University of Alberta

Michel Tremblay's *Albertine en cinq temps*: A Tale of Two Translations

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A thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Arts

in

Translation Studies

Modern Languages and Cultural Studies

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Fall 2011

Edmonton, Alberta

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Dedication

This thesis is dedicated to my father Murray Kennedy who always stood behind me and knew I would succeed. Without his constant encouragement and support I would not have made it through this process.

Abstract

This thesis compares two translations done of the play written by dramaturge Michel Tremblay entitled, *Albertine en cinq temps.*

Using A. Berman's critique of translation and elements of linguistic analysis, the key characterizing elements of Tremblay's plays are identified and then used as a base for analyzing the two existing translations of this work.

To conclude my thesis, I have put forth my own translation of this play.

Acknowledgement

It is my pleasure to thank those who made this thesis possible.

I owe my deepest gratitude to my Masters Supervisor Dr. Sathya Rao whom has made his support available in a number of ways. Through his patience, kindness as well as academic experience, he has provided me with invaluable support throughout this entire process; without which this thesis would not have been possible.

I would like to thank my many friends and family members for sticking by my side and offering words of encouragement when it was most needed.

Finally I would like to thank my parents for their endless love that has shown me no limits or boundaries as I underwent what has been one of the most challenging and trying periods of my life.

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a) Life of Michel Tremblay

Author Michel Tremblay was born in the Plateau-Mont-Royal neighbourhood of Montreal on June 25, 1942, which at the time was a neighbourhood that was part of the working-class, francophone community. Michel Tremblay spoke joual at home (which is considered to be a low-class sociolect of French, attributed to the working-class population) and witnessed firsthand the suppression and discrimination that went hand in hand with speaking this sociolect[1]. Although Tremblay's childhood was stricken with poverty, it was nevertheless very culturally rich; all of which greatly influenced his life later on when Tremblay decided to become a writer. Prior to perusing a career as a writer, Tremblay first dabbled in the field of typography, following in his father's footsteps, as he was forced into working at a young age in order to earn a living. Yet, even during his time as a typographer, Tremblay always felt his calling was elsewhere and wrote for pleasure on the side. In 1964, Tremblay entered one of his plays (*Le Train*) in a competition with Radio-Canada: a competition for young authors, and after he successfully won the first prize, which was a Canadian Council Grant, Tremblay decided to change his career path and follow his true

[1] "Michel Tremblay". Great Names of the French Canadian Community. 24 Jan. 2011 <http://www.franco.ca/edimages.grandspersonages/en/carte_j06.html>.

dream of becoming a writer.[2] Today Tremblay is an author and playwright, however he is best known for his plays which are symbolic of Quebec nationalism-making his works global hits and thus earning him international success. Tremblay has even been acclaimed as "probably the most-produced playwright" in Canada "and arguably the most important playwright in the history of the country.[3]" Although Tremblay primarily writes in French, his works have been translated into many different languages and have been produced in multiple countries.

Tremblays' list of accomplishments and awards are numerous. To date, Michel Tremblay has a tremendous corpus of works. A number of his plays have known great success abroad and almost all have been published in English. Tremblay is a six-time recipient of Canada Council grants, he has received some 20 awards and honours, including the Ordre des arts et des lettres de France, the Prix du Québec (Athanase-David), the Grand Literary Prize of the Salon du live de Montréal (for *Le premier quartier de la lune* in 1990), and the Victor-Morin Award from the Société St-Jean-Baptiste.[4]

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[2] "Michel Tremblay." Encyclopaedia of World Biography. 2 Nov. 2010 <http://www.notablebiographies.com/supp/Supplement-Sp-Z/Tremblay-Michel.html>.

[3] "Michel Tremblay." Encyclopaedia of World Biography. 2 Nov. 2010 <http://www.notablebiographies.com/supp/Supplement-Sp-Z/Tremblay-Michel.html>.

[4] "Michel Tremblay." Great Names of the French Canadian Community. 2 Nov. 2010 <http://www.notablebiographies.com/supp/Supplement-Sp-Z/Tremblay-Michel.html>.

Both the neighbourhood in which Tremblay grew up in, combined with joual have greatly shaped and influenced his works. Michel Tremblay makes use of joual in all of his plays; with characters that exemplify the working class life of Franco-Canadians in Montreal. Tremblay even takes the influences from his surroundings as well as his childhood memories, by almost always setting his plays in the Plateau Mont-Royal neighbourhood, or at the very least making reference to life in Montreal.

Tremblay owes his career as a writer to his mother Nana. She instilled a deeply rooted love for reading as well as a wild and creative imagination in her son. Unfortunately due to the untimely passing of his mother, Nana never got the chance to witness her son's great success, which began when, in 1964, Tremblay won the first prize in Radio-Canada's competition for young authors for his first ever play entitled *Le Train.* Nevertheless, Tremblay's mother will forever remain with him as her life in the Quebec society is celebrated and found at the centre of a series of his works known as *Chroniques du Plateau Mont-Royal*.[5]

Michel Tremblays' most famous play is '*Les Belles-soeurs*', written in 1965. This play is well known not only to the people of Quebec, but to the world as well because it truly began the popularization of joual. In 1968, Tremblay's play *Les Belles-Soeurs* was put on by the Théâtre du Rideau Vert in Montreal and instantly became a success. Since this time, it has been revived many times throughout Quebec and the world. In 1973, it was even acclaimed to

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[5] "Michel Tremblay." *Canadian Writers: Library and Archives Canada*.13 May 2003. 24 Jan. 2011 <*http://www.collectionscanada.gc.ca/writers/027005-4000-e.html*>.

be the best foreign play of the season in Paris.[6] Thanks to this play, joual was introduced into mainstream society. By writing plays, Michel Tremblay was able to take a very nationalist stand for Quebec society. As well, many political and socio-economical themes stemming from the 1950's and 1960's are present in his plays in order to make a statement about Quebec society (during the time of the Quiet Revolution). "It was written in the working-class Quebec dialect of French known as *joual*, previously considered unsuitable for literary expression. The play treated previously taboo topics such as sex and abortion, and the characters employed profanity in a realistic way. And most unusual of all was its dark comic plot, which centered on trading stamps: a group of Montreal housewives gather for a stamp-pasting party and fall into a nasty morass of competition and recrimination.[7]" It is also important to mention that Michel Tremblay is a homosexual, a Quebec separatist as well as was once against bilingualism[8] (during his early years). As a result, these themes were often reflected in his plays. In reading Tremblay, it is very clear that his writing is heavily influenced and motivated by all the ordeals he underwent in his life. These include but are not limited to his early realization that he was a homosexual-which inflicted severe discrimination on him as a result of living in a heavily Catholic Quebec

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[6] "Michel Tremblay." Great Names of the French Canadian Community. 24 Jan. 2011 <http://www.franco.ca/edimages.grandspersonages/en/carte_j06.html>.

[7] "Michel Tremblay." Encyclopaedia of World Biography. 2 Nov. 2010 <http://www.notablebiographies.com/supp/Supplement-Sp-Z/Tremblay-Michel.html>.

[8] Gartner, Hana. Interview. *Michel Tremblay: L'enfant terrible no more*. *CBC*. 28 Mar 1978. Television.

(during the 1950's). Furthermore he harboured feelings of alienation from being French in a vastly Anglophone society. In an interview with Mathew Hays of *the Gay and Lesbian Review Worldwide*, Tremblay has stated that "when you're 12 and you sit and write something, it's often about something you have to hide from the rest of society. I don't know if you have this expression in English, but in French we say that we have to confide to the white sheet.[9]"

Yet, despite his suffering and shortcoming, Tremblay used these emotions to experiment with writing. As a result, he has become famous for his portrayals of alienated groups; notably the working class residents of French Quebec. His efforts to give a voice to his community are also closely linked to the efforts of Quebec nationalists. For many years, Tremblay was a great supporter of Quebec separatists in their attempts to gain independence for the province of Quebec from Canada. His works greatly helped in the depiction of the cultural sphere of Quebec which was heavily used by separatists; yet Tremblay was also very cautious not to use openly political themes in his plays.[10]

Tremblay truly had to battle the elements of society, and as such his plays were very influential on the Franco-Quebec population. This is because Tremblay truly captured the essence of the suppression that this population underwent as well as the elements they faced on a daily basis that threaten their

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[9] "Michel Tremblay." Encyclopaedia of World Biography. 2 Nov. 2010 <http://www.notablebiographies.com/supp/Supplement-Sp-Z/Tremblay-Michel.html>.

[10] Ibid.

way of life, their culture, and more importantly their language. Michel Tremblay's plays were a huge success in Quebec and made strong political statements, which caught the interest of many countries around the world. This is where the translation of joual truly takes off as adaptations of his plays were translated into over 50 languages around the world. However it is these translations that spark much controversy.[11]

A key element in understanding the history of translation of joual is understanding how Michel Tremblay put joual on the literary map, which then allowed for the translation of joual texts to begin, and subsequently develop into a global phenomenon. Thanks mainly impart to *Les Belles-Soeurs*, and its extensive use of joual. "Michel Tremblay's writing is among the most daring and original in Quebec literature. He shocked the establishment of 30 years ago by being the first author to use "joual".[12]" Thanks to this play, joual was introduced into mainstream society.[13]

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[11] "Michel Tremblay." Encyclopaedia of World Biography. 2 Nov. 2010 <http://www.notablebiographies.com/supp/Supplement-Sp-Z/Tremblay-Michel.html>.

[12] "Michel Tremblay." Great Names of the French Canadian Community. 2 Nov. 2010 <http://www.notablebiographies.com/supp/Supplement-Sp-Z/Tremblay-Michel.html>.

[13] "Michel Tremblay." Encyclopaedia of World Biography. 2 Nov. 2010 <http://www.notablebiographies.com/supp/Supplement-Sp-Z/Tremblay-Michel.html>.

b) Michel Tremblay from an Anglo-Canadian perspective

Despite his many triumphs, Michel Tremblay has unfortunately not been a complete success amongst all of his audiences, but rather received mixed reviews. The tremendous success Tremblay has known in Toronto was made possible by dramaturges and translators Bill Glassco and John Van Burek.

> *"Toronto critics recognized in Tremblay "a writer of apparent power and tremendous drive" (H. Whittaker,* Globe and Mail, *Nov. 15,1972) at the opening of* Forever Yours Marie-Lou *(Tarragon Theatre, Nov. 14-Dec.10, 1972). The enthusiasm was not however unanimous. Described as "a fascinating play" (U. Kareda,* Star, *Nov. 15, 1972) it was also judged to be "repetitious and outdated" offering only some "familiar novelty" (H. Whittaker,* Globe and Mail, *Nov. 15, 1972). The reaction to the translation was also mixed. Described as "splendid" (U. Kareda,* Star, *Nov. 15, 1972), it was also blamed for the play's loss of impact (H. Whittaker,* Globe and Mail, *Nov. 15, 1972). However in spite of the critic's somewhat mixed reaction, […] Paula Dancy affirms, "Tarragon had shown that there was, in Toronto, an audience for Tremblay" (Dancy 27).*[14]*"*

Although Michel Tremblay is a raving phenomenon amongst his French audience in Quebec, he is not as globally appreciated and accepted by his English Canadian counterparts[15]. True Tremblay has known some great successes in English Canada; however he has also been subject to much scorn and disapproval.[16] The reason for this being that the translation of joual into English poses many great feats for translators; many of which have not been successfully

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[14] Koustas, Jane. "From Gélinas to Carrier: Critical Response to Translated Quebec Theatre In Toronto." SCL/ÉLC. 17.2 (1992).
21 Aug. 2010 <http://www.lib.unb.ca/Texts/SCL/bin/get.cgi?directory=vol17_2/&filename=Kousta.htm>.

[15] Ibid.

[16] Ladouceur, Louise. "Canada's Michel Tremblay: des *Belles-soeurs* à *For the Pleasure of Seeing Her Again*."TTRTraduction, Terminologie, Rédaction. 15.1 (2002). 137-164. eLibrary Canada. University of Alberta, Edmonton, AB. 12 Jun. 2010.

overcome. As a result, Michel Tremblay's translated works have not been able to captivate the English Canadian audience as it has done so in other languages, as for example in Scots[17] or Yiddish[18]. For example, Glassco and Van Burek's translation of *Les Belles-soeurs* was described as being "a massacre" by Myron Galloway of the *Montreal Star* in March of 1973. This critic also concluded that Tremblay's play had nothing to say "if the French-Canadian flavour [was] missing for it [was] essentially a portrait of a very special segment of French-Canadian urban life. "A colleague of Galloway at the *Montreal Star*, critic U. Kareda, who earlier praised Glassco and Van Burek's translation in an article he had written which discussed the difficulties in translating Tremblay, also concurred (in 1973) that the "play's strong political implications would be largely lost in English," thus agreeing with Myron's opinion on the negative impact this loss has on the play.[19]

Being that Tremblay is a Canadian author and his works have greatly contributed to Canadian literature, he should be recognized and appreciated by all of Canada. When works written using joual were first released into main stream society, this created a huge wave of shock amongst the Quebec population as

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[17] Findlay, Bill. "'Translating Tremblay into Scots". *Theatre Research International* 17.2 (1992): 138-149. Print.

[18] Madden, Judy, Bob Oxley. "Tremblay's 'Les Belles-soeurs' with a Yiddish Twist". *CBC: The World at Six*. 29 May 1992. Television News.

[19] Ibid.

joual had never been openly used in society[20]. As such, when these works began to be translated into other languages, this too struck awe amongst audiences as lower level dialects had not been widely used in the arts either. However, the main problem surrounding the translation of joual into English is not so much the use of a lower register of language itself, but rather: how do we properly translate joual? Joual is not simply a sociolect of a society, but rather it is tied to many political, social and economical factors. To simply translate joual into a vernacular form of any language is insufficient as the translated vernacular may not have the same ties to its society as the use of joual in Quebec does. When Michel Tremblay first appeared and introduced joual into mainstream society, this was a huge political statement. It represented a community that had been suppressed for far too long and was now demanding recognition. The whole point of the play is that it represents a community reclaiming their rightful place in society and how this was done through the use of language. If the translated vernacular does not represent this same struggle within its society, then the central message of the play is lost and as a result does not have the same impact on the audience. Unfortunately for Tremblay, due to the lack of inadequate translations, the image of Quebec that is conveyed to the English-Canadian population is that of a very foreign and exotic society. For example, one of the common translation methods that was adopted by Glassco and Van Burek when translating

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[20] "Michel Tremblay." Great Names of the French Canadian Community. 24 Jan. 2011 <http://www.franco.ca/edimages.grandspersonages/en/carte_j06.html>.

Tremblay's earlier works was to keep the titles of the plays in French, even when translated into English. By doing so, these titles are now void of meaning to the English-speaking audience and right from the start, the audience feels separated from the play as they immediately get the impression that what they are about to see is foreign to them and may not exist in their world.[21] As Vivien Bosley so puts it in her commentary on Tremblays' plays and the difficulty of translating them into English: "It is my contention that, instead of identifying with what is happening on stage, we become observers of an ethnological situation which strikes us as interesting and amusing and quaint[22]".

When translations of Tremblays' plays first started to appear, many words in the English version were still kept in French, as well as the titles of the plays. Although Canada is deemed to be a bilingual country, this is still an idealistic reality that is portrayed in these translations, as the reality of our country is that very few people are bilingual. When the English Canadian audiences first saw these plays, they had a hard time identifying with what was going on, on stage as there was constant code switching between English and French that it gave off too much of a foreign and exotic feel. This overwhelmed the audience as the plays were too hard to follow and thus made Tremblay less than successful with the English population of Canada. As Louise Ladouceur points out in her article that

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[21] Ladouceur, Louise. "Canada's Michel Tremblay: des *Belles-soeurs* à *For the Pleasure of Seeing Her Again*". TTR Traduction, Terminologie, Rédaction . 15.1 (2002). 137-164. eLibrary Canada. University of Alberta, Edmonton, AB. 12 Jun. 2010. P.138.

[22] Bosley, Vivian. "Diluting the mixture: translating Michel Tremblay's *Les Belles-soeurs*. " TTR Traduction, Terminologie, Rédaction . 1.1 (1988). 139-145. P.139.

comments on some of Van Burek's and Glassco's translation strategies: "On se demande quelle fonction, sinon celle de souligner l'altérité du texte emprunté, peut remplir cet amalgame linguistique difficilement compréhensible pour un auditoire unilingue anglophone et qui ne correspond à aucun usage réel dans un contexte non exposé à la friction et à l'hybridation des langues[23]".

Therefore translating joual for an English-Canadian society, posits many problems due to the fact that Canadian society is primarily a middle-class society and as a result the issue of dialect differences among classes is widely unknown to most of the Canadian population. Therefore the question still remains: how do we properly translate joual for an English-Canadian audience in a way that the play can be fully understood and appreciated.

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[23] Ladouceur, Louise. "Canada's Michel Tremblay: des *Belles-soeurs* à *For the Pleasure of Seeing Her Again.*" TTR Traduction, Terminologie, Rédaction . 15.1 (2002). 137-164. eLibrary Canada. University of Alberta, Edmonton, AB. 12 Jun. 2010. P.138.

2) Joual as a political and linguistic phenomenon

a) Joual as a political reality: "la querelle du joual"

Before undertaking an analysis of the two translations of *Albertine en cinq temps* (one done by Bill Glassco and John Van Burek and the other done by Linda Gaboriau), it is important to first detail what I will be focusing my comparison on. As mentioned earlier, it is the use of joual that renders Michel Tremblay's plays so unique, and as such, will be the main area of concentration in my analysis. In order to fully grasp an understanding of what joual is, how joual came to be as well as its place in society and why it posits such a challenge for translators, it is important to understand the history of joual and how it became to be such a political phenomenon. To describe it in its simplest form, joual is a sociolect, which is a variant of the standard spoken French language in Quebec. It is important to note, however, that joual as well as standard Quebecois French is very distinct from international French, also known as standard French. The term standard french refers to Parisian French spoken by the middle class as this is considered to be where the French language originated. In addition to this, Parisian French is also regulated by the Académie Française, whose role it is to determine what is considered to be standard and an acceptable use of the French language, combined with keeping the language pure by not allowing outside influences from other language families to enter the French language. Quebecois French differs from standard French in that it is a dialect of French. In other words, Quebecois French contains variations and differentiations in vocabulary, as well as some elements of punctuation and grammar from standard French. To

further characterize joual, it is an oral dialect and not a written one. As an oral, non-formal form of the French language, joual was mainly used by the working class society of Montreal. It was deemed inappropriate for people of upper class status to speak in this way. As such, joual is inherently considered to be a low level of language and as a result is associated with a negative connotation.

Joual first began to appear in Montreal around the 1930's, at a time when Quebec was considered to be a poor province, dominated by elitist, English speaking Canadians. The Quebec society at the time was run by Englishmen who restricted the use of joual to home. The only form of French that was permitted at work was the standard French dialect, as this was viewed to be the proper way of speaking, and the only form of French used by the upper class society of Quebec. As a result of this poor attitude towards the joual sociolect, the use of joual took a rather negative connotation. Another way to describe joual as said in the words of Elke Laur:

> *"Le parler joual cumule, selon certains auteurs, toutes les tares linguistiques, sociales ou intellectuelles de la société québécoise. Les anglicismes traduisent la dépendance économique à l'égard du monde anglo-saxon; les sacres confirment la déchéance des valeurs (religieuses et autres); la prononciation montre la dégradation des mœurs (on parle mou); la syntaxe défaillante symbolise le manque d'instruction; la pauvreté du vocabulaire exprime le retard et l'isolement culturels. Véritable dégénérescence, le joual témoigne aux yeux de ses détracteurs d'un manque d'affirmation de soi. Les caractéristiques de ce parler ne sont donc pas seulement linguistiques (anglicismes, sacres, affrications, diphtongaisons, archaïsmes, etc.) et sociales (parler urbain montréalais, parler ouvrier ou populaire), mais également chargées idéologiquement lorsqu'il devient pour certains un «non-parler», une «absence de langue». [24]"*

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[24] Laur, Elke. "Le joual." Linguistique Montréal.
28 Sept. 2010 <https://dictio.flsh.usherbrooke.ca/thematique/ar41.html. 2010>.

What makes joual so different from the standard form of French is its phonological, lexical and morphsyntactical characteristics. The word joual itself comes from the word 'cheval', meaning horse in French which is pronounced as 'joual' in this sociolect and therefore its name was born[25]. This differentiation in pronunciation between joual and its standard counterpart is in part a result of the separation of Quebec from France. Much of the way in which words are pronounced stems from old French that was used in the French-Canadian colonies. When these colonies finally cut ties with France, this way of speaking was then preserved and therefore evolved differently from the French that was spoken in France. Throughout the decades, much of this language was preserved, especially in the country side as there was a lack of interaction between people due to a large geographical separation. In the larger communities, such as in the city of Montreal, French continued to evolve and transform into its 'standard form', however much of its archaic form from the colonies persisted, especially as an oral dialect[26]. Joual also borrows a lot of words from the English language, as there is much contact between the French and English language in Montreal (it

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[25] Robert, Yves. "Joual." Le Devoir. 2011. 8 Mar. 2011< http://www.jrank.org/history/pages/7470/joual.html>.

[26] Prévost, Nicolas. *"La Charte de la langue française au Québec ou loi 101."* Association Frontenac Amériques. 1 Nov. 2010. 11 Nov. 2010 <http://www.frontenac-ameriques.org/la-francophonie-en-amerique/article/la-charte-de-la-langue-francaise>.

is also important to know that these '*anglicisms*' were not recognized anywhere else except in Quebec until the 1960's)[27].

Where things really become interesting to the history of joual is during the 1960's, when the Quiet Revolution was taking place in Quebec. Many political, economical and social changes were the result of the Quiet Revolution. However the most important change that took place was the nationalization of the private sector, which as a result released Quebec from the talons of the English elite society[28]. After the nationalization of the private sector, the Franco-Quebec population regained control of their society. As a result, the English-elitist class in Quebec dwindled and occupied but a very small presence in Quebec. Such an example of this is the nationalization of Hydro-Quebec. Another major phenomenon that occurred as a result of the Quiet Revolution was the popularization of joual. Rather than being known as an inferior sociolect of society, joual quickly became a national symbol of the Quebec society.

During the Quiet Revolution of the 1960's, we also see a big move towards using literature as a form of liberation and of national identity forming. This is in part a result of many artists and authors wanting to help strengthen the

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[27] Pamanta, Demba. "Les emprunts lexicaux peuls au français : Analyse linguistique et sociolinguistique à partir du journal Kabaaru." Nordic Journal of African Studies . 9.3(2000), 133-151 . 2 Mar. 2011 <http://www.njas.helsinki.fi/pdf-files/vol9num3/pamanta.pdf>.

[28] Durocher, René. "La Révolution tranquille." L'Encyclopédie Canadienne. 2006. Encyclopédie Canadienne. 2 Mar. 2011 <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=f1ARTf0006619>.

presence and popularity of joual amongst Quebecers, and as a result began to use joual in their works.

> *"On retiendra que la littérature joue un rôle essentiel pour traduire l'idéologie nouvelle qui donne au texte un statut comparable á celui de l'inconscient collectif, se transposant dans des formes fictionnelles et dans une rhétorique. Les intellectuels de Parti Pris sont de tendances socialistes, influées par le tiers-mondisme de Franz Fanon. Ils veulent décoloniser les Canadiens-français et militent pour une littérature québécoise qui recourt au joual, langage déforme, métissé de mots anglais par provocation pour émailler le texte français. La littérature est désormais détentrice d'un pouvoir libérateur; elle se pose comme acte créateur d'une parole apte à déclencher une prise de conscience de l'identité par la communauté nationale. Cela nous mène á une brève réflexion sur la problématique de la langue d'écriture fondamentale pour les romanciers de Parti Pris comme pour tout romancier québécois cherchant à saisir son identité par le biais de l'écriture. Il faut tenir compte de la marginalité linguistique vécue par les Québécois dans les années soixante. Étant donné que le français ne connait pas à cette époque tous les relais nécessaires dans son milieu ambiant, en particulier à Montréal, où l'anglais est encore favorisé comme langue de travail, un tel état linguistique déficitaire va engendrer une profonde insécurité expressive; contaminé par le lexique anglais le français sera soumis à une relative désintégration.[29]"*

At the same time that we are seeing joual being implemented into texts, we are also seeing the presence of many other oral texts as well which Mathilde Dargnat has called *l'Oralité Populaire Québécoise* (OPQ). OPQ is an all encompassing term for the everyday spoken French of Quebec. Depending on the region as well as time in history, the form of OPQ spoken will change. A prime and relevant example of this is joual, which is a form of OPQ. This then leads to another aspect that must be addressed prior to looking at the linguistic aspects of joual, which is: the difference between OPQ and joual. In the simplest form of its explanation, joual is an exemplification of OPQ. More precisely "l'OPQ renvoie à une idée du non-standard, c'est-à-dire à tout ce qui est déviant par

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[29] Boustani, Carmen. Oralité et gestualité: la différence homme-femme dans le roman francophone. Paris, FR : Karthala, 2009.P.73-74

rapport à la norme écrit.[30] Therefore, OPQ refers to visible linguistic features of a text for example, lexicon, syntax and phonetic aspects of a text are all part of OPQ. OPQ is also characterized by the presence of an English influence and a strong emphasis on swear words, as well as a lack of syntactical structure. Where joual ties in to OPQ is that it is a form of OPQ with its own unique characterizations from other forms of OPQ, such as, for example, certain lexicon[31]. What is important to understand is that the term "joual" was a label that has been fabricated by the elite in order to stigmatize the way in which the proletariat class of society speaks. When using the term joual, it does refer to a very specific time period of the 1960's and 1970's; in other words during the time of the Quiet Revolution. Furthermore, joual belongs to a level of language labelled in French "niveau de langue populaire''.[32]

Now that I have provided a general definition of joual, we must now look at how it is represented in its written form. To properly as well as thoroughly analyze how joual is transcribed as well as to delineate what elements to examine, I will examine some of the principal and key markers of the written form of joual by using Mathilde Dargnat's research as a basis.

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[30] Dargnat, Mathilde. "L'oral comme fiction, thèse de doctorat de sciences du langage et Ph.D. d'Études françaises (cotutelle)." Aix-en-Provence et Montréal, Université de Provence (Aix-Marseille I), Laboratoire Parole & Langage et Université de Montréal, Département d'Études françaises. 2006, 2 volumes (616 p. +170 p. d'annexes). P.18.

[31] Ibid.,p.18

[32] Ibid., p.60

b) Some linguistic features of joual

Mathilde Dargnat's research extensively examines and denotes markers of orality in its written form. As such, I will apply her findings to help me analyze how joual has been transcribed by Michel Tremblay, as well as how it has then been represented in its translation. Furthermore, seeing as how transcribing orality is a feat in its own, I will use the pre-established terms and notions that already exist as found in Dargnat's and to a lesser extent Cummins's research.

i) **Detached Structures**

One of the most frequent markers of orality in its written form that Dargnat has outlined in her research is the presence of detached structures. A better way in which to describe detached structures is by using the explanation by Sarah Cummins taken from her research on detached structure. In the words of Cummins,

> *"detached structures are an extremely common feature of all varieties of spoken French. In French they [detached structures] mark the register of informal conversation. […] Detached elements in spoken French have diverse discourse functions, marking topic, focus, contrast, affect, and emphasis. Detachment is a stylistic feature that fits an informal conversational register; it is used much more sparingly in written French, where arguments tend to stay in their canonical clause-internal position and topics tend to be mapped as subjects.* [33]"

It is important to note that there are different forms of detached structures. As there has been extensive and comprehensive research done by Sara Cummins on detached structures, I will be using her findings to outline the differences

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[33] Cummins, Sarah. "Discourse and Register Functions of Detached Structures: A Case Study of the Translations of Two Plays." Target. 17.1 (2005), 145-158. P.149.

between the multiple forms of detached structures. In her research, Cummins has identified that there are left-detached structures as well as right –detached structures. Furthermore, Cummins has also examined the tendencies of the English Language with respect to the use of detached structures and how most translators tend to rectify the issue of the difference in use between the French and English language and why they generally tend to deal with this problem in the way that Cummins outlines in their research as the overall most common method used to translate detached structures. This will be important to keep in mind when analyzing the methods that Gaboriau on the one hand and Glassco and Van Burek on the other hand, use when translating these detached structures.

Coming back to the multiple forms of detached structures, Cummins has identified that there are both left-detached structures as well as right-detached structures. "The primary function of left-detachment in French is to mark the topic of the sentence [. . .] Right-detached topics tend to be used to maintain a previously established topic or to contract topics.[34]" To help exemplify what a detached structure is, below are examples provided that have been taken from Mathilde Dargnat's work on detached structures, for example:

1. Ce disque, on le demande partout.[35]
2. Quelquefois les guides, ils ne les montrent pas parce que la tombe elle est loin de la ville.[36]

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[34] Ibid., p.147/148.

[35] Duras cité par Blasco: 1997, p.2. As found in Dargnat, Mathilde. "Catégoriser l'oralité.". 2005.

3. J'ai demandé à tonton où il le souhaitait, son abri à volailles.[37]

4. Ça devrait être objectif, la science.[38]

As noted in the examples above, the sentence topics have been separated from their verb, and often a pronoun is then used to refer back to the topic. This dislocation between the sentence topic and the verb is referred to as a detached structure. When referring to right or left detachments, this gives reference to whether the subject of the verb is placed before the verb (also referred to as left of the verb and hence the name left-detachment), or if it has been placed after the verb (right-detachment). In the examples listed above, examples #1 and #2 are both examples of left-detachment, whereas examples #3 and #4 are examples of right detachment.

To further add to her research on detached structures, Cummins has also examined tendencies of translators and how they have most commonly translated detached structures, into English. It is important to note however that these findings are not necessarily universal; however they are a good reference point for my analysis of Glassco and Van Burek's translation as well as Gaboriau's. Cummins findings can help better analyze the translator's tendencies and choices of translating techniques. In her research, Cummins explains "In both spoken

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[36] Ibid.

[37] Dargnat, Mathilde. "Catégoriser l'oralité." Université de Montréal. 29 Nov. 2005. 8 Oct. 2010 <http://mathilde.dargnat.free.fr/index_fichiers/DARGNATHandhoutAixnov2005.pdf>.

[38] Ibid.

and written English, the primary topic-marking strategy is to map topics to subjects; detachment is a less frequent strategy in spoken English. [Seeing as how] detachment is not a typical strategy in English, translators [tend to] use less marked strategies to code topic and focus.[39]" Cummins also remarks that

> *"the great majority of left-detached structures are linked to a pronoun in subject position. They function as topics. Most of the time, translators use the primary topic-coding strategy in an English mapping topic to subject position. […] The majority of right-detached elements […] are linked to a subject pronoun and function as topics. As with the left-detached topics, translators use the primary topic-coding strategy.* [40]"

Other tendencies that Cummins has outlined in her research and that I will keep in mind when analyzing Gaboriau's as well as Glassco and Van Burek's translations are such elements as:

> *"The usual topic mapping to subject in English does not signal a conversational register. […] In a few cases, the translations convey the conversational register by using a structure different from the pattern of the original. Such adaptations in the translation may introduce elements typical of informal conversation in English. […] the translators may add a word or expression that, while not corresponding to any particular element in the source text, emphasizes the conversational register […] Or they may choose expressions or structures that also enhance the conversational register, even though the element in the original to which they correspond is neutral […] Such examples can be considered to compensate for the loss of register effects of topic-to-subject coding.* [41]"

ii) **Transcription of Orality**

Although the use of detached structures is a good way of signalling the use of OPQ, or in the case of Michel Tremblay, the use of joual, there are other

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[39] Cummins, Sarah. "Discourse and Register Functions of Detached Structures: A Case Study of the Translations of Two Plays." Target. 17.1 (2005), 145-158.
P. 155.

[40] Ibid.,p.151/152.

[41] Ibid.,p. 154.

markers that Dargnat has outlined in her research that are also commonly used when transcribing OPQ to its written form. These markers are important to mention as they will form the basis of the analysis of the two translations later on, and to examine whether or not these markers have been preserved in the translation, or whether other strategies have been employed. Furthermore, as mentioned earlier, the presence of orality in Tremblay's plays was not done haphazardly, but with a conscious effort in order to convey a certain tone, mood, setting and message; which makes it all the more important to examine how orality in French is transcribed, what are its markers and how has this been conveyed in the translations. In the article *Oralité et gestualité: la différence homme-femme dans le roman francophone,* Carmen Boustani outlines how important it is to analyse orality. Often orality is used in order to convey a transgression as well as textual creativity. At times this is done in a multifaceted way, or else by inserting multiple languages in to a text. Nevertheless, the use of orality can also signal a sense of identity; which is why it has been greatly used in novels and is played upon in written form.[42]

The following is a list of other elements that Dargnat has identified as markers of orality:

1. **Neographies**: This is a term that Dargnat borrowed from J. Anis ("Notion de « néographie ». Notion empruntée à J. Anis à propos des SMS et des

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[42] Boustani, Carmen. Oralité et gestualité: la différence homme-femme dans le roman francophone. Paris, FR : Karthala, 2009. Pg. 236.

chats[43]"), which refers to the creation of a new form of spelling of a word that already exists. However, it is important to note that Dargnat chose to use this term as it refers to words that deviate from their normal spelling, however these new terms hold no judgment in value in neither a positive nor a negative sense. This deviation from the standard spelling of a word may be manifested in various ways, such as for example abbreviations, phonetical transcriptions, or a phonetical transcription of the word that is different from its standard spoken form. Or else, any other form of transcription that deviates from its standard written from. "Tremblay makes a point of representing many phonetic features [in his plays].[44]" Some examples of common phonetical transcription are:

a. En tous cas = [enteka]
b. Tabernacle = [tabernak]
c. Habitude = [abitYd][45]
d. Le diable = [lyab]

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[43] Dargnat, Mathilde. "Catégoriser l'oralité." Université de Montréal. 29 Nov. 2005. 8 Oct. 2010 <http://mathilde.dargnat.free.fr/index_fichiers/ DARGNATHandhoutAixnov2005.pdf. >. P.41.

[44] Dargnat, Mathilde. "Textual Stratification and Functions of Orality in Theatre." Université de Montréal. Date Unknown. 8 Oct. 2010 <http://mathilde.dargnat.free.fr/index_fichiers/ DARGNAT-textual-stratification.pdf>. P.2/3.

[45] Dargnat, Mathilde. "Catégoriser l'oralité." Université de Montréal. 29 Nov. 2005. 8 Oct. 2010 <http://mathilde.dargnat.free.fr/index_fichiers/ DARGNATHandhoutAixnov2005.pdf. >. P.34.

2. **Negation**: It is very common in OPQ that the "ne" is left out in sentences, as well as there may be the presence of a double negation. For example:
    a. J'en veux pas
    b. Il a pas rien vu.
3. **Lack of determinants**: In her research, Dargnat has outlined that determinants are frequently omitted after the preposition "'à" and "dans". For example:
    a. Tu viens à soir?
    b. Y l'a mis dans cuisine
4. **Lexis**: The vocabulary used is often a clear indication as to whether or not OPQ is being used. Word selection points us to the registers or rather the formality of the level of the language and as mentioned earlier, OPQ is an informal use of the language. A common lexical characterization of OPQ is the presence of anglicisms. This is due to the fact that there is a strong English influence in the Canadian-French community; particularly in Montreal, where Tremblay's plays are mainly centered on. Indeed «La situation de contact avec l'anglais est à l'origine de nombreux emprunts, plus ou moins intégrés au français.[46] » For example :
    a. Des "pinottes": comes from "peanut"

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[46] Dargnat, Mathilde. "Catégorisation et représentation de la variation linguistique." Universitat Pompeu Fabra Barcelona. 25 Feb. 2009. 21 Aug. 2010 <http://mathilde.dargnat.free.fr/index_fichiers/barcelona-slides-last.pdf>. P.28.

b. Les “bécosses”: from “back house”

Dargnat does make mention in her research that with the presence of anglicisms in a text, we should be aware that «Les emprunts ne se font généralement pas sans modification graphique; l’assimilation phonologique partielle (et nécessairement hors des deux systèmes linguistiques) est en général rendue par la création d’un mot nouveau, dont le degré de lexicalisation est plus ou moins élevé.[47]»

Other lexical characteristics of joual include, as mentioned earlier, a strong presence of slang and taboos (sexual and religious), as well as swear words. As Dargnat points out «Le français populaire québécois se sert du vocabulaire eucharistique comme pioche [choix] lexicale des jurons, qui sont appelés sacres [(exemples : tabernacle, calice, ciboire)…] Ces sacres sont atténués lorsqu’ils sont déformés, dans la prononciation et la graphie [(exemples : tabarname, tabarnouche, cibole, crisse)…] Ils ont la possibilité de fonctionner en «chapelet» [(exemples : crisse de cibole de tabarouette)].[48]»

5. **Musicality**: The repetition of certain sounds, as well as words can be a sign of orality. It gives a sort of rhythm to the conversations, thus giving

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[47] Dargnat, Mathilde. “L’oral comme fiction, thèse de doctorat de sciences du langage et Ph.D. d’Études françaises (cotutelle).” Aix-en-Provence et Montréal, Université de Provence (Aix-Marseille I), Laboratoire Parole & Langage et Université de Montréal, Département d’Études françaises. 2006, 2 volumes (616 p. +170 p. d’annexes). P.152

[48] Dargnat, Mathilde. “Catégorisation et representation de la variation linguistique.” Universitat Pompeu Fabra Barcelona. 25 Feb. 2009.21 Aug. 2010 <http://mathilde.dargnat.free.fr/index_fichiers/barcelona-slides-last.pdf>.P.29.

it more of a musical characteristic. When the words of a text are read, it should roll nicely off the tongue, flow smoothly and seem natural to say. For example:

a. Là écoute donc, tu sais, tu sais je veux dire, hostie

6. **Punctuation**: The use of punctuation is a strong indicator of OPQ. Punctuation can be a fairly broad encompassing category. Punctuation does not only refer to the presence of punctuation, but also how it is used. For example, one can use punctuation to form contracted forms of a word, for example "what are you doing" can become "wadda'ya doin". The act of contracting a word by dropping certain sounds or vowels is also known as elision. According to Dargnat, "On peut s'attendre à une extension de l'usage graphique de l'apostrophe pour marquer les élisions autres que celles permises par les règles orthographiques [(exemples: p'tit, v'nir, j'vais)]." For this reason, elision will be grouped under the category of punctuation as the only way for it to be represented in a written text is by using punctuation. The use of punctuation helps to create a more oral form of the language as it deviates from its standard from.

   A common use of punctuation in French that Dargnat highlights is the use of question marks as well as exclamation marks with the particle "tu". For example:

   a. Tu viens tu?
   b. Il est tu beau, celui-là?

Dargnat also outlines in her research how punctuation can be used to differentiate turn taking in conversation as well as indicate the level of language being used.

3) Albertine en cinq temps

a) Context

Originally written in French under the title of *Albertine en cinq temps* and published in 1984 by Éditions Leméac in Montreal, *Albertine in Five Times* is Michel Tremblay's 14th play. It made its first appearance on stage in its English translation in 1985 at the Tarragon theatre and was produced by John Van Burek and Bill Glassco, who also translated this play in 1985 to be produced on stage for an Anglophone audience. This play depicts Albertine at 30, 40, 50 and 60 years of age. It takes place in the year 1982 in the French neighbourhood of Montreal known as the Plateau Mont-Royal. The play opens with Albertine at age 70 just after she has moved into a retirement home, surrounded by her ghostly selves at ages 30, 40, 50 and 60, as well has her late sister Madeleine. As the play progresses the women take turns reflecting on their past and offering a different perspective on certain points of their lives at different ages. The play closes leaving the audience with a rather complete and complex glimpse of one women's life in the Plateau Mont-Royal "shaped by unhappy circumstances and run aground by poor choices, plus inadequate communication and coping skills. It's a life with just a few small victories and just a little peace of mind, wrung at great effort from a well of anger and pain.[49]"

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[49] Golden, Grant. "Albertine in Five Times." Buffalo Rising. 15 Aug. 2009. 21 Aug. 2010 <http://www.buffalorising.com/2009/08/grant-golden-review-albertine-in-five-times.html>.

Through the eyes of Albertine at age 70, we see an elderly woman in a nursing home trying to piece back together her life and do some soul-searching as to how she ended up here. This leads us to bring the other four Albertines into the picture. At age 30, we learn through her stories that she has become a mother at a young age and is failing as a parent. Recently Albertine and her daughter Thérèse have undergone an altercation where Albertine has badly beaten Thérèse. In her eyes, Albertine has done this out of desperation for Thérèse's own good with the hopes that Thérèse will straighten out her life and avoid the many mistakes Albertine has made throughout her life. As she turns 40, Albertine is full of rage and angry with the world. She finds herself still living in Plateau Mont-Royal surrounded by drugs, prostitution, transvestites and very few options. As she begins to tell her side of the story, the audience learns that she has suffered in more ways than one. Her childhood was stricken with poverty and the influences that surrounded her did not mother an environment which allowed her to always make the right choices. She has not only failed as a parent but her marriage has failed as well, leaving her as a single parent trying to make ends meet. At age 50, we learn she has a son named Marcel who is institutionalized, and as the audience looks on, she struggles with this choice. Albertine now finds herself grief stricken and wondering what has become of her children. Furthermore, she is in denial as to how things led to this point with her children, by re-assuring herself that everything she did was for their own good, as well as continually asks herself what she did to deserve this, not to mention a lesser hand than her sister, Madeleine, in life. At age 60 Albertine has all but given up on

life and the only way she finds solace with her past is by heavily medicating herself in order to numb the painful memories. A sense of solace washes over the audience as the play comes to an end and present day Albertine at age 70 has found some closure and peace with her past.[50]

This play is considered to be one of Michel Tremblay's classic plays as the re-occurring character of Albertine is put into the limelight. "Michel Tremblay first introduced audiences to Albertine, one of his greatest loves [one of his most iconic and unforgettable characters whom is often the focal point of many of his plays[51]], in 1966. She quickly became a Québécois phenomenon appearing frequently in his plays and novels.[52]" Based on one of Tremblay's real-life aunts and earlier known as Robertine, Albertine has appeared in plays included in: "Le Cycle des Belles-sœurs": *Les Belles-sœurs, En Pièces détachées, La Duchesse de Langeais, À toi, pour toujours, ta Marie-Lou*, *Hosanna*, *Bonjour, là, bonjour, Sainte-Carmen de la Main*, and *Damnée Manon, sacrée Sandra*. Furthermore, she is also mentioned in Tremblay's novels and memoirs entitled *The Fat Woman Next Door is Pregnant*, *Birth of a Book Worm* and *Past Perfect*;

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[50] Tremblay, Michel, and John Van Burek and Bill Glassco. Albertine in Five Times: A Play. Vancouver, BC: Talon Books, 1986.

[51] "Tarragson Season 2005-2006." Tarragon Theatre. 2006. 24 Aug. 2010 http://www.tarragontheatre.com>.

[52] "Albertine in Five Times." Shaw Music Festival. 24 Jun, 2009. 10 Aug. 2010 <http://www.shawfest.com/assets/09PDF/news/June_24_09_Albertine_Preview.pdf >.

she even appears in the 1990 play *La Maison Suspendue*.[53] Tremblay himself named *Albertine en cinq temps* as his personal favourite among his plays. Although this play is presented in a very unique and different manner than his other plays, as it is primarily based upon one character, it is still nonetheless recognized as a classical "Tremblay play" as it is one of many of his plays that transcends the specific themes of his earlier work.[54] These earlier plays were casted with homosexuals, transvestites and troubled social outcasts. Furthermore, each of Tremblay's plays depicted a certain aspect of Montreal life in the Plateau Mont-Royal district- a neighbourhood with economic and social despair and focused around two main areas of this community, notably Rue Fabre and the red-light district known as The Main.[55]

As the characters in the play *Albertine in Five Times* evolve in themselves throughout time, so too is this a reflection of the evolution of Quebec; primarily during the period after the Duplessis era known as the Quiet Revolution of the 1960's. During this time, Quebec underwent many changes, one of which was the fall of power of the Catholic Church in mainstream society. As Quebec experienced these changes, so did the lives change of Quebecers. The roles of

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[53] "The Return of Albertine." The National Post. 28 Feb. 2006. 30 Jun. 2011 <http://www.canada.com/cityguides/toronto/story.html?id=706067bc-f644-4d0b-a47a-684c33b4fcd4&k=27785>.

[54] "Michel Tremblay." Literary Montreal. 4 Jan. 2011 <http://www.vehiculepress.com/montreal/writers/tremblay.html>.

[55] "Michel Tremblay 1942." Contemporary literary criticism (vol.102)-Introduction. 2011. 12 Apr. 2011 <http://www.enotes.com/contemporary-literary-criticism/tremblay-michel-vol-102>.

women in society particularly experienced a dramatic change as their positions in the family went from oppressed housewives to being allowed to hold a job with the ability to now be self-sufficient and not rely on their husbands as the sole source of income. Attitudes towards many other subjects such as for example sex and drugs went from being a very taboo subject that was seldom talked about and swept under the carpet to being very visible and accepted (to a degree) in everyday society.[56]

Not only do the characters and political themes of the play act as distinguishing elements of Tremblay's work, but there are many other marking characteristics of the play that should be mentioned. Tremblay has created a very complex and deep play as there are many interpretations that can be yielded from the readings of *Albertine in Five Times.* For example, a reading through a feminist lens could be done as *Albertine in Five Times* is dominated by an all female cast representing a woman with a strong, complex personality. It explores the life of Plateau Mont-Royal as well as Quebec throughout the ages from a female perspective and unravels the feminine psyche. Tremblay also adds to this theme by portraying a women going through life without the help of a man; in fact for much of the play Tremblay has his characters comment on how they have freed themselves from the constraints of man and have even found happiness at

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[56] Anastakis, Dimitry. "The Sixties [electronic resource]: passion, politics, and style." McGill-Queen's University Press. c2008.
eLibrary Canada. University of Alberta, Edmonton AB. 13 Sept. 2010.

times by supporting themselves. A prime example of this is when Albertine comments on her job working in a little café in Parc Lafontaine. Albertine has finally found happiness in her life as she finds her niche in the world by working at this café and making a living. Other possible interpretations are for example a political reading. As mentioned above, Tremblay has not only outlined the evolution of the life of one woman from the Plateau Mont-Royal, but also he has created an image of the evolution of the political history of Quebec. The theme of memory can also be explored as the entire play is based upon the recreation of one's thoughts and past, as well as many other interpretations that can be drawn from this play.

In addition to the above marking aspects of the play, yet another unique characteristic of *Albertine in Five Times* is that it has two translations into English; both of which are done by different translators. This is the first time we are seeing Tremblay's works translated more than once by different translators. The only other plays of his that harbour two English translations are *Les Belles-soeurs, Hosanna and Bonjour, là, bonjour;* however all of the translations that exist for these plays were done by the same translators, as a result of them wanting to produce a better translation. This second translation done on *Albertine en cinq temps* was done by Linda Gaboriau in 2009. This is not the first time that Gaboriau has translated Tremblay's works; however it is the first time that she translates one of Tremblay's plays into English, when a subsequent translation of such nature already exists. The reason for Gaboriau producing a newer translation was for the Shaw Festival. This new translation was

commissioned in order to celebrate the play's 25th year of being in production.[57] The Shaw Festival was founded by Brian Doherty in 1962, a lawyer from the Niagara area. In 1963, the Shaw Festival Foundation was created as a non-profit organization with the mandate of producing the dramas of Bernard Shaw and his contemporaries.[58]

What is very interesting about this new translation is that on all of the advertisements for this play, they emphasize how this is a new translation done by Linda Gaboriau. The emphasis is put on the fact that it is a new translation rather than on the play itself. Furthermore, Linda Gaboriau's name is mentioned right before the director's which in my opinion not only demonstrates the prestige of the translator, but also is used as a selling point to come and see the play.[59] Upon further research however, there is no indication as to why they opted to have a revised translation as opposed to using the original translation; especially due to the fact that the original translation won the Floyd S. Chalmers Canadian Play Award in 1986. The best hypothesis that I can offer is that it is the play's 25th anniversary, and in commemoration of this, a new translation was to be done. As mentioned earlier, the Shaw Festival is also renowned for reviving plays; therefore it could also be inferred that Gaboriau could have been commissioned

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[57] "Albertine in Five Times." Talon Books. 29 Mar.2010.
21 Aug. 2010 <http://talonbooks.com/books/albertine-in-five-times-earlier>.

[58] "Shaw Festival Mandate.. Shaw Festival.
21 Aug. 2010 <http://www.shawfest.com/Home/About-The-Shaw/Mandate- and-History>.

[59] "Albertine in Five Times." Classical 96.3fm.
12 Nov. 201 <http://www.classical963fm.com/arts/reviews/item/albertine-in-five-times>.

with the intent of refreshing the play and therefore making it more appealing to the audience. Since Linda Gaboriau is a very well known literary translator this could be used to their advantage as a good selling point to come and watch the play.

b) Reception by the Anglophone Audience

The dilemma of gauging how a play is received by an audience is how exactly are these opinions captured? Is each individual interviewed immediately after the play? Or are we merely basing our research on the few opinions that are offered by the critics? It is important to note that after extensive research, the opinions that are offered on *Albertine in Five Times* are those of critics and reviewers and not of the general public. Nor is this a sufficient pool of candidates in order to give us an accurate hypothesis as to how this play was viewed in general by the Anglophone audience. Reviews are mixed, pending on the varying backgrounds of the reviewers. Because theatre critics who write reviews for the popular press may not be aware of critical debates taking place in theatre translation, their reviews should not be made to carry the full burden of interpretive authority. Another important point to mention is that most of the reviews that do exist merely touch on the play itself rather than on the translation. This could either mean that the translation was well received, or else the critic was unable to judge the adequacy of the translation and therefore chose not to include it. "At the same time, they provide an immediate textual response to a theatrical production, and their words remain long after the audience has ceased to exist. Reviewers create the illusion of articulating the collective experience of watching the performance even if their reviews cannot speak directly for the audience.[60]"

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[60] Hulan, Renée. "Surviving Translation: Forever Yours, Marie-Lou at Tarragon Theatre." Theatre Research in Canada. 15.1 (SPRING/PRINTEMPS 1994).

Upon analyzing the reviews for the English version of this play, both versions (Glassco and Van Burek along with Gaboriau) of the English translation seemed to be generally well received[61]. However, when analyzing the actual reviews themselves, they were mainly vague and in short, gave a summary of the play and commented on some of the directions of the play. Two examples of this are:

> *"Director Micheline Chevrier gets good, interactive ensemble work from her talented cast, and makes Tremblay's inventive theatrical construct work. I get the strong impression that the flavour and poetry of Tremblay's distinctively Canadian French (known as joual) have been lost in this new translation; the language is pretty humdrum. I was also less than favourably impressed with Teresa Przybylski's set--a spiky, sculptural metal backdrop, which, though abstract seems to be at odds with both the high emotions and dreaminess of the proceedings.* [62]*"*

And:

> *"The structure is so ingenious and the idea behind it so rich with both dramatic and philosophical possibilities that we are inevitably drawn into a life story that is both painful and hopeless.* [63]*"*

At times the review directly referenced the audience's opinions of the play; however for the most part it simply gave a general overview. Seeing as how there was no direct nor exact evidence indicating that the play was poorly done and not well received (from the audience perspective and not solely the critic's), I will draw a conclusion that it was enjoyed.

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16 Aug. 2010 <http://www.lib.unb.ca/Texts/TRIC/bin/get.cgi?directory=vol15_1/&filename=Hulan.htm>. P. 3

[61] This is my conclusion after much research of various reviews Please see bibliography for a list of reviews, etc.

[62] Golden, Grant. "Albertine in Five Times." Buffalo Rising. 15 Aug. 2009. 21 Aug. 2010 <http://www.buffalorising.com/2009/08/grant-golden-review-albertine-in-five-times.html>.

[63] O'Neil, Cathryn. The Herald. Glasgow: February 7, 1998. 21 Aug. 2010 <http://www.cead.qc.ca/eng/repw3/trembaymichel_eng.htm>.

4) Comparison of Translations

a) The translators and their translation projects

Before looking at each translator and their translation projects, it must first be understood what is meant by 'translation project'. A translation project, as outlined by Antoine Berman in his book entitled "Pour une critique des traductions, "[64] in its simplest form is the way in which the translator is choosing to translate the source text in to the target text. There are many factors that can influence the translator's translation project. For example, certain biographical elements of the translator that are pertinent to understanding their translation project. Elements such as a translator's linguistical background, their position and views on not only the source text language but to the target language as well, the translator's general views on translation as well as the goal the translator has in mind when translating this particular text all will influence the translator's project. This being said, not all of these elements are easy to find, nor will all of them influence the translator's project. This is important to keep in mind when undertaking this type of research.

There are many reasons why it is important to understand a translator's translation project; the most important reasons being that it will help you understand why a translation has been done a certain way as well as possible reasons as to why the translator has come to make certain choices while translating. Furthermore, understanding another translator's translation project

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[64] Berman, Antoine. Pour une critique des traductions. Paris, FR : Gallimard, 1995.

allows for you to critically reflect upon your own translation project as well as to position and develop it amongst others.

As mentioned above, it is important to do some background research on the translators in order to get a better idea as to what their translation project may be; before delving into the actual analysis of the translation itself. In the section that follows, I have highlighted key elements of each of the translator's life trajectory that could help to better understand their projects.

i) **Glassco/Van Burek**

John Van Burek was born in Toronto into an English speaking family. Around the age of ten, he moved to the United States and studied in both the U. S as well as Canada. He spent his life studying and teaching drama, as well as spent some time studying the French language. Van Burek first learned French upon travelling in France shortly after finishing Graduate school. While travelling there, he fell in love with the French culture and language which led him to found the Théâtre français de Toronto in 1971, upon his return to Canada. Van Burek has been very active in the cultural scene, both in the Francophone and the Anglophone realms. He has produced and directed over 60 plays (both in French and English) and has won many awards for his contributions to theatre at both a national and international level[65]. Such awards include: The Toronto Drama Bench Award for Distinguished Contribution to Canadian Theatre, The Queen's Golden Jubilee Medal, the 2008 Silver Ticket Award by the Toronto

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[65] "John Van Burek." Talon Books. 14 Apr. 2010.
21 Aug. 2010 < http://www.talonbooks.com/authors/john-van-burek>.

Association of Performing Arts and the Canadian Council "A" Grant for senior artists- which allowed him to study with many distinguished theatre artists in England and France, which helped him broaden his knowledge of the field[66]. In addition to his prestigious career as a theatre artist and dramaturge, he is also considered to be one of Canada's leading translators of theatre; notably of the works of Michel Tremblay[67]. However, he has no formal training as a translator[68].

Van Burek first broke into the translating realm when he was approached by Bill Glassco, another well known dramaturge, in order to "work on the famous series of plays by Michel Tremblay that brought that author's work to English Canada.[69]" By working with Glassco, Van Burek's main goal was not so much to translate Tremblay but rather to "introduce him to Toronto, and make him accessible to the Toronto theatre audience.[70]" Van Burek has even admitted in interviews that he is first a theatre director and secondly a translator (only by necessity).[71] Even though Tremblay was not the first playwright translated and

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[66] Ibid.

[67] Ibid.

[68] Whitfield, Agnès. "Writing Between the Lines: Portraits of Canadian Anglophone Translators." Wilfrid Laurier University Press. Waterloo, ON: 2006.

[69] "A Difficult Life Lived in Stages." Toronto Star. 13 Jul. 2009. 21 Aug. 2010 <http://www.thestar.com/entertainment/article/664983--a-difficult-life-lived-in-stages>.

[70] Koustas, Jane. "Portraits of Canadian Anglophone Translators." *Writing Between the Lines*. Agnes Whitfield. Waterloo, ON: Wilfrid Laurier University Press, 2006. P.267/268.

[71] Ibid., p. 267/268.

produced in Toronto (Gélinas, amongst many others, preceded him (see the annexes in Louise Ladouceur's *Making the scene*, 2005 for a comprehensive list), there were however very few plays that were staged in Toronto before his arrival. From this point on, Van Burek has been attributed to bringing Tremblay to Toronto, thus "maintaining a French-language and Québec presence in the Toronto theatre scene.[72]" This working relationship between Glassco and Van Burek continued on for over three decades. "Although not all of Tremblay's plays received the same enthusiastic reviews, the number of his plays professionally staged has proven the writer's popularity and Van Burek's ability to make Tremblay work in Toronto.[73]"

What separates Van Burek from other translators as well as what contributes to his success in translating Tremblay is his connection to these plays. Van Burek was drawn to Tremblay's risky elements, primarily his political agenda, as well as the use of language. Due to the fact that he grew up in the United States, Van Burek has stated that this has allowed him to not develop the same negative attitude towards the French language that so many of his counterparts have developed while being forced to learn French in school, as well as being subject to many Canadian, bilingual political struggles. This difference

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[72] Ibid., p. 267.

[73] Ibid., p. 269.

in attitude allowed him to openly approach the translation of the play, which he believes was a great contribution to the successes of these translations.[74]

> *"In spite of his familiarity with and passion for Tremblay's message and language, however, the director-turned-translator readily admits that his first Tremblay translation in collaboration with Bill Glassco, Forever Yours, Marie-Lou, "took forever. " Glassco, who spoke no French at the time, was a "stickler for precision. " He aimed for a refined text and had a "good sense of what would work on stage. " Van Burek, in contrast, was ruled more by "emotional impulse. " As a result, the two directors made, in fact, a perfect team. As Van Burek notes, had he done it alone, the play would have been "all over the walls" whereas a solo effort by Glassco would have produced a "bloodless text. " In the initial stages of the translation of Forever Yours, Marie-Lou, Van Burek telephoned Michel Tremblay, whom he had never met and with whom he had never spoken, to ask about producing an English version. Tremblay was in agreement, but suggested that the team first submit a partial draft of their translation. Zelda Heller, a Montréal arts critic, read the trial script and approved, so the show went on with Tremblay's consent. Indeed, he attended this and all subsequent Tarragon.[75]"*

As for Bill Glassco, he was born into an English speaking family, in the city of Quebec, and studied at various universities including Oxford, Princeton, Ridley College, University of Toronto and New York University. Glassco has spent his life managing a theatre and directing plays. Similar to Van Burek, he too has been a great supporter and promoter of Canadian theatre and is attributed to creating an Anglophone public for the French theatre. In 1971, along with his wife Jane Gordon, Glassco founded the Tarragon theatre in Toronto where he was the artistic director. After founding the Tarragon Theatre, Glassco then became the artistic director for CentreStage. During this time, he merged CentreStage with Toronto Free Theatre to create the Canadian Stage Company-one of Toronto's leading theatre companies. From here on, Glassco has known many

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[74] Ibid., p. 269/270.

[75] Ibid., p. 270.

more successes. In 1982, he was appointed an officer of the Order of Canada. In 1999, he formed the Montreal Young Company in order to help promote trained actors in order to encourage them to stay in the city and help the Canadian artistic life flourish. In 2000, this same company won the Montreal English Critics Awards for Best Ensemble for its first year. Then, in 2002, Glassco received the Dora Mavor Moore Silver Ticket Award for Lifetime Achievement in the theatre. Sadly, Glassco passed away in 2004 at the age of 60 after a long battle with cancer.[76]

One of Glassco's main focuses during his time as a Director was to work closely with emerging playwrights, and not simply the established ones. As such, Glassco quickly stumbled onto Tremblay and wanted to bring his work to English speaking Canada. This was the jumping points that lead to Glassco and Van Burek pairing up in order to accomplish this feat.

Further to working with up and coming playwrights, Glassco also felt it was of the utmost importance to work closely with the playwrights in order to produce a good quality play. He believed in going through every developmental stage of the play until it reached its potential. By doing this, Glassco "sought to bring the highest standards possible to the presentation of new plays to give them the best chances for a further life. Glassco saw the audience as a major collaborator in the creation of a play and called the impulse behind his work the

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[76] Hoile, Christopher. "Glassco, William Grant." The Canadian Encyclopaedia. . 2010. 8 Sept. 2010 <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0003279>.

need for a celebratory communication with the audience. By exposing his audience to works created in all parts of the country, he helped develop a Canadian audience for Canadian plays.[77]"

There is less to be said about Glassco as a translator. Although he worked closely with Van Burek to translate Tremblay, his main role was to see how Van Burek translated for the stage and collaborated with him to create a translation that would be well received as a play, as well as to work well on stage. Even though Glassco believes in working closely with the playwright to create a good translation, it can be inferred from his work with Van Burek that his main priority is to translate with the audience in mind and not that of the playwright's point of view. As such, many of Glassco's decisions can be attributed to the fact that he is creating a work of art that is to be acted and enjoyed in the theatre and not as a read text.

In the beginning, neither Glassco nor Van Burek had much experience with translation. Their experiences with translation mainly came about by necessity and want to bring Tremblay to the English-Canada stage. As such, there have been changes throughout time with the way these two have translated Tremblay. If we were to examine trends in their translation, there have been improvements. At first, the two tended to not closely follow syntax and order imposed by Tremblay. As time goes on however, we can see that their more recent translations "show a trend towards returning to a syntax which

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[77] Ibid.

approximated the original…The revisions seem to acknowledge the limits of (earlier) translations[78]" as pointed out by Hulan. Joual and profanity have not been as diluted. They have become more aware of the limitations of their earlier translations and as such kept this in mind when translating recent plays. They have proposed re-translations as a result of this. For example, they offered a revised translation of *Les Belles-soeurs* in 1992.[79] *However*, not all of their changes in style have been a result of the inexperience with translation. The two have mentioned that they have tailored their translations to their audiences and as such made choices based on this. After conducting extensive research on Glassco and Van Burek's translation style, Hulan has also come to the conclusion that "it seems that, responding to the potential demands of reception, the translators and perhaps the director anticipated and, to some extent, accommodated the audience's discomfort with "bad language." Upon examining other plays translated by Glassco and Van Burek, Hulan also noted that in later translations, notably the revival translation of *Les Belles-soeurs* the tendency to reverse this process by reinserting the profanity in the 1990 version witnesses how

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[78] Hulan, Renée. "Surviving Translation: Forever Yours, Marie-Lou at Tarragon Theatre." Theatre Research in Canada. 15.1 (SPRING/PRINTEMPS 1994). 16 Aug. 2010 <http://www.lib.unb.ca/Texts/TRIC/bin/get.cgi?directory=vol15_1/&filename=Hulan.htm>. P.6/7.

[79] "Les Belles-sœurs." Centres des auteurs dramatiques. 13 Jul. 2011 <http://www.cead.qc.ca/_cead_repertoire/id_document/2280>.

that reception was historically specific.[80]" As time passed, so too did their audiences transform.

ii) **Linda Gaboriau**

Linda Gaboriau was born in the United Sates in Boston into an English speaking family. She is a Montreal-based dramaturge and literary translator whom has produced many plays here in Canada. Gaboriau moved to Montreal during the 1960's, where she still lives today, and studied French language and literature at McGill University. Initially, Gaboriau worked as a freelance journalist for CBC and the Montreal Gazette. She then later made her living in Quebec theatres and has even helped found the international institution of translation in Banff where she also served as the Director. Gaboriau has known many successes in her lifetime including awards for her translations such as:

- Governor General's Translation Award, Finalist (2006) *Bonbons Assortis / Assorted Candies* by Michel Tremblay
- Governor General's Translation Award, Finalist (2002) *Impromptu on Nuns' Island* by Michel Tremblay
- Governor General's Translation Award, Finalist (2000) *Down Dangerous Passes Road* by Michel Marc Bouchard
- Chalmers Award (1999) *Orphan Muses* by Michel Marc Bouchard

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[80] Hulan, Renée. "Surviving Translation: Forever Yours, Marie-Lou at Tarragon Theatre." Theatre Research in Canada. 15.1 (SPRING/PRINTEMPS 1994). 16 Aug. 2010 <http://www.lib.unb.ca/Texts/TRIC/bin/get.cgi?directory=vol15_1/&filename=Hulan.htm>.P.4/6.

- L'Académie québécoise du théâtre, La Soirée des Masques, Best Translation or Adaptation (1997) *Orphan Muses* by Michel Marc Bouchard
- Governor General's Translation Award (1996) *Stone and Ashes* by Daniel Danis
- Chalmers Award, Nominee (1995) *Stone and Ashes* by Daniel Danis
- Chalmers Award (1993) *The Queens* by Normand Chaurette
- Governor General's Translation Award, Finalist (1991) *Lilies* by Michel Marc Bouchard[81]

Although Gaboriau did not start out as a translator, she has become very involved in the translation world and is an avid organizer of conferences on translation and has even written articles on translation (thus demonstrating that she has extensively thought about this process). Gaboriau first began to translate when she was asked to translate due to the reasons that Gaboriau states: "I was asked to translate because people knew of my interest in Quebec theatre, knew I was bilingual.[82]"

Contrary to Van Burek and Glassco, Gaboriau translated with the author in mind. Her main goal is to get the central message of the author across, while still delivering it in a way that flows and seems natural on stage.

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[81] "Linda Gaboriau." Talon Books. 28 Mar. 2010. 21 Aug. 2010 < http://www.talonbooks.com/authors/linda-gaboriau>.

[82] Ibid. P.289.

"Recognizing that she is "a servant of two masters: the writer and the audience," and perhaps sensing the potential conflict between the original language of a text and the language of her target audience, she quickly adds that her "first allegiance is definitely to the writer.[83]*""*

However, Gaboriau is also aware that her translations (many of them) are plays and she does not neglect the aspect that it must be enjoyable for the audience. Seeing as how she herself is an experienced dramaturge, she is well aware of the constraints of the theatre and what is important when translating plays:

"All translators have to face the issue of divided loyalties," concurs Gaboriau. "I'm trying to capture the originality of this work, and to convey not only what these artists are talking about but how they are talking about it. " However, in serving the playwright, she does not feel obliged to become "a slave to his or her exact syntax, choice of words and so on. When I say that I am faithful, as my option, it comes up in different types of choice. " Ultimately, as she observes in a statement whose brevity belies its complexity, "My translations have to play; they have to get on their feet.[84]*"*

This so called allegiance to the author first, has made Gaboriau very popular amongst Quebecois playwrights, and thus has led to her translating many of their plays. Even though Gaboriau remains faithful to the author, this does not mean that she translates the source text verbatim. Gaboriau is still aware that her texts are written to be played on stage and ultimately her translations "have to

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[83] Wallace, Robert. "Portraits of Canadian Anglophone Translators." *Agnès Whitfield: Writing Between the Lines.* Wilfrid Laurier University Press. Waterloo, ON: 2006. P.290

[84] Ibid. P.291.

play; they have to get on their feet.[85]" Regardless of the reader never being a big factor in Gaboriau's translation process, it is nevertheless impossible to completely discount the reader (or in this case the audience) for the simple fact that "the active reception of speech is literally concretized in the bodies of speaking actors. [Gaboriau states that] the translated text will be filtered through intermediaries- the actors- whose style may be different from those in the original setting.[86]" For this reason, Gaboriau remarks that as she translates, she says the lines aloud to see whether in fact the words and sentences blend well together.[87]

Although Gaboriau's first priority is to the author, she still makes necessary changes to the text to better adapt it to the target audience. As it seems appropriate, Gaboriau will change names of people and cultural references in order to make it more appropriate for and meet the expectations of the target audience[88].

As Gaboriau also has had much hands on experience with plays, this also makes her very suitable for translating plays bearing in mind elements that must not be forgotten in order for it to be successful as a play, and not solely as a written text.

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[85] Ibid. P.291.

[86] Ibid. P.291.

[87] Ibid.

[88] Ibid. P.292.

At an initial glance of the lives of these three people, it is obvious that Linda Gaboriau is more qualified to translate Tremblays' plays. Not only has Gaboriau studied the French language and has formal training as a translator, she also lives in Montreal which is the hub of inspiration of Tremblays' plays and therefore is very aware of the complexities of the joual sociolect. Furthermore Gaboriau is very involved in the production of plays and as such keeps this in the back of her mind when translating; which is very important to remember as a translation of a novel will not be done the same as a translation of a play.

As a result of disagreeing with the many techniques Glassco and Van Burek used to translate Tremblays' plays into English, Linda Gaboriau proposed her own translations of Tremblays' works. Although they are not perfect and could use improvements of her own, Gaboriau has been better received by English speaking communities than Glassco and Van Burek. «[Linda Gaboriau a adopté] des stratégies qui ont eu pour effet de promouvoir auprès du public anglophone une représentation du texte de Tremblay qui fait appel à une langue anglaise de niveau courant[89]». The effect that this had when presented on stage was very positive. «Cela permet à l'auditoire anglophone de s'identifier au propos de la pièce au point d'y reconnaître un personnage type du théâtre anglo-canadien[90]».

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[89] Ladouceur, Louise. "Canada's Michel Tremblay: des *Belles-soeurs* à *For the Pleasure of Seeing Her Again.*" TTR Traduction, Terminologie, Rédaction . 15.1 (2002). 137-164. eLibrary Canada. University of Alberta, Edmonton, AB. 12 Jun. 2010. P.141.

[90] Ibid., p.144.

b) Comparison in practice

In addition to understanding the translator's translation projects, in order to properly analyse a translation, one must also select the main characteristics that will be explored in the translations. Pre-selecting these elements should not be taken lightly as it will assist in producing a more structured and coherent analysis of the translation. In order to choose these elements, one should refer back to Berman's "éthique de la traduction," in which he outlines one possible methodology that could be used to critique a translation. According to Berman, analyzing and critiquing a translation is not easy as it is very multifaceted and cannot be done on a whim. As Berman so elegantly puts "it on n'est pas naturellement lecteur de traductions, on le devient. [91]" The steps which one must take in order to develop their ability for reading and critiquing translations are as follows: first of all, you must start by reading the translation, keeping your mind neutral and open and completely leaving the original aside. The objective of this first read is to get a general feel as to what the text in question s is about. After reading through the text once, you must then go back over the text a second time; only this time looking to make sure general language conventions are followed as well as the text's general readability. If any areas seem to be problematic, flag these areas, which Berman calls "zones textuelles", for comparison at a later date. Upon completion of this second reading, you may then move on to reading the

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[91] Berman, Antoine. Pour une critique des traductions. Paris, FR : Gallimard, 1995, p.65.

original text. During this reading, it is important to leave the translated text aside, while still keeping in mind the "zones textuelles". The objective of this read is now to pay attention to the style of the text. You are looking for the elements of the text that characterize it and make it unique from others. Highlight any passages as well as key components of the text that truly embody these characteristics. What is important to remember about this part is that although texts can have very distinguishing and noticeable characteristics, what is deemed as important and essential elements and passages of a text will vary between critics. Once you have done this, you are now ready for what Berman calls "la confrontation." This is where you analyze the key characterizing elements of the original text with the translated text critique how these elements were translated and carried over from the source language to the target language. There are many ways in which the "confrontation" itself can be done. This will vary between critics.

In the sections that follow, I have outlined what I believe are the key characterizing elements of Michel Tremblay's *Albertine en cinq temps;* and hence the elements that will be examined and critiqued in the two translations of this play.

i) Strategies for translating OPQ

The best way to compare how each translator (Glassco and Van Burek along with Gaboriau) has translated the above mentioned markers of OPQ into English is to pick examples outlying from Tremblay's original text, and then immediately compare the translated version of each translator. There are quite a

few examples chosen, however I feel this is necessary as the elements that are being compared only occur sporadically in a sentence and therefore it is only necessary to pull out certain parts of sentences rather than complete sentences or paragraphs in their entirety. As such, I felt it was necessary to add numerous examples to make sure that all the different possible solutions for each type of translation were captured. After each example, I will comment on the original version and how it has been translated.

Detached Structures

As it was mentioned earlier, detached structures are very common features of spoken French and is an indicator of informal conversation. Detached structures can be used in various ways depending on what the speaker wants to emphasize in the sentence. To put it simply, detached structures means that word orders are reversed and moved around so that the sentence does not follow the usual canonical order. The two main kinds of inversions found are left-detachment and right-detachment. What will be interesting to examine is how each translator deals with detached structures as this is not commonly used in English as a marker of informal conversation.

Table 1 Maintained Right-Detachment

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«C'est aussi important que le lit, une bonne chaise berçante!» (P.16)	"It's as important as the bed, eh, a good rocker!" (P.8)	"As important as your bed…a good rocking chair!" (P.10)
«Crois-tu ça, toi, qu'y a d'autres mondes?» (P.24)	"Madeleine, do you believe there are other worlds?" (P.14)	"Do you believe that other worlds exist?" (P.16)
«J'vous entends, t'sais…pis j'vous vois faire!» (P.41)	"I see you, you know…and I hear you!" (P.27)	"I hear you, you know…" (P.30)
«Crie moins, Bartine!» (P.45)	"Don't shout, Bartine!" (P.30)	"Just try to say what you feel without shouting, Bertine!" (P.33)

Comments

In the above examples, both translators decided to keep the right-detached structure. Although not commonly used in English, here it was possible to keep the detachment in the translated versions. The use of a detached structure does however make for an awkward sounding sentence, yet is still comprehensible. When read, it does give the impression that it is an informal conversation and therefore the message is successfully carried over from French to English.

6Table 2 Maintained Right-Detachment (continued)

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«Chaque fois que j'parle de ça, j'peux pas m'empêcher de rire.» (P.17)	"Every time I think of it I can't help laughing." (P.8)	"Every time I mention it, I havta laugh." (P.10)

Comments

What is unique about this particular translation is not so much in what was done with the detached structure (as it was used the same way in English as it was in French,) but if you look at the second part of the sentence, both translators translated it differently. In Van Burek's and Glassco's translation, they stuck very closely to the original translation. In Gaboriau's version, although the message is understood as meaning the same in both translations, she eliminated the use of the negation in order to choose words where she could manipulate the spelling by using phonetical transcription, in order to give it more of an informal, verbal aesthetic. Furthermore, Glassco and Van Burek do not use a comma to demonstrate that this sentence consists of a detached structure, whereas Gaboriau does.

Table 3 Maintained Right-Detachment (continued)

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«Tu connais ça, une cage!» (P.56)	"You know what that is, a cage!" (P. 38)	"You know what a cage is!" (P.41)
«Être enragé dans son lit, c'est tellement effrayant!» (P.62)	"To lie on your bed in a rage, Madeleine… is horrible!" (P.43)	"It's terrifying to lie in your bed full of rage!" (P.46)
«Ici, ça sent la patate frite!» (P.35)	"Here it smells of french fries." (P.23)	"All you can smell around here is French fries." (P.25)

Comments

In these examples, Glassco and Van Burek were able to maintain the detached structure from the original into the translated text; whereas Gaboriau changed it slightly. Although Glassco and Van Burek at times did not always maintain the exact wording of the original, they were still successful in maintaining the detached structure. For example in the second example (P.43), they inserted the name "Madeleine" which is not found in the original text, but given the context it is implied that this is who the speaker is addressing. Even though the original sentence was manipulated when translated; Glassco and Van Burek still made an effort to keep the detachment. In the third example by Glassco and Van Burek (P.23) the detached structure was maintained, however there was no use of a comma or other sorts of punctuation to show that the

sentence is a detached structure. In Gaboriau's example, she too manipulated the wording in the sentence to make it sound more idiomatic in English. If one were to transpose the French sentence into English using the exact same word order, it would sound awkward. By opting for a more idiomatic sentence however, the way in which she chose to do so eliminated the use of the detached structure.

Table 4 Maintained Left-Detachment

Michel Tremblay	**Bill Glassco and John Van Burek**	**Linda Gaboriau**
«Y'a six mois, j'tais morte.» (p.17)	"Six months ago, I was dead." (p.8)	"Six months ago, I was dead." (p.10)
«En ville, tout est gris hôpital…» (P.21)	"In the city, everything's hospital grey…" (P11)	"In the city, everything's hospital grey." (P.13)
«En ville, j'ai jamais le temps pour ces affaires là.» (P.21)	"In the city I never have time for things like that." (P.12)	"In the city, I've never got time for stuff like that." (P.14)
«Dans sa lettre, le docteur Sanregret, y dit de t'en donner avant de te coucher…» (P.23)	"In his letter Dr. Sanregret says you should have some before bed…" (P.13)	"In his letter, Dr. Sanregret said I should give you some before you go to bed." (P.15)
«À c't'heure, c'est le coke!»(P.23)	"Nowadays, it's coke." (P.14)	"These days, I drink Coke!" (P.16)

Comments

In the above examples, Glassco and Van Burek as well as Gaboriau are able to maintain the detachment in their translations. This being said, Gaboriau consistently keeps the punctuation from the original version in her own translation. In order to show that the sentence does consist of a detached structure, Gaboriau marks this by the use of a comma; which is the same for Tremblay's original version. In Glassco and Van Burek's translation however, it is not consistent when a comma is used and when they choose to leave it out. To further demonstrate that they are not consistent in their use of punctuation with detached structures, if you look at their examples on page 11 and page 12, in both cases "in the city" appears at the beginning of the sentence. In one instance a comma is used to show that it is a detached structure, and in the next example, no such comma exists.

Table 5 Maintained Left-Detachment (continued)

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«Aujourd'hui, j'ai des regrets.» (P.69)	"I have my regrets." (P.49)	"Today I have my regrets." (P.52)

Comments

Contrary to some of the examples that were seen earlier, Glassco and Van Burek did not maintain the use of the detached structure, however Gaboriau did. That being said, Gaboriau did not systematically use a comma in order to

announce the use of a detachment as she has done in the majority of the previous detached sentences.

Table 6 Elimination of Detachment

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«Moi, j'le vois.» (P.21)	"I can see it." (P.12)	"I can see it." (P.14)
«La campagne, je l'ai vue une semaine dans ma vie!» (P.21)	"In my whole life I saw the country for one week!" (P.12)	"I've only been to the country once in my life!" (P.14)
«Que c'est qu'y disait, au juste, dans sa lettre, le docteur Sanregret?» (P.50)	"What did Dr. Sanregret say in his letter?" (P.34)	"Exactly what did Dr. Sanregret say in his letter?" (P.37)
«Toi, t'es tombée sur un meilleur lot que le mien.» (P.55)	"I know, your lot's better than mine, but…" (P.38)	"And you got a better lot in life than me." (P.41)
«La révolte, c'est enfantin!» (P.58)	"It's childish to rebel." (P.40)	"Kids rebel!" (P.43)
«C'est pas ça, le problème!» (P.82)	"That's not the point." (P.59)	"That's not the point!" (P.63)
«Ça m'étoffe, le noir.» (P.90)	"I suffocate in the dark…" (P.66)	"I suffocate in the dark." (P.70)

«Je l'ai finie, ma sandwich!» (P.25)	"I've finished my sandwich!" (P.15)	"I've already finished my sandwich." (P.17)
«J'connais pas ça, les oiseaux.» (P.32)	"I don't know about birds." (P.20)	"I don't know much about birds." (P.22)
«La maison est pleine d'elle, on dirait.» (P.37)	"Somehow the house is full of her." (P.24)	"It feels like the house is full of her." (P.27)

Comments

The above examples demonstrate the elimination of the detached structure by Glassco and Van Burek as well as Gaboriau. If you take a look at the examples, it can be inferred that sometimes the detached structure was eliminated in order to opt for a translation that is more idiomatic in English. For example Tremblay's example on page 32 is translated as "that's not the point". In circumstance like these, the translators suffered the loss of the detached structure; however they were able to make up for this loss by finding an equivalent that is more idiomatic and hence more appealing to the audience.

General Conclusions

After examining the above examples, there seems to be conflicting results as to when detached structures were kept in both translations. In the majority of cases, Glassco and Van Burek attempted to maintain the detached structure, yet the punctuation was not consistently kept, and the comma that most commonly indicates the presence of the detached structure was frequently left out. In Gaboriau's case, there seems to be more of a preference for eliminating the

detached structures and opting for a more idiomatic sounding expression. When Gaboriau did keep the detached structure, she seemed to favour right detachments over left, and in the majority of instances used commas to indicate this. However, despite the fact that each translator seems to prefer one method over the other; there are still many inconsistencies and tendencies. For example, even though Gaboriau favours right detachment, there were many instances of right detachment that could have been easily translated, but were not. Furthermore, Glassco and Van Burek made more of an attempt to keep the detachment, however this was seldom consistent with how they demonstrate detachment. When dealing with detached structures it can be inferred that Gaboriau preferred to suffer the loss of the detachment in order to produce a more idiomatic and fluid sounding play; whereas Glassco and Van Burek tended to stay more faithful to the original text, yet at the same time not always producing sentences that worked well in English.

Neographies

Neographies are new ways of spelling pre-existing words. Tremblay makes great use of these in his play to convey orality in its written form. This can also be widely used in English; however it may not be done in the same way nor used for the same words in French as it is in English.

Table 7 Neographies

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«‘Tant qu’`a ça, y ‘ ont ben raison» (P.15)	“Mind you, they’re probably right…” (P.8)	“Mind you, they’re right…” (P.9)
«T’en n’a peut-être pus besoin…» (P.23)	“You don’t need it anymore…” (P.14)	“Maybe you don’t need to drink milk anymore.” (P.16)
«Des fois, t’es au beau milieu d’une senteur pis tout d’un coup, juste parce que t’as bougé la tête un p’tit peu, ça change…que-qu’chose d’autre te rentre par les narines pis t’es tellement surprise que t’arrêtes de respirer pour pas le perdre…» (P.33)	“Sometimes you’re right in the middle if a smell and all of a sudden, just because you move your head a bit it changes…the there’s a new smell and you’re so surprised you stop breathing so you won’t lose it…” (P.21)	“Sometimes you’re surrounded by a smell and suddenly, just because you turn your head a little, it changes…something else tickles your nostrils and you’re so surprised, you stop breathing, so you don’t lose it…” (P.23)
«Pauv’Bartine par-ci, a’l’ a pas compris telle affaire, pis pauv’Bartine par là,	“Poor Bartine this, poor Bartine that, she doesn’t understand, but it’s not	“Poor Bertine this, poor Bertine that, she didn’t understand this, she didn’t

c'est pas de sa faute est tellement bouchée…» (P.41)	her fault, she's so stupid…" (P.27)	understand that, it's not her fault, she's so dumb…" (P.30)
«C'est toute c't'histoire-là qui m'a revirée à l'envers…» (P.57)	"I guess what's happened has really thrown me…" (P.39)	"Wait a minute, that's not true." (P.42)
«Mais à cinquante ans j'me sus dis :…» (P.75)	"But at the age of fifty I thought, don't ask me anymore." (P.54)	"But at fifty, I said to myself: "Don't ask anymore."" (P.57)
«Ça fait vingt quequ's'années…» (P.86)	"That's a good twenty years…" (P.62)	"[…], so it must've been twenty-odd years ago." (P.67)

Comments

Throughout his play, Tremblay systematically replaces certain words with new spellings; many frequently a phonetical transcription. The above examples are merely a few instances of the many words that Tremblay replaces with phonetical transcriptions in order to give the play a more informal as well as oral feel. In the case of both translated versions, none of the translators have attempted to find an equivalent of a neographic nature. What was done, however was an attempt to make up for this loss by using contracted words, such as for example "don't," in order to maintain a level of informality in the play.

Table 8 Neographies (continued)

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«Tant qu'à ça, c'est ben pensé.» (P.16)	"Actually, they planned this pretty well." (P.8)	"I havta admit, it's well organized." (P.10)

Comments

Here the word 'bien' is spelled as 'ben'. What is interesting is that Glassco and Van Burek made no attempt to conserve the neography, nor did they make use of another contraction in order to compensate for this loss. Instead, they standardized the sentence. Gaboriau on the other hand did use a neography, which however is not used with the same word as it can be inferred that it was simply not possible to manipulate the word 'well'. Therefore what Gaboriau did in order to compensate for this was to still incorporate a neography in the sentence but on a word that can be more readily manipulate in order to maintain the essence or orality and informalness in the dialogue.

Table 9 Neographies (continued)

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«Bon, j'vas être plus à l'aise comme ça. Après toute, chus chez nous, à c't'heure, ici!» (P.16)	"There, I'll be more comfortable." (P.8)	"Have to make myself comfortable." (P.10)

«On'l'a jamais connue, ici, mais a' nous en a tellement parlé, de c'te maison-là, a' s'en est tellement ennuyée qu'on dirait qu'y'a quequ' chose d'elle qui est resté ici pis qu'a' vient juste de partir…» (P.37/38)	"It's funny, we never knew her in this house, but she spoke of it so often, missed it so much, you'd swear she'd forgotten something here, that she'd only just left…" (P.25)	"We never knew her here, but she was always talking about this house. She missed it so bad…It feels like she just left and part of her stayed behind." (P.27)
«Que c'est que t'arais faite, toé, à ma place?» (P.65)	"I mean, you'd have done the same." (P. 46)	"What would you have done in my place?" (P.49)

Comments

In this example, neither translator conserved the neography. Glassco and Van Burek however did make an attempt to compensate for this loss by adding in a contraction.

Table 10 Neographies (continued)

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«Quand j'me sus réveillée pis que j'me sus vue avec mes tubes, pis	"When I woke and saw myself with all those tubes and bandages and	"When I came to and saw myself with all those tubes and bandages, those

mes pansements, pis mes transfusions…» (P.18)	transfusions…" (P.9)	transfusions…" (P.11)
«C'tu lui?» (P.93)	"Is that him?" (P.68)	"Is that him?" (P.73)
«C'est-tu le prix que j'ai à payer pour ququ'z'années de tranquillité?» (P.97)	"Is this the price I have to pay for a few years of peace?" (P.71)	"Is this the price I have to pay for a few years of peace?" (P.76)

Comments

In both instances, neither translator attempted to maintain neographies, nor did they incorporate some sort of compensation in order to minimize this loss. Instead the dialogues give off a rather standardized impression of the language, in both instances.

General Conclusions

In general, neographies can be easily created in both French as well as in English. Where it becomes challenging when translating is when a neography cannot be done on the exact same word in both languages and there must be an equivalent created in order to make up for the loss of not being able to manipulate the same words. In the majority of examples above, both Gaboriau and Glassco made no attempt to create neographies. However, what was done in order to compensate for this loss, for the most part, was to make use of contractions in order to make the dialogue more informal. This being said, there were many cases when neither a neography, nor contraction was used nor no other method of

compensation for this loss was implemented. This resulted in a dialogue that was fairly standardized and did not come across as being neither very informal nor oral. After examining the examples in depth, there seems to be no tendencies that can be drawn as to when certain compensations were made and when the sentences were standardized. For example, Tremblay's use of the neography "pis" shows up in almost every table-therefore at times both translators found a way of compensating for the loss of the neography by using other contractions; in some instances only one translator attempted to find a solution to the use of this neography, and other times neither attempted to address this neography and instead created a very formal sounding sentence.

Negation

In French, when used in speech, negation is often represented by eliminating the 'ne', or else a double negative is used. This poses a challenge for translators to work around as negations in English are not represented in the same way, and therefore this cannot be maintained in the translation. What will have to be done instead is to find another way to compensate for this loss in order to convey the notion of OPQ.

Table 11 Maintained Negation

Michel Tremblay	**Bill Glassco and John Van Burek**	**Linda Gaboriau**
«Y'a pas grand'monde qui peuvent se vanter	"Not many people can say they've died twice,	"Not many people can boast that they died twice,

d'être morte deux fois, non, certaine!» (P.17)	that's for sure!" (P.8)	that's for sure!" (P.10)
«J'peux pus l'endurer…» (P. 38)	"I can't stand her any more…" (P.25)	"I can't stand her anymore […]" (P.27)
«Tout ça est pus ben clair dans ma tête…» (P.60)	"None of that's clear for me now." (P.42)	"None of that's very clear in my mind now." (P.44)
«En ville, le monde existe pas.» (P.90)	"In the city, the world doesn't exist. " (P.66)	"In the city, the world doesn't exist." (P.70)

Comments

In these examples, we can see that it is not possible to eliminate the negation in the English form; otherwise the sentence would not convey the same message if the positive form of the word was used. Therefore both translators have conserved the use of a negative in the sentence. As such, they both must find an alternative to convey the informal register in this dialogue. A possible strategy that both have incorporated in this passage is the use of contractions in order to give it more of an informal feel.

Table 12 Eliminated Negation

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«Vous pensez toutes que chus pas intelligente, hein…» (P.41)	"You all think I'm stupid, don't you?" (P.27)	"[…] you all think I'm not very smart, don't you?" (P.30)

«Tu dois pus te rappeler à quel point c'est dur…» (P.72)	"You've forgotten how hard it is." (P.51)	"You've probably forgotten how hard it is." (P.55)

Comments

In the examples above, how Glassco and Van Burek chose to deal with this situation is to find another alternative that would allow them to eliminate the use of a negative, yet still maintained the same connotation. For example, they were able to find the equivalent "stupid" rather than use "not smart" (as Gaboriau does). In the second example, both Gaboriau and Glassco were able to find an equivalent to the elimination of the negative by choosing the word "forgotten" over "don't remember". This method of translating is also known as modulation. By using a positive formulation instead of a negative one, the translators are able to follow the original text more closely. This being said, this solution is more of a modulation into English. By this I am alluding to the fact that although the translators are following the original by dropping the negative, this is not done in the same way in English as it was done in French. In French the "ne" was simply dropped. In English, no such marker exists for negation and therefore the equivalent would be to find a term that does not use a negative. Although this is a good solution, this however does not convey the same sense of orality and informalness in English as it does in French. For example the word "stupid" does not hold a more informal or more oral ranking than do the words "not smart, " and therefore this is more of a compensation rather than an equivalent. In addition to

this, one must also be careful of how you are modulating the sentence, for it may change the connotation of the sentence. Certain words can hold more or less of a pejorative meaning, despite the presence of a negative. Therefore translators must be weary of this when translating negatives.

General Conclusions

It can be quite a challenge to translate the lack of use of a negation in a sentence from French into English as negatives cannot be easily dropped while maintaining the same connotation in English as it can be in French. When equivalents were found that allowed the translators to drop the use of the negative in English, this is considered to be more of a modulation which does not hold the same degree of informality or of orality in English as it does in French. Overall, Glassco and Van Burek as well as Gaboriau seemed to favour the method of using a negative in the English translation.

Lack of determinants

The lack of determinants in French is another way of conveying OPQ as well as it signals a more informal dialogue (I am using the word determinants as this is the term Dargnat uses in her research). In English, it is possible to eliminate determinants, however it gives off more of a primitive notion of the use of the language such as for example by a young child just learning to speak, rather than to signal informal dialogue. To add to this, French makes a systematic use of determinants in contrast to the English language as far as syntax is concerned.

Therefore, sometimes when a determinant is used in French, the translated equivalent does not call for the use of one in English.

Table 13 Non-Existence of Determinant in English

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«Comme ça quand j'vas m'asseoir dans ma chaise j'vais voir comme faut.» (P.16)	"[…] so when I sit in my chair I can see fine." (P.8)	"So when I sit in my chair, I can see it just right." (P.10)
«Ton vieux caractère remonte à surface encore de temps en temps, hein?» (P.71)	"I see you haven't changed as much as I thought." (P.50)	"I can see your true character still surfaces once in a while." (P.54)
«[…] y'avait disparu dans brume depuis longtemps[…]» (P.97)	"He disappeared long ago," (P.71)	"And her husband had vanished ages ago, […]" (P.76)

Comments

As illustrated above, in the case of these particular instances, Tremblay is able to remove the use of the pronoun in French. However the way, in which the translations were worded in both instances, in English there is no need for a determinant and therefore this cannot be carried over in the translation.

Table 14 Use of Determinant in English

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«J'sais pas si y vont finir par y aller, dans'lune, un jour…» (P.7)	"I wonder if they'll ever make it to the moon…" (P.17)	"I wonder if they're really going to land there someday, on the moon…" (P.18)
«Excepté quand quelqu'un était malade dans chambre,» (P.33)	"Except when someone else in the room was sick," (P.21)	"Except when somebody was sick in the room," (P.24)
«__Est toute usé, toute tachée, mais pas ébréchée.» (P.37)	"It's all worn and stained, but not chipped." (P.24)	"It's all worn and stained but not chipped." (P.26)
«Ça fait pourtant longtemps qu'est partie d'ici!» (P.37)	"Yet she left here a long time ago." (P.25)	"Even though she left here ages ago." (P.27)

Comments

As I mentioned earlier, eliminating the determinant in English tends to lend to more of a notion of primal use of the language rather than informalness. This is not the message Tremblay is trying to convey and therefore in order to avoid this, the determinants in the examples aforementioned, are left in; thus making the sentences sound more idiomatic. Other compensations could be

made in order to make up for this loss in translation. For example contractions and neographies could be incorporated to give the translated version more of a feel of oralness and informalness. Yet, what we see instead in these examples is the standardization of the language which does not give off much of an informal impression.

General Conclusions

In English, the lack of determinants is seldom used as a way of signalling orality or informalness; rather it lends more of a notion of primitiveness-which is not the same. Moreover, determinants are mandatory in French; whereas they can be omitted in certain contexts in English. In the majority of the above examples, the translators were unable to take out the determinants, either because it would not sound idiomatic if they did, or else there was no need to use a determinant in English even though the French version of the play calls for the use of one. In this case, one must find other solutions to compensate for this loss in translation.

Lexis

The vocabulary used in a text is often a clear indicator as to the register of a conversation or text. Word choices made such as by using swear words or in the case of the French language the use of anglicims are also key signals that point to the informality of the text.

Table 15 Brand Names

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«À c't'heure, c'est le coke!» (P.23)	"Nowadays, it's coke. " (P.14)	"These days, I drink Coke!" (P.17)

Comments

In these examples, it can be argued both ways that the word "coke" both is and is not an anglicims. On one hand it is a brand name. That being said, in Europe for instance, the word coke has been adapted in to French and "coca" is used instead. There is no adaptation being done here and its English form is maintained. Both translators have kept the English word. Although in Quebec, the English language frequently is used dispersedly in conversation, the same cannot be said for the influence that French has in a conversation that is had in the English language. If the translators were to use the same technique when translating by finding a French equivalent and using it in an English conversation in order to show the presence of dual languages in conversation, this would seem too foreign to the audience and would not have the same impact as it does in French. For this reason, they have chosen not to transplant this bilingual phenomenon into English.

Table 16 Swears

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«J'sais pas c'que j'irais faire mais j'sais en maudit c'que j'laisserais ici, par exemple!» (P.27)	"I don't know what I'd do, but I sure know what I'd leave behind." (P.16)	"I don't know what I'd do, but I sure know what I'd leave behind!" (P.18)
«La rue Fabre, les enfants, le reste de la famille…bâtard que chus tannée…» (P.31)	"La rue Fabre, the kids, the family…Dear God, I'm fed up…" (P.19)	"The house, the kids, the rest of the family…god, I'm fed up." (P.22)
«Ah! pis sacre-moi donc patience!» (P.54)	"Then leave me alone!" (P.37)	"So leave me alone, then!" (P.40)
«Ah! Seigneur, non!» (P.85)	"God, no!" (P.62)	"God, that's for sure!" (P.66)

Comments

The use of swear words are quite often a key sign of the register of a language being used. Tremblay makes use of a lot of swear words and slurs. Using swears in a conversation can be easily translated in to English as well. It is important to note however that it may not be the exact same swear, nor used in the same way, however there are equivalents in English that can be used to add shock value to a conversation and lower the register of a conversation. In both

instances here, the translators have either chosen to eliminate the use of swear words and standardized the language all together, or else use a swear word that hold minimal shock value; that is to say it does not hold as much impact in English as it does in French.

Table 17 Anglicisms

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«[…] je pense que j'aime mieux les cartoons pis j'ai toujours haï ça!» (P.29)	"I'd rather watch cartoons and I hate them!" (P.18)	"I'd rather watch the cartoons, and god knows, I've always hated them." (P.20)
«Y'avaient tellement l'air d'avoir du fun!» (P.32)	"They sure looked like they were having fun." (P.30)	"Sure looked like they were having fun!" (P.22)
«[…] Thérèse est waitress dans un trou,» (P.46)	"[…] Thérèse is a waitress in some dive." (P.31)	"[…] Thérèse is a waitress in some dive […]" (P.35)

Comments

As it was mentioned earlier, in Montreal in particular, there is an extreme influence of English in the French language as this city is a hub for both French and English speaking populations. In the majority of other parts in Canada, this bilingualism is not a reality and communities tend to be either French or English

speaking populations rather than a mix. As such, when translating anglicims, both of the English translated versions kept the English word, for their target audience would not understand what was being said on stage if a French word was used in its place in order to convey the bilingual reality of Montreal. When translating, it is of the utmost importance to keep ones target audience in mind and make necessary changes to the translation in order to permit the audience to be able to identify with what is happening on stage.

Table 18 Anglicisms (continued)

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«C'est vrai qu'y font un maudit bruit, toute la gang!» (P.41)	"I know, they make an awful noise." (P.27)	"It's true, they're a noisy bunch!" (P.29)
«Pis quand j'te vois venir te pavaner ici avec ton mari qui a réussi pis tes enfants super-bright!» (P.46)	"And when you come strutting in here with your whiz kids and your perfect husband…" (P.31)	"And when I see you come around to show off your successful husband and your super-smart kids!" (P.33)

Comments

What is interesting in the above two examples, is that the word used in French is an English derivative. As soon as you look at the translated versions, neither of the translators kept the same English word, but rather modified them.

A possible reasoning for this could be that the translators felt there was a more idiomatic way to translate these sentences and as such suffered a slight loss in maintaining the same words when this was done. However if we look at the last example, Glassco and Van Burek have you used the words "whiz kids", which to them may have been more of an appropriate choice given their target audience, however in the case of Gaboriau, she chose to use "super-smart" instead of "super-bright". It could be argued that perhaps to her this sounds more idiomatic; however it is a very insignificant change from the original wording that one must wonder why she has chosen to make this change; especially when there were no real gains for doing so.

General Conclusions

When dealing with the lexis in *Albertine en cinq temps*, it can sometimes pose quite a challenge as to how to properly translate all the different phenomenon's at play. As the original version of the play has a heavy influence of English in the French language (as we see through the use of joual and other English lexis), this posed quite a feat to the translators. Given that the target audience for these translators was primarily composed of Anglophones, it would make no sense to start interjecting French words into the text in order to maintain the duality of languages, for the audience would be lost. Both translators seemed to be in agreement with this, and as such when English terms were used, they tended to use the same English word in their translation. This being said, there were instances where both translators did not use the original English wording

from the French text and changed its translation. This seems to be odd given that word in question is already translated in to their target language. One could say that they have purposely have done this in order to create a sentence that is more idiomatic, however there were times when there seemed to be no just cause for doing so.

Musicality

Musicality is a less frequently examined indicator of orality; however it has been found that it lends more of a flowing quality to the dialogue which is often found in orality rather than in written text. This may pose quite a challenge for translators as the same musical word play can seldom be translated in the same way using the same words. Other solutions may need to be proposed in order to still maintain the musicality of the dialogue.

Table 19 Repetition of Single Sounds (Assonance)

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«Toi, tais-toi!» (P.25)	"You be quiet!" (P.15)	"Why don't you shut up!" (P.17)

Comments

Upon examining this example, it is not possible for the translators to maintain this musicality in their translations. What has been done instead is to find frequently used expressions in conversation, combined with the use of slang

as well as the choice of informal words to still allow for the oral as well as informal characteristics of the dialogue to come across.

Table 20 Repetition of Complete Words and/or Phrases

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«Explique-moi…explique-moi c'que ça sent…» (P.32)	"Tell me…tell me what smells like…" (P.21)	"Describe it…describe the smell…" (P.23)
«C'est ma rage, Madeleine, c'est ma rage qui veut frapper!» (P.58)	"It's my rage, Madeleine…my rage wants to strike out…" (P.40)	"It's my rage Madeleine, my rage that wants to lash out" (P.43)
«Mais j'sais pas qui, pis j'sais pas où, pis j'sais pas comment!» (P.58)	"But I don't know how, or where, or at whom!" (P.40)	"-but lash out at who, or where or how?!" (P.43)
«…le danger…le danger des hommes, Madeleine…» (P.68)	"…. of the danger…of the danger of men, Madeleine…" (P.48)	"…how dangerous…how dangerous men are…" (P.51)

Comments

This type of repetition of sounds is possible to conserve in translation. When dealing with the repetition of words or expressions in their entirety and not

merely words the translators are able to conserver this in translation, as both have done here.

Table 21 Repetition of Phrases and Sounds

Michel Tremblay	Bill Glassco and John Van Burek	Linda Gaboriau
«Tu te sens pas…tu te sens pas dans un trou, des fois, Madeleine un tunnel, dans une cage!» (P.55)	"…don't you feel…don't you feel you're in a hole, Madeleine, a tunnel, a cage?" (P.38)	"…don't you…don't you feel like you're in a hole sometimes, Madeleine, in a tunnel, in a cage?!" (P.41)
«Je le sais pas. (Silence). Je le sais pas. J'ai pourtant pas l'habitude de me révolter.» (P.57)	"I don't know. Silence. I don't know. It's not like me to rebel." (P.39)	"I don't know. (Beat.) You know I'm not usually one to rebel." (P.42)
«Tu t'es pas résignée! Tu t'es just laissée aller. T'as abandonné…la vie, c'est pas pareil.» (P.60)	"You're not resigned to anything. You've just let go. You've given up…life. It's not the same." (P.42)	"You didn't resign yourself! You just let yourself go. And you gave up on life, it's not the same thing." (P.45)

Comments

In these examples, we are now seeing the combination of both sounds and words or phrases in the same sentences. Upon examining the translations, both

translators were able to keep the repetition of sounds or phrases. Where they did run in to difficulty was the repetition of certain sounds in the sentence, which they were not able to replicate.

General Conclusions

Musicality poses to be more of a problem to translate. When dealing with individual sounds in a word (for example assonance), this can seldom be conserved in a translation and alternate solutions must be proposed. If however, musicality is used more in a way or repeating whole words or phrases, this can be more readily accommodated in the translation.

Elision

The use of punctuation is a very large category. This does not simply mean that there is presence of punctuation in a text, but rather it refers to how punctuation is used to convey the idea or orality in its written form. As mentioned earlier, elision is represented by the use of punctuation in a written text and therefore it will be examined in conjunction with the use of punctuation.

Table 22 Elision

Michel Tremblay	**Bill Glassco and John Van Burek**	**Linda Gaboriau**
«J'vas être ben mieux…» (P.15)	"I'll be better off…" (P.8)	"I will be better off…" (P.9)
«C'est p'tit, mais c'est ben	"It's small, but they	"I guess that's their job,

pensé. » (P.16)	thought about it." (P.8)	organizing everything just right!" (P.10)
«Après toute, chus chez nous, à c't'heure, ici!» (P.16)	"I mean, from now on, this is home." (P.8)	"After all, this is home, this is it, from now on." (P.10)
«Y'a six mois, j'tais morte.» (P.17)	"Six months ago, I was dead." (P.8)	"Six months ago, I was dead." (P.10)
«[…] ma deuxième mort j's'rai peut-être pas là[…]» (P.17)	"[…] after my second time, I won't be telling anybody anything!" (P.8)	"Except, after I die again, I might not be around to boast about it!" (P.10)
«J'ai eu envie de r'tourner […]» (P.18)	"I felt like going right back where I came from." (P.9)	"I felt like going back where I came from!" (P.11)
«Non, aujourd'hui, j'prends c'qui passe pis quand un beau grand ciel tout en couleur se présente à moi, j'm'arrête pis j'le regarde!» (P.21)	"No, today I take what comes. And if it's a big beautiful sunset, I stop and I look at it." (P.12)	"I've learned to take what comes my way and when I see beautiful colours light up the sky above me, I stop and look at it." (P.14)
«[…] j'bois pus ça, du lait! À c't'heure, c'est le	"I haven't had milk in ages. Nowadays, it's	"I haven't drunk milk for ages! These days, I drink

coke!» (P.23)	coke." (P.14)	Coke!" (P.16)
«[…] leu'premier voyage su'a'lune ou ben don dans le soleil, là, j'vas me prendre un ticket aller simple […]» (P.27)	"Well, when they announce their first trip to the moon, or the sun, I'm going to buy me a one-way ticket […]" (P.16)	"Anyway, when they announce their first trip to the moon, or the sun for that matter I'm gonna buy myself a one-way ticket." (P.18)
«[…] je l'ai su'l'dos à'longueur de jour!» (P.37)	"[…] she's on my back all day long!" (P.24)	"She's on my back day in and day out!" (P.27)
«Depuis que chus p'tite que j'vois le monde me regarder d'un drôle d'air quand j'parle parce que j'dis tout c'que j'pense comme j'le pense…» (P.43)	"Ever since I was a kid people give me these funny looks whenever I open my mouth because I say what I think…" (P.29)	"Ever since I was little, I've seen how people look at me when I talk because I don't mince my words, I say what I think…" (P.31)
«J'le sais pas c'qu'a'dit, moman…» (P.44)	"I don't know what mother says…" (P.29)	"I don't know what Ma says-" (P.32)
«[…] pour me dire comment c'qu'a'l'était belle…» (P.59)	"[…] to tell me how lovely she was…" (P.41)	"[…] just to tell me how pretty she was." (P.44)

«Si j'les avais étranglé tou'es deux quand j'ai vu qu'y'étaient pas normaux, j's'rais pas obligée de toute endurer ça, aujourd'hui!» (P.94)	"If I'd strangled them both when I saw they weren't normal, I wouldn't be saddled with all this now!" (P.68)	"If only I'd strangled the two of them when I realized they weren't normal, I wouldn't have to put up with all this today!" (P.73)
«La v'là…la lune!» (P.101)	"There she is…the moon." (P.75)	"There she is…the moon!" (P.80)

Comments

Here Tremblay has deleted certain letters of words and replaced them with apostrophes in order to give it more of a feel or informal dialogue. The process of eliminating certain letters and tying them together with others so as to write it the way it would be written is known as phonetic transcription. When examining the translations both translators have often made an attempt to render this by contracting certain words when possible. This is very common in informal spoken English. For example the words "I will" have been contracted to "I'll" which is frequently used in English. However, there is no systematic use of these contractions in their translations and often they have been left out, and no other solution has been offered. When this has occurred, the dialogue loses its informal/oral quality and instead it gives off more of an air of standard, written English. It must be pointed out that in Tremblay's example on page 27, Gaboriau has offered the solution of translating "I am going to" to "I'm gonna. " The use of

"gonna" in this instance is a neography, yet it is a good solution to offer as it also doubles as a phonetic transcription of how we would orally pronounce this word. The only down fall to this is that this is the only instance of this word or phenomenon that could be found in Gaboriau's translation, and therefore this solution was highly under-used when it should have held more value.

General Conclusions

The use of punctuation to convey a sense of orality in a text can be easily done in both French and English. Although the punctuation may not be done in exactly the same manner or on the exact same words, it is possible to find equivalents. At times, Van Burek and Glassco along with Gaboriau were able to put forth equivalents, however at times the use of punctuation was not conserved in the same manner in the translated version and thus lent to a more standardized register of language which could be viewed as a written form of English rather than spoken. What is not clear is when these translators opt for proposing an equivalent versus standardizing the language.

Final Conclusion

Overall, there were no distinct patterns of systemic translation presented by any of the translators. Both had their strengths and weaknesses in turn over the other. Many times when it would seem that perhaps there was a general pattern forming as to how they translated these few characteristics, there would all of a sudden be instances that would contradict their previous tendencies. Never was it clear as to why they might have all of a sudden changed strategies and

opted for another way of translating. As such, the only conclusions that can be drawn or deduced from this is that there were no real methods put in place that the translators followed when translating. At times, however it would appear that Gaboriau would favour a translation that appeared to be more idiomatic; whereas Glassco and Van Burek stayed more closely to the original wording of the text (see examples under table heading *Elimination of Detachment* on page 59). Therefore, one could assume that Gaboriau may be better received than Glassco and Van Burek, as her translation would be more comprehensible and more easily identified with by the public.

A point of interest that should also be mentioned is that Tremblay as well offers his own opinion on the translations done by Glassco and Van Burek as well as Gaboriau.

Tremblay has also dabbled in the translation of plays. Over the past 30 years he has translated 21 plays and has more in the works. He first began to translate plays after seeing them on Broadway and wanting to create his own adaptations. Although translated versions of these plays already existed for some of the ones that he wanted to translate, he was not please with their quality as they were translated in France and therefore sounded very foreign when brought to Quebec. Seeing as how the United States are so close to Canada, Tremblay felt he could do a better job of translating plays from the United States into Quebecois:

"Les Français traduisent mal les Américains parce qu'ils se sentent au-dessus des Américains. Au lieu de traduire les répliques ils font des commentaires. Ils améliorant le texte. Un bon traducteur c'est quelqu'un qui respecte le texte. [92] *"*

This is also due to the fact that both Canada and the United States share more of a similar culture than they do with France and therefore are more suited to create an adaptation tailored to a Quebecois audience. Although Tremblay translates plays himself, he only translates plays into French and not into English, because he feels his English is not strong enough to properly translate in to English. For this reason he does not translate his own work.

Tremblay has some very strong opinions on how to translate. According to him, when you translate you should follow the text almost word for word and greatly respect the original as well as the author. The text should flow in the translated text and should not give off the feeling that it is a translation (insert reference). This being said, Tremblay does not hesitate to improve the text when he sees fit.

When it comes to the translations of his plays, seeing as how Tremblay does already have a fairly solid history of being a translator behind him, this would make him well suited to judge the translations that Glassco and Van Burek as well as Gaboriau have done for him. In an interview in June of 2001 with Louise Ladouceur, Tremblay admits that he is currently going through a "divorce" with his translators. Although hesitant to discuss the situation in depth,

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[92]Ladouceur, Louise. Entrevue avec Michel Tremblay, 2e version. Le 27 juin, 2001. P.1

Tremblay's general feeling was that he is dissatisfied with the translations Glassco and Van Burek have produced for him. What is interesting to note is that Tremblay conveys to Ladouceur that he does not analyse the translations done on his work in depth as they are too close to him and that no author is a good judge of their own work or translations for this reason. Despite this, Tremblay is still very aware that the general opinion of Glassco and Van Burek's translations are quite poor. Even Tremblay himself admits that he feels they are poor-which is saying a lot given his previous statement. The translations done by Glassco and Van Burek are too exotic as they accentuate many French aspects of the play such as using many Gallicisms, expressions and titles in French. When watching the plays being produced, they also over emphasize the use of French accents which creates a play that seems too foreign for the audience. Even though Glassco and Van Burek have since revised several of their translations with the aim to rectify some of these issues, Tremblay still feels that their translations have not evolved nor modernized enough as times have changed, and sadly they are still not good enough. Recently Tremblay has come across Gaboriau and is now in the process of transitioning over to her as his new translator, however this is still in its early stages and Tremblay does not want to divulge much information on this. This is due in part to the fact that Tremblay has deep conflicting feelings about letting Glassco and Van Burek go. On the one had their translations are not doing Tremblay justice. On the other hand, it was this pair that "found" him and brought him to Toronto and English speaking Canada. It is through them as

well that Tremblay was then brought to the United States and therefore in many ways he feels he owes them. [93]

ii) **Alternative strategies for refreshing the play**

My personal stance on translation lies somewhere between domestication and foreignizing. In short, the term domestication refers to tailoring a translation to the target culture. This may be done in various ways as a translator sees fit for example the location of the source text can be de-centralized to a new location that is local. Expressions and reference points can be changed to be better suited for the target culture. [94] With respect to the term foreignizing, this means that the translation is targeted at the source culture and keeps much of the essence of the original text. Similar to domestication, this can be done in various ways. This creates a translation that is very exotic sounding in the target language as the translation usually maintains many linguistic elements of the source text (among many other things) and it is very evident that the source text is the result of a translation. [95] I believe that when translating, you must first read the original text in its entirety and identify the key elements that make-up a text. From there, each text must be individually addressed in order to find a suitable solution to the

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[93] Ladouceur, Louise. Entrevue avec Michel Tremblay, 2e version. Le 27 juin, 2001. P.1

[94] Pym, Anthony. The moving text: Localization, Translation, and Distribution. Philadelphia, PA: Publishing Company, 2004.

[95] Bernofsky, Susan. "Schleiermacher's Translation Theory and Varieties of Foreignization: August Wilhelm Schlegel vs. Johan Heinrich Voss." The Translator. 3.2 (1997) . 175-192.

translation. There is no universal method of translating that can be applied in an identical manner to each and every text. In the case of *Albertine en cinq temps,* what is of the utmost importance is not what is being said in the play, but rather how it is said. If one were to sit back and really examine the storyline of the play, one will quickly realize that what is emphasized in the play is the use of language itself more so than the general events of the play. The second most important characteristic of this play is the use of joual in order to convey political messages.

The way in which I have translated this play was strongly centered on finding appropriate equivalents that would allow me to conserve as many of the elements from the original text as possible in the translation, while still acclimating it for the target audience in a way that will speak to them. By doing so , this means that in some circumstances, certain losses were suffered in the translation for if I were to conserve every element from the original play, the end result would be a play that is very foreign , with which the target audience would not be able to identify.

The audience I have chosen as my target audience is a Western-Canadian-Anglophone audience of present day sitting around the ages of 20-30. Key factors to consider for this target audience are: French has very little if any influence in Western-Canadian English. Adults of this generation use a lot of slang, informal techniques are used when speaking as well it is now very common to use swear words and other slurs (which was not so common back when this

play was first originally written). Therefore the vocabulary chosen must be suitable for this target audience.

How my translation differs from the versions of Glassco and Van Burek as well as Linda Gaboriau's is by the following features:

1) Systematization of the above mentioned characteristics. As noted in many of the previously outlined examples, there seems to be many inconsistencies with the ways in which Glassco and Van Burek as well as Gaboriau have translated. At times they seemed to follow a pattern or method of how they translated each of the linguistic features. Yet at times they would break from this pattern with no just cause. Keeping the features of orality that I have listed in mind, I will systematize how I translate each of these features. For example:
    a) The age of characters in the play is an important feature. When translating I will keep in mind that Albertine at the age of 70 will have a slightly more refined vocabulary than Albertine at 30. I have chosen to do so because it is natural for older generations to speak differently than newer generations. One's own vocabulary also tends to evolve and mature throughout life as society changes as well as we undergo personal growth. Based on this, this will change my choice of words in my translation. (See footnote in my translation for examples).
    b) When dealing with detachment, I have worded my sentences in a way that will keep the sentences in a detached format. I have also used

commas to show that the sentence in question is a detached one.

For example:

"Y'a six mois, j'tais morte. " (Tremblay, p. 17) → Six months ago, I was dead.

"En ville, j'ai jamais le temps pour ces affaires là. " (Tremblay, p. 21) → In the city, I nev'r'ave time for stuff like that.

"J'connais pas ça les oiseaux. " (Tremblay, p. 32) → Birds, I know nothin' 'bout'em.

c) With respect to neographies, it was not always possible to maintain this exactly on the same words in French into English. Therefore what I have done is to create neographies on other words when possible in order to make up for this loss, as well as to make a point of putting a lot of emphasis on transcribing orality in translation; which I mentioned earlier was called elision. By putting a strong focus on elision, this will help to make up for the losses incurred when neographies in French were not successfully translated in to French. The way I went about translating elision was not to randomly create words. Instead I have standardized my use of elision, which I will touch on below. Some examples of neographies, as well as new ways of spelling certain words (that have now been accepted by dictionaries) I have used are:

- gonna (going to)
- dunno (don't know)
- wanna (want to)
- cept (except)
- wadda' (what do)

d) When dealing with negation, I have had to address each instance on a case by case basis. The reasoning for this is that at times it is possible to take out the negative and reformulate the sentence in a positive way without changing its connotation. This being said, there are times when it is possible to take out the negative, however the nuance of the sentence changes. As I come across these instances, I have decided to leave them in their original negative format so as not to change the meaning of the sentence. For example:

"J'peux pus l'endurer…" (Tremblay, p. 38) → I can't take it an'more.

"La téléphone a pus sonné…" (Tremblay, p. 87) → The phone didn't ring no more.

"Mais j'y arrive pas. " (Tremblay, p. 91) → But I can't do it.

2) Focus on OPQ-phonetic transcription: What was held in great importance for me as I translated was the fact that many of the characterizing elements of OPQ are not the same markers for the English language. This therefore meant that I would have to propose many solutions and equivalents to these complex issues in order to convey the sense of orality and informalness of the play. In order to do so, I relied heavily on the use of contractions as well as neographies. As I went through the text, I would translate the text first into a standard form of English and then read the text aloud to see how I actually pronounced the words. With the use of many techniques such as the use of contractions, punctuation, informal vocabulary and research into commonly used expressions, I then manipulated the text in order to give it that feeling or orality and

informalness. In addition to this, I have also standardized how I contracted words. For example:

- or'nge (orange)
- 'cause (because)
- It's (it is)
- 'n (and)
- shouldn't've (should not have)
- I'll (I will)
- mount'n (mountain)
- to'ov (to have)
- shoud've(should have)
- t'night (tonight)
- musnt't've (must not have)
- can't (cannot)
- shouldn't (should not)
- 'bout (about)
- there's (there is)
- fam'ly (family)
- ya' (you)
- don't (do not)
- t'day (today)
- 'em (them)
- that's (that is)
- lid'le (little)
- fine'ere (fine here)
- t.v. (television)
- c'n (can)
- won't (will not)
- comf'trble (comfortable)
- I'm (I am)
- see'em (see them)
- d'ya (do you)
- bet're (better)
- I'm (I am)

3) Modernization/rejuvenation of the play in order to make it more appropriate and idiomatic for the target audience in question. How I have gone about doing this is by reviving certain expressions and vocabulary

(lexis) choice that have come up in each of the proposed translations and opted for ones that are commonly used today. By this I mean that Glassco and Van Burek along with Gaboriau have both put forth good translation, however their word choice for some expressions and general vocabulary are not always appropriate for the target audience I have in mind, which resulted in a play sounding out of date and does not allow for the audience to easily identify with what is going on, on stage. In my translation below, I have highlighted some of the new expressions and vocabulary words that are the most different from the solutions that the other translators have proposed.

Below I have included my translation for the first half of *Albertine en cinq temps* in to English. For all of the elements that are standardized that I have alluded to above, as well as for small variations between my translation and Glassco and Van Burek's as well as Gaboriau's translation, I have not commented on these elements in my translation. What I have included as comments are expressions and vocabulary words that are drastically different between my translation and Gaboriau's and Glassco and Van Burek's translation.

5) My Translation (first half of the play, pages 1-50)

Albertine at age 30 is sitting on the porch of her mom's house in Duhamel in 1942.

Albertine at age 40 is rocking herself on the balcony of Fabre Street [96] in 1952.

Albertine at age 50 is leaning on the counter of the restaurant in Lafontaine Park[97] in 1962.

Albertine at age 60 is pacing around her bed in 1972.

Albertine at age 70 just arrived at a retirement home in 1982.

Madeleine has no age. She acts as a confidante to the five Albertines.

Albertine at age 70 comes into her room, in the retirement home. She talks in little, broken sentences, almost singing. She has a carefree tone as is she has just come back from abroad. She is a little spry old lady.

Albertine at age 70:

Mind ya', they're right…I'll be better off…a lot better off. It's good to say eh…They should've told me this a year ago…(She runs her hand across the bed). The bed 's a lid'le hard…but not as bad as the hospital's. And the sheets seem clean. (She goes to close the door). I dunno if I'll ever get used to the smell there, for example. (She comes back towards the bed). I'll put my t. v.

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[96] I have adapted the names for an English speaking audience so that it sounds more idiomatic; whereas the other two translations conserve the French names.

[97] See previous comment (Footnote #75)

there…That way when I sit in my chair I c'n see it ok. As far as that, I think it's well thought out. It's small but it's well thought out! (She puts her purse on the bed, takes off her coat and carefully folds it before putting it beside her bad. She straightens her skirt a bit.) There, I'll be more comf'trble like that. After all, I'm home now! (She sits in her chair). It's the first thing that I try when I visit a place. It's just as important as the bed, a good rockin' chair!

She rocks herself for a few moments.

Albertine at 30 comes out onto the porch of her mom's house in Duhamel. She's a little round, but very pretty. She's wearing a little summer dress that is very 1940's. She sits in her rocking chair and rocks herself at the same pace as Albertine at 70. She notices the other, stops rocking and screams in surprise. They look at one another smiling. Albertine at 30 makes a big gesture with her hand. Albertine at 70 gives herself a once over and then begins to rock again.

Albertine at age 70:

I've come a long way. Six months ago, I was dead. It's true! They shocked me three times to bring me back. (she laughs). It's crazy eh? Each time I talk 'bout it, I can't help but laugh. It's not funny though. As for that, it's better to laugh then to die of sadness[98]…my second death…the final one I hope! (She laughs).

[98] I chose an expression that is more idiomatic in English.

There's not a lot of people that c'n say they died twice, that's for sure! It's true that after my second death, I probably won't be here to talk 'bout it either! We shouldn't come back from that more than once that's for sure! Anyways, when I go back, I'll be happy to stay there! I don't feel like spendin' my last few days travellin' like that. I've never been further than Duhamel in my life!

She looks at Albertine at 30, who is laughing as well. With a cigarette in her mouth, Albertine at 40 sits on the balcony of Fabre Street. She's a little heavy at 30. Her face is hardened. She's wearing old clothes that are fairly worn.
At that same moment, jovial, singing and skinny like a rail, Albertine at 50 leans on the counter. She is wearing a belted dress and her hair is died black. She brought a toasted tomato sandwich, lettuce and mayonnaise that she eats ravenously.
Albertine at 70 watches her while she rocks herself.
Albertine at 30 looks lost in her thoughts.

Albertine at age 70:

When I woke up'n saw myself with all these tubes'n bandages'n transfusions…it's pretty confusing…I felt like goin' back from where I came from! Then they told me that I'd have them for months and months and that I'd suffer…

Albertine at 60 comes in, plump, old and pale. She comes near the table, takes a pill from a plastic container without even checking the label.

Albertine at 70 lets out a cry of exasperation and moves her chair so that she can turn her back to her. Albertine at 60 looks at her, shrugs her shoulder, gets into her bed and rocks from side to side. The five Albertines stay quiet for a few moments.

Albertine at age 70:

Mind ya'[99], now, I'm happy to'ov come back from all of that.

The others look at her.

Albertine at age 70:

'Cause it's bet'r now. 'Cause I'm quiet now. 'Cause I'll be fine'ere. (Short silence). Even if it doesn't smell good.

Madeleine comes out onto the porch of the house in Duhamel.

The Five Albertines:

(Alternating)

[99] My original instinct was to translate this as "as far as that goes", however I decided to keep this as "mind you", as was suggested in the other translations, seeing as how it is Albertine at age 70 speaking, and this more formal way of speaking would be more suitable for someone her age. This being said, I still kept the elision so as to give it more of an oral feel.

Hey, Madeleine!

Madeleine:

Hello!

Albertine at age 70 and 30:

Come sit down…

Madeleine sits next to her sister, on the porch of the house in Duhamel.

Madeleine:

Night comes fast here eh?

Albertine at age 30:

I never seen[100] anythin' so beautiful. (Silence. Albertine at 70 hunches forward a bit, so as to better hear them). First the sky was red, then yellow, then green …Then it changed colors nonstop!

(Silence)

Albertine at age 70:

(Clearly mute)

The country…

[100] I have manipulated the verb format from "I've never seen" to "I never seen". This is a common oral mistake that Anglophones make; it also lowers the level of formalness.

Albertine at age 30:

The sun fell like a rock behind the mount'n…Just before it disappeared completely, the birds stopped chirpin' completely. It's like everyone n' not just me, was watchin' the sun set. In silence.

Albertine at age 70:

You talk funny…

Albertine at age 30:

Ha…It's true I don't often talk 'bout nature like this …But if you seen it, it was so beautiful! When the sun set, the birds'n the crickets'n the frogs started with their noise again, all of a sudden as if someone turned the radio back on! (Silence). In the city…(Silence).

Silence.

Albertine at age 70:

The country…God it's beautiful, t'night!

Albertine at age 30:

In the city, ya' never see this…

Albertine at age 70:

Oh no…In the city, everythin's hospital grey…

Albertine at age 30:

Sometimes, when I look out the kitchen window, I see that the sky looks yellowy-or'nge'n pink'n then lemon yellow, but the buildings stop me from seein' what's going on…

Albertine at age 50:

I see it.

Albertine at age 30:

'N I don't got time. In the city, I don't got[101] time for stuff like that.

Albertine at age 50:

I take the time!

Albertine at 70 laughs.

Albertine at age 50:

It's true! When I'm done work, sometimes, at night, at 6 o'clock…Lafontaine parc[102] is so beautiful!

Albertine at age 30:

Not like in the country though….

Albertine at age 50:

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[101] This is another instance when I have purposely used the wrong form of a verb as this is a common error in English speech.

[102] I have adapted the French names in to English. Both Glassco and Van Burek as well as Gaboriau keep the name in its French form. However, I feel that this can be easily translated and adapted for an Anglophone audience, and therefore should be.

Well no, not like in the country, but, what does that matter? I've only ever seen the country side once in my life! There's no need to remind me[103] of that every day until I die! No, today, I'm takin' it as it comes[104] 'n when a big, beautiful sky all full of colors is in front of me, I'm gonna stop'n look at it!

Albertine at age 70:

You too, you're talkin' funny!

Albertine at age 70:

How'm I talkin' funny?

Albertine at age 70:

I dunno, I dunno. It's like you're using words I[105] never used before. . .

Albertine at age 50:

I talk how I talk, that's all…

Albertine at age 30:

It's maybe 'cause you don't remember.

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[103] Both translators have used the verb harping. I feel this is not commonly used today. Therefore I have changed the wording to an expression that is more idiomatic.

[104] In both translations, it is suggested "take what comes,"' however my translation is more idiomatic as to what is used today.

[105] Where possible, certain grammatical components are dropped from the sentence in order to portray a sense of informal, oral dialogue-when there will be no hindrance to the understanding of the sentence.

Albertine at age 70:

Don't be scared…I remember…I remember everythin'…that's all I have time for now, to remember, for the last few months now. But I don't think…that I ever talked nice, like that…but keep going'…

Albertine at age 50:

Well, it's gonna be hard to keep going' now, if you really want me to talk badly!

Albertine at age 70:

I don't want you to talk bad, that's not what I'm sayin'

A short silence

The three Albertine's look at one another.

Albertine at age 70:

But maybe you guys are right…I'm so used to being brought up to be stupid that I find it hard to believe that I ever said nice things….

A short silence.

Madeleine:

(To Albertine at 30)

I brought ya' some warm milk. It'll calm ya' down. In his letter, Dr. Sanregret's, he said to give ya' some before you go to bed…It was a little too hot so I let it cool a bit…

Albertine at age 30:

Thanks, that's nice of you.

Madeleine:

But I hope it's not too cold…If it's too cold, it's no good. If it's too cold, tell me, 'n I can heat ya' up some more…

Albertine at age 50:

Madeleine!

Madeleine:

Ya?

Albertine at age 50:

I haven't drank milk in forever! Now it's coke!

Madeleine:

Well, maybe you don't need it anymore…

Albertine at age 70:

I drink it sometimes before I go t' bed…'n I always think of you Madeleine

They look at one another

Albertine at age 70:

I miss you ya' know…

Albertine at age 50:

(laughing)

Milk's boring, coke's where it's at![106]

Albertine at age 30:

Look Madeleine, there's still a bit of green left. When ya' look at it too long, it turns blue, but when we look just to the side of it, we c'n see from the corner of our eye that it's actually green.

She looks up towards the sky. Albertine at age 50 and 70 follow her.

Albertine at age 50 and 70:

There's so many stars in the sky!

Albertine at age 30:

N' somehow I ended up here, man that sucks![107]

Madeleine:

Where did ya' wanna end up?

Albertine at age 30:

D'ya think there's other worlds out there?

Albertine at age 40:

I hope there's other worlds 'cause this one's not very popular![108]

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[106] I have modernized and adapted this sentence to an expression that is now commonly used to indicate that this is now the popular choice. Glassco and Van Burek have proposed "Milk plugs you up…Coke delivers." Gaboriau has proposed "Milk clogs your pipes…Coke cleans them out!"

[107] Glassco and Van Burek have put forth "where everything's wrong." Gaboriau has suggested the same. I do not feel that this wording is strong enough in order to express dissatisfaction with being here. Furthermore, my version is more current.

The other ladies look at her

Albertine at age 40:

Wadda' ya' lookin' at me like that for? You guys like it here?[109]

Albertine at age 60:

No, definitely not!

Albertine at age 70:

(Very abruptly)

You, be quiet![110]

Albertine at age 60:

What's goin' on?

Albertine at age 70:

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[108] Glassco and Van Burek have proposed "no great shakes." I feel that this expression would be very lost my target audience as this is a very old way of saying this. I myself even had to re-read it the first time to understand what they meant. Gaboriau has used "this one's no picnic." To me this language is not strong enough, and I have taken this opportunity to use stronger language to make up for certain losses that cannot be translated when dealing with elements of OPQ.

[109] Gaboriau has proposed "Don't tell me you think everything in this world is hunky dory!". Glassco and Van Burek have said "You think this one's bearable?". This is not a bad suggestion. It is closer to what we say nowadays, but slightly still formal using the word bearable.

[110] My initial impression was to translate this as "shut up," as per how Gaboriau has worded her translation. However I decided to go with a more watered down wording as proposed by Glassco and Van Burek due to the fact that it is Albertine at age 70 talking and is not as likely to say "shut up" as she would say "be quiet".

I just don't wanna hear it from you, that's all

Albertine at age 50:

Why are ya' talkin' like that?

Albertine at age 70:

Leave me alone. Finish your sandwich!

Albertine at age 50:

I finished it!

Albertine at age 70:

So finish your coke then!

Albertine at age 50:

I finished my coke!

Albertine at age 60:

Both of you stop fighting![111] I'm sick of hearin' it![112]

Albertine at age 70 turns and looks at her for the first time

Albertine at age 70:

If you don't shut your….

Albertine at age 60:

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[111] When words that end in "ing" fall at the end of the sentence, I have left it in as we have a tendency to completely pronounce the "ing".

[112] "Squabbling" was suggested by Glassco and Van Burek. However, I feel this expression is more idiomatic; despite the fact that Albertine is of age 60. This is still commonly said by elderly people today. Gaboriau has simply put "I'm tired." This aligns more closely to my translation.

And wadda' ya gonna do about it?

Albertine at age 70:

Nothing, you're right. That's why you're still standin' here.

Albertine at age 60 blows her nose.

Albertine at age 60:

Everyone hates me!

Albertine at age 70:

Wadda ya talkin' about?

Albertine at age 50:

Stop talkin' like that!

Albertine at age 70:

You're talkin' as if you never knew her!

She looks at Albertine at age 60 for a few seconds.

Albertine at age 70:

That's a shame![113]

[113]Although it is more common to use "sucks" nowadays, I still have to be conscientious of the age of the actors, as someone of the age of 70 is not as likely to use "sucks" as a younger Albertine would.

Albertine at age 40:

Anyways, when they announce the first trip to the moon or to the sun, then, I'll buy a one way ticket, I'll pack my bags and then I'm gone![114]

Albertine at age 30 and 50 and Madeleine laugh.

Albertine at age 50:

D'ya mind tellin' me what the hell[115] you're gonna do on the moon!

Albertine at age 40:

I dunno yet what I'm gonna do there, but I do know what I would leave here!

Albertine at age 30:

I dunno if they'll ever be able to go to the moon…

Madeleine:

There's no one on the moon anyways…

Albertine at age 40:

Even better for her!

Albertine at age 70:

---

[114] Glassco and Van Burek have suggested "happy as a clam". Gaboriau has suggested "happy as a jay bird." In both instances, these expressions are not frequently used today. This is a more modern way of expressing one's want or desire to go somewhere.

[115] I have modernized this expression to use more of a stronger swear. First of all this is an expression that is frequently used today. Especially for someone who is 30. Furthermore, this is to helps balance out the presence of orality and to make up for losses in other parts of the translation where certain elements of French orality cannot be translated in to English (as swears are frequently used in conversation today.)

Ya they'll go…but it won't really change anythin' for the rest of us…

Albertine at age 60:

All that talk is just nonsense[116]…do they think we're all idiots? I watched 'em land on the moon on t. v! If you c'n believe it!

Albertine at age 50:

Ya it's true they showed it…. .

Albertine at age 60:

Ya' shouldn't believe everythin' ya' see on t. v ya' know!

Albertine at age 40:

On that note[117]…

Albertine at age 60:

Who'd ya' think was there to film it eh? We saw 'em both, they were bouncin' around like gazelles…there wasn't a third to film them! So how could we see'em!

Albertine at age 30:

Maybe they had automatic Kodak cameras….

---

[116] Glassco and Van Burek have proposed "that's hogwash." I feel this translation is too British sounding and too archaic-even for Albertine at age 70. I have adapted it to "that's just nonsense," which is similar to what Gaboriau has proposed. This way the expression is still fitting for a character of this age, however it is more typical of Canadian speech and more modern.

[117]The phrase "mind you," as proposed in the other two translations is too old sounding for someone of the age of 40. I have proposed this modification.

Albertine at age 60:

Kodaks? Man you're old! They have way better cameras than that now, you should see 'em…They'd never be able to transport those on the moon, never in a hundred years!

Albertine at age 70:

Stop tellin' lies….

Albertine at age 60:

D'ya' believe 'em?

Albertine at age 70:

Ya…in this day and age, now I do…

Albertine at age 60:

What made ya' change your mind?

Albertine at age 70:

I changed it…I read 'bout it. Nowadays I c'n see clearly with my new glasses, I learn lots and understand things!

Albertine at age 60 shrugs her shoulders

Albertine at age 70:

That's right, shrug your shoulders instead of actually thinkin' bout it, it's all ya' know how to do!

Albertine at age 60:

Anyways, when they start showin' all their equipment for travelin' to the moon 'n the stars on t. v, I change the channel! It's not hard, I think I like cartoons better, I always did! And if it's my money they want, they are gonna be waitin' a long time! I'm tellin' ya', hell will freeze over before I give'm money to build their sets and costumes with in order to make us still believe that they're explorin' other planets for the good of humanity! I'll wait for my first pension check on the door step so that no bastard[118] touches it!

Albertine at age 40:

As for that, too alone, isn't that better than too many people! 'N it must be cold on the moon. I hate bein' cold…

Albertine at age 50:

You don't like a lot of things from what I c'n see…

Albertine at age 40:

That's 'cause I don't!

Albertine at age 30:

(lost in her own thoughts)

I'm gonna stay like this, swinging…(She smiles ironically) doesn't matter for how long.

---

[118] I have proposed "bastards," instead of "buggers" as per Glassco and Van Burek. This is too British sounding, as well as I want to make the swears stand-out more in my translation as per the original. Gaboriau has simply put "nobody," which I feel does not use strong enough language like the original play does.

Madeleine:

There's not much time left…we're only here 'til September. We go back to Montreal before Labour Day. My uncle Romeo has agreed to let us stay in his house until the end of the kid's summer vacation. Then he's gonna lock up for the winter.

Albertine at age 30:

One or two more days won't change anythin' in my life…. In any event, when I go back home, I won't see'm again…

Albertine at age 50:

So do it while ya' still can…

Albertine at age 30:

I can't just spend my life sittin' here 'n watchin' the sun set behind the mountain!

Albertine at age 50:

Why not…

Albertine at age 30:

If ya' have so many hobbies, then all the better for you!. . . I don't have any! Fabre Street is waitin' for me!

Albertine at age 40:

(*On the verge of tears)*

Fabre Street, the kids, the rest of the fam'ly, god damn I've had it!

Albertine at age 30:

The kids, the rest of the fam'ly…

Albertine at age 60:

Who gives a shit ‘bout the rest of the fam’ly!

Albertine at age 70:

The kids…God knows where they are t’day…Mind ya’…I do know where they are…I do…. I know all too well!

Madeleine:

(after a moment of silence)

D’ya hear that?

Albertine at age 70:

I’ve outlived everyone…and it’s not even interestin’

Madeleine:

Nighthawks. We hear’em every night.

Albertine at age 50:

I saw some birds mating t’day…

Albertine at age 30:

They sure looked like they were havin’ fun!

Albertine at age 40:

I think they were swallows…

Albertine at age 30:

…but I’m not sure. I dunno much about birds.

But they were blue, and they swallowed their food. [119]

Albertine at age 40:

D'ya think it's possible? Do we even get swallows in the city?

I thought they just lived in the country…

Albertine at age 60:

Who gives a shit about swallows!

Albertine at age 30 (takes a deep breath.)

Albertine at age 30:

It smells so good it hurts!

Albertine at age 70:

Smell again…

Albertine at age 30 takes another deep breath.

Albertine at age 70:

Tell me…tell me what it smells like…

---

[119] There is a pun on the words being used here in French. In the original play, the pun is "J'pense que c'tait des hirondelle...mais chus pas sûre...J'connais pas ça les oiseaux. Mais y'étaient bleus… pis y' avaient les ailes rondes." (Tremblay P.32). The joke here is that the name of the bird is being taken literally as to meaning they have round wings. This was not caught by Glassco and Van Burek. Although this cannot be literally translated, other equivalents could have been proposed, such as Gaboriau did, in order to maintain the play on words.

Albertine at age 30:

I dunno… I don't really know how to describe it…it's so good!

Madeleine gets up and walks towards Albertine at 70 who is looking at her intensely.

Madeleine

It smells like freshly cut hay…cows too, but just a bit…just lettin' ya' know…it smells like all the flowers are releasin' their perfume before they go to sleep…it smells like water, a vase, wet earth…it smells green. You know like at Lafontaine park, when they just cut the grass…Sometimes, you're right in the middle of smellin' it then all of a sudden, just because ya' moved your head a bit, it changes…and somethin' else enters your nostrils and then you're so surprised that you stop breathin' so that ya' don't lose it…but it's already gone and another smell has already replaced it…You c'n spend endless nights countin', ya countin', the number of different smells that visit you. It smells of life.

Albertine at 70 covers her mouth to prevent herself from crying.

Albertine at age 70:

At the hospital, it smelled so much of medicine that the other smells were like…hidden, I would say. Except for when someone threw up in their room, but that's what ya' get…they were all sick like me eh? As for that…I probably

smelled, someone times, too at the beginnin', I musn't've smelled too good…but at least I apologized! Ya' can't say I wasn't polite! The others…well, there were lots of them that were confused, eh…They put me on the same floor as all the crazies. I never understood why…me who always has her head on straight…Anyways…The smells always got covered up by the smell of medication or javex…'Cause it was always really clean, I can't deny that! But here…When I came to visit for the first time, I thought…I dunno…that it smelt weak because someone just threw up…But it still smelt like that when I came back. But it seemed clean too.

(She all of a sudden starts to panic)

All or a sudden it always smells like this!

Albertine at age 70:

(After a short pause)

But I think if I were to always stay inside I wouldn't smell it anymore!

Madeleine hands her the cup of milk.

Madeleine

Drink. Drink your milk. It's gonna get cold.

Albertine at age 70:

It tastes like the country.

Madeleine:

You'll sleep better at night

Albertine at age 70:

Ya. It's my first night you see, it's only normal that I'm nervous…

Madeleine

It's real cow's milk, not like the stuff they have in the city…The farmer comes and brings it every mornin', with cream so thick that a spoon will stand straight up all by itself in it!

Madeleine takes the cup back

Albertine at age 30:

You c'n say it, that it's not like in the city…the milk that I just drank, in the city, we would call that cream!

Madeleine walks towards Albertine at 30. Perplexed, Albertine at 70 watches her walk away.

Albertine at age 50:

Here it smells like fries! Everywhere! All the time! So much so that my laundry 'n my hear smell like fries! But before goin' out at night, I put on perfume…I dunno

what you would call that mix, that mix of perfume and fries, but I like it! I smell good n' strong!

Albertine at age 40:

Here it smells like the laundry of the world that doesn't go well together. It smells of hatred, of hypocrisy and jealousy and…

Albertine at age 60:

It should smell like jail then, here! But I don't dare open the window…I'm too afraid of catchin' a deathly cold…I lock myself in my house where I was born…not even…in a room of that house…to protect myself from the smells of outside. Now nothin' c'n touch me, I lost my sense of smell.

Albertine at age 70:

It smells like death! Did I really go through all of that just t'end up here?

The others look at her.

She blows her nose.

Albertine at age 70

It'll be better tomorrow

Albertine at age 60:

Ya' think?

Albertine at age 70:

Yes I think so!

Madeleine gives the cup of milk to Albertine at age 30 and she drinks it slowly.

Albertine at age 60:

I don't have any memories of any smell. Not even the pine trees that made me so nauseous when I got to Duhamel. All my life, when we talked 'bout smell, I would see myself standin' on the porch, breathin' deeply and fillin' my lungs with fresh air! Now…(She looks at Madeleine.)…even if I tried to describe that smell for hours, I won't remember.

Albertine at age 30:

Mom's old cup…

Albertine at age 70:

Mom?

Madeleine

It's all worn and stained, but not broken. You could say it's an old new cup.

Albertine at age 70:

Who'se talkin'bout mom?

Albertine at age 30:

Me.

Albertine at age 70:

It's been a long time since I've thought'bout her.

Albertine at age 40:

You're lucky!

Madeleine:

It's weird to think our mom was born here eh?

Albertine at age 30:

Ya. The house is full of her.

Albertine at age 40:

Anyways, I think of her! I can't do anythin'cept for think'bout'er all day long!

Madeleine:

But it's been a while since she's been gone! We never knew her here but we talked about this house so much that you could say that a part of her stayed here 'n that she just left…Sometimes, I open the door and I feel like she just left the room…I feel like runnin' after her…It's crazy eh?

Albertine at age 30:

She shouldn't've gone to the city…We'd all still be alive today, and it would be so much better! (Silence.) Madeleine, I never wanna go back to the city!

Albertine at age 60:

In the city…the country… what's the difference!

Albertine at age 40:

I can't take it anymore. . neither can she.

Albertine at age 30:

I know it's not possible, that my kids are waitin' for me even if they're scared of me like the boogeyman, that all of this is just a week off 'cause I'm tired…

Albertine at age 40:

But it's coming to an end…and it's better that way.

Albertine at age 30:

But I'm so tired Madeleine!

Albertine at age 50:

(To Albertine at 40)

It's scary to say things 'bout your own mother!

Albertine at age 30:

Very!

Albertine at age 40:

Ya it's scary. But I think 'bout it…and ya' don't have anythin' to say 'bout it.

Albertine at age 50:

How'd ya' figure I have nothin' to say! She's my mom too! I know I fought tooth and nail with her up until the last hour but I never remember wishing she was dead!

Albertine at age 40:

Let me remind you! When she's gone, we'll be rid of her, you first!

Albertine at age 50:

(Finding her aggressiveness)

How c'n ya' say things like that!

Albertine at age 40:

(In the same tone)

What, ya' didn't feel relieved when she was finally gone?

Silence.

Albertine at age 50:

I wish I was never related to you!

Albertine at age 40:

I never wanted to ever smell like fries!

Albertine at age 60:

When mom died, in her sleep, like a little bird, I felt uneasy…(silence). A hole. A gap.

Albertine at age 50:

Like somethin's missin'…

Albertine at age 60:

Ya, that's it, I was missin' somethin'…I was walkin' 'round in circles in the house…I was lookin' for somethin'…then one day I realized that what I was missin' was her jokes! She always…loved…her jokes. . . and I missed them…'cause she was always able to get me to let go of whatever I was holdin' inside.

Madeleine:

(To Albertine at age 30)

Don't think 'bout any of that, the city, mom, your problems. Enjoy your vacation. Clear your head. (Silence.) Finish your milk.

Albertine at age 30 finishes her milk in one gulp.

Albertine at age 70 mimics putting the cup to her lips.

Albertine at age 70:

Did you bring back the cup!

Albertine at age 60:

But I made arrangements to fill the gap, I took mom's place and Thérèse inherited the jokes…

Albertine at 30 put the cup on the ground, got up and stretched.

Albertine at age 30:

I wonder how I'm gonna be able to sleep with all this noise!

Madeleine:

It's true that they make a terrible noise! The worst are crickets. They don't stop all night. But it's funny, 'cause they end up puttin' me to sleep…

Silence.

Albertine at age 40:

She thinks I'm stupid…

Madeleine:

Oh come on, it's frogs that wake me up!

Albertine at age 30 smiles.

Albertine at age 40:

She always thought I was stupid, mom did. Y' all think I'm stupid eh[120]…

Madeleine:

Oh come on, where'd you get that from!

Albertine at age 40:

I hear you, ya' know…and I'll show you! Poor Bertine this she didn't understand, and poor Bertine that, it's not her fault she's so dumb…

Madeleine moves towards Albertine at age 40 a bit.

Albertine at age 40:

I may not be brilliant, Madeleine, but I have ears to hear and eyes to see with!

---

[120] I have inserted "eh" when possible in order to emphasize that this play takes place in Canada, as well as it is targeted at a Canadian audience.

Madeleine comes and sits beside Albertine at age 40.

Madeleine:

Ya' know how ya' get Bertine…sometimes ya' say 'n do things that we have trouble explaining.

Albertine at age 40:

I have a son that's not normal and a crazy[121] daughter but that doesn't mean they get that from me! My husband was there too when we made 'em! We all know that he doesn't interest you, that he disappeared a long time ago, he was a war hero, he brought us honour; that means he can't be anything' but perfect! You quickly forgot that he was a drunk! He was the dumb one out of the two of us, Madeleine, not me! D'ya' think that it would take a drunk to go kill himself for nothin' abroad? 'N I'm sure he didn't die a hero but a fool![122] He was a fool Madeleine a fool! But I'm still here so it's easier to judge me!

Madeleine:

I never said you were crazy 'n that you were exotic and that your kids got that from you…

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[121] Glassco and Van Burek have proposed "wildcat". You seldom hear that expression today. Now it is more common to use "crazy."

[122] Glassco and Van Burek have suggested "buffoon." Once again, I believe this is no longer commonly used. "Fool" is more adequate for the target audience in mind. Gaboriau has suggested "clown." However I feel this gives off a slightly different connotation than the original intended, as well as it is not strong enough wording.

Albertine at age 40:

Look here! Y' all decided that a long time ago that I was stupid! Just 'cause I don't understand things the same way you do doesn't mean I'm stupid! There's not one kind of intelligence! You guys, you guys, you're all smart with your head and you don't want to understand that we can be smart too…I dunno how to tell you, Madeleine…It's not my head that works, it's my instincts you could say…Sometimes I do things without thinkin', it's true, but it's not always a bad thing, no it's not! Ever since I was little I saw people lookin' at me funny when I talked 'cause I say everythin' I think how I think it…Y'all judged me on everythin' I said but ya' don't hear yourselves sometimes! Sometimes you should use less brain and more heart! 'N ya' never listened to me! When I open my mouth y'automatically become negative and it's really insulting! Y'are so used to thinkin' that I'm not with it so ya' don't even listen to me!

Madeleine:

Why 're ya' sayin' this…wadda' ya' think I'm doin' here….

Albertine at age 40:

Ya' really infuriate me sometimes Madeleine with you superior attitude!

Madeleine:

Oh don't even start on that again…

Albertine at age 40:

I know all too well that I'm supposed to just sit here'n take it without sayin' anythin' but as soon as I start to say somethin' to someone you send me screamin'!

Madeleine:

There's no talkin' to you, it's not our fault! You get so wound up whenever we say somethin' 'n ya' do whatever you want without thinkin'!

Albertine at age 40:

That's right, say it like mom!

Madeleine:

I dunno what mom says…

Albertine at age 40:

Madeleine! You're lying to my face!

Silence.

Albertine at age 40:

See ya' can't even answer me…

Madeleine:

How'd you answer someone as stubborn as you!

Albertine at age 70:

Poor Madeline…I made ya' see in all colors, eh…but I hope ya' know how much I loved you.

Madeleine looks at her.

Madeleine:

No. We never knew if you loved us or if you hated us really…You told us all the time that you hated us! Either one at a time or everyone all together…Sometimes, that was the only thing that came from you, we could feel it, you could almost touch it!

Albertine at age 40:

If y'only knew how hard it is to feel all alone in a house full of people! No one listened to me because I wouldn't stop yellin' and I yelled 'cause no one was listening! I didn't wind down from morning 'til night! By 11 in the a.m. I was already exhausted! I run after Marcel to protect him and then I run after Theresa[123] to stop her from doin' stupid things even worse from the night before! Then I yell at mom even louder 'cause she's yellin' at me! I'm tired of being mad, Madeleine! I'm too smart to not notice that you look down on me and I'm not smart enough to stop you!

Madeleine:

Don't yell so much Bertine! Try expressin' yourself using a softer tone…

Albertine at age 40:

I can't. . my heart is overflowin' with things so painful, if you only knew…

Silence.

---

[123] Both translations have kept "Thérèse." I have adapted this to the English version of "Theresa" as it is more suiting for my target audience and keeping it in its French form does not add any meaning to the play. This way it does not seem so foreign to the audience.

Albertine at age 50:

It'll pass…

Albertine at age 60:

Ya, but it'll come back…

Albertine at age 40:

Then I see ya' come here with your successful husband and your super-bright[124] kids!

Madeleine puts her hand on her sister's arm.

Madeleine:

We've already talked 'bout all this…Ya' know that I don't come to show off, like ya' say…

Albertine at age 40:

Oh c'mon! If you're capable of interpretin' every one of my words and all my gestures, then I'm capable of interpreting yours! Ya' come to show off your happiness under my nose so that I feel bad! You're oldest is always the best in school because Theresa is a waitress in some dive, 'n your youngest is as funny as a monkey because Marcel hides in himself!

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[124] I have kept all of the English words that were present in the original as the same. I see no reason why they should be translated any differently; especially since they are already in the target language.

Madeleine gets up.

Albertine at age 40:

Don't go!

Madeleine:

When you're like this, there's no use arguin' with you, you don't listen…

Albertine at age 40:

It's our problem, all of ours, from what I c'n see…you never listen! When it's my turn to talk, it's so borin' eh?

Albertine at age 50:

You're so exhausting…

Albertine at age 40:

Oh sure, be on their side!

Albertine at age 50:

I'm not on their side but I find your arguments are goin' in circles!

Albertine at age 40:

Oh and theirs don't!

Madeleine:

It's impossible t'talk to you 'cause you're incapable of not gettin' upset! The number of times that I've tried to patiently sit with you to try 'n talk 'bout it…Within five minutes all hell breaks loose…every time!

Albertine at age 70:

If you talked to me in a different tone, maybe I would've been able to talk!

Madeleine looks at her.

Madeleine:

You're agreeing with her?

Albertine at age 70:

Ya!

Albertine at age 40:

(Quickly)

Finally someone understands me!

Albertine at age 70:

You're so bad at it…(to Madeleine) D'ya know what I would've wanted you t'do, Madeleine? No, actually, not what I would've wanted you to do, I don't think I wanted it…but d'ya know what you should've done?

Madeleine.

No.

Albertine at age 70:

I didn't wanna talk…that's what we did all day long…no, I would've needed you to take me in your arms and hug me…

Albertine at age 50:

(Very quietly)

I hadn't had physical contact with anyone in a long time…

Albertine at age 40:

It's not true! That's not what I need!

Albertine at age 50:

Ya, it is!

Albertine at age 40:

Ya'll are interpretin' me too eh? Is that it? Y'all know better than me what I need!

Albertine at age 70:

We're not interpretin' you…

Albertine at age 50:

…we remember

Albertine at age 40:

(To Madeleine)

Don't come any closer!

Madeleine comes closer and takes her in her arms.

Madeleine:

I didn't know Bertine….

Albertine at age 40:

Don't touch me! Let me go!

They stay frozen there for a few seconds

Nothing on stage moves.

Albertine at age 40 keeps her eyes wide open, as if she is terrorized.

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