirs de l'amour emportent son amour au loin, À chaque coup de pinceau le peintre dévaste son rêve; Le cri du héraut, la cadence du fantassin Épuisent son pouvoir et sa gloire : Peu importe ce qui brûle la nuit C'est le cœur filandreux de l'homme qui l'a nourri.</p>
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Fig. 5.10. Yeats, p. 579, 594/Lapointe, p. 44

This ornate poetical form will transition into a list of rhyming, synonymous words (see the following example), which jars the theatregoer with its abrupt, staccato effect just after the musician's monologue and the folding of the curtain. The poetry is gone, instead replaced by a string of words referencing the same section from the source text, which adapts the text in function of orality, subtly recalling Québécois-French. In the opening lines of the second cycle of *Purgatory* (immediately following the previous example), Lapointe's translation foregrounds poetics in conjunction with the illocutionary level. This results in a text that becomes stripped-down to parts of speech – nouns denoting locations, objects, and body parts, and one verb – but without a grammatical structure:

<p>Source text:</p> <p>Boy – Half-door, hall door, Hither and thither day and night.</p>	<p>Cycle 1 :</p> <p>Le Fils – Porte de chaumière, porte de manoir, Ici et là jour et nuit,</p>	<p>Cycle 2 :</p> <p>Le Fils – Colline, chaumière, vallon, manoir, jour, nuit, ballot, fagot, fardeaux, le poids, l'épaule, le corps, le dos,</p>
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Hill or hollow, shouldering this pack, Hearing you talk.	Colline ou vallon, ballot à l'épaule, A vous entendre parler.	parler, parler, parler.
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Fig. 5.11. Yeats, p. 681/Lapointe p. 4-5/Lapointe, p. 45

The lack of grammatical structure would potentially be a hindrance to discerning tone and motivation for *Le Fils*. However, Lapointe's use of repetition, with regards to the overall structure of having a second cycle of the play and the fact that *parler* is repeated three times, serves to effectively communicate the intentions of the source text: *Le Fils* has become increasingly frustrated with this itinerant life. The opening lines of dialogue from the second-cycle *Le Fils* dismantles the first cycle illocutionary translation of Yeats's text in order to construct the staccato, rhythmic qualities of spoken French. The shift from the first cycle's literal translation does not introduce orality – indeed, this quality is already present thanks to Lapointe's attraction to the literariness of the source text – but rather renders a contemporary orality that reflects popular music like rap or even recalls chant in performance.

Referring back to the theological location of Purgatory, the second cycle builds upon and calls into question any firm territorialisation, in spite of other indications in this cycle that situate it in Quebec. The significance of this choice is linked to the iterative aspects of performativity that reveal the constructed nature of identities and ideologies. In the excerpts below, the difference between Cycles 1 and 2 reveals an evolution from Purgatory as a theological place to “Purgatory” as a kind of existential crisis or state of being:

<p>Cycle 1 : Le Père : Mais il y en a Qui ne se soucient point de ce qui reste : Les esprits du Purgatoire qui reviennent En leurs demeures et régions familières.</p>	<p>Cycle 2 : Le Père : Leurs transgressions, en boucle, revivent, en cycle, maintes fois, la compréhension Cyclique, de leurs dégâts, de leurs fautes, et les répercussions, les conséquences, Sur eux ou sur les autres; Les autres, coupables et fautifs, peuvent agir et du purgatoire les aider à sortir. Fin de la conséquence égale fin du cauchemar; s'il n'est pas d'autres coupables ou fautifs,</p>
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	Ils sont seuls, pris, seuls et il n'est point d'aide possible, seuls avec le Père, moi et l'Esprit Saint, seuls avec Dieu, les trois en un, Dieu.
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Fig. 5.12. Lapointe, p. 6/Laponte, p. 46-47

Rather, instead of firmly territorialising Purgatory, Lapointe calls the concept into question by changing the capitalisation – “Purgatory” becomes “purgatory” – to reflect deterritorialisation. Unlike the source text or the first cycle, the above excerpt focuses more on the reiterations of the transgressions of the souls rather than the souls themselves, *en boucle*. The lack of concrete territorialisation coupled with the change in focus to actions rather than persons further highlights the performative force that builds throughout the text and bridges the gap between a religiously grounded reading of Purgatory and nothingness.

Nevertheless, the text of the second cycle is not completely transformed into lists of parts of speech in order to create a distinction between it and the first cycle, as Lapointe rewrites certain phrases to mirror their first-cycle counterparts. This proactive translation strategy on the illocutionary level becomes even more pronounced when read against the list-dialogue, especially when the latter is overly stylised through the use of rhyme schemes. In the following excerpt, Lapointe adapts the beginning of *Purgatory* using these illocutionary strategies:

<p>Source Text:</p> <p>Boy – So you have come this path before?</p> <p>Old Man – The moonlight falls upon the path, The shadow of a cloud upon the house, And that's symbolical; study that tree, What is it like?</p> <p>Boy – A silly old man.</p>	<p>Cycle 2 :</p> <p>Le Fils – Nous sommes déjà venus ici.</p> <p>Le Père – La lumière, la lune, le spectre lunaire, éclaire la route. Le chemin et la misère, Puis ce nuage, cet ombrage et cette pénombre. Sombre signe, icône noire, obscure symbole, Regarde, observe, ce tronc, scrute, cet arbre, Il est comme, on dirait, comme, on croirait</p>
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<p>Old Man – It's like – no matter what it's like. I saw it a year ago stripped bare as now, So I chose a better trade. I saw it fifty years ago Before the thunderbolt had riven it, Green leaves, ripe leaves, leaves thick a butter, Fat greasy life. Stand there and look, Because there is somebody in that house.</p>	<p>comme? Le Fils – Un vieux pourri, prophète fini, géniteur sénile à présent stérile. Le Père – Il n'est pas, comme s'il n'est pas, il n'est pas comme si, comme s'il n'est pas ce qu'il est, comme si, comme moi. L'ai déjà vu, sec, nu, frêle, dru. Alors, j'ai pensé faire autre chose de mes mains et de ma tête. L'ai vu tantôt, pareil, fendu, puis avant, Feuillu, maintenant, froid et mort. Vois, regarde, quelqu'un, quelqu'un.</p>
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Fig. 5.13. Yeats, p. 681-682/Lapointe, p. 45-46

Instead of a path leading to ruins, *Le Fils* flatly states that both he and *Le Père* have been “*ici*”, which, according to *Le Grand Robert de la langue française*, can refer to both the physical location and the time in which the events have taken place as it can act as both an adverb of place and time.⁸⁷⁹ On the levels of poetics and universe of discourse, the adaptation attunes the audience to a heightened level of comprehension. As Lefevre suggests, these two levels correspond to similar expectations in the Québécois theatrical milieu, especially with regards to the poetics level. Lapointe’s adaptation attributes a prophetic role to the Boy/*Le Fils* in order to compensate for the less coherent dialogue of the Old Man/*Le Père*. This change is effective, however, due to the inherent performativity established in the initial illocutionary translation of the first cycle. Indeed, the Boy’s dialogue here harkens back to the first cycle of *Purgatory*, through references and synonyms. However, even the Old Man’s dialogue seemingly serves the objective of cyclical repetition via his overly stylised repetition of certain words and phrases.

⁸⁷⁹ See “*ici*” dans *Le Grand Robert de la langue française* [online]. <https://gr-bvdep-com.acces.bibl.ulaval.ca/robert.asp> [accessed 28 June 2019]. It must also be noted that the *Trésor de la langue française informatisé* cautions that it is more often used as an adverb of place rather than time.

The second cycle of *Purgatory* gradually appropriates the text not only via adaptations of vocabulary and grammatical structures, but also through the intertextual references that gesture forward in time. Lapointe engages in proactive translation strategies here in order to suggest and construct new meanings from the source text. These strategies are enabled thanks to the shared universe of discourse between formerly held religious practices, especially Catholic, in Quebec as in Ireland:

<p>Source Text: Old Man – But there are some That do not care what’s gone, what’s left: The souls in Purgatory that come back To habitations and familiar spots.</p>	<p>Cycle 2 : Le Père – Mais, Marie, maman, Elle, se moque du vide, du rien, elle: Prise en boucle, cyclique, en boucle, le cycle, puis elle revient, même morte, ici, Toujours, chaque nuit, même morte, chaque nuit, ici elle purge sa peine.</p>
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Fig. 5.14. Yeats, p. 682/Lapointe, p. 46

Lapointe affects dramatic change here in both the content and form of Yeats’s drama, where the mother of the Old Man, who only appears as a nameless ghost, cursed to live out her purgatorial punishment by revisiting the scene of her “crime”, receives a name in the second cycle: Marie. The name is significant here. Lapointe proactively translates on the illocutionary level to begin to lay the groundwork for the Old Man to appear as Christ and the Boy as his son, which occurs towards the end of this cycle. Identifying Marie/Mary as his mother suggests this for the audience in part thanks to shared religious references, but more importantly because of the first cycle’s trilogy of plays, especially the final play in Lapointe’s trilogy, *The Resurrection*, which evokes the mother of Jesus, though not in name. This also points to the performative force of religion and ritual in a Québécois context, where these names can be evoked without having to resort to exposition in order to contextualise them. The ritualistic settings in which names such as these are invoked

suggest something repeatedly internalised to the point of being a part of one’s identity even though a large portion of the population no longer identifies as practicing the faith.⁸⁸⁰

The above excerpt further compounds the cyclical nature that Lapointe desires in his adaptation, explicitly using vocabulary like *en boucle*, *cyclique*, *le cycle*. Lapointe manipulates the lexical field here in order to answer the question of what is being purged. In this case, *Le Père* states that it is pain, specifically that of his mother. The adaptation at this point provides small ways with which to scaffold new meanings from not only the source texts, but from the first cycle translation. Clarifying the nature of purgatory, or at the very least of what is being purged, reveals some of the source text’s flexibility, which further permits the translation strategies that Lapointe employs here. Its very iteration in the context of these adaptations means that it cannot be a fixed or even an exclusive experience.

While the first cycle and Yeats’s source text make it clear that the mother is in Purgatory, Lapointe’s second-cycle insinuation that *Le Père* et *Le Fils* are also lost in their own purgatorial cycle is revealed through the use of interrogative forms, even with the lists of words rather than longer phrases. These strategies still work primarily on the illocutionary level to evoke a progression in terms of the purgatorial cycles. The differences between the examples shown for the first and second cycles below are telling, due to their ability to express variations on the same idea through subtle vocabulary changes:

Source Text:	Cycle 1 :	Cycle 2 :
Boy – The big old house that was burnt down?	Le Fils – Cette vieille et vaste demeure qui fut brûlée à s’en effondrer?	Le Fils – Ces restes, cette ruine, les vestiges de ce monde, ces pierres et le ciel?

Fig. 5.15. Yeats, p. 682/Lapointe, p. 7/Lapointe p. 47

⁸⁸⁰ In her study on the decline of Catholicism in Quebec and in Ireland, Isabelle Matte discusses interviews with Québécois men and women who have fallen away from the Catholic Church, yet who are still in the habit of attending midnight mass at Christmas with their children, for example. Matte also reflects on the frequent reception of popular sacraments, like Baptism, in spite of irregular church attendance. Isabelle Matte, “The Pope’s Children, Génération Lyrique: The Decline of Catholic Practices in Ireland’s Celtic Tiger and Quebec’s Révolution Tranquille”, in *The Canadian Journal of Irish Studies*, vol. 33, n°1 *Ireland and Quebec/L’Irlande et le Québec* (Spring 2007), p. 26-28.

In the above excerpt, the second cycle also opens up the notion of purgatory to a more global, contemporary context — *ce monde* versus *cette...demeure* — that addresses problems with both the theological concept of purgatory and the specificity of Yeats’s setting, namely, an opening up to the larger world as if their second round in Purgatory had opened them up to the whole of the earth, thereby encompassing both physical and spiritual qualities. In internalising and subtly shifting the focus outward via two essentially different translations, Lapointe highlights the performative qualities of stylised language without resorting to specific vocabulary or the use of joul.

Choices on the poetics and illocutionary levels in turn are used to appropriate only some of the subtext from the source text, that of historical allusions in *Purgatory*, whilst introducing more material, further problematising the construction of identities in the world of the play. In Lapointe’s first and second cycles, however, rather than finding exact parallels with similar events from Québécois history or territorialising the events of which Le Père speaks in Ireland, Lapointe adds more biblical intertextual references along with contemporary concerns to evoke not a layering, but rather the murky insertion of the past into the present. In the excerpt below, Le Père recounts the relationship between his father and mother:

Source text:	Cycle 1 :	Cycle 2 :
<p>Old Man – Looked at him and married him, And he squandered everything she had. She never knew the worst, because She died in giving birth to me, But now she knows it all, being dead. Great people lived and died in this house; Magistrates, colonels, members of Parliament,</p>	<p>Le Père – Le vit et l’épousa, Et tout ce qu’elle avait il le gaspilla. Elle ne sut jamais le pire, puisqu’elle Est morte en accouchant de moi, Mais étant morte, à présent elle sait tout cela. Des gens illustres moururent et vécurent en cette demeure; Magistrats, colonels, parlementaires</p>	<p>Le Père – La vit, la désigna, Prit tout, brûla tout ce qu’elle avait, tout. Le pire, elle resta sans le savoir, sans le connaître, sans le voir, elle Est morte, nul ne le sait, après que je fus mis en croix, moi, son fils, son fils à lui, son fils unique. Morte, elle est dans le savoir, elle est le savoir. Des hommes, des femmes, illustres, normaux, fameux, pauvres riches, moururent,</p>

<p>Captains and Governors, and long ago</p> <p>Men that had fought at Aughrim and the Boyne.</p> <p>Some that had gone on Government work</p> <p>To London or to India came home to die,</p> <p>Or came from London every spring</p> <p>To look at the may-blossom in the park.</p> <p>They had loved the trees that he cut down</p> <p>To pay what he had lost at cards</p> <p>Or spent on horses, drink and women;</p> <p>Had loved the house, had loved all</p> <p>The intricate passages of the house,</p> <p>But he killed the house; to kill a house</p> <p>Where great men grew up, married, died,</p> <p>I here declare a capital offence.</p>	<p>Capitaines et gouverneurs, puis à une autre époque</p> <p>Des hommes s'étant battus pour la patrie</p> <p>Des diplomates revenus de terres lointaines</p> <p>Pour mourir en cette demeure ou d'autres venant</p> <p>Simplement chaque printemps pour voir</p> <p>Dans le parc, la floraison de mai.</p> <p>Ils avaient aimé les arbres qu'il coupa</p> <p>Pour s'acquitter de ce qu'il avait perdu aux cartes</p> <p>Ou de ce qu'il avait dépensé sur les chevaux, l'alcool et les femmes;</p> <p>Ils avaient aimé cette demeure, aimé tout</p> <p>Ces corridors inextricables,</p> <p>Mais lui, il abattit cette même demeure;</p> <p>D'abattre une demeure où des gens illustres grandirent,</p> <p>Se marièrent et moururent est, ici je le déclare, une faute capitale.</p>	<p>vécurent et dormirent, ici;</p> <p>Magistrats, ouvrier, commerçants, colonels, artisans, travailleurs, parlementaires, serviteurs,</p> <p>Militaires, palefreniers, capitaines, maréchaux et gouverneurs,</p> <p>Et autrefois, il y a longtemps, très longtemps, trop longtemps,</p> <p>Des hommes et des femmes ensanglantées, des femmes violées, des hommes esquintés, des êtres en lambeaux de chairs décharnés mourant ici, là, en ce monde sanglant</p> <p>Et le printemps ils en venaient par milliers, pour voir et sentir.</p> <p>Les fleurs, les fleurs et les bourgeons, les bourgeons de mai, du mois de mai.</p> <p>Ils aimaient les arbres, les fleurs et les arbres.</p> <p>Lui, dévasta tout.</p> <p>Lui, le Père, mon Père, notre Père, l'unique Père.</p> <p>Coupable, fautif, de la destruction, de sa création, que les autres on chérie, aimé, soignée, sa maison, sa demeure, je le déclare, il ne créa que pour détruire.</p>
<p>Boy –</p> <p>My God, but you had luck! Grand clothes,</p> <p>And maybe a grand horse to ride.</p>	<p>Le Fils –</p> <p>Mon Dieu, vous avez eu de la chance! Des vêtements de luxe</p> <p>Et peut-être aussi une bête grandiose à chevaucher.</p>	<p>Le Fils – Dieu donna tout à celui que tu es.</p>

Fig. 5.16. Yeats, p. 683-684/Lapointe, p. 7-8/Lapointe, p. 48

Yeats's source text contains allusions to pivotal battles in Irish history, notably to that of the Boyne, which solidified Protestant control of the island following William of Orange's victory over the Jacobean forces. Yeats also references Anglo-Irish Ascendancy culture as the positions of magistrates and members of parliament would have been reserved for this planter class.⁸⁸¹ The first cycle translates on the illocutionary level in generalised terms to avoid having to refer to past battles from Irish history. In addition, rather than following the straightforward story line of the source text and first cycle, the second cycle inserts text that further reveals the identities of Le Père and Le Fils as Jesus Christ and son, respectively. Lapointe uses the second cycle to fully appropriate the scene to that of contemporary Québec, further distancing the rewriting from the source text and Ireland. The references to socio-economic classes and professions remain slightly more general in the first cycle, but Lapointe's second cycle gradually adds more categories of social classes, genders, and occupations. It is also decidedly bleaker, instead presenting the darker side of this history, including an emphasis on violence. The second cycle's introduction of alternative histories raises the need for a performative analysis in order to approach how new identities interact with and co-construct still more identities.

The translation's reliance on repetition and short phrases in the second cycle serves to emphasise Lapointe's use of apocryphal biblical accounts, effectively performing the past as it is constructing the present. The first cycle translation uses past tense verbal forms that maintain the same sense of the source text, that of the Old Man recounting a story to his son, whereas the second cycle constructs a new relationship for the pair from the basis of the first.

<p>Cycle 1 : Le Père – Je t'ai pourvu de l'éducation qui sied À un bâtard qu'un marchand forain eut de la</p>	<p>Cycle 2 : Le Père – Tu ne sais rien, chien de ma chienne, fils de prophète, enfant de Marie-Madeleine,</p>
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⁸⁸¹ J.H. Andrews refers to the Battle of the Boyne in 1690 between William of Orange and James II as "the last great battle of Irish history." However, R.F. Foster argues that the defeat at Kinsale much earlier (1601) was significant enough to merit a place as the beginning of modern Irish history, setting in action the eventual Flight of Earls in 1607. See: J.H. Andrews, "A Geographer's View of Irish History", in T.W. Moody and F.X. Martin [ed.], *The Course of Irish History*, Cork (Ireland), Roberts Rinehart Publishers, 1964, p. 20-21; R. F. Foster, *Modern Ireland 1600-1972*, London, The Penguin Press, 1988, p. 3-14.

filler d'un étameur dans un fossé. Quand j'atteignis l'âge de seize ans Mon père ivre mit le feu à cette demeure. [...]	garçon à la langue de veau et à l'œil de bœuf. À ton âge, petiot, ton âge, quand j'eus ton âge, le Père, le Un, le Lui, changea le monde en brasier. [...]
Le Fils – Est-ce que ce que j'eus ouï dire sur la route est vrai, Que c'est vous qui l'avez tué dans la demeure embrasée?	Le Fils – Que Jésus et son bâtard de fils, l'enfant de Marie-Madeleine, tous deux châtiés, pour l'éternité.

Fig. 5.17. Lapointe, p. 9/Lapointe, p. 49

In the above brief excerpt, the audience once again hears and sees the pessimism that characterises much of Yeats's late works. Lapointe, however, emphasises contemporary society where religion no longer holds a meaningful place. Lapointe extends purgatory to include *Le Père*. In the first cycle, *Le Fils* questions *Le Père* as to the veracity of rumours he has heard as they travel. The question is bold, but it remains a question. Lapointe's second take on this statement is what adds emphasis to the ever-expanding circles of purgatory. In using the present tense and the literary past tense, combined with remnants of apocryphal biblical stories, Lapointe does more than simply fill in the blanks: the added pieces serve to change the nature of the first cycle inside of the second cycle, thus completely altering the tenor of the father-son relationship.

Lapointe's apocryphal accounts of biblical stories become opportunities to contribute to the circles of purgatory he suggests, as well as a means to foreshadow events to come in the next two plays of the second cycle. For instance, *Le Père*'s conflation of the Immaculate Conception and that of his own presents purgatorial, sequential imagery. It serves to destabilise an event with which Catholic Christians would have been somewhat familiar through short, repetitive phrases that evoke the cyclical nature of Yeats's and Lapointe's purgatories. In the following excerpt, *Le Père*'s monologue from the first cycle is reconstructed to include these short phrases that Lapointe groups together in view of their grammatical functions: adjectives and nouns. The one-word groups are interspersed among

other sentences that include multiple verbs, which serve to demonstrate the different actions that traverse this identity in construction:

<p>Cycle 1 : Le Père – [...] Sourds! Tous deux sourds. S’il me fallait jeter Branches ou pierres ils n’entendraient guère; Et c’est là la preuve que je perds la tête. Mais il y a un problème : elle doit tout revivre À chaque détail près, Conduite en cela par le remords, et cependant Peut-elle revivre l’acte sexuel et n’y trouver aucun plaisir, Et si ce n’était pas le cas, si plaisirs et remords doivent cohabiter Lequel serait le sentiment le plus noble? L’instruction me manque. Va me chercher Tertullien; lui et moi Allons élucider ce problème Pendant qu’eux deux m’engendrent couchés sur l’édredon. Reviens! Reviens! Ainsi tu as cru pouvoir t’enfuir, Ma bourse entre les mains, Pensant que je ne pouvais pas et parler et voir à la fois! Tu as fouillé dans le ballot.</p>	<p>Cycle 2 : Le Père – [...] Cet amour qui coagule le sang de ton cœur, Ou qui se venge en glaçant soudainement tes os, Et te brûle la peau? Sourde, aveugle, sourde et muette de stupeur, la nouvelle, le crime, l’ange, le Père et le Fils. Revivre tout sans cesse, encore, tout, une autre fois, le cauchemar, Et les détails qui changent s’altèrent, vacillent, se meuvent et reviennent dans l’ordre et dans le désordre, le remord, le regret, le remords, la faute, engendré dans l’acte sexuel, mais le plaisir, la jouissance, le plaisir et remords simultanément. Est-ce le remords qui crée la jouissance ou la jouissance qui crée le remords? Fils de rien, tout me manque, je ne peux comprendre. Quelqu’un Aidez-moi à élucider cette énigme, ce problème. Pendant que mon père me jette en ses entrailles, en son ventre. Fuyard, bâtard, fils de chiens, enfant véreux, Je parle, je parle mais j’entends et je vois! L’argent, le pouvoir, l’or et la gloire. Trente pièces d’argent. Tu viens de commettre les sept péchés en un</p>
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	seul et même acte.
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Fig. 5.18. Lapointe, p. 11-12/Lapointe, p. 51

The vocabulary that Lapointe uses in the second cycle remains repetitive: *le désordre, le remord, le regret, le remords, la faute*. This lexical field appeals to the same sense of sin and guilt, but also reinforces the strength of translation as a performative act. The guilt and shame that Lapointe highlights would be loosely associated with the Catholic Church and the role it played in the daily lives of Québécois men and women. However, Lapointe interrupts the internalisation process here by hybridizing Purgatory and biblical stories through a contemporary translation, which lends a sense of agency over which vision of life is being foregrounded.

The second cycle thus reflects this expanded sense of performativity through hybrid forms of the source texts, for example, by making an allusion to Judas's betrayal of Christ at the end of Le Père's monologue in the previous example. Beyond these allusions, the overarching presence of this shared reference forms a part of a universe of discourse understood by contemporary Irish and Québécois societies.⁸⁸² The monologue from the second cycle in the previous example denotes a consciousness of the events that took place in *Purgatory* during the first cycle, as was expressed in the same monologue; however, as suggested by Lapointe's translation, nothing has changed or improved, with the same sins continually being purged.

Likewise, Lapointe introduces a postmodern aesthetic in the second cycle of *Purgatory* by expanding and adapting the fight that takes place between the Old Man/Le Père and the Boy/Le Fils over the Old Man's money. As in the previous example, the fight recalls the basis for the action of the first cycle and also suggests a struggle that will continue to reinvent itself through subsequent generations. This reinvention is a key facet of performativity in Lapointe's translation because it questions how an identity is internalised in the first place, via references to apocryphal accounts of the life and death of Jesus.

⁸⁸² André Lefevere, *Translating Literature: Practice and Theory in a Comparative Literature Context*, New York, The Modern Language Association of America, 1992, p. 87.

<p>Cycle 1 :</p> <p>Le Fils – Et alors même si je l’avais fait? J’étais en droit et de l’avoir et de la gaspiller à mon bon vouloir.</p> <p>Le Père – Donne-moi cette bourse et tais-toi.</p> <p>Le Fils – Non.</p> <p>Le Père – Je vais te casser les doigts.</p> <p>Le Fils – Et si je te tuais? Tu as tué mon grand-père, Puisque tu étais jeune et que lui était vieux. À présent c’est moi qui suis jeune et toi qui es vieux.</p>	<p>Cycle 2 :</p> <p>Le Fils – C’est ce qui me revient.</p> <p>Le Père – Il ne te revient rien, rejeton illégitime et éternel du Christ et de Madeleine.</p> <p>Le Fils – Étant qui je suis, j’ai droit au pouvoir et au trône du royaume.</p> <p>Le Père – Je t’arrache la langue, cette langue de veau, si tu n’apprends pas à te taire.</p> <p>Le Fils – Je suis l’enfant de la négation.</p> <p>Le Père – Je vais te casser les doigts, te broyer les mains, te briser les os, te fendre le crâne, te crever les yeux, t’arracher la langue, te...</p> <p>Le Fils – Dieu est mort, à moi de te tuer, t’ouvrir, te lacérer et te punir. Ma jeunesse a besoin d’un crime, d’un meurtre, d’un parricide. Enfant de Dieu à présent deux mille ans plus tard devenu un vieillard sénile.</p>
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Fig. 5.19. Lapointe, p. 12-13/Lapointe, p. 52

Lapointe’s second cycle of *Purgatory* no longer stages characters that pose theoretical questions or stand in awe of some sense of the divine, but rather aggressively stresses the mortality of Christ and Mary Magdalene. Le Fils, as the result of this illicit relationship,

represents an ideological translation strategy that functions transculturally due to the shared relationship with and sentiment towards orthodox Christianity. Lapointe asserts the identity of the mother, which Yeats only hints at as being symbolic of the decaying Anglo-Irish Ascendancy, and who only appears in *Purgatory* as a nameless shadow and a ghost.⁸⁸³ By giving her an individual identity rooted in a shared cultural figure rather than a generic Québécois woman, Lapointe further deterritorialises Yeats's text and constructs the image that is inherently transformative. In the end, it is this apocryphal reading that is more performative in the second cycle, as it first internalises, then distorts, and finally repeats the sins of the first cycle after having laid the groundwork of the first. It acts as another type of intertextuality, creating crosscurrents that will be fully exploited in the third cycle.

In addition, because Lapointe has already integrated elements from *The Resurrection* in the first cycle of *Limbes* via the inclusion of the Musicians as a chorus, subsequent mentions or references to this play in the context of both *Purgatory* and *Calvary* have a basis in the world of the adaptation. Furthermore, the second cycle extends this idea to include the gradual incorporation of specific dialogue from the other plays or their biblical source materials, thus complicating the translative act. Given the cyclical plot structure, anything that reoccurs is the product of a retranslation, necessitating different translation strategies in order to avoid facile redundancy. Performativity provides another optic from which to consider this act and its resultant effects because it calls into question the nature of essence by othering and reassuring simultaneously. For example, at the end of the second cycle of *Purgatory*, just prior to killing Le Fils for the second time, Le Père calls out to Lazarus using familiar words. Indeed, Le Père's command to Lazarus adds a new layer to his identity through the repetition of the first cycle's literal illocutionary translation. Furthermore, this serves as foreshadowing for the second cycle of *Calvary*.⁸⁸⁴ By referencing Christ's words to Lazarus from the first cycle of *Calvary* in the second cycle of *Purgatory*, Lapointe not only lays the groundwork for subsequent connections between

⁸⁸³ Many scholars and researchers, such as Robert O'Driscoll (1975), Helen Hennessy Vendler (1963), and Ronald Schleifer (1991), assert that Yeats's images of a ruined house and a woman who dies in childbirth are potentially symbolic of literal decaying of the isolated Anglo-Irish genetic line. Vendler argues that the characters in Yeats's later works are resisting orthodoxy, thus being out of harmony with their nation.

⁸⁸⁴ "Qui ne répète que ces mots: 'Lazare, sors et réjouis-toi de ton sort!'" Christian Lapointe, *Limbes*, op. cit., p. 54.

<p>The falcon cannot hear the falconer; Things fall apart; the centre cannot hold; Mere anarchy is loosed upon the world, but now I know That twenty centuries of stony sleep Were vexed to nightmare by a rocking cradle, And what rough beast, its hour come round at last, Slouches towards Bethlehem to be born?</p>		<p>Tout s’effondre; le centre ne peut plus tenir; L’anarchie seule déferle sur le monde, ... Irrité par le craquement d’un berceau, tournent au cauchemar, Et quelle âpre bête, une fois son heure venue, Traîne la patte vers Bethléem pour enfin naître?</p>
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Fig. 5.20. Yeats, p. 210-211/Lapointe, p. 53/Lapointe, p. 56-57

However, much like the other translated poems that appear throughout the adaptation, Lapointe does not use proactive translation strategies on the illocutionary level to territorialise this poem in the world of the second cycle, which bears the occasional reference to contemporary Quebec. In maintaining a sense of alterity, Lapointe capitalises on the performative qualities of both the source text and his translation. Yeats’s poem refers to Bethlehem not as means of historically situating it, but rather as an image ingrained within the collective consciousness. Roy Foster confirms this when he writes that “the surreal vividness of the apocalyptic imagery in ‘The Second Coming’ stands independent and entire, with no need of reference or explanation.”⁸⁸⁷ This image, then, does not localise and anchor the poem in history or in place, as Chris Morash and Shaun Richards stipulate, but frame the poem within the conceived space of the play. The frame in turn inculcates a shared sense of anxiety for the future.⁸⁸⁸ The translated poem, as it appears in the second

⁸⁸⁷ R.F. Foster, *W.B. Yeats: A Life. II: The Arch Poet*, op. cit., p. 151.

⁸⁸⁸ Yeats’s “The Second Coming”, published in 1920, uses Christian imagery in order to speak allegorically about the state of Europe in the aftermath of World War I. Written in 1919 during early rumblings of the Anglo-Irish War, it has often been studied as exemplary of Modernism, reflecting uncertainties and disillusionment with the world. For more information regarding the significance of this poem in the context of Modernism and Irish history, see: Seamus Deane, “Boredom and Apocalypse”, in *Strange Country*:

cycle, represents an illocutionary translation instead of following the expected poetics that have prevailed in this cycle. There is thus a reversed perspective looking forward, which is to say that *Le Père* from the second cycle predicts his role as the sacrificial slayer, the “rough beast” that Yeats’s poem designates as a portent of the apocalypse. The performativity of this poem in translation is two-fold: through the greater context of the second cycle and the illocutionary translation that foregrounds the same images and references.

However, just prior to the second cycle of *The Resurrection* via this poem, Lapointe adapts the Old Man’s lullaby to his murdered son, using a lexical field that both parallels the first cycle and again creates allusions to biblical stories and figures, giving it an iterative, and thus performative, quality that betrays the sense of familiarity or déjà-vu:

<p>Source Text: Old Man – “Hush-a-bye baby, thy father’s a knight, Thy Mother a lady, lovely and bright.” No that is something that I read in a book, And if I sing it must be to my mother, And I lack rhyme.</p>	<p>Cycle 1 : Le Père – “Dors mon petit, ton papa est chevalier, Ta maman, une dame pleine de grâce et illuminée.” Non, ça c’est quelque chose que j’ai lu ailleurs, Et si j’adresse un chant, ce doit être à ma mère. Et les rimes me manquent.</p>	<p>Cycle 2 : Le Père – “Rêve mon enfant, ton père est ressuscité, Ta grand-mère, une femme pleine de grâce est, du purgatoire, enfin libérée.”</p>
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Fig. 5.21. Yeats, p. 688/Lapointe, p. 15/Lapointe, p. 55

Noticeably absent from the example above is *Le Père*’s commentary on the rhyme he recites after having stabbed his son to death, nor does Lapointe try to appropriate this in either cycle via the use of a Québécois nursery rhyme. If we consider the second cycle as part of a continuum, starting with the source text, these two translation strategies are signals to the audience that attempt to destabilise. In terms of performativity, Lapointe’s translation

Modernity and Nationhood in Irish Writing Since 1790 (1998); Jim Haughey, *The First World War in Irish Poetry* (2002).

strategy serves to move the second cycle forward in time (the shift from “mother” to “grandmother”), and yet also ground it in the iterative nature of purgatory. The second cycle uses several repetitive elements, but nevertheless builds upon the first cycle to reflect the idea of purgatory as embodiment whereby sinful acts must be repeated until they have been appropriately purged. Performativity, having thus been established through intertextuality in the first cycle, now becomes the means by which Lapointe mediates and subverts the internalisation of these identities by the very fact that the processes of identity construction are staged. The reference to a grandmother instead of a mother skews the rapport that the audience has come to expect.

Moreover, in Lapointe’s second cycle *Le Père* explicitly states that the second time that this murder occurs is the key to breaking the cycle of purgatory, which suggests that his mother’s soul has thus been released, thanks to his hand in murdering his son. The mother, whom Lapointe associates here with the Virgin Mary, has passively relived her sins whilst *Le Père*, existing outside the realm of purgatory and thus not subject to its iterative, internalised aspects, establishes an authentic self outside of the constructed nature of his religiously-associated identity. However, Lapointe’s decision to use the simple past tense *est ressuscité* in lieu of the nominal form *est chevalier* of the first cycle’s illocutionary translation signals another performative translation strategy. In terms of imagery, it immediately calls to mind the risen Christ (which Lapointe will fully develop in the third cycle). More importantly, as a verb tense instead of a noun form, *est ressuscité* engenders an action of doing as opposed to simply being, which creates tension between the “limbo” of the adaptation and the desire to act out differently.

However, any attempt to resist and subvert the constructed nature of these identities reveals the extent to which they are ingrained as inherent and essential – in other words, as authentic or perhaps inevitable – which Lapointe highlights again through illocutionary and poetics. In the second cycle, the result of *Le Père*’s actions is revealed as not simply cyclical but significantly worse, as the murder seems to herald the Apocalypse:

<p>Cycle 1 : Le Père – Le battement des sabots! Mon Dieu,</p>	<p>Cycle 2 : Le Père – L’ange revient —</p>
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<p>Déjà si vite revenu — Le rythme! Le rythme! - Deux fois meurtrier et tout ça pour rien. ... Ô Dieu, Libère de son rêve l'esprit de ma mère! L'humanité ne peut plus rien y faire. Apaie, des défunts, le remords Et des vivants, la misère.</p>	<p>Tuer deux fois ce fils, deux fois pour rien. Dieu, Libère la vierge de son cauchemar! L'humanité meurt enfin, Et les morts se relèvent Pour couvrir la terre, D'un chaos éternel.</p>
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Fig. 5.23. Lapointe, p. 16/ Lapointe, p. 56

Lapointe suggests the real second coming, the Apocalypse, by performing Le Père's prayer of petition in a radically different way by means of the progressively more ominous lexical field that once again focuses on verbs rather than nouns. Here we see the difference between *Deux fois meurtrier* and *tuer deux fois*. The second cycle's emphasis on action directly connects to the performative qualities of the translation in that it constructs at the same time as it transforms. The shift from "dream" to "nightmare" exemplifies Lapointe's postmodern aesthetic in terms of translation strategies by differentiating between simply repeating the first cycle and rewriting in the third cycle. Indeed, the neutrality of *rêve* gives way to the hard reality of *cauchemar*, which is compounded by Lapointe's equally destabilising shift from "mother / *ma mère*" to "virgin / *la vierge*". This change in vocabulary also exemplifies the redefinition of performativity. The former remains connected to Le Père, giving the audience some distance from the action of the events in the first cycle, whilst the latter not only carries familiar connotations of the Virgin Mary, but would also be more familiar to a Québécois audience.

This imagery becomes much more apparent in the second cycle of *Calvary*, which adopts the same level of poetics as the rest of the cycle, thus relegating illocutionary strategies to a secondary role. This change makes its most significant impact by establishing a link between Le Père and Le Christ, an idea at which Lapointe progressively hints, and in doing so stresses the cyclical nature of purgatory whilst providing for a level of continuity across three cycles of three plays. However, it starts to question the

performativity of ritual and how that relates to notions of identity. In observing the differences between Christ’s monologue in the first (where the poem “Byzantium” forms the bulk of the monologue) and second cycles, we see that the dialogue is steeped in images of repetition:

<p>Cycle 1 – <i>Calvaire</i> Le Christ : Le sol en ce rite de danse Brise l’amertume de l’inextricable colère, Ces images qui déjà, Engendrent de nouvelles images. Mon père, mon père, pourquoi m’as-tu abandonné?</p>	<p>Cycle 2 – <i>Calvaire</i> Le Christ : Mon père, mon père, je meurs, je meurs une fois de plus, Mais trop vite encore, en mon cauchemar cyclique, Je ré-ressusciterai, et bien que m’accable le poids de mes responsabilités Et que les choses faites ou dites longtemps passées, Ou ce qui ne fut point fait et point dit Mais que je crus pouvoir faire ou dire, M’accablent, et qu’il n’est pas un jour Sans que ces choses ne me soient rappelées, En ma conscience ou en ma vanité épouvantée, Je reviendrai finir accomplir Ce que l’on attend de moi, en finir avec l’humanité, Croyez-moi, jamais je ne vous abandonnerai.</p>
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Fig. 5.24. Lapointe, p. 27-28/Lapointe, p. 64

In order to highlight Le Christ’s dramatic final line, and build upon the idea of endless cycles of purgation, Lapointe deconstructs this soliloquy in the second cycle, which further enhances the performative effect of this translation. By inverting the structure and adapting the subject matter, Lapointe adds a sense of the Old Man adopting the identity of Christ, which is enabled through a mainstream reading of performativity. The structure, too, forms part of the internalisation and iteration that now has the audience questioning where they might have heard or read this Christ’s words prior to this scene. However, it also evokes the problematic nature of the relationship between performative readings and authentic

identity. Lapointe's *Le Christ* is now two cycles removed from Yeats's more austere version in *Calvary* and employs a more contemporary vocabulary to detail his sufferings. Lapointe's gradual questioning of what is real or authentically the self throughout Christ's journey during the second cycle of *Calvary* is not about identifying with and discovering an inherent, essential self, but rather acknowledging the cultural and religious construction that is Christianity. Therefore, through translation, this scene underscores the principles of performativity, as it encourages creative agency.

In using the word *engendrer*, Lapointe echoes Yeats's use of *beget*, instead of "make/faire" or "create/créer", which implies offspring as opposed to materials. This vocabulary maintains a performative relationship with the text because it does not refer to creating something wholly original, but rather images begetting or engendering more images. Images, unlike human persons, suggest an outside perspective or impression here – the "image" of Christ and his suffering – that are reproduced from an already complete whole, which is to say that they do not experience time progressively but simply pre-exist for the audience in the present moment. In translating and staging an image that already carries with it notions as to its identity, Lapointe's proactive translation problematises the performative force of identities on stage.

Performativity, according to Butler, is already present, already in progress, especially concerning how identity is experienced by the audience or another person.⁸⁸⁹ While Butler uses theatre here primarily as a means to discuss gender identity as construction, and indeed to differentiate between theatrical and social roles, the insight provided regarding the actor and performance necessitates a brief digression. The identities usually seen on stage as constructed by actors enact themselves in the pre-existing conceived world of the play. For the audience, then, these acts have been undertaken prior to their arrival at the theatre, almost as if *in medias res*. What Butler is driving at with regards to the relationship between identity and theatrical role is, then, that both of these are taken at face value and constantly repeated, but they should not be construed as either "express[ing] or disguise[ing] an interior self."⁸⁹⁰ Lapointe's illocutionary choices in the previous excerpt

⁸⁸⁹ Judith Butler "Performative Acts and Gender Constitution", *art. cit.*, p. 105.

⁸⁹⁰ *ibid.*, p. 106.

introduce the suggestion that what is being seen is not purely shaped by forces from the conceived world of the play. These figures in *Limbes* are not experiencing the traditional character arc developed as part of a dynamic or static character, nor do they exist exactly “within the terms of the performance.”⁸⁹¹ Instead of seeing this arc developing, the audience sees them in their various roles in each cycle, demonstrating the processes that allow for transformation: “the arbitrary relation between such acts, in the possibility of a different sort of repeating in the breaking or subversive repetition of that style.”⁸⁹²

Cycle Three

The third cycle is, as Lapointe states explicitly, a rewriting of Yeats’s three plays, which layers and cuts together characters and plots in order to form a cohesive whole.⁸⁹³ The characters in each play respond to each other after having been gradually submitted to changes in the first two cycles. The chaos of the Apocalypse is filtered through the combined voices of characters from the three plays, which build upon the increasingly destabilised constructions from the first two cycles. The First Musician opens the third cycle, just as was the case for cycles one and two, but instead of using this character to integrate Yeats’s poetry, Lapointe comments on Christianity, Islam, and Judaism, focusing outward on the narrative of religion as a means of constructing identity. The First Musician’s monologue manifests performative force because it references the role that the character plays in the larger context of the play:

Premier Musicien : Dites-moi Abraham, Jésus-Christ et Mahomet, devons-nous vivre divisés,

Bien que fort semblables, car presque tous nous acceptons les miracles

De saints et nous honorons une certaine sainteté?

[...]

Je joue le rôle qui me fut prescrit. Homère, et son cœur païen, est mon exemple.

⁸⁹¹ Judith Butler “Performative Acts and Gender Constitution”, *art. cit.*, p. 105.

⁸⁹² *ibid.*, p. 98.

⁸⁹³ Christian Lapointe, *Limbes*, *op. cit.*, p. 1.

Le lion et l'alvéole dans la ruche, qu'en disent les Saintes Écritures?
Alors laissez-nous donc en paix, Jésus-Christ, Abraham et Mahomet.

Fig. 5.25. Lapointe, p. 80

Rather than internalising and performing the role of the chorus, the First Musician acknowledges the constructed nature of such a role and then uses it to comment on the effects of the previous two cycles as Lapointe has translated and adapted them. Strategies on the illocutionary and poetics levels once again inform the performative force of this rewriting. For instance, Lapointe uses the verbs *jouer* and *prescrire* along with *le rôle*, which serve as effective examples of metatheatricality in that they refer to theatrical conventions as well as the pre-existing conceived worlds of the plays. The choice of *prescrire* is striking, as its etymology denotes *condamner*, before evolving into its more contemporary usage, meaning something that is imposed or fixed.⁸⁹⁴ As “*prescrire*” is employed via the passive voice, there is an even greater acknowledgement of the fact that this was not simply a choice made independently; nevertheless, the First Musician assumes this role in a way that manifests agency. There is liberty to reject the constructed identities found in organized religion and instead to appeal to older cultural conventions: classical pagan forms.

Identity as both layered and filtered constructions reveals a self-consciousness through Lapointe’s rewriting in that the other characters now fully realise the impact of the previous cycles’ narratives by recalling them through subversive repetition.⁸⁹⁵ The Boy finally recognises his role as encompassing both *Le Fils*, and that of his father, *Le Christ*, not only in the context of *Purgatory*, but also in light of two iterations of the play’s events:

Le Christ : Pourquoi ai-je tout dévasté, moi qui aimais tant cet arbre?
Judas : Tel père tel fils.
Le Fils : Tue-moi avant que je ne crée que pour détruire à mon tour.

Fig. 5.26. Lapointe, p. 87

⁸⁹⁴ *Le Grand Robert de la langue française* dates the etymology of this word to the twelfth century, and also includes later definitions denoting the following: “recommander, conseiller formellement, ordonner, rendre indispensable.” See “*prescrire*” in *Le Grand Robert de la langue française* [online]. <https://gr-bvdep-com.acces.bibl.ulaval.ca/robert.asp> [accessed 28 June 2019].

⁸⁹⁵ Judith Butler, “Performative Acts and Gender Constitution”, *art. cit.*, p. 98.

In the above example, *Le Fils* acknowledges the cyclical nature of his father's actions and accepts the future as his father has seen it in the two previous cycles. The son's identity in the third cycle is thus an iteration of all that had previously existed only in the world of *Purgatory*. Additionally, Judas, who is not in *Purgatory*, is able to comment on the father-son relationship as well, recognising the role played by cyclical violence. The character's statement reflects layered, internalised construction of identity, thus emphasizing its performative force, through Lapointe's use of an oft-repeated proverb, "like father, like son." Indeed, in Lapointe's text, Judas's statement refers to *Le Christ's* father, God, which is only possible to construe in light of the cyclical nature of these translations. Taken in isolation, this would simply refer to *Le Père's* father. The relationship between God and *Le Christ* thus informs and establishes how the latter is perceived as well as how he constructs himself.

Even as they had an impact during the first two cycles, throughout the third cycle, references to Catholicism demonstrate more performative force by layering the dialogue with meaning. Lapointe's use of these prayers functions as references to the conceived world of the play, demonstrating another form of intertextuality. These references, mostly Catholic prayers, exemplify Lapointe's rewriting of Yeats's texts, and are thus not linked to the narrative of Yeats's plays or poetry that Lapointe integrates in Cycles one and two. These prayers as intertextual references to Christianity allow Lapointe to draw attention to the changes made in Cycle three. For example, *Le Fils* inverts a Catholic prayer, whilst rephrasing it as a question, in order to subvert the ritualistic repetition of a commonly known prayer:

Le Fils : Et si c'était moi que tu entendais renaître des entrailles de Madeleine?

Le Syrien : Les morts assis là-bas se lèvent et se dirigent vers nous.

Judas : Prends l'argent et cours.

Le Fils : Ne suis-je pas le fruit de ton péché?

Fig. 5.27. Lapointe, p. 90

Lapointe introduces more confusion here. In the above context, the spectator cannot be sure to whom *Le Fils* poses these questions, as Mary Magdalene is not a character in source texts or Lapointe's rewriting. Nevertheless, the connection between what is being born of

Mary Magdalene, the “fruit of your [Magdalene’s] sin”, maintains the syntax of the original prayer, “the fruit of your womb”, and inverts it, causing destabilisation. The “Hail Mary” no longer issues a statement that ritualises blessing, but rather questions and substitutes “sin/ *péché*” for “womb”. The iterative aspects are taken to the extreme, as the prayer manipulates confusion regarding the name Mary – the prayer refers to the Virgin Mary but is used here instead with reference to Mary Magdalene – which in turn undermines expectations regarding the identity of Mary, but also adapts, repeats, and confirms what has already been suggested in Cycle two.

Lapointe appropriates some of the formal, ritualistic aspects of Noh theatre that Yeats had originally appropriated for the source texts as another means of destabilising the intertextual references during this third cycle.⁸⁹⁶ For example, The Greek from *The Resurrection* acknowledges the ritualistic dancing that appears in *Calvary* and uses it in conjunction with Christ in order to comment on divinity via the word *apothéose*, the elevation of the subject to the level of divinity. Furthermore, the Third Soldier’s question is what incites this reflection on the part of The Greek:

Le Troisième Soldat : Avec les pieds troués comment fera-t-il pour danser?

Le Grec : L’enfant des Cieux, martyr du peuple, affectionné la douleur, il saura danser jusqu’à l’apothéose pour tenter d’épater ces autres morts là-bas qui nous regardent.

Fig. 5.28. Lapointe, p. 88

The third soldier’s question touches on his own ability to dance in the first and second cycles (which featured him and the other soldiers encouraging Christ), as well as how Christ is physically able to accomplish this when his feet are nailed down.⁸⁹⁷ The

⁸⁹⁶ While the physical staging of the play is not being taken into account as such in this project, it is important to note that Lapointe variously makes use of items traditionally ascribed to Noh theatre, but in a way that is akin to appropriation. For example, the third cycle’s staging as a series of disembodied voices from all three plays, projected on a white sheet, changes the relationship with the audience members, effectively altering the distance established by Musicians-as-chorus in cycles one and two, creating a hybrid theatre-cinema experience. In this way, Lapointe takes an element from Noh, the white cloth, and manipulates it in a completely different way. Interview with Christian Lapointe 15 May 2019.

⁸⁹⁷ With regards to the relationship between Noh and dance, Richard Cave claims that “the Roman soldiers, relatively minor characters in *Calvary*, exuberantly rollick around Christ’s cross in a display of wild, mindless energy that challenges the Messiah’s altruistic sense of purposeful mission in which his whole identity has been invested till now.” Richard Cave, “Modernism and Irish Theatre 1900-1940”, *loc. cit.*, p. 125.

interaction between two characters from two different plays here centres around their individual relationships with Christ. These relationships carry with them certain embedded and now layered constructions and meaning for the audience that explain and present a more complete perspective than from just one of the plays in a given cycle. While these characters have individual relationships with Christ, as they meet in the third cycle, the relationships begin to overlap and interact with each other, as in this example. The Third Soldier’s more “objective” relationship⁸⁹⁸ with Christ informs his almost child-like question, to which the Greek, whose relationship with Christ is filtered through his philosophy, responds in a cynical manner.

Lapointe’s choice to use overlapping dialogue in this cycle creates a space in which progressively nihilistic constructions of the characters briefly recall and then subvert previous iterations of themselves from the first two cycles. For example, in comparing Yeats’s source text with Lapointe’s first and second cycles, there is a gradual shift in the tenor of the dialogue:

<p>Source Text: Second Roman Soldier: Whatever happens is the best, we say, So that it’s unexpected.</p>	<p>Cycle 1 : Second Soldat : « Quoi qu’il advienne, c’est pour le mieux », est notre devise, tant que c’est imprévu.</p>	<p>Cycle 2 : Second Soldat : « Fais ce que dois », est notre devise, Tant que la fin approche.</p>
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Fig. 5.29. Yeats, p. 456/Lapointe, p.25/Lapointe, p. 63

In the above example, Lapointe translates on the illocutionary level for the first cycle: closely translating Yeats’s source material maintains a somewhat optimistic tone through a focus on adjectives, which the second cycle negates and suggests something more ominous via the use of “do what is necessary” and “as the end approaches”. The former adaptation is also a more active theatrical choice in its focus on verbal forms – the imperative “do what is necessary” rather than the more passive “whatever happens, it’s for the best”. However, the first cycle’s illocutionary translation contains an important adjustment for Lapointe’s

⁸⁹⁸ In his notes on *Calvary*, W.B. Yeats remarks that “I have therefore represented in Lazarus and Judas types of that intellectual despair that lay beyond His [Christ’s] sympathy while in the Roman soldiers I suggest a form of objectivity that lay beyond his help.” W.B. Yeats, *The Variorum Edition of the Plays of W.B. Yeats*, Russell K. Alspach [ed.], London, Macmillan, 1966, p. 790.

rewriting, the quotation marks used to set off the soldiers' motto. While these punctuation marks would not be visible to the audience, they act as signals for the actors to recall previously stated information. Furthermore, they suggest iteration even before Lapointe introduces the second and third cycles. Through these strategies, Lapointe's characters make apparent the processes through which understanding of identities are constructed and structured.

The third cycle provides opportunities to further examine the degree to which a proactive translation enables Lapointe to adapt the source texts along with the first two cycles to finally territorialise Limbo. For instance, Lapointe rewrites the Second Soldier's "motto" speech⁸⁹⁹ as two lines of dialogue, culminating in: "même en faisant beaucoup d'efforts, nul ne peut s'évader de ce cauchemar limbique."⁹⁰⁰ The lines of dialogue before this, however, all rewrite the previous cycles, variously attempting to situate Limbo, from *terre de ma mère*, to *chez-nous*, to *entre ciel et terre*.⁹⁰¹ Lapointe's rewriting expresses the inevitability of the constructions that underlie the lives of the characters. More importantly, it also recalls the work of the last two cycles as "efforts", adding to the cyclical, repetitive nature of the narrative, as seen in the use of "Marie / mère" (Magdalene or the Virgin) and "anéanti(e)":

Le Christ : Anéantie, la terre de ma mère.

Judas : Que le monde de Marie serait anéanti

Tous nous savions cela — et aussi que ce devait être toi

Qui reviendrais annoncer la fin,

Le Fils de Dieu, jamais vraiment né, enfant

D'une mère restée vierge et d'un illégitime père charpentier.

Le Second Soldat : « Chez-nous, c'est là où nous sommes. » Telle est maintenant notre devise.

⁸⁹⁹ Refer to previous example.

⁹⁰⁰ Christian Lapointe, *Limbes*, *op. cit.*, p. 87.

⁹⁰¹ *id.*

Le Fils : Terre fertile ou anéantie, qu'importe, nous voici entre ciel et terre.

Le Syrien : Troie et l'Argo furent réduit en cendres.

Il n'y a plus de savoir qui puisse être contredit.

...

Lazare : Bien que nous ayons l'apparence de vivants, nous sommes déjà tous morts.

Le Grec : Ça, c'est quelque chose que je n'avais pas encore saisie.

L'Hébreu : Moi si.

Le Second Soldat : Même en faisant beaucoup d'efforts, nul ne peut s'évader de ce cauchemar limbique

Fig. 5.30. Lapointe, p. 86-87

The overlapping dialogue in the example above also demonstrates the tension in the relationship between the concepts of performativity and limbo, which challenges the veracity of appearances – Lapointe's rewrite is a vast expansion of ideas expressed in Yeats's source texts, simultaneously uniting common threads and taking them as far as they can logically go in worlds of the plays.

With regards to the worlds of the plays, the third cycle serves largely to problematise the notion of territorialisation. *Calvary* and *The Resurrection* in the source text and the first two cycles marginally territorialise their settings in Jerusalem; while *Purgatory* contains no precise details as to its territorialisation, its title alone suggests a state of being that is attached to the two plays in each cycle that follow it. Lapointe's third cycle utilises the previous two cycles and the physical details such as the ruins in *Purgatory* to territorialise all three plays in this *cauchemar limbique*. Connecting the diverse dialogues here that currently include references to antiquity physically localise Purgatory now as the *terre anéantie*, which allows the audience to envision it as more than a dream, but as a place rooted in reality that has hence taken on nightmarish qualities due to its in-betweenness. The overall effect of Lapointe's translation strategies is to communicate the interminable

certainty of Purgatory as a state of being and as it adapts the divergent dialogues into a coherent, concrete place.

In this same section of dialogue, it is also worth examining two words that figure repeatedly in the third cycle, *advenir* and *anéantir*. Their significance in this translation contributes greatly to the performative force of the third cycle, as both words refer to construction versus destruction.⁹⁰² Indeed, Yeats's source text uses words like "ruined" and "riven" to describe the house as it currently stands when the Old Man and the Boy come across it in *Purgatory*. Even though Lapointe still makes use of ruin/*ruine* in its various forms, neither word is as strong as *anéanti*, nor annihilated, which suggests destruction to the point of nothingness.⁹⁰³ This contrasts with *advenir*, which appears in all three cycles, and signifies arrival or birth, especially when that concerns something new. More importantly, *advenir* suggests that whatever is coming actually arrives randomly, by accident, which removes a degree of control from the figures in this cycle.⁹⁰⁴ Using this word effectively problematises the potential agency that the performative force of these vocabulary choices can create. Lapointe's translation strategies here emphasise the constructedness of identity and how it can be dismantled – annihilating, engendering or begetting all effect the action that they describe, though perhaps not literally – but also how the underlying structures may not be moveable to the extent that they can be fully dismantled, and are thus exemplary of implicit performatives.⁹⁰⁵

In the midst of discordant dialogue, certain characters seemingly regain their composure, performing moments of clarity that suggest a recognition of the significance of the events that occurred in the previous two cycles. Indeed, actions and events that had

⁹⁰² According to *Le Grand Robert de la langue française*, "advenir" refers to happening or bringing about something or some action, whereas "anéantir" refers to destruction to the point of non-existence. See "advenir" and "anéantir" in *Le Grand Robert de la langue française* [online]. <https://gr-bvdep-com.acces.bibl.ulaval.ca/robert.asp> [accessed 20 June 2019].

⁹⁰³ Towards the beginning of Lapointe's third cycle, Le Christ, heretofore associated with the Old Man, states "Regardez ce monde en ruine," which makes use of the same word, but also changes the main verb from "study/observe/observez" to "look at/regardez". This fairly subtle change goes one step further to emphasise a slightly more aggressive tone. Lapointe's translation alone makes a change that Yeats's does not – from "observez" in the first cycle, to "regardez" in the second and third cycles. Christian Lapointe, *Limbes, op. cit.*

⁹⁰⁴ See "advenir" in *Le Grand Robert de la langue française* [online]. <https://gr-bvdep-com.acces.bibl.ulaval.ca/robert.asp> [accessed 25 June 2019].

⁹⁰⁵ Shoshana Felman, *The Literary Speech Act: Don Juan with J. L. Austin, or Seduction in Two Languages*, trans. Catherine Porter, Ithaca (New York), Cornell University Press, 1983, p. 50.

previously caused confusion and provoked questions are now answered or fulfilled, thus exemplifying the agency-conducive potential of these progressive cycles. In the imagined space of Purgatory in the third cycle, the characters are able to fully assume an identity to which they have not yet knowingly consented or embraced:

Le Christ: Ils sont venus pour que nous soyons à nouveau réunis.

Le Troisième Soldat : Les trois qui ne font qu'un.

Le Syrien : Leur réunification provoquera la naissance d'une grande lumière qui révélera le vrai nom de Dieu aux morts qui nous écoutent.

Le Premier Soldat : Alors dansons.

Le Christ : Observez bien cet arbre mort. Il recommence à pousser. La vie revient. Rien n'arrête le cycle. J'entends et vois mon fils bâtard naître et mourir. Sous la forme d'un héron que l'on croyait mort, baigné de cette lumière laiteuse qu'est l'Esprit saint, telle la lune battant à nouveau son plein, Dieu s'avance pour me regarder. Mon Père, mon Père, si tout ce que j'ai vu et cru n'était pas un songe ou un cauchemar, que vraiment vous existiez et que je fus votre fils, alors c'est à son autodestruction que vous avez abandonné tout l'humanité.

Fig. 5.31. Lapointe, p. 92

Such discordant wordplay both recalls previous iterations through the vocabulary it employs and confuses the audience through how the dialogue is structured in relation to the characters. In the above example, we see the dead tree that Lapointe uses to anchor all three plays across all three cycles suddenly start to live again, and yet the use of *cycle*, *songe*, *cauchemar*, and the reappearance of the heron all culminate in humanity's self-destruction, abandoned by God. Le Christ/Le Père does not fully conform to a performance of Christ. Instead, it builds towards a cyclical, as opposed to a linear, sense of history.

In her analysis of *Purgatory*, Genet notes that when the Boy finally sees the ghosts of his grandmother and grandfather, Yeats is attempting to further implicate the audience in

the plot.⁹⁰⁶ The Boy had heretofore acted as a surrogate for the audience who are outsiders to what the Old Man is experiencing. However, as he now witnesses the phantoms, a “collective insanity” overwhelms the performance.⁹⁰⁷ As this phenomenon arrives three times in Lapointe’s adaptation, and is separated by two other plays, the audience is triply overwhelmed, thus compounding the text’s destabilising aesthetic by the increasing degree to which each repetition is performed.⁹⁰⁸

The character of Christ in the third cycle fully embodies this despair, as Lapointe conflates him with the Old Man, layering the identity of a young messianic figure with that of a world-weary, decaying older man. In juxtaposing a “classical” image of Christ with a contemporary opinion regarding the role of Christianity, Lapointe stages two religious narratives in a way that posits an alternative vision of the concept of purgatory. Likewise, Yeats’s *Purgatory* contains the notion that there is no “breaking the cycle” by human, material means; when he stabs the Boy to death, the Old Man discovers that preventing the spread of his corrupted genetic line in no way purges the sins of the past. This problematises performativity as the performance of this ritualistic act is hinted at being repeated, but to an obscure end, as the Old Man flees the ruins of his home after he murders The Boy.

However, in the third cycle’s iteration of this action, Lapointe takes the allusion one step further: Christ is present in our apocalyptic world, and powerless, even guilty of adding to its destruction:

Le Christ : Pourquoi ai-je tout dévasté, moi qui aimais tant cet arbre?

[...]

Le Christ : Tout fut brûlé.

Même le savoir.

Le Fils : On m’a dit que c’est toi qui as tout détruit.

Fig. 5.32. Lapointe, 87, 89

⁹⁰⁶ Jacqueline Genet, *Le Théâtre de William Butler Yeats, op. cit.*, p. 475.

⁹⁰⁷ *ibid.*, p. 475-476.

⁹⁰⁸ In reviews of the 2009 production, Perron and Vigneault both note that there is no relief for the audience; each subsequent repetition adds new depth to the confusion, fatigue, and despair, which is further compounded by the lack of an intermission.

Moreover, Lapointe's third cycle adaptation, in merging these two characters, transcends typically accepted definitions of performativity because the cycle of purgation continues in various iterations. As Perron notes in her review, this cycle mocks the previous cycle's sincerity and respectfulness.⁹⁰⁹ Genet also asks whether or not the Old Man is killing his former self in the acting of stabbing his sixteen-year-old son to death, and if this is, in fact, a desire to punish himself.⁹¹⁰ In changing the characters so dramatically, Lapointe seems not only to answer in the affirmative, but also to dismantle the religious narrative of Christian hope.

Finally, the appearances of Yeats's poetry as transitional elements in the third cycle provide closure for Lapointe's final rewriting of Yeats's source texts as intertextual appropriations. Lapointe includes references to his notion of the *Magnus Annus* and to "Under Ben Bulben"⁹¹¹, the final three lines of which is engraved as Yeats's epitaph. Yeats's epitaph from "Under Ben Bulben" is spoken by Le Grec as a direct address to the "poet" in the text's penultimate monologue, which also includes a reference to the *Magnus Annus*. One of Yeats's final poems, "Under Ben Bulben" refers to the geographical feature in County Sligo, Ireland, as can be seen from Drumcliffe cemetery, where Yeats wished to be and is now buried. Roy Foster writes that the poem was written, "partly to express his views on degeneration and partly as his own epitaph", and was indebted to what Yeats interpreted as Rainer Maria Rilke's views on death as the final completion of man's nature.⁹¹² The notion of the *Magnus Annus* refers to Yeats's belief that humanity, existing in cycles, would be reborn every 2000 years.⁹¹³

Le Grec: La trinité à nouveau ne fera qu'un, et recommencera alors le Magnus Annus, la Grande Année. Les morts apprennent à écouter. Le cœur de l'humanité bat. Ô occulte poète, vos mots sont enfin limpides : Jette un regard froid, sur la vie, et la mort, cavalier

⁹⁰⁹ Alexandra Perron, "Le Christ tourmenté de Christian Lapointe", in *Le Soleil* 5 novembre 2009 [online]. <https://www.lesoleil.com/archives/limbes-le-christ-tourmente-de-christian-lapointe-17b917abba1d1befed8d18c685d100a9> [accessed 29 April 2016].

⁹¹⁰ Jacqueline Genet, *Le Théâtre de William Butler Yeats, op. cit.*, p. 475.

⁹¹¹ W.B. Yeats, "Under Ben Bulben", *The Collected Poems of W.B. Yeats*, London, Macmillan, 1969, p.397-401.

⁹¹² R.F. Foster, *W.B. Yeats: A Life. II: The Arch Poet, op. cit.*, p. 631-632.

⁹¹³ Sister Mary Julian Baird RSM, "A Play on the Death of God: The Irony of Yeats's *The Resurrection*", in *Modern Drama*, vol. 10, n°1 (Summer 1967), p. 80.

passee ton chemin.

Fig. 5.33. Lapointe, 92

In combining texts here, Lapointe demonstrates the utility in regarding this last cycle through a performative lens, as this is first a play on The Greek's original monologue, "your words are clear at last, Oh Heraclitus,"⁹¹⁴ before integrating "Under Ben Bulben". The iterative aspect of these cycles reaches its peak in the first line of this excerpt, where upon referring to the *Magnus Annus*, Lapointe immediately provides a translation for it *within* the translation. This reference itself serves as an ellipsis in the narrative: the notion itself implies a rebirth, which Lapointe further emphasises through use of the verb *recommencera*, the *futur simple* tense of *recommencer*, to continue or to start again. Through this lens, Lapointe attempts to express the ultimate understanding of these purgatorial cycles in which there is not only repetition, but also layering. Lapointe's choice of vocabulary here is important on the illocutionary level: *clear* is translated as *limpides*, which suggests not only literal clarity – seeing the words of the poem – but also a kind of lucidity and purity pertaining to the comprehension of these verses.⁹¹⁵ However, Lapointe returns the discussion to Yeats himself in a way that blurs the boundaries between past, present, and future. The last words of *Le Grec* thus posit a final understanding through filtering on two different levels, the literality implied by on the illocutionary level and the literariness suggested on the poetics level.

Conclusion

Christian Lapointe demonstrates the effectiveness of a fine understanding of intertextuality in the service of translation through his cycling of the three sources texts, aptly reflecting the Yeatsian understanding of spirals and gyres. The subtle differences in the denotative and connotative understandings of "limbo" and "purgatory" serve as the

⁹¹⁴ W.B. Yeats, *The Resurrection*, New York, The Macmillan Company, 1953, p. 594.

⁹¹⁵ Both the *Trésor de la langue française informatisé* and *Le Petit Robert* provide two definitions for *limpide*: the first denotes perfect transparency and clarity, whilst the second takes a more figurative sense in expressing lucidity and intelligibility in relation to reasoning and thought processes. See "limpide" in *Trésor de la langue française informatisé* [online]. <http://stella.atilf.fr/Dendien/scripts/tlfiv5/advanced.exe?8;s=16734375>; and *Le Petit Robert de la langue française* [online]. <https://pr-bvdep-com.acces.bibl.ulaval.ca/robert.asp> [accessed 27 June 2019].

point of departure for Lapointe's proactive translation of three of Yeats's most symbolic, poetic plays. As Genet notes, Yeats's theatrical work found itself at the crossroads of the natural and supernatural, the human and the divine, and the real and the imaginary.⁹¹⁶ Nevertheless, Yeats saw plays like *Purgatory* as being relevant to the people of Ireland in the here and now:

I think that the dead suffer remorse and re-create their old lives just as I have described. [...] In my play a spirit suffers because of its share, when alive, in the destruction of an honoured house. That destruction is taking place all over Ireland today. [...] I have founded my play on this exceptional cause [i.e. misalliance as the cause of destruction], partly because of my interests in certain problems of eugenics, partly because it enables me to depict more vividly than would otherwise be possible the tragedy of the house.⁹¹⁷

This confrontational state can only leave the spectator betwixt and between, anxious to establish the correct route to take. Indeed, Richard Cave argues that “what interests Yeats, and what his dramaturgy captures, is less a state of psychological completion than a process of transition, a moment of inner change.”⁹¹⁸ The anxiety of choosing which way to proceed, in turn, remains unresolved, as each subsequent cycle of Lapointe's adaptation plunges further into chaos. Lapointe uses Yeats's poetry and some of his philosophical leanings to inform his work, but in the end offers no substantial answers to the weighty issue of limbo.

Successive iterations of the three source plays manifest different versions of characters stuck in this grey area, yet unaware of the system in which they have engaged themselves and the overall ineffectiveness of their choices and actions. As each subsequent cycle recalls the previous, this ineffectiveness becomes more apparent and thus points to a greater sense of the performative nature of identity, constantly re-enacting and re-experiencing the structures that it upholds. Outside of this context, limbo is the antithesis of performative, because it signifies endless waiting to some degree or another. As a place, it does not “perform” according to expectations of a static nature because it neither constructs nor deconstructs its own identity or that of anyone else. However, in adapting these three plays, Lapointe renders limbo's overall function and identity performative: each subsequent iteration brings with it both familiarity and destabilization, which help to highlight and then

⁹¹⁶ Jacqueline Genet, *Le Théâtre de William Butler Yeats*, *op. cit.*, p. 22.

⁹¹⁷ W.B. Yeats, “The Plot is the Meaning”, in *Irish Times* (13 August 1938).

⁹¹⁸ Richard Cave, “Modernism and Irish Theatre 1900-1940”, *loc. cit.*, p. 125.

challenge the constructed nature of identities. *Limbes* becomes a kind of laboratory wherein translation and adaptation are the key tools in testing and the limits to which a character's actions are able to construct identities and change the course of a given narrative.

In the final account, it is important to remember that considering Lapointe's work in light of translation as a performative practice helps to clarify the various layers and filters that were already set in place in the source texts. Constructing a new existence for these texts makes more sense and is indeed a much more streamlined process than trying to reproduce a mirror image of Yeats's source text or Sam McCready's trilogised version of these plays, as internalisation need not encompass a shallow version of appropriation. The image of the Russian doll encompasses Lapointe's work in a global sense, as each source text bears within it the materials necessary to fully develop the larger whole. Concerning these source texts, Richard Cave also seems to affirm Lapointe's choice to start and centre his adaptation around the character of the Old Man, and thus the iterative nature of the translation, when he writes that "the whole experience that we have witnessed in the play has been a ritual devised by the Old Man, a rite of purgation."⁹¹⁹ The "translation, adaptation, rewriting" that Lapointe undertakes therefore functions as the ultimate Matryoshka doll, encapsulating all of the previous versions, but standing on its own, too. However, the layers are not the only element to consider here, which is where the performative force of the translation is ultimately at its most tangible. Indeed, the cumulative "weight" of each interior doll, in other words, the substance of each individual layer, informs each iteration. The source texts are permeated by appropriations of Japanese theatre, to which Lapointe also returns vis-à-vis the *mise en scène*. There is thus a larger issue regarding what events are retained through the filtering that happens when rewriting occurs. For Lapointe, the *cauchemar* is to begin each cycle again realising that you are repeating what happened previously.⁹²⁰

⁹¹⁹ Richard Allen Cave [ed.], "Commentaries and Notes", in W.B. Yeats, *Selected Plays*, Harmondsworth, Penguin Books, 1997, p. 376.

⁹²⁰ Interview with Christian Lapointe 15 May 2019.

Conclusion

This thesis examines the relationship between source text and translation in terms of Quebec's relationships with Ireland and Irishness. These relationships, as perceived by translators and theatre practitioners cited here, emphasise what Patrick Lonergan notes is the "reflexive" quality of much contemporary Irish theatre.⁹²¹ Elucidating these relationships requires the consideration of translation as a performative practice in order to move away from the semiotic approaches that are normally applied in theatre studies.⁹²² The arguments that are presented herein take the perspective of performativity as a means to embrace the hybrid position of theatrical translation. The chapters comprising the primary corpus demonstrate the need to consider the dramatic text as well as the playscript, the former referring to the first text in the concretisation circuit whereas the latter is the text used to construct the *mise en scène*, thus factoring in the performative potential of the dramatic text. In this end, this formally acknowledges the fact that playwrights and directors draft, revise, workshop, and update their work to varying degrees throughout their production histories. These two stages, dramatic text and playscript, manifest performativity in and of themselves, and, indeed, all of the works included in the primary corpus demonstrate translation as performative, though in immensely different ways. The overarching hypothesis of this project seeks to investigate the relationship between Québécois and Irish identities and cultures as the means for facilitating the continued interest in translating Irish theatre.

Bernard Shaw's *Pygmalion* sparked the interest of the founding members of one of Quebec's renowned theatre companies, Théâtre du Nouveau Monde, during the height of the Quiet Revolution in 1968, in particular due to the knowledge of Shaw's Irish background and English-language virtuosity. In spite of what largely amounts to a straightforward translation in a general sense, Éloi de Grandmont produces a proactive translation due to the numerous changes, additions, and reductions viewed throughout his

⁹²¹ Lonergan is specifically referencing Martin McDonagh, but has elsewhere referred to Irish theatre from the 1970s onward in similar terms. Patrick Lonergan, *The Theatre and Films of Martin McDonagh*, London, Methuen Drama, 2012, p. 229.

⁹²² Cristina Marinetti, "Translation and Theatre: from Performance to Performativity", in *TARGET-International Journal on Translation Studies*, vol. 3, n°25 (2013), p. 309.

text. Moreover, Grandmont's changes go a long way in evoking the specificity of Montreal and reterritorialising the language through proactive translation strategies that evoke a Québécois sensibility via Shaw's social critique. The noteworthy presence of joul in *Pygmalion* was initially ignored in part because it was perceived as not attempting to assert Québécois identity, unlike its more celebrated counterpart, *Les Belles-Sœurs*. This dismissal of its linguistic virtuosity compounds the subordinate status attributed to Grandmont's work as a translation as opposed to an original Québécois work. However, the very fact that joul was not upheld as the hallmark of Québécois identity renders the contrast between joul and standard French that undergirds the play's themes as an apt point of departure for discussions regarding the translation and performance of orality.

Fanny Britt's translation of controversial playwright Martin McDonagh's *The Beauty Queen of Leenane* further problematises the concept of a proactive translation by emphasising the orality of Québécois-French, which filters McDonagh's complex interplay between thematic and linguistic elements. While Britt's translation is also proactive, it still parallels the source text in terms of subtle critiques and satires; therefore, proactive translation strategies do more than simply appropriate the source text for the target culture – they reconstruct the language and identity of the source text from a new perspective, that of the target culture. Beginning with Britt and McDonagh's works it is possible to identify the increased prominence and importance of performativity in the process of translation and also in how the source text is filtered. Indeed, as Britt's work provoked its own controversy, allegedly regarding appropriating McDonagh's themes without properly understanding their function in the source text, there is space again to reconsider what the notion of performativity dictates regarding the reconstruction of identity through language.

Many of these proactive translation strategies also appear in Olivier Choinière's translation of Mark O'Rowe's *Howie the Rookie*, but more emphasis is placed on the theatrical form, the monologue play, as a means of allowing the two characters (the Rookie Lee and the Howie Lee) to embody other identities in the play. The fact that there are only two protagonists delivering two serial monologues throws into relief the theoretical tenets of performativity, as both Howie and Rookie use their monologues to recount stories that converge on themselves, layering and overlapping, which demonstrates internalisation and iteration. This fact is compounded in translation, where the space that Choinière creates for

a reconsideration of identities engendered by audience expectations exists without the pressure of having to conform to strict notions of national identity. Furthermore, as O’Rowe’s source text was also noted for its use of slang and other highly stylised linguistic elements, the presence of slang is amplified to a greater extent in translation, providing further evidence through which to emphasise the orality of Québécois-French by the renewal of joul.

The final study in the corpus comprises a trilogy of plays by W.B. Yeats, translated, adapted, and rewritten by Christian Lapointe. In this final series of texts, the emphasis is squarely on the translator and his goals for appropriating the text. Lapointe’s work brings the concept of a proactive translation to its zenith, and underscores translation as an explicitly performative act through its trilogy structure that is repeated three times. As Yeats’s source texts were themselves appropriations of the Noh Japanese theatrical genre, Lapointe’s work in providing three different variations on Yeats’s plays affirms the performative force of a thoroughly proactive translation. It also serves to further problematise the concept of identity as construction rather than essence because in the repetition of the three cycles, the worlds of the plays as initially conceived are progressively questioned with regards to their legitimacy and authority until there is no longer any question of inherent essences.

The complex interplay between identity, essence, and othering in turn allows this project to offer up a tentative response for concerns over who or what is being filtered through the translation act. On the surface level, this concerns Irishness, but as Patrick Lonergan notes with regards to Martin McDonagh’s work, “the issues of Irishness in McDonagh’s work is a distraction – and a rather parochial one at that – from the wealth of possible responses to his writing around the world.”⁹²³ Lonergan acknowledges that this is true in spite of the fact that “Irish people are the ones being represented in the work,”⁹²⁴ which can be said for O’Rowe’s play as well. Grandmont’s translation complicates this process of filtering because *Pygmalion*’s plot does not concern ostensibly Irish themes or persons. In this way, Shaw’s play provides the material context that allows for the

⁹²³ Patrick Lonergan, *The Theatre and Films of Martin McDonagh*, *op. cit.*, p. 230.

⁹²⁴ *id.*

appropriation of the text to a Québécois setting, but is also problematic in terms of its relationship to Irishness and territorialisation – indeed, Irishness is associated with Shaw’s identity in the same way that Lapointe recognises and acknowledges Yeats’s Irishness as an element of attraction in the decision to translate these plays. Furthermore, Shaw obscures Irishness by setting the plot in London, which, in the end, raises the same challenges in terms of reterritorialising its setting as an explicitly Irish setting would.

Britt’s translation of *BQL* presents the audience with a proactive translation to the extent that the plot is territorialised in Ireland, but the vocabulary expresses the orality of Québécois-French. McDonagh’s sporadic use of Irish and Hiberno-English vocabulary and syntax also carries over into Britt’s translation. However, rather than serving as a means to explicitly denote Irishness, these illocutionary translation strategies highlight alterity in a way that allows distance to remain between the audience and the play. Britt does not seek to reconstruct faulty notions of authentic Irishness in a Québécois setting, but rather to authenticate a reconstruction. This remains problematic mainly due to the difficulties associated with translating literary references from other canonical Irish works. Intertextuality, however, due to its difficulties for reading and comprehensions levels, serves to throw performativity further into relief. Furthermore, confusing difficulties with translating intertextual references to historical events with a lack of cultural awareness or deliberate malfeasance is tantamount to an accusation of wilful ignorance. It also downplays the degree to which other translation strategies can essentially compensate by redirecting audience attention to diverse other aspects of the *mise en scène*. Acceptance of intertextual references to the 1798 Rising in Ireland, for example, without being steeped in that history, creates a hybrid distance – one in which there is very general knowledge of the event’s significance, but not enough to internalise and iterate its impact.⁹²⁵

In Choinière’s translation of O’Rowe’s source text, a similar global strategy can be perceived in terms of territorialisation remaining in Ireland, and obviously so, whilst the

⁹²⁵ The role of performance and memory with regards to the 1798 Rising is studied in great depth in two works by Guy Beiner, *Remembering the Year of the French: Irish Folk History and Social Memory* (2006) and *Forgetful Remembrance: Social Forgetting and Vernacular Historiography of a Rebellion in Ulster* (2018).

translated monologue mirrors the highly stylised slang of the source text. Moreover it is through the form of the monologue play that the translator asserts as integral to understanding the plot. Nevertheless, the linguistic dimensions of the play become the object of a proactive translation through Choinière's manipulation of the layout of the text as well as the order in which certain lines are recounted. As a result, the departures from the source text evoke a subtle questioning of what it means to proactively translate a playscript.

Lapointe's translation of Yeats's source texts presents the greatest challenge in determining what form of Irishness is being filtered, because the source texts themselves do not represent Ireland, Irish characters, or themes that are frequently associated with Ireland and Irishness. Rather, it is Yeats, emblematic of Irish literary greatness and tradition, who serves as the point of attraction for Lapointe. It is the virtuosity of the language, the poetry and lyricism within Yeats' dramas that connects with the translator and foregrounds an image of Irish literary aptitude and affinity rather than an emphasis on plot, characters, or territorialisation. Furthermore, Lapointe's use of intertextuality serves to create cohesion rather than the kind of hybrid distance that exists in Britt's translation.

In spite of their varying degrees of proactivity, I argue that the translations within this study do not perform Irishness as stereotypical, or reveal a lack of understanding related to Irish culture to the extent that it impedes the translation. The translations do not represent any blatant disregard or misinformation regarding Irish culture, nor is there any facile appropriation of Irishness to further a Québécois political or social agenda. Instead, these translations reconstruct the diversity of Irishness and Irish experience as contemporary *Québécois*.

However, questions of identity still must be addressed. If, in spite of the shift that has occurred, theatrical analyses still concern representation as the priority, then we must ask who or what is being represented here and, more importantly, by whom? In this way, the questions I present reveal more of a preoccupation with misrepresentation, which for Ireland and Irishness is grounded in historical realities. As theatre allows for the self to be staged, then it is reasonable to say that there will always be a filtering and layering involved

in that staging. Translating, I argue, offers us the opportunity to creatively construct and embrace the layers of *mise en scène* that comprise these identities.

The construction of layers in identities raises the idea that has progressively developed over the course of this project, performativity as the Matryoshka. This image portrays appropriation as filtering, layering, and overlapping, rather than as more manipulative processes of deconstructing the linguistic or cultural Other. Therefore, the Matryoshka, or Russian nesting dolls, at first appear to subsume each other so that only one is visible, leaving no hint as to the interiority of many potential identities. The concealing of these interior identities mitigates the nature of constructions and influences that contribute to the whole, which is why the notion of performativity contributes to a better understanding of the reality of these identities. Indeed, this would seem to be the case with appropriation in terms of translation: when the source text has been appropriated by the translator in the target culture, its alterity disappears inside the larger identity of the target culture. However, each larger Matryoshka encompasses the smaller wholly, but this adds literal weight to each one rather than simply covering them. The layers created here have performative force in that there is density added to each successive iteration. Each layer, whether removed or added, reveals another level that is of the same sort – there may be variations, but the structure remains the same.

This is not to diminish or negate the pressing concerns facing varied marginalised communities today. Indeed, considering “appropriation” from this angle opens the door to potentially uncritical or even exploitative practices involving those communities. Cristina Marinetti points out that regarding translation, there are problems concerning “the ethical and political configurations of multilingual and intercultural writing.”⁹²⁶ However, if we allow the notion of performativity to inform these discussions, we can move away from representation to construction, wherein each new “whole” is only so as a result of the contributions of others. Care must therefore be taken to approach this process with respect and appreciation for the Other, in addition to moving away from seeing those playscripts as fixed representations. The Matryoshka is not innocent, which recalls the fact that translation

⁹²⁶ Cristina Marinetti, “Translation and Theatre: from Performance to Performativity”, in *TARGET-International Journal on Translation Studies*, vol. 3, n°25 (2013), p. 308.

itself is never simply neutral. Indeed, this is the response to the question of why a study of this nature should be based in the notion of translation and theatre as performative practices. The methodological basis of this project foregrounds the argument that the comparative approach, when combined with translation theory, allows for more flexibility in the resulting playscript and thus potentially in performance. This is confirmed in an unexpected way, based on how proactive a given translation was produced in an Ireland-Quebec/English-Québécois context. In the case of *Pygmalion*, equal weight is required in terms of the focus on each text, because both Shaw and Grandmont receive considerable scholarly attention. However, for *The Beauty Queen of Leenane*, there is much more extant critical attention devoted to Martin McDonagh than there is to Fanny Britt, a dramatist as well as a translator in her own right.

The plays that comprise the primary corpus only represent a fraction of the translated Irish theatre repertoire in Quebec, but their popularity and diversity, in addition to the status of their translators, makes their inclusion here necessary.⁹²⁷ For example, in searching Théâtre La Licorne's archive, there is a translated Irish play included nearly every season since 2002, with some plays like *Howie the Rookie* making repeated appearances in subsequent seasons.⁹²⁸ Notwithstanding the critical attention towards a culture of translation in Quebec and the historic use of translation in Ireland, there is still little research directed towards the translation of Québécois theatre in Ireland, a fact that deserves more attention given the recent success of Deirdre Kinihan's adaptation of Michel Tremblay's *Les Belles-Sœurs*, titled *The Unmanageable Sisters*.⁹²⁹ This would prove to be significant, as Kinihan's *Moment* (2011) was translated and well received at Théâtre La Licorne as part of their 2011-2012 season.

⁹²⁷ Current statistics with regards to translated texts across the province have not yet been compiled, but at Théâtre La Licorne, for example, of the seventeen plays on offer for the 2019-2020 season, three are translations. Of the seven plays to be staged at Théâtre du Nouveau Monde for the same season, two are translations. At Théâtre La Bordée in Quebec City, two of the nine plays planned for the 2019-2020 season are translations. See *Théâtre La Licorne – Programmation*, [online]. <https://theatrelalicorne.com/programmation/> [accessed 17 July 2019]; *Théâtre du Nouveau Monde – À la une* [online]. <https://tnm.qc.ca/> [accessed 22 August 2019]; *Théâtre la Bordée – Programmation* [online]. <http://bordee.qc.ca/> [accessed 20 July 2019].

⁹²⁸ Refer to “programmation, archives”, in *Théâtre La Licorne – Programmation*, [online]. <https://theatrelalicorne.com/programmation/> [accessed 17 July 2019].

⁹²⁹ Jane Koustas is directing some of her research in this area, having recently addressed issues surrounding Kinihan's adaptation in relation to other English-language translations of *Les Belles-Sœurs*.

Additionally, in spite of the pertinence of the primary corpus, it is not exhaustive – the exclusion of François Létourneau’s translation of Hilary Fannin’s *Doldrum Bay* is exemplary not only of this fact, but of the limited scope of this project with regards to the genders of the playwrights and authors involved. Fannin’s play, especially where it concerns the passing into disuse of religious traditions, is relevant to Québécois cultural interests, but unlike O’Rowe or McDonagh, we do not have more of Fannin’s work translated in Quebec. Referring again to La Licorne’s repertoire of translated Irish theatre, male playwrights hold a slight margin over female playwrights.⁹³⁰ Even with a move from representational to performative perspectives on drama and translation for the theatre, the question remains as to who performs whom, and why. Moreover, there is the canonical question of which dramatists are chosen for translation and why. As can be seen at La Licorne, the interest is first and foremost institutional, but then appears to create a certain affinity between translators and the works of certain authors. While beyond the scope of this current project, there is the question of publishers, access, and canon formation.⁹³¹ If female characters can be constructed through male performance as is demonstrated in *Howie the Rookie*, and male playwrights and translators in turn construct those performances, then there is sufficient space to rethink the terms under which this performativity is configured.

⁹³⁰ For this project, only one text was translated by a woman, *The Beauty Queen of Leenane* (Fanny Britt). Obtaining the exact numbers, however, is challenging, which Emily Wilson confirms when she writes, “I suspect, although I don’t know the statistics on this or how to gather them, that editors at major publishing houses may not be entirely equitable about how many female versus male classicists are approached for possible translation projects (David Kern, “For Sarah Ruden and Emily Wilson, Translating the Great Books is an Act of Love”, *FORMA* [online]. <https://formajournal.com/article/2018/3/16/how-translating-the-great-books-is-an-act-of-love> [accessed 16 March 2019]). Beyond this, a search of Théâtre La Licorne’s archives for the past 17 years shows that of the translated plays being produced, 35 plays were translated by men and 20 plays were translated by women, with three of those plays being collaborations (woman/man team). More research is still needed regarding figures of male versus female translators, who hires them, and for what translations (Théâtre La Licorne – Programmation, [online]. <https://theatrelicorne.com/programmation/> [accessed 17 July 2019]).

⁹³¹ In the context of Irish theatre, Barry Houlihan’s collection of essays on Irish theatre archives features research from Brenda Donohue on the “Gender Counts” report on women and representation in Irish theatre history. With regards to Quebec’s theatrical milieu, Erin Hurley’s monograph features a conclusion venturing into the representation of women and women’s work. See Brenda Donohue, “Women and the Archive: What Vision of the Present will be preserved for the Future?” Barry Houlihan [ed.], in *Navigating Ireland’s Theatre Archive: Theory, Practice, Performance*, Oxford, Peter Lang, 2019, p. 163-179; Erin Hurley, *National Performance, Representing Quebec from Expo 67 to Céline Dion*, Toronto, University of Toronto Press, 2011.

Indeed, the gendered perspective in which translators and translations are conceived negotiates the differences between a “rendering” and a “reading”. Bess Myers refers to the gendered act of translation as being tantamount to the “faithful versus beautiful debates” regarding translation practices.⁹³² These debates, where they concern the translator’s identity in addition to the cultural identity of the play, maintain the dichotomy of source text and translation in order to analyse how the translation re-presents the source text. As performativity proposes iterations rather than essences, then the source text no longer holds the same sway as it would if we were to view the translation as simply a “rendering” of it. A “reading” more aptly suggests adaptation, which upholds the notion suggested in this thesis that performativity, despite convincing arguments for identity as only being a construction, must still appeal to at least one essence as part of an authentication process. In this case, the difference relates to concerns about the structures that perpetuate the economic conditions undergirding these distinctions. In spite of the increased artistic liberty afforded by considering translation as a performative practice, there is still a gap in terms of the ethics of “representation”; in other words, in light of the increased interest in supporting women playwrights, is there a similar concern with regards to who is translating them and what is the motivation to do so? If, as Patrick Lonergan claims with regards to criticism over globalised responses to international productions of Irish theatre, “there is little basis for privileging Irish interpretations over anyone else’s,”⁹³³ is it just to make parallel arguments with regards to gendered translation? The notion of performativity has the potential to respond to the occlusion of women and women’s experiences, especially because, as Erin Hurley claims, “national historiography ... privileges metaphorical figures of reflection and construction.”⁹³⁴ However, the notion of performativity also leaves the treatment and construction of these experiences and themes within the field of translation vulnerable to being appropriated, intentionally or otherwise.

⁹³² Bess Myers, “Women Who Translate: What Happens to Our Deeply Gendered Understanding of the Act of Translating a Text When the Translator is a Woman?” *Eidolon*, [online]. <https://eidolon.pub/women-who-translate-7966e56b3df2> [accessed 5 August 2019].

⁹³³ Patrick Lonergan, “‘The Laughter Will Come of Itself. The Tears Are Inevitable’: Martin McDonagh, Globalisation, and Irish Theatre Criticism”, in *Modern Drama*, vol. 47, n°4 (Winter 2004), p. 652.

⁹³⁴ Erin Hurley, *National Performance*, *op. cit.*, p. 171.

The objective of this thesis was to acknowledge the reorientation of drama towards the performative as opposed to the representational, in order to articulate the notion of performativity as it relates to theatrical translations, within an Ireland-Quebec context. This thesis does not advocate the wholesale refusal of representation, signs and signifiers, but instead appeals to the integrated use of those elements within the auspices of performativity owing to the signifier's triggering of what amounts to different individual layers of meaning that construct identities within translation. As has been shown in four different contexts within this thesis, the value in approaching theatrical translations from this perspective is that those translations can then be considered and analysed in a way that sees them as another layer of the dramatic text, constructing and contributing new meaning and performativity. In fact, Hanna Scolnicov seems to confirm this when she observes that, "if 'all the world's a stage', then the primacy of nature over its mirror image becomes questionable. In the game of reflections it is no longer clear which is the 'true' image and which its reflection."⁹³⁵ This meaning subsequently calls for a reappraisal of translation as a performative practice because it is transformative in two directions: in terms of itself and of the notion of performativity. While there is little question of asserting the translation as valorised over the source text, Scolnicov's argument reveals that the relationship between these two texts is much more fluid and complex than is strictly possible to ascertain via an ideological approach that presupposes the inferiority of the translation. In regarding theatrical translation as a performative practice, there is space to value both works for how they challenge the audience to reconsider the construction of alterity, both linguistic and cultural.

⁹³⁵ Hanna Scolnicov, "Mimesis, Mirror, Double", in Hanna Scolnicov and Peter Holland [ed.], *The Play Out of Context: Transferring Plays from Culture to Culture*, Cambridge, Cambridge University Press, 1989, p. 95.

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