The Ethics of Semantic Shifts in Literary Translation: A Comparative Analysis Case Study of Beauchemin's Le Matou and its English and Spanish Versions, The Alley Cat and Gatuperios

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ABSTRACT

The Ethics of Semantic Shifts in Literary Translation:
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Examining the relevant socio-politico-economic background and using as a framework Susem-Sarajeva's multiple-unit comparative analysis model and incorporating Leuven-Zwart's translation-shift terminology, this case study seeks to demonstrate how the English rendering of Yves Beauchemin's Le Matou exhibits significant oppositional shifts. These shifts see the target text neutralizing potentially offensive source-text elements (with respect to Jewish characters) and transforming narrational neutrality into subjectively coloured renderings (with regard to French Canadians and *indépendantistes*). Such shifts, which I view as manifestations of "sanitization" and "reverse xenophobia", respectively, are important to study because they result in a wholly different presentation of two related key elements in the source text. These elements are mistrust -- manifested in anti-Semitism -- of non-fellow francophone Quebecers seen as helping to thwart the majority's collective aspirations, and a people's will to be autonomous politically and economically. Such textual changes raise serious questions about central translation issues of equivalence, the translator's duty to convey the essence of the author's message to the receiving-culture readership, and the ethics of semantic shifts in a literary translation. I argue that The Alley Cat, compared with Gatuperios, the Spanish translation, cannot be considered -- in its entirety -- an authentic representation of the original and therefore should be viewed as an adapted version of the source text and labeled accordingly.

RÉSUMÉ

L'éthique des glissements de sens dans la traduction littéraire :
étude de cas et analyse comparative du roman Le Matou
de Beauchemin et de ses versions anglaise et espagnole,
The Alley Cat et Gatuperios

Peter Vranckx

En examinant les antécédents socio-politico-économiques pertinents et en utilisant comme cadre de travail le modèle d'analyse comparative à multiples éléments de Susem-Sarajeva, ainsi qu'en intégrant la terminologie de Leuven-Zwart dans le domaine du transfert traductionnel, cette étude de cas cherche à montrer comment la traduction anglaise du roman d'Yves Beauchemin, Le Matou, présente d'importants glissements de sens produisant des effets opposés. Ces glissements de sens voient le texte d'arrivée neutraliser les éléments potentiellement offensants du texte d'origine (en ce qui concerne les personnages juifs) et transformer la narration neutre en une traduction subjective (pour ce qui est des Canadiens français et des *indépendantistes*[1]). De tels glissements de sens, que je perçois respectivement comme des manifestations de « nettoyage » et de « xénophobie inversée », sont importants à étudier parce qu'ils résultent d'une présentation entièrement différente de deux éléments clés reliés dans le texte d'origine. Ces éléments sont la méfiance (manifestée par l'antisémitisme) à l'égard de Québécois non francophones que l'on perçoit comme des personnes aidant à contrecarrer les aspirations collectives de la majorité ainsi que la volonté d'un peuple à obtenir son autonomie politique et économique. De tels changements apportés au texte soulèvent de sérieuses questions relativement aux questions traductionnelles d'importance capitale comme l'équivalence, le devoir du traducteur de communiquer l'essence du message de l'auteur aux lecteurs de la culture réceptrice et l'éthique des glissements sémantiques dans la traduction littéraire. Je soutiens que The Alley Cat, en comparaison avec la traduction espagnole Gatuperios, ne peut être considérée dans son entièreté comme une représentation authentique de l'original et par conséquent devrait être considérée comme une adaptation du texte d'origine et étiquetée en conséquence.

1. En français dans le texte anglais

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I dedicate this endeavour to the memory of my beloved parents, who placed great emphasis on a quality education and an inquiring mind, and to the memory of dear Aunt Rita and Uncle Art. And thanks for all your loving support, Aunt Mary and Uncle Ken!

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INTRODUCTION

> Given the premise that a translation is intended to effectively reproduc(e) an utterance in a different language...(I)t seems plausible to conclude that...differences are relevant and important...
> - Stephen David Ross, "Translation and Similarity" (8), in Translation Spectrum

To skillfully and authentically translate a work of literature, I believe it is crucial that the translator interpret the original as a foreign entity -- a strategy that will ideally enable him/her to better grasp the work outside of any personal assumptions (literary, sociopolitical, cultural, etc.). The initial interpretation should begin with the language of the Other and the Other (the author) himself/herself, this so that the interpretation remains essentially within the author's own literary conception. The translator should strive, as much as possible, not to introduce any new meaning (for example, preconceived notions or ideologies) into any portion of the text. Rather, he/she ought to conscientiously engage the foreign text on its own terms. I believe that such an endeavour constitutes an ethical approach [1] to the translation of the source text (ST). At the same time, I acknowledge that, just as with the translation critic and the target reader, it is unrealistic to expect the translator to be able to completely detach himself/herself from the sum of the beliefs, attitudes and assumptions related to language, culture and history -- both his/her own and those of others -- that shape his/her worldview, specifically his/her view of the source culture. Even with the best and most professional of intentions, the translator is subject to a continuous tension: try though he/she may to personally stay out of the author's text even as he/she renders it in the target language (TL) and carries it across to the receiving culture, by his/her very linguistic conversion of the text, he/she remains a presence inside the author's creation.

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[1] By "ethical approach", I have in mind what Andrew Chesterman calls "the ethics of reception" wherein the "ethical imperative is to represent the source text, or the source author's intention, accurately, without adding, omitting or changing anything" ("Proposal for a Hieronymic Oath" in The Translator, 2001, vol. 7, no. 2, 139-154 (139)).

Inescapably, given human subjectivity, he/she will intervene to a certain degree as he/she fully engages all the elements that together comprise the content of the literary work. Accepting the translator's inevitable involvement in the work in the course of its being rendered in the other language is surely more reasonable than obstinately arguing for total non-interference with the original -- an idealistic but seemingly utopian goal.

However, in acknowledging the reality of the translator's inherent subjectivity, I contend all the same that his/her interpretation of the author's work must certainly not exceed reasonable bounds in terms of both meaning and form. Such bounds, with respect to meaning, were surpassed in Sheila Fischman's rendering of Yves Beauchemin's Le Matou (M), entitled The Alley Cat (AC) and my study will focus on the literary and translation-ethics consequences. I contend that, in order to call itself an authentic representation of the ST for readers looking for precisely that, the target version must be founded on the ST's foreignness -- on how the author conceptualized and conceived it. Towards this end, the translator must fully delve into the work of fiction, understand the text's cultural and literary background, and have a firm idea of where the author "is coming from". This process allows the translator to gain the fullest possible understanding of the ST by being able to understand interpretive clues that will help elucidate textual elements that might not necessarily be easy to analyze. If this is not done, there is the risk that the translator will (consciously or not), in whole or in part, assimilate the source text (ST) into the target culture (i.e. "domesticate" the author's product). Ideally, the more the translator respects the ST's context and situation in his/her reading, the less inclined he/she will be to interpret -- and convey -- the text according to his/her own culture's ideology and sense of aesthetics, as I argue the English translation of M does in the passages I will analyze.

The translator needs to consciously distance himself/herself from his/her own cultural "baggage" -- always keeping in mind the notion of difference. Specifically, it is the author's point of view and that of the culture he/she is expressing that readers are presumably interested in -- not the translator's coloring, to any extent, of that point of view. The translator must not allow his/her formulations to interfere in any way with the ST's message. Despite whatever temptations there may be to "improve upon" the original (this includes any outside demands made by the publisher, editor or others), the translator should strive for objective integrity, i.e. convey the text to the receiving audience as closely as possible to the way it has been imparted to the source-culture readership. Otherwise, the translation might be, at least in part, a distortion and not a fully authentic rendering of the author's creation. Robert Philcox, who translated Les damnés de la terre, Franz Fanon's examination of the decolonization of North Africa, emphasizes the crucial need, in representing the ST to a foreign audience, to not "betray one's author by distorting his voice" but, rather, to "retrieve that voice" [2]. Philcox cites John Felstiner, who holds that "translating comes down to listening" [3]. It is this kind of highly attentive listening -- and, ideally, a resulting faithful reflection of the author's voice -- that I will attempt to show is seriously lacking in AC.

A major reason I chose to examine the English version of Beauchemin's first translated novel is because the critics proclaimed M a "refreshing change of direction" in Québécois literature. I wanted to examine how Sheila Fischman, Canada's acknowledged leading French-to-English literary translator, transmits this "new-look" novel to an English-speaking readership. The multiple award-winning M has been praised for its literary richness,

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[2] Presentation-discussion on "International Translation" at 5th Métropolis Bleu/Blue Metropolis, Montreal, April 4, 2003.
[3] Ibid.

as well as its realistic portrayal of daily life among working-class Quebecers, its tone of optimism with respect to the adversity these people routinely face and its promotion of an increasing spirit of self-determination, especially among younger francophone Quebecers in an age of American-led dog-eat-dog capitalism. M is particularly significant for its universality -- the realistic interchange between persons sharing the same "cadre quotidien". Given the general consensus among critics that M is a major work in the body of Québécois literature (for the very reason that the author chose not to follow the intensely psychological, inward-looking literary trend prevalent in the '60s and '70s among other francophone authors from Quebec) and the obvious importance of such a work being presented to English-speaking Canadians, I feel the novel's English translation is deserving of scrutiny.

M can be summarized as follows. It is a fast-paced tale of triumph over adversity that is both realistic and sometimes borders on the surreal. But like its predecessor L'Enfirouapé, which also contains its share of "flyé" scenes, Le Matou is an adventure story with a significant socio-politico-economic subtext that should not be ignored -- and indeed it aroused a fair amount of controversy in the Anglophone press concerning what a number of scholars identify as its underlying theme of mistrust of outsiders, specifically Jews, who the text clearly indicates are subjects of suspicion and not truly part of the Québécois people. Young, ambitious record company clerk Florent Boissonneault, faithfully supported by his wife Élise, dreams of owning his own restaurant and making his fortune. The lowly worker suddenly gets his chance to live his dream when he plays the good Samaritan in vainly helping a hapless passerby who has been knocked unconscious by a quotation mark that has fallen (significantly) from the wall of a federal institution, a postal station in east-end Montreal. Onlooker Egon Ratablavasky rewards Florent for his act of citizenship by advancing him the money to buy *La Binerie*, a small but money-making restaurant in the

working-class Plateau district. But this mysterious foreigner, whose influence apparently extends to all areas of the establishment and who initially appears to be the young couple's benefactor, quickly reveals his true, sadistic nature, as he delight in persecuting Florent and his wife by taking away what he has given. As a number of scholars cited in my mémoire persuasively demonstrate, Ratablavasky, Len Slipskin and the many minor characters who populate Beauchemin's sprawling novel unquestionably stand for the evolving Quebec society -- a move away from social rigidity and the domination of the old order towards self-determination. Ratablavasky appears to symbolize the different facets of an oppression that continues to make its effects felt in Quebec in the 1970s, the time period in which Beauchemin sets his story. Linked to the Church in his dubious past, Ratablavaky now allies himself with the scheming Anglophone Jew Len Slipskin to make full use of his destructive power -- a power based on money and connections to the established order of Church and Big Business, including acquiescent older francophones whose cooperation can be bought. Ratablavasky's foreign-sounding name strongly suggests he also represents the influence -- seen as extremely harmful -- exercised by outsiders (« les autres »). In the end, Florent appears to have prevailed against his anglophone tormentors who have sought to quash his will to succeed. But given Ratablavasky's far-reaching influence, his forced exile back in the Old Country may well be temporary and the equivocal ending of Beauchemin's tale can reasonably be seen to signal that Quebec's ongoing struggle against resistant traditional powers to achieve liberation and autonomy is far from over.

In translating M, besides, of course, thoroughly immersing herself in the text, Sheila Fischman also had to take into account the author's background. A product of the mining country of Rouyn-Noranda and of the political times during which he grew up, Beauchemin is a passionate Quebec nationalist who, throughout his adult life, has espoused the separatist

cause and warned repeatedly against the dangers of bilingualism to the long-term survival of a French-speaking people in North America. Like L'Enfirouapé, his first full-length novel, M is an adventure story with a significant socio-politico-economic subtext that should not be ignored -- or skewed, as Fischman has done in the passages on which I will focus.

A comparative analysis of M and AC is also a worthwhile undertaking because I found no previous in-depth look at the English translation. Indeed, considering the immense popularity of this best-selling novel here and abroad [4], there is relatively little critical analysis in the various scholarly journals and other reviews consulted. This study's intended contribution is an examination of deviations from the source text and the consequences of such major changes, especially in light of Sheila Fischman's often-stated translation philosophy of providing English-language readers with a sense of the "otherness" of francophone Quebec and thereby facilitating "a cultural exchange" (qtd. in Simon 1995: 186-7). Drawing upon the thoughts and arguments of various translation theorists and their different views on widely-agreed-upon ethical translation practices, I intend to show that, in two important respects, the translator abandons her self-proclaimed "invisibility" and intervenes to an unreasonable extent in the text. I contend that this has produced a rendering that misrepresents the author's message -- a message clearly driven by his socio-politico-economic beliefs -- in an apparent attempt to comply with perceived target-culture expectations.

I will argue that, with regard to a none-too-subtle episode that smacks of xenophobia and to a passage with a political reference that pertains directly to the text's subtext, as well as a reference to French Canadians in general, Sheila Fischman's translation can be viewed as containing unacceptable semantic shifts. Given their striking nature, these shifts very much

appear to result from a deliberate attempt to deviate from the author's intended message. A comparison of Fischman's renderings of the passages in question with the corresponding passages in Gatuperios (G), the Spanish translation, which consistently replicates the ST, will serve to illustrate my argument [5]. By moving significantly away from the original wording with respect to the two above-mentioned important and interconnected cultural elements of the ST, the English version provides its readers with an inaccurate image of what the author presented in his original work. Going very much against character, Fischman seems to be -- to a certain extent -- trying to assimilate Beauchemin's work into the culture of English-speaking Canada. This argument is also made by Barbara Godard, who states that the translator does not carry across to the receiving audience Beauchemin's nationalist message because it adheres to a "policy of translating for effect on the target reader rather than faithfulness to the source text" (96-97). I maintain that, in trying to partly "naturalize" the text, Fischman risks

> presenting domestic readers [with] a realistic representation inflected with [her] own codes and ideologies...as if it were an immediate encounter with a foreign text and culture (Venuti 1996: 94).

The great irony of this "domestication" is that the author himself has stated that his mission as a writer is centered on advancing Quebec's drive towards full autonomy by resisting the influence of outside forces. The author perceives these outside forces (namely, English North America) to be bent on political, cultural and economic absorption:

> ...Je ne peux vraiment pas rester indifférent aux forces qui d'une façon ou d'une autre tendent à infléchir la trajectoire de cette aventure pour l'amener dans un cul-de-sac de l'assimilation et de la mort culturelle (Beauchemin, cited in Summers 1987: 412).

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[4] Beauchemin's work has been translated into no fewer than 17 languages. Surprisingly, it was rendered in Norwegian, Finnish, Swedish, Portuguese and Polish before at last appearing in English in North America.
[5] This particular translation is chosen because Spanish is my third language. It is beyond the scope of this limited study to compare the sociopolitical situations of the two translation-reception groups, i.e. English Canada and Spain.

I will show that Fischman, in appearing to consciously avoid what Sherry Simon describes as the "risk" of creating "disturbing associations" [6] for the target-text readership by effacing anti-Semitic-flavored passages in the ST evidently considered problematic for target readers, causes a significant loss in terms of the ideological and political meaning in M. Given the attenuating of the ST's anti-Jewish tone and distortions that amount to a slap in the face of *indépendantistes* and French-speaking Canadians as a whole, as specifically concerns these two significant sociocultural- and politically-based elements, we see "the Quebec text becom[ing] assimilated into English-Canadian literature" (borrowing a phrase from Kathy Mezei, cited in Simon 1992, 172).

I argue that in "sanitizing" the text (namely, ridding it of its thinly veiled xenophobic content) and, in certain instances, twisting the author's words (namely, transforming "indépendantistes" into "mob" and the embedded English "French Canadians" into "Frenchies"), the translator's actions raise a significant translation ethics issue. First, she misleads the target-culture audience by effacing the text's anti-Semitism (however well-intentioned she might have been and even though the author instructed her to remove what he considered to be the sole potentially "offensive" element, namely the reference to the antagonist's Jewish origins). Second, I argue that Fischman does the author a gross disservice by skewing a passage that serves to misrepresent his deeply held political convictions. The translator's suppression of indelicate ST content and her inserting of indisputably pejorative terms with respect to members of the author's culture is most surprising given Fischman's declared translation philosophy of bringing the francophone Quebec reality to English-speaking Canada. It is especially so in light of her equitable renderings, in other translations, of subject matter directly related to M's socio-politico-economic subtext.

I became particularly interested in the lack of correspondence between the ST and Fischman's translation in terms of the original's interrelated sociocultural and political undertones after reading this incisive comment by Canadian translator Philip Stratford:

> Translation is no innocent transfer from one language through an odourless, tasteless, inert medium to another, but a transformation inevitably charged politically and coloured culturally (Stratford 1983: 8). [7]

Ladouceur supports Stratford's contention, specifically with respect to the importance of studying a translation's political considerations; since, in Canada, power struggles are intertwined with the issue of linguistic duality, translation cannot help but have political consequences (Simon and St-Pierre: 211). In this vein, I contend that there is considerable value in conducting a reasoned comparative analysis of a literary work and its translation[s] that seeks to establish the nature of the ST's representation in the receiving culture specifically in terms of noteworthy sociocultural and politico-economic considerations.

With respect to the translated sociocultural- and politico-economic-related textual elements I have chosen to focus on, I will attempt to show that Fischman has opted to adapt the text to the target culture. She has "domesticated" the passages in question, rendered them "reader-friendly" by effacing the aforementioned potentially disquieting content and also by giving a decidedly pro-federalist twist to the *indépendantiste* author's narrative element. This is certainly contrary to what one might reasonably expect given her track record and what she has always maintained she tries to do with her translations -- carry across the ST's foreignness to the receiving culture. The first case I will examine is the severe attenuation of what are decidedly anti-Jewish sentiments. (I speculate that the purpose of such attenuation is to avoid the potential embarrassment of having the translation labelled anti-Semitic by a

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[6] Cited in Lane-Mercier (50).

[7] Stratford, one of Canada's all-time great literary translators, sees literary translation as serving an invaluable role in sparking mutual curiosity between the two so-called founding peoples of Canada and a desire to learn

readership that could reasonably be expected to include many Jews across Canada, along with many other readers who would likely bristle at perceived ethnic/racial slights in the text.) The second case involves Fischman's inexplicably putting words in the mouths of two characters -- words that serve to denigrate the author's fervent political beliefs and insult his people.

The content suppression -- however noble it might seem, given the original's clearly implied anti-Semitism -- and the switching of both a neutral political term into an emotionally-laden slur and the use of a derogatory slang term in place of another neutral term is the work of an English Canadian who, close to two decades earlier, adopted Quebec as her home in order to immerse herself in francophone culture. In serving as a cross-cultural conveyor, her stated aim is to "let the original text shine through" -- surely an indication of an overall "foreign-based" outlook on translation. Prior to producing AC, she had, in critics' estimation, exhibited precisely this philosophy in conscientiously rendering the meaning and tone of works by such authors as Roch Carrier, Anne Hébert, Marie-Claire Blais and André Major. Fischman distinguished herself by carefully transporting to the anglophone culture the texts of serious Québécois writers with a definite message to impart about French-speaking Quebecers -- their fears and hopes with regard to their continuing integration into modern, urban, capitalist-driven North American life amid an overwhelming English-speaking majority.

Not conveying the dynamics of the source text and its ideological underpinnings raises the question of whether what is rendered is indeed a bona fide translation. In partially effacing or diluting the text and in other instances intensifying it, the translator overrides the original narrative voice in key places that reflect the author's protectionist stance vis-à-vis

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more about the other's culture (see for example "Canada's Two Literatures: A Search for Emblems", in

Quebec's position with respect to English Canada and the North American anglophone majority. I contend that unannounced changes to contentious ST elements (with or without the author's approval) and the "juicing up" of neutral terms designating separatists and the francophone population at large are highly questionable from an ethics standpoint because they mislead the target audience as to the content of the original work. The very integrity of the translation as a whole is thereby called into question.

As I see it, the translator is professionally bound to present the author's worldview -- however disconcerting it may be -- to target-culture readers. Because AC does not accurately convey what is expressed in the original in terms of the protagonist's distrust and aversion to the Other (represented by Jews) and because it also contains an insult to French Canadians and what amounts to a denunciation of the author's own politics in no way justified by the ST, I contend that it should be considered a revised version of the original and not a full-fledged translation. In making my argument, I will conduct a comparative analysis of the ST and the TT in the form of a "multiple units of analysis case study", as proposed by British-based translation-studies scholar Sebnem Susam-Sarajeva (2001: 171), and will borrow relevant terminology developed by Dutch translation specialist Kitty van Leuven-Zwart (1989-90). In this model of analysis, a third-language translation (in this case, Spanish) serves as a type of objective control element that the analyst can use as a standard of comparison in analyzing and assessing TT translation excerpts. I will not limit myself to any single theory of translation assessment, preferring to draw upon the concepts of translation theorists and practitioners who represent a broad spectrum of thinking on the subject.

While the bulk of Fischman's rendering conveys to the anglophone reader much of the flavour, humour and dramatic tension that critics applauded in the original, when it

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Canadian Review of Comparative Literature, vol. 6, no. 2, 1979).

comes to Beauchemin's socio-politico-economic subtext, I contend that the translator did not communicate his underlying message, i.e. "what lies behind the words behind the words" [8]. In saying this, I wish to state that my intention is not to attack or denigrate the accomplished translator. Rather, it is to conduct a thoughtful case study, supplemented by consideration of relevant works in the scholarly literature, regarding two major areas of concern in the practice of literary translation: equivalence (viewed as conveying the author's "voice" as authentically as possible) and the ethics of shifts between the ST and TT.

Although I am using a comparative-analysis methodology that incorporates a third language in the interests of greater objectivity, I do not claim that my analysis is totally objective. Williams and Chesterman state it is important to bear in mind that a translation critic will be influenced by his or her subjective feelings, personal ideologies and motives. "Choosing particular definitions or interpretations can often be a kind of taking sides," they state (60).

On this point, Dirk Delabastita adds:

> (O)bservations...can never be neutral. The very selection of the... objects to be described, i.e. the assumption that their examination will yield relevant information, and the way in which the actual description is conducted, will always be directed by certain *a priori* assumptions...(140).

With a view to maintaining as much objectivity as possible, I will present my study on how Fischman mishandled anti-Semitic-flavored material and specific references to independence-minded French Canadians and the people as a collectivity in Yves Beauchemin's narrative.

First, I will set forth the above-mentioned relevant background material the translator had to consider with respect to the author, how Jews have traditionally been seen

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[8] Part of Fischman's view of the craft of literary translation, mentioned in her acceptance speech when she was awarded an honourary doctorate of letters from the University of Ottawa, June 6, 1999.

by many French Quebecers (including their stereotypical portrayal in Québécois literature), and the independence issue, looking at how Quebec Jews have been linked to this question. Next, I will provide an analysis of M with regard to the sociocultural and politico-economic focus of my study. Following this will be background on Fischman herself and an overview of the critical reception of the original work and its English-language rendering. I will then conduct my comparative analysis following Susam-Sarajeva's proposed model and using Leuven-Zwart's terminology. The questions raised by the analysis will lead to a look at the hotly debated issue of "translation equivalence" viewed specifically in terms of conveying the authorial voice. This discussion will in turn lead into an examination of the equally contested matter of translation shifts, which can seriously affect equivalence and compromise the author's work as it is carried over to the target language and culture. Next comes an examination of the issue of the translator's professional duty and translation ethics with regard to shifts. I will conclude my discussion with a synthesis of my findings and analysis and propose possible related translation studies research.

AUTHOR AND CONTEXT

Yves Beauchemin, author, and the politico-economic context: the desire for autonomy

Yves Beauchemin, born in 1941, reached adulthood at the start of the Révolution Tranquille, which began with the reforms of the Quebec Liberal government of Jean Lesage (1960-66) following the "Grande Noirceur" period of social and religious obscurantism during the long, quasi-dictatorial reign of Maurice Duplessis (1944-1959). An intellectually curious and socially aware young Quebecer, Beauchemin was intensely interested in the entire social phenomenon involving the questioning of Quebec's identity, its co-existence with English Canada and its place as a francophone island within English-speaking North America. M, composed between 1975 and 1980, makes a forceful statement about a young man's earnest attempt to carve a place for himself within modern capitalist Quebec society. In doing so, the book reflects the open dialogue that took place during the '60s and '70s when the Parti Québécois emerged as a political force, addressing the need for major societal changes, up to and including sovereignty or outright separation. It was during this period that Quebec independence began to be seriously considered by many as a necessary step in ensuring that a new generation of Quebecers could take their "rightful" place as « maîtres chez nous ».

Social critics Marcel Rioux, André D'Allemagne, Léandre Bergeron and André Vachon discuss "le terrain politique et socioéconomique" within which Beauchemin's story evolves -- the socio-cultural and politico-economic context that, as he himself acknowledges, influenced his writing of the novel. On the theme of socio-cultural and politico-economic

colonization, D'Allemagne stresses the effect of this perceived oppression on the self-image francophone Quebecers had developed over time:

> Depuis ses origines, le peuple canadien-français n'a jamais connu d'autre régime que le régime colonisé. Ce fait a profondement marqué sa psychologie...(D'Allemagne: 17).

Anticipating indignation among those who would assert that, as members of one of the most prosperous nations in the world, French-speaking Quebecers had no reason to be unhappy with the political and economic status quo, Rioux writes:

> Si l'on dit souvent des Québécois qu'ils sont les colonisés les plus riches du monde, peut-être n'a-t-on pas suffisamment fait remarquer qu'ils sont aussi sûrement parmi les plus vieux colonisés du monde...Ces deux distinctions douteuses semblent indiquer qu'on ne s'habitue pas à la servitude...(Rioux: 9-10).

Bergeron also insists upon French-speaking Quebecers' colonial status over the centuries. He lists the successive regimes that have ruled the Quebec people as "le Régime français" (16th century up to the Conquest), "le Régime anglais" (from 1760 well into the 20th century) and "le Régime américain" (dominant U.S. capitalist interests, these interests largely unrestricted regarding labour codes ostensibly serving to protect local labour during Duplessis' reign).

Not long before Beauchemin began work on M, Bergeron also comments on the beginning of the movement towards self-determination discussed above.

> On voit qu'il n'y a pas encore eu de régime québécois, c'est-à-dire, le régime où les Québécois seraient maîtres de leur destinée. Ça a toujours été le régime des autres...Cependant, depuis quelques années on sent qu'il se dessine au Quebec un mouvement qui veut que nous entrions dans un régime québécois...(Bergeron: 7-8).

Mitchell and Côté argue that the advent of this "régime québécois" is reflected both in Beauchemin's protagonist's "deep inner need for autonomy...that can be realized only through concrete action generated by self-esteem [and] self-confidence" (416) (exemplified

by Florent's declaration "Je veux me débrouiller seul", M: 179) and in young, self-reliant Émile's insistence that everyone call him "Monsieur" (what the narrator calls a "processus d'autovalorisation", M: 84).

Regarding this emerging autonomy movement, Vachon comments on the importance of the contribution of Québécois writers of Beauchemin's generation (literary standouts such as Roch Carrier, Jacques Poulin, Jacques Benoit, Hubert Aquin and André Major -- many of whom, like Beauchemin himself, belonged to the influential and outspoken Parti Pris independence movement and the later-formed Parti Québécois):

> Vinrent les années 60 et...l'analyse prospective de notre première révolution...nous ne sommes pas chez nous ; entre inexistence et souveraineté économique, culturelle et politique, point de milieu...Des Québécois enfin osaient écrire cela ! (Vachon 1974: 67)

Rioux refers to the deep frustration, resentment and unrest arising from the belief that "le Québécois est né pour un petit pain" (128). In fact, in Beauchemin's novel this frustration and disquiet is clearly the impetus behind the protagonist's quest for material success and security:

> Pourquoi...tant de malaises et de frustration ?... Essentiellement, parce que la majorité des habitants du Quebec ne profitent que marginalement de ce développement industriel et commercial et que leur culture est constamment menacée par les groupes qui dominent économiquement et politiquement leur pays...La question du Quebec...c'est la prise de conscience de cette domination et de cette menace (Rioux: 14).

Rioux comments on the great difficulty experienced by ambitious French Canadians struggling to become part of the English-controlled business community in Quebec. This is a major theme in Beauchemin's work: the young go-getter Florent is refused aid by the formidable, self-interested financial establishment, which includes some complacent older-generation francophones, until he reveals his connection to the omnipotent Ratablavasky, who inspires fear and respect throughout the controlling levels of society:

> ...il se trouve doublement handicapé : le nombre d'obstacles qu'il va rencontrer du fait qu'il est de culture française va entraîner des conséquences néfastes au point de vue psychologique, et entravera l'efficacité de son travail, ce qui évidemment compromettra (son) d'avancement (Rioux: 128).

In response to questions about whether "(l)es éléments antifédéralistes et antianglais que quelques critiques ont trouvés" (in Summers 1987: 366) and "la situation politique au Quebec" (in Summers 1987: 368) contributed to his novel's dramatic energy and resulting success, Beauchemin states:

> (J)'ai vécu en écrivant Le Matou, toutes les années où s'est faite la montée du Parti québécois, sa popularité sans cesse grandissante. En 1977, on a promulgué la loi 101 ; on vivait encore dans l'enthousiasme de l'accession au pouvoir du parti indépendantiste. *Tout ça crée une atmosphère très stimulante qui doit se refléter, je pense, dans Le Matou* (Summers 1987: 368) [emphasis added].

On the key question of where the novel is rooted, Beauchemin says that he had no preconceived agenda when he started writing M. But in retrospect he acknowledges that certain social and political concerns surfaced as he let his imagination express itself during the lengthy period (1975-1980) he spent producing his nearly 600-page work. With regard to his fellow Quebecers, this long-time *indépendantiste* activist sees

> un peuple qui souffre de problèmes politiques chroniques dont on ne voit pas la fin, et qui s'est senti souvent spolié, outragé, à cause des partenaires qu'on lui a imposés - parce que le Canada a été imposés aux Québécois et aux Canadiens français (in Summers 1986: 162-63).

Such perceived threats to his society's continued survival influenced him while he wrote the novel "sans même que je le veuille...parce que ce sont des préoccupations qui m'habitent depuis très longtemps" (cited in Summers 1986: 163). Beauchemin was indeed so moved by his fellow Quebecers' efforts towards self-affirmation, both as individuals and as an enduring, united people, that he based his first full-length novel, the parodic L'Enfirouapé

on the drive for independence and the resulting limited-scale revolt that led to the 1970 "Crise d'octobre". Should there be any remaining doubt as to the author's political position, arising in no small part from the perceived humiliation, manipulation and appeasement of his fellow francophones at the hands of the dominant anglophone economic and political classes, what follows are telling excerpts from E, which was published in 1974, just one year before Beauchemin began work on M. E is the story of a naive young francophone Quebecer who has been maneuvered -- thanks to a ridiculous, heartless judicial system -- into jail by a scheming turncoat, a fellow francophone member of Parliament who has amply helped himself to federal political benefits. After his release, the wronged man kidnaps the MP to get the government to pay him back for his unjust confinement. But, with sympathizers, he must also kidnap an influential member of the Quebec English-speaking establishment to ensure that his demands are taken seriously. In the first passage, the speaker is the anglophone political hostage (obviously patterned on kidnapped British diplomat James Cross) being held by separatists who are demanding concessions from Quebec City and Ottawa:

> Vous pouvez m'humilier, me torturer, m'assassiner même...mais vous ne changerez pas votre situation...je connais bien les Canadiens français, croyez-moi. Vous êtes...complètement seuls. J'ai lu et bien observé vos compatriotes et je puis vous dire qu'avoir peur, pour eux, c'est comme respirer...Fear is in your chromosomes....Your people won't move an inch. Quand ils regrettent un peu d'avoir perdu cette fameuse bataille à Quebec, nous faisons gagner les *Canadiens* au Forum...Et les tavernes et les députés et *Household Finance* et tout et tout...complètent le reste. We've built a whole system to keep this country a dormitory and good luck if you want to destroy it. Romantic rarities, that's what you are. Bons pour faire des poètes ou des gardiens de nuit, voilà. And pretty soon your children will tell you the same in English (E: 225).

Having completed his stinging speech [9], the hostage is executed and his corpse thrown on the fire after one member of the radical group declares:

> Après de telles paroles, mes amis, il faut purifier le Quebec, sinon tous nos arbres vont sécher, nos maisons vont pourrir et nous tomber sur le dos et le pays tout entier va s'engloutir dans la marde (E: 226).

We also find a forceful narratorial declaration (with no indication that the author dissociates himself from it) regarding the often-alleged manipulation of the Quebec government [10] by the federal forces [11]:

> ...Quebec continuait de laisser l'impression de diriger les opérations, mais toutes les décisions importantes étaient maintenant prises dans la capitale fédérale (E: 184).

Concerning the alleged economic manipulating of puppet politicians, the ever-expanding redoubtable "empire américain" (E: 248) and its Canadian "branch office" operating out of the heart of Toronto's financial district, we read:

> (Les Anglais) sont très difficiles à vivre, vous savez....[Ils sont les] vrais bonhommes qui font marcher la machine...Nos politiciens ne sont que des faiseurs de discours téléguidés de New York ou de Toronto (E: 220).

Just as in M, where war veteran Capitaine Galarneau, Ratablavasky's sycophantic "lieutenant", explodes in outrage when Florent yells at him: « 'Câlisse-moi, grosse éponge' ! » (M: 292), in E there is dripping sarcasm and utter disdain directed at figures representing the federalist cause. For example, in reaction to a local federal deputy minister's callous groping of his long-suffering, devoted housekeeper, the separatist cell leader indignantly asks the

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[9] Noteworthy in part for its obviously significant inclusion of English, a strategy which Beauchemin repeats in M but which is *not* signalled in AC.

[10] Led at the time by Robert Bourassa, who makes a brief but significant and unflattering "appearance" in M.

[11] Represented by Pierre Trudeau, who can be seen to play a substantial subtextual role in both E, as the Machiavellian « Prince », and in M, as a denigrated essayist espousing the federalist cause whose face on a book cover is symbolically trod on by Florent's bibliophile cousin, l'Abbé Jeunehomme.

offender Turcotte, whom Sugden calls the unapologetic "archetype of the québécois 'turncoat' " [12]:

> Sais-tu, Jerry...que tu viens de déshonorer une femme du peuple ? (E: 205)

And in the reply « C'est en vous regardant qu'on a appris » (E: 237) that one of the kidnappers gives to a federal negotiator who says, « Vous jouez dur, les amis » (ibid.), we also find a foretaste of Florent's cynical statement "J'ai pris le goût de gagner, quitte à me salir un peu les mains" (M: 581).

The above-discussed excerpts from the two novels can be said to demonstrate a clear, continuing authorial pattern of including Quebec nationalist content in his story-telling -- what Kirsch describes as, within "sa portée universelle [...] la 'québécité' du roman [où] il s'agit de thèmes et de motifs d'inspiration nationaliste" (626). I contend that the translator is ethically bound to take this writing strategy into consideration in the process of conveying the ST in its entirety in the English version. [13]

Socio-cultural context: mistrust of Jewish 'outsiders'

Now to briefly examine the treatment of Jews in French-Canadian society, specifically in their depiction within Québécois literature in the decades leading up to the writing of M, since Beauchemin undoubtedly absorbed this literary product through his childhood and into his adult years. Included are comments from critics who criticized Beauchemin's work on this score (as well as with regard to alleged anti-English sentiments; naturally, anti-Semitic and anti-Anglophone feelings often overlap, given that, historically,

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[12] Sugden, Leonard, "Quebec's Revolutionary Novels" (137).

[13] "L'émancipation, nous signale le romancier, se fera à partir de cette base [le patrimoine historique des Québécois], aussi modeste soit-elle, ou ne se fera jamais...Florent, cet apprenti doué incarn(e) un peuple qui, au cours de son histoire, ne cesse de se sentir gouverné et dirigé par d'autres" (Kirsch: 613).

the vast majority of Quebec Jews have belonged to the English-speaking community). Victor Teboul writes:

> Il existe au Quebec une image peu élogieuse du Juif. Image que l'on se plaît à camoufler comme si on craignait en l'exposant de souiller une certaine représentation édenique de la tolérance québécoise. Cette conception dévalorisée...constitue une part prédominante de la perception que l'on se fait du Juif (Teboul 1977: 9).

He explains that his study of the Quebec Jewish myth is based on samples from a wide range of novels from different periods because he sees Quebec literature as "un lieu par excellence" (ibid.) for observing hostile attitudes that are not generally externalized. With respect to the Jewish presence in Quebec, Teboul argues, home-grown literature has traditionally represented:

> ...une réalité non un mythe, en ce sens que la fragilité et la dépossession [14] font encore partie de l'identité québécoise...Le mythe (a) acquis le statut incontesté...d'une vérité. L'image fabuleuse du Juif n'ayant pas jusqu'ici été mise en doute elle fait partie de ce monde mythique (mais) crédible qui renforce dans l'inconscient du lecteur des idées reçues et leur confère en même temps une forme de légitimité (Teboul 1977: 10-11).

Citing Carrier's line in Il est par là, le soleil "Pendant que le vieux Juif a le nez dans l'argent de son tiroir-caisse..." [15] (118), Teboul states that the depreciation of commerce explains in part the nature of the anti-Semitism exhibited in Quebec over many years in the past:

> [Elle] coïncide avec une prise de conscience de l'aliénation économique éprouvée par les Canadiens français. En ce sens, le stéréotype du Juif étroitement associé à l'argent est réactivé par certains auteurs québécois héritiers d'une conception dépréciative [du peuple juif] (Teboul 1977: 166).

Monière maintains that the xenophobia that long existed within Quebec [16] « doit être située dans le contexte socio-économique de l'époque et comprise comme un effet pervers du colonialisme » (281). He explains that anti-Semitism developed in response to the

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[14] Both are important themes in Le Matou.

[15] Its jolting bluntness is retained in Fischman's 1973 translation, as will be discussed in my analysis.

[16] David Rome explains that it was only with the rise in the late 1800s of European-imported ultramontanism that "le racisme antisémite est né" in Quebec (Rome: 106).

interrelated power and class structures within which the average French Canadian felt dominated.

> Il se sent menacé de disparaître et cherche à s'affirmer non pas en s'attaquant aux causes réelles de sa situation mais en s'attaquant aux autres collectivités plus faibles que la sienne. Il exècre les autres pour compenser son sentiment d'infériorité (Monière 1977: 281).

Together with the fear of assimilation and loss of identity came a sense of economic peril, Monière explains. Jews were seen as threatening an already-occupied relatively comfortable economic niche because their means of ascending the social ladder paralleled those of the urban "petite bourgeoisie", namely, small businessmen and those in the liberal professions. "L'antisémitisme, dans cette perspective, est une arme utilisée . . . dans la lutte économique" (281). It is important to bear in mind that two recurring motifs in Beauchemin's novel are precisely the two themes Monière discusses: a profound sense of socio-politico-economic domination -- a residual effect of British colonization -- and the uneasy co-existence between Quebec and English Canada.

Returning to the subject of the presence of Jewish characters in French-Canadian literature over many decades and how this portrayal is said to have reflected anti-Semitism within Quebec, Ben Z.-Shek quotes Naim Kattan, who in 1968 states:

> There is no question of isolated cases or of a fortuitous choice of a single writer. Indeed, this is a phenomenon whose significance spreads beyond literature; to understand it we must consider the presence in French-Canadian writing not only of the Jew but the Stranger (cited in Shek 1977: 257).

In a comment that strongly evokes Beauchemin's antagonist Ratablavasky, Shek explains that in the traditional "roman du terroir", a mainstay of Quebec fiction writing for decades, among loyal French Canadians who had entered into « une pacte implicite avec la terre paternelle...'les étrangers' éveillaient soupçons et mépris comme s'il étaient des êtres rapaces

d'une tout autre nature » (Shek 1977: 257). This mentality, he contends, reflected a defensive strategy implemented by Church ideologues such as Casgrain in the late 1800s and Groulx in the 20th century. It is from within this context that Shek contends:

> (L')image du Juif dans le roman québécois doit être analysée. Associé dès le début à l'anglophone dominateur et nettement perçu comme venant du dehors, le Juif ne pouvait manquer de devenir la victime ...du dénigrement de la culture dominante et de la survalorisation de celle de la minorité ménacée (Shek 1977: 257-8).

Caldwell contends that the « idéologie antisémite de l'intelligentsia d'avant-guerre » (309) « s'est transmise à tout le moins à la classe moyenne et était encore un élément *très présent dans la conscience de cette classe* » (313, emphasis added) during the quarter-century following World War II. As late as 1984, three years after publication of M, he asserts:

> Le Quebec était et est encore une société qui s'estime en état de siège...suffisamment impuissante au double point de vue de la politique et de l'économie pour n'être en mesure d'adopter qu'une attitude polémique et défensive (Caldwell: 314).

Even Parti Pris stalwart Claude Jasmin acknowledges that disadvantaged French Canadians "formaient un bassin propice au racisme" (cited in Shek 1977: 272).

Thus, it is clearly from the perspective of "cultural baggage" that the alleged anti-Semitic material in Beauchemin's book ought to be considered. Likewise, his strong political leanings -- clearly evident in scathing allusions to politicians seen as being "anti-Quebec" and to a perceived repressive federal government system -- must be taken into account when looking at the specific references to French Canadians dealt with in my study.

THE POLITICAL SIDE OF *LE MATOU*

(F)irst of all you have to know the original...
I mean the spirit and energy of the original
- Declan Donnellan [17]

As indicated, my study concentrates on what I have identified as significant socio-politico-economic elements in the ST. What follows is a survey of critical commentary on M. John Thieme convincingly states that Beauchemin's novel "may be read as an allegory about an attempt at... self-liberation" within cutthroat capitalist society -- a "fight for individualism" (251). [18]

"All the characters are symbols," M film director Jean Beaudin flatly declares, describing the plot as a story of independence.

> Florent and Élise represent the couple who one day decide not to work for the English anymore. The French cook Picquot who helps them to make it, is France. It isn't coincidence if Ratablavasky is a diabolical character: he is evil, *the federal government that gives and pulls back, gives again and pulls back political and financial powers to the provinces.*
> The tragic character, Monsieur Émile, shows us that one day we will have to kill the child that is in us collectively, and that freedom to act hurts at first. *To move to another stage, whether it is called independence or autonomy, we will have to act like Florent*...get our hands dirty...We can't go on forever being little Catholic sheep [emphasis added] [19].

Beaudin approvingly quotes philosophy professor Jacques Dufresne as saying: « Le matou est-il en train de remplacer le mouton dans le bestiaire intérieur des Québécois francophones ? » [20]

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[17] "Declan Donnellan: The Translatable and the Untranslatable", in Stages of Translation (1996). Johnston, David (ed.), Bristol, UK: The Longdunn Press Ltd.

[18] In this regard, the following comment by economics professor Rodrigue Tremblay, minister of industry and commerce during the Lévesque administration, is revealing: "Nationalism is not in a state of decline. It is now taking the shape of individual initiative" [quoted by Wilson-Smith, Anthony in "Changing course in Quebec", Maclean's, v. 98, no. 3, Jan. 21, 1985 (17)]. This observation ties in with the view -- one I share -- that Beauchemin extolls entrepreneurship as a means to demonstrate one's growing spirit of independence.

[19] Quoted by Graham Fraser,"Quebec's in a Tomcat Mood", Globe and Mail, Sept. 21, 1985 (8).

[20] Dufresne's comment appears in La Presse, Aug. 30, 1985 (A6). It should be pointed out that Beauchemin was often present during filming and, in his capacity as a consultant, had editorial control over all key features of the production. As a result of these consultations, Beaudin's comments must surely reflect conversations he had with the author about the novel upon which his film is based.

Asserting that the protagonist's drive for autonomy is a comment on the independence movement within Quebec, Jacques Poulin provides further support for my argument that translator Fischman's self-described "justified insertion" of the "Lévesque and his mob" line fundamentally undermines a key element of the source text) [21]:

> (Ce) jeune Québécois *ordinaire* (c'est-à-dire héritier innocent d'un dix-neuvième siècle dit paternaliste et idéaliste) décidé à s'affranchir, pour son propre compte, d'un passé de servitude [as an undervalued record company sales rep disparaged by his anglophone boss Spufferbug] et à devenir son propre maître...Il se taillera une place dans cette société capitaliste qui résiste aux petits et exalte les superbes (Poulin: 17).

Likewise, Girard considers the novel as a whole "un peu le reflet de la lutte des francophones dans leurs relations avec les Anglais" (Summers 1987: 389) and he sees "un aspect symbolique dans cette histoire d'une association entre un Canadien français [Florent] et un Canadien anglais [Slipskin] qui tourne mal" (ibid.).

Again equivocating, the author himself declares:

> Ce n'est pas un hasard mais, en même temps, ce n'est pas le fruit d'un froid calcul que [Florent] soit associé à [Slipskin] et que leur association tourne mal. C'est une espèce de - je ne dirais pas de 'symbole' parce que je n'écris pas de littérature à symboles - mais *c'est une espèce de cri que je lançais* (in Summers 1987: 361) [emphasis added].

While Beauchemin objects to the label of "Antianglais", he concedes, "*Ce serait plutôt 'anti-fédéraliste'* qu'autre chose" (in Summers 1987: 366) [emphasis added].

As will be seen shortly in an overview of Beauchemin's first novel, E, which immediately preceded M, and as can also be seen in many of his reported comments, the

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[21] Normand Desjardins also stresses the significant political side of the author's work: "Yves Beauchemin nous avait habitués à une certaine qualité de l'écriture avec son premier roman L'Enfirouapé. Et de poursuivre son œuvre dans Le Matou, même si la thématique est tout autre, beaucoup moins politique, *du moins en apparence* [emphasis added] ("Le Matou", Nos livres, Aug.-Sept. 1981 (no. 323)).

author clearly holds deep anti-federalist beliefs [22]. From this perspective, Mitchell and Côté view M as an account of successive regimes and historical phases:

> In abstract terms, the plot...can be divided into stages or periods: 1) a desire on the part of the protagonist for liberation and material possessions, goals which are momentarily realized through his successful venture; 2) a dispossession of his earnings through a series of dishonest dealings and circumstances beyond the hero's control, bringing about a dark period of despair in which all self-confidence is undermined; and 3) the slow reintegration of the hero leading to his financial restoration and ultimate success. In considering the novel in this way, the events seem to parallel the historic situation of Quebec, which can also be divided into three general phases: 1) ambition and adventure before 1763, when, under the French regime, business and commerce developed and the colonists affirmed themselves on all levels as a people; 2) a negative phase...during which the [defeated] colonists were excluded from...political and economic life...; and 3) a period reaffirmation, culminating after 1960, when the Québécois accepted their identity with new pride and slowly took control of the economic structures to which they were subject. *Beauchemin's own summary* of his novel follows these phases and places most of the emphasis on the third: 'C'est l'histoire d'un jeune homme ambitieux qui désire devenir riche [this corresponds to the period of colonization of New France]...[et qui] a été floué [France's ceding of Quebec and its loyal subjects to the British after the Conquest and the end of the Seven Years' War]. Le reste de l'histoire raconte ses efforts pour reconquérir son bien perdu [the long period alternating between submission and revolt until the Québécois finally decided to become masters in their own house]' [23] (412) [emphasis added].

Referring to White (1973) [24], Mitchell and Côté state that Beauchemin's work can be categorized as a novel in which "a mythological motif prefigures a part of the narrative (a single event, a character or a limited group of people), but without running consistently through the whole narrative" (White, cited in Mitchell and Côté: 411). Thus, they explain, M is no mere modern mythological tale designed simply to entertain; it also has definite political undertones:

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[22] One of the telling indications in this regard in Le Matou is a brief but significant episode in which Florent rushes on foot to the hospital to join his wife and see for the first time their newborn daughter. (The infant, named Florence in honor of her independent-minded father, might well represent hope for the birth of a "new Quebec".) On his way, Florent is almost knocked down by a delivery truck bearing the (embedded English) name "United Canada Co.", which, the author explains, specializes in barbed wire.

[23] Author quoted in Brémond, Dominique, "Un auteur québécois acclamé par les francophones", Journal Français d'Amérique, nov.-déc. 1986 (10-11).

[24] Mythology in the Modern Novel, 1973.

> While the demonic Ratablavasky is present from the beginning of the novel to its end, it is not Beauchemin's intention to pursue the entire Faustian myth. Once he has established the Florent-Faust/Ratablavasky-Mephistopheles connections, once the general themes have been set, [he] orchestrates them on another scale to express a reality [that] is markedly universal yet also typically Québécois. It is...Ratablavasky's remark regarding Florent which reveals the direction Beauchemin wishes to give his saga: 'C'est un trésor *à* notre pays' (M: 411).

Maurice Cagnon also argues persuasively that M is far from simply a rollicking good, action-packed yarn tinged with fantasy:

> Beauchemin présente son personnage principal à la recherche de l'autonomie, de la liberté personnelle au sein d'une société réglée par l'instinct de domination et l'avidité du gain...Ratablavasky symbolise le pouvoir de l'argent, et le mal, la discorde que sème la classe possédante dans une société capitaliste sans merci. Dominant la petite bourgeoiseie (Florent) et le prolétariat (Monsieur Émile), Ratablavasky est le souverain qui gouverne l'univers, le maître social... (95-96)

Florent's business partner, "le 'maudit Anglais' Slipskin [25], « lors de la première velléité d'indépendance de [Florent] », turns against him and joins forces with Florent's erstwhile benefactor, Ratablavasky. Florent's chief ally, French-born chef Aurélien Picquot, who unfailingly demonstrates deep friendship and loyalty whatever hardships befall Florent, represents France morally supporting Quebec in its drive towards full self-determination. Monsieur Émile, "l'enfant sacrifié" (Piccione: 12) lured to his death by the malevolent Ratablavasky, symbolizes (as mentioned by film director Beaudin) "la perte de l'innocence" (Cagnon: 97); Quebec must come to terms with this loss of innocence if it hopes to achieve autonomy within a harsh, profit-driven socio-economic system established long before by its British masters. Cagnon asserts that Beauchemin « dénonce radicalement ce fléau socio-économique, cette forme d'aliénation de l'être humain réduit à un état d'humiliation absurde, de rapport esclave-maître » (ibid.) Moreover, he makes a convincing case for Ratablavasky, the fearsome outsider, as symbolizing a scorned Pierre Elliot Trudeau:

> Un coup d'oeil rétrospectif sur les événements sociaux survenus ces dernières années au Quebec [i.e. the late '70s into the early '80s] éclaire davantage le lecteur sur l'énigmatique personnage de Ratablavasky. Ce n'est pas par hasard que 'la trogne pseudo-amérindienne' de Pierre-Elliott Trudeau figure dans *le Matou*, et ce par rapport [à son] *Canadiens Français et la Confédération* que piétine cavalièrement l'abbé Jeunehomme (Cagnon: 101).

Cagnon argues that, like Ratablavasky, the *other* published "matou"[26], who is said to have long ago fleeced the Catholic Church and fled to seek other victims -- Trudeau is seen to have exhibited « une fausse attitude pieuse envers autrui...se ré(vélant) obséd(é) par le pouvoir et la domination » (101). Beauchemin [27], he states, « par une distorsion caricaturale du personnage et de son contexte fictionnel...met en cause le Premier Ministre et sa vision socio-politique du Canada, et plus spécifiquement du Quebec francophone à l'intérieur de la Patrie » (Cagnon: 101). Diane Turbide agrees, describing the distracted priest's clumsy trodding on Trudeau's "mug" as "a delicious little episode that's a good indication of Beauchemin's political inclinations" (Turbide 1986). While conceding that « (o)n aurait...de la peine à préciser de façon exacte les interpolations de ce genre dans le livre », Cagnon maintains that « cette résonance idéologique le subsume en entier et en fait une satire venimeuse [28] dirigée contre le puissant maître du pays » (Cagnon: 101).

Soron supports this contention:

> Cette candeur apparente de l'imaginaire beaucheminien ne doit en aucun cas nous faire conclure à son innocence. En effet, cela ne fait aucun doute...un Québécois parle aux

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[25] The characters clearly can be seen as players in a nationalist parable, with Ratablavasky and, secondarily, Slipskin, who very much comes across as the stereotypical shifty, scheming Jew, as representatives of English Canada betraying Quebec.

[26] In the novel, during the 1930s, while in the priesthood, Ratablavasky wrote *Un père chrétien debout à l'aube* (M: 317).

[27] The author himself is quoted as saying, with respect to his concern for Quebec's long-term survival as the heart of French-speaking North America, « On doit à Trudeau d'avoir clarifié la situation : le Canada est la prison du Quebec. » Decrying what he perceives as dangerous complacency, he goes on to say, « Nous préférons notre télévision, nos vacances en Floride. Mais la minute de vérité viendra. Si le message ne passe pas...(l)e confort aura vaincu, pas Trudeau » (quoted by Véronique Robert in « Le Matou, c'est lui » in L'actualité, v. 8, no. 2, fév. 1983 (36).

[28] Sounding a similar note, Yann Queffélec describes Le Matou as « (c)e régal d'imagination désopilante *et caustique* » [emphasis added] (45).

> Québécois...Le romancier a des choses à exprimer, des critiques à formuler, peut-être même des comptes à régler...(L)es cibles de Beauchemin demeurent nombreuses" (Soron: 109).

Cagnon states that Beauchemin's sub-text can be summarized as follows: Quebecers' socio-politico-economic power is disintegrating and consequently their very culture is in peril. The arrogant, all-powerful Ratablavasky, who is not « dissemblable au monstre bilingue de Trudeau » [29](101), promises Florent financial freedom and autonomy, but when the protagonist begins to exhibit his individuality and self-sufficiency, he is harshly stripped of his very sense of manhood by being swindled out of his majority share in *La Binerie.* « Pays et particulier se laissent leurrer de vaines espérances qui leur font illusion...le rêve de possession se métamorphose en cauchemar de dépossession » (101). As will be recalled, in 1980 (when M was being completed), Trudeau led the No forces to victory in the historic first referendum on Quebec autonomy and was thus roundly denounced and despised anew by *indépendantistes.* « (Il) n'a pas moins fait figure de traître au cours de la campagne référendaire pour l'indépendance du Quebec que ne le fait Ratablavasky envers son petit bourgeois » (ibid.). Further emphasizing the novel's underlying nationalist theme (which is belied by Fischman having Madame Jeunehomme use the charged "Lévesque and his mob" when rendering Beauchemin's neutral « *indépendantistes* »), Le Matou director Beaudin described the project as « *mon film le plus politique* » [emphasis added] [30], explaining, "De plus en plus, les Québécois prennent leurs affaires en main. Finalement les gens commencent à avoir confiance. Ils veulent gagner...réussir..." [31]

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[29] Beauchemin came out strongly in favour of Bill 101, intended to uphold the supremacy of French in Quebec public life, and against the federal government's pan-Canadian bilingualism policy. Holding up Louisiana as an example, he declared, « En Amérique, le bilinguisme a toujours été la phase préparatoire à l'unilinguisme anglais » (Summers 1986: 179).

[30] « Mon film le plus politique », Pierrette Roy, La Tribune, le 12 octobre 1985 (A12).
[31] « J'ai *tripé* sur *Le Matou* » , Luc Perreault, La Presse, le 24 août 1985 (D1-2).

The author himself states that, while he did not openly present his strongly nationalist

Convictions,

> L'Enfirouapé avec son thème politique a peut-être donné l'impression que j'étais parti en croisade. En pourtant, je n'aime guère les croisades en littérature… » [However, he adds, with his characteristic equivocality] « *(o)n retrouvera assez facilement dans Le Matou le reflet de mes préoccupations sociales et politiques* [bien qu'] il n'y a pas de 'messages conscients' adressés au lecteur (quoted in Desjardins, no. 323)[emphasis added].

Bearing in mind this collective, author-endorsed reading of the novel's nationalist subtext, again, the translation can rightly be expected to reflect, as accurately as possible, all the elements of the narrative intended to indicate to the reader the author's underlying message. It should not downplay attitudes indicative of a people's mindset by attenuating, omitting or distorting passages that touch upon this collective thinking, as is done in the English version.

SHEILA FISCHMAN, LITERARY TRANSLATOR

> Toute traduction...est portée par un projet, ou visée articulée...déterminés à la fois par la position traductive et les exigences à chaque fois spécifiques posées par l'œuvre à traduire (Berman 1995: 76).

Now a summary of Sheila Fischman's literary translation career and her view of what she calls the "craft", or "métier" [32], of translation. Fischman, the most prolific of French-to-English literary translators in Canada over the past 30 years, works at an industrial pace [33] and has had close to 100 of her translations published since her first, in 1970 -- Roch

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[32] Speaking at Métropolis Bleu/Blue Metropolis translation seminar in Montreal, April 6, 2003.

[33] Fischman takes on "too many (projects), some critics say, for sustained high quality and they cite lapses here and there to make the point": McCormick (21). This observation calls to mind Ray Ellenwood's comment, written just a few years before The Alley Cat was published: "No one reads French in Toronto publishing and they're so mystified, they'll take anyone's word for it. My last literary translations were never read in-house…" (69) in "Some Actualities of Canadian Literary Translation" in Translation of Canadian Literature (61-71).

Carrier's landmark La Guerre, Yes Sir!, which introduced many English Canadians to French-Canadian literature as they sought an answer to the now-famous question: "What does Quebec want?" She began translating as an attempt to embrace a culture she had chosen to settle within after "transplanting" herself from English-speaking Canada. She then turned her efforts toward a full-time professional occupation that often sees her producing three or four full-length works a year. Her specialty is Québécois writers and, besides Carrier, she has translated many works by such literary notables as Marie-Claire Blais, Michel Tremblay, Anne Hébert, Jacques Poulin, André Major and, of course, Yves Beauchemin. A long-time advocate of quality literary translation, she co-founded the Literary Translators' Association of Canada and the Quebec periodical *Ellipse: Writers in Translation/Œuvres en traduction.* She has been widely praised for her work over the years, has won various Canada Council and Governor General's translation awards, has been named to the Order of Canada and holds an honourary doctorate of letters from both the University of Ottawa and the University of Waterloo. Most recently, she was nominated for a 2002 Governor-General's Award for her translation of Michel Tremblay's Douze coups de théâtre (Twelve Opening Acts) and named the winner (for her 2001 translation of Hubert Aquin's 1965 landmark work Prochain Épisode) of CBC Radio's "Canada Reads" program. In short, she is recognized as the single most important anglophone literary translator in this country and certainly someone whose declared efforts to foster cultural "bridge-building" are worth examining in detail for the insights and lessons that can be drawn from such an analysis.

Fischman says she translates Québécois novels for two reasons. First, she believes that they rank among the best -- the most innovative and most challenging -- produced anywhere. Second, translating takes her "deep inside the text, the language, the culture, the

mind of the writer ... a thrilling place to be" [34]. To produce a successful translation, she says, "you must choose a book that 'speaks' to you, for which you feel an affinity -- emotional as well as stylistic". Indeed, she says, without the emotional affinity, it's impossible for her to properly render the author's style. [35]

Fischman says she seeks to adhere to the textual specificity where it leads, rather than attempt to domesticate and appropriate the ST into the TL. Her credo is to "remain invisible and inaudible. It is the writer's work that has to shine through" [36]. She speaks of "the cocoon of silence I've had to spin around myself in order to ensure fidelity to the tone of the original without injecting my own voice" [37]. She states that a translator must have "the discipline not to tinker with the original" [38] and that "unlike some translators, I take liberties with the text in very few cases" [39]. "The aim in every case," she states, "is to be faithful to the spirit of the book" [40].

Two past translations -- Is it the sun, Philibert? and For My Country -- attest to this concern for closely reflecting the ST and, in the way in which Fischman forthrightly carries over contentious material, are in striking contrast to her attenuating and deforming strategies in AC.

> La police protège les Juifs parce que les Juifs contrôlent la police, les gouvernements et le commerce ; tout le monde sait que les Juifs contrôlent même les Anglais. Ah ! pourquoi n'est-il [Philibert, the destitute protagonist] pas Juif ? [...] Les Juifs, ils sont riches, puis, comme on n'a pas de fours crématoires au Quebec, ils ont la sécurité complète. Si on avait des

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[34] Quoted in "Translator lives in two worlds", Joel Yanofsky, The Gazette, July 22, 2000 (I,1).
[35] Address upon receiving honourary degree from U. of Ottawa, June 6, 1999.
[36] Spoken at a literary translation discussion at a Montreal bookstore in Sept. 2000. It should be noted that Fischman's stated concept of "the translator's invisibility" (i.e. self-effacement) does not equate with Venuti's invisible translator, who is said to be a deliberate construct of an ethnocentric dominant culture seeking to domesticate, naturalize and thereby mask the ST's foreignness (in Venuti (ed.) 1992 Rethinking Translation, Routledge: London (1-17)).
[37] In Manguel (54).
[38] In McCormick (22).
[39] In Manguel (53).
[40] In McCormick (22).

> fours crématoires, c'est eux qui les auraient vendus. Ah ! les maudits Juifs !
> - Roch Carrier, Il est par là, le soleil (118-119)

In her translation published by Anansi, a small, innovative Toronto press with a self-appointed mandate to present Quebec "as is" to English Canada, Fischman renders the above passage as follows:

> The police protected the Jews because the Jews controlled the police and the governments and the businesses. Everybody knew that the Jews even controlled the *Anglais* [....] The Jews are rich and **we haven't got gas ovens in Quebec so they've got all the security they want. If we did have gas ovens, they'd be the ones that sold them**. Ah, those *maudits Juifs!* [emphasis added in bold type; italics in original] Is it the sun, Philibert? (82-83)

Likewise, we see in her translation of Jules-Paul Tardivel's 1895 La Patrie (For My Country, 1975, published by another small firm, Harvest House) that, as in Is it the sun, Philibert? (and *unlike* in AC), she in no way attenuates or otherwise alters the author's words with regard to historically sensitive issues in Canada such as political relations between the "founding nations". In forthright fashion, she renders the following passage concerning the English regime's scheme to thwart French Canadians' desire for a greater voice in federal affairs and the minority's rather resigned attitude in the face of repeated attempts to suppress their powers within Confederation:

> La perfidie de ces paroles atterra Lamirande. Il comprit qu'il y avait conspiration contre lui entre le premier ministre et le domestique, et que ce serait inutile d'insister auprès de sir Henry pour obtenir justice [...] Aussi l'ardeur de ceux [au Quebec] qui prétendaient ajouter foi à l'histoire de Duthier et aux habiles réticences de sir Henry fut-elle extraordinaire. Elle atteignit non seulement Lamirande lui-même, mais les priciples qu'il défendait. C'était une véritable déroute pour la cause nationale. [...] (La Patrie: 137) [emphasis in original]

> Lamirande was overwhelmed by Sir Henry's betrayal. He understood that there was some sort of conspiracy against him on the part of the prime minister and his servant, and that it would be useless to appeal to Sir Henry for justice. [...] And those who claimed to believe Duthier's [slanderous] story and Sir Henry's wily reticence supported [the federalist] cause ardently. This affected not only Lamirande but the principles that he defended as well. It was a veritable rout for the nationalist cause. [...] [emphasis in original] (For My Country: 86)

All the perceived federalist trickery that Beauchemin himself alludes to in his own novels are made clear in Fichman's translation of Tardivel's story, which clearly portrays the nationalist leader Lamirande as a man whose noble mission on the part of his people is maliciously sabotaged and turned to the advantage of the English-Canadian political majority intent on maintaining the status quo. In fully communicating this sense of betrayal felt by most of French Quebec, this translation is most unlike her later major-press rendering of Beauchemin's own treatment of this issue, with its many subtle allusions supporting the thesis of federalist duplicity.

Reiterating her conviction regarding faithfulness to her author's work, Fischman declares, "Le traducteur est un être masqué qui ne montre jamais son visage à nu. *Il ne faut pas que sa voix s'entende* [41] [emphasis added]. She believes it is essential to incorporate alterity -- otherness -- in all that she produces: "I want my translation to give readers the sense that they are reading another language," she says, echoing Simon, who discusses one of Berman's main tenets [42]. "The translation," Fischman says, "should have a certain degree of strangeness and dislocation, convey(ing) the sense that something different is going on behind the language." Yet, at the same time, she says that, with regard to cultural difference (here seemingly giving primacy to stylistics), "the emphasis is first and foremost literary", i.e. rendering the "elements into a language that first of all makes good sense in English" and "*only secondarily* emphasiz(ing) the sociological point" [emphasis added].

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[41] In Beaulieu (157).

[42] Translation is "an operation whose mandate is to negotiate the cultural differences embodied by language...(I)t is the materialization of our relationship to otherness, to the experience of what is different" (in Venuti 1992: 159-162).

RECEPTION OF SOURCE AND TARGET TEXTS

Unquestionably, there was abundant praise for both this best-selling novel and its English version. Diane Turbide compliments the author on the capsule portraits of a host of characters that both entertain and satirize various Quebec institutions, including government bureaucracy and the increasingly irrelevant Catholic Church. Beauchemin's ability to weave together sub-plots and "enjoyable digressions" on a host of topics that touch upon everyday life in Quebec "mak(e) him a formidable story-teller". While Turbide comments that the translation sometimes "seems stiff or unnatural" [43], she praises Fischman for her handling of "the double burden" [44] of rendering the antagonist's formal speech and mangled French into English, as well as for "rich and often lyrical" [45] descriptions of characters and locales. (In this regard, I add my voice to the praise.) Turbide feels that perhaps M's single biggest achievement is its presentation, amid a "literature peopled by the walking wounded" [46], of "a real Québécois hero unburdened by the past" [47] -- one who "has only himself, his family and his friends to rely on" [48]. In Marcotte's view, M is a refreshing addition to Québécois literature for the very fact that the characters "sont moins ce qu'ils sont que ce qu'ils font, qui est vif, étonnant, voire un peu saugrenu...Ni (Beauchemin) ni ses personnages ne sont des adeptes du vague-à-l'âme et de l'angoisse existentielle" [49].

Praise for the English version of the book came from various quarters:

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[43] One thinks of such renderings as "Tell me now, could it be amatory problems that have been tearing your guts out...?" from the plain-talking Florent (36), changing the ST's "bull's eye" to "bull in the eye" (62), "plan in tranquillity" (65), "Holy horseradish!" again uttered by Florent, a 26-year-old (67), "The succulent potato pancakes were greeted first with surprise, then affection..." (68), and "The window was steamed up, but he could distinguish Slipskin at the cash" (169), among a number of other examples.

[44] Turbide, Diane, "A devil of a book by Beauchemin serves up one hell of a plot", in Quill & Quire, April 1986 (36).

[45] Ibid.

[46] Ibid.

[47] Ibid.

> The (book) stands as an imaginative testament to mordant wit and sardonic humor (Toronto Star) [50]
>
> What impresses is the sheer profusion of...imagery, constantly refreshed...Humor, fantasy, observation, charm (Globe & Mail)
>
> There is much joy...and pathos...It is often funny, satiric, complex and always Quebec...a maze of coincidences and red herrings of a life lived on the edge of the rich and savory oral tradition of Québécois literature (Victoria Times-Colonist) [51]

On the other hand, there was plenty of criticism of both the original and Fischman's rendering. There were numerous charges that its anti-Semitism taints M. Graham Fraser, commenting on "residual anti-Semitism in Quebec" and the "exclusivist, anti-Semitic reflex of old-fashioned Quebec nationalism", cites Beauchemin's book as perpetuating a "nasty stereotype in Quebec literature".

> ...I was overwhelmed by the nagging realization that every villainous figure (is) Jewish: the mysterious diabolical Egon Ratablavasky, who first blesses and then curses Florent; his nasty boss Mr. Spufferbug, his treacherous partner Slipskin...And each fits precisely the anti-Semitic caricature that (Lionel) Groulx drew in his often-quoted letter to Lamoureux in 1954. It hung over the book like a vile stain, spoiling it for me.[52]

In her critique of the book's film adaptation (which largely parallels the novel but in condensed form), Marianne Ackerman writes, "Some will notice that Florent's pursuit of money and business success is opposed only by a Jewish devil and a sleazy anglophone named Slipskin." She adds, with an obvious note of sarcasm, "Only the chronically paranoid would read any kind of significance into that coincidence."[53] Some critics outside Quebec

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[48] Ibid.

[49] Marcotte, Gilles, « Une sacrée bonne année littéraire ». L'Actualité, v. 6, no. 8, août 1981 (58).

[50] Newspaper quotes taken from Contemporary Canadian Authors (1996) Robert Lang (ed.), Gale Canada: Toronto (23-24).

[51] In a survey of criticism of the work, Janice E. Drane makes the important point that "(t)hough enjoyed by many as a picaresque adventure, [the novel] was also recognized as an allegory of French Canada's struggle for independence from Anglo domination", entry on Yves Beauchemin in Contemporary Canadian Authors (24).

[52] "Can anti-Semitism in Quebec be rooted out?" The Gazette, Nov. 3, 1981 (7).

[53] "Le Matou's rhythm is lost on film", The Gazette, Aug. 29, 1985 (D10).

also referred to a perceived angry tone in the novel regarding both Jews and anglophones as a whole. Bob Coleman comments, "Beauchemin...displays prejudices and hostilities so deep his novel is...often bleak and portentous...The French-speaking and the poor are so regularly virtuous, and the Anglo-Canadians and Americans are so regularly scum."[54] In a similar vein, Judith Freeman observes, "There's a mean vein running down the center of this book, a subterranean streak of misanthropy"[55] and Doug Beardsley remarks that a "disturbing irritation arises" from the "anti-Anglo overtones." [56]

Two particularly sharp critiques of Beauchemin's novel come from Gloria Escomel and Ben Z.-Shek. Escomel argues that M is tinged with racism:

> La chose est bien connue : c'est par les médias et les œuvres les plus populaires que l'on peut le mieux conditionner ou renforcer les préjugés du grand public. (Escomel: 24)

Stating that the driving force within M is « l'éternelle trame manichéiste de la lutte des bons...des francophones, avec en tête Florent...contre les forces du mal [led by] le maléfique Egon Ratablavasky », Escomel persuasively argues that the chief antagonist is characterized by all the universal prejudices against Jews: his central European origins, his greed (Capitaine Galarneau, his perpetually drunk federalist sidekick, describes him as « plus Séraphin que Séraphin lui-même » [M: 20]), his close ties with banks and the police, his foreign accent and his all-black apparel.

Shek (cited in Anctil and Caldwell) is even more blunt in his criticism of Beauchemin's book, stating that, although the idealized and idealistic francophone protagonists of the past have been replaced by ones « devenu(s) cynique(s) et crûment pragmatique(s) . . .Le Matou est . . . un retour vers des œuvres aussi manichéennes et

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[54] *New York Times Book Review* article, cited in Contemporary Canadian Authors (24).
[55] *Los Angeles Times Book Review*, ibid.
[56] Victoria Times-Colonist, ibid.

stéréotypées que L'appel de la race » [57](285-6). Concurring with Escobel in her assessment of the portrayal of Ratablavsky, Shek contends that, although presented as "the Anglo", Slipskin, the antagonist's new protégé who replaces Florent, against whom the diabolical old man has viciously turned, appears to possess all the traits « d'un Juif voilé . . . voilé par l'auteur, il s'entend » : Shek points out that he has « un long nez pointu » (M: 216), is both greedy and cheap, is inordinately fond of sausages and both his names could well be taken to be Jewish-sounding.

Angered by such comments, Yves Beauchemin countered that he is neither anti-English nor anti-Jewish. The latter charge especially perturbed him. He views Ratablavasky, the benefactor-turned-nemesis of Florent, the protagonist, as « un personnage surnaturel » with demonic traits and declares that « on a voulu faire l'équation suivante : personnage malfaisant égale juif. À mon avis, (c)es gens...ont mal compris le roman » (in Summers 1986: 173).

> I have always considered anti-Semitism as a hideous and hateful thing...that one had to be stupid to be an anti-Semite...Egon Ratablavasky, the malignant old man, was never Jewish, at least in my mind. True (in one place) he is said to be of "Polish Jewish" descent, but (elsewhere) he implies he is Czechoslovakian and his accomplice, Captain Galarneau, says...he is a Quebecer...whose true name is Ernest Robichaud...I was trying to show that he had no nationality, being of supernatural origin...As for the character Spufferbug, I have always seen him as an English Canadian. I do not know if his name has a Jewish sound, but my intention was to create a comic effect based on two English words: "puff" and "bug." [58]

As for Len Slipskin, the protagonist's business partner-turned-scheming arch rival, Beauchemin concedes "his name really does sound Jewish [but] Slipskin...suggest(s) an animal with a smooth, slippery skin -- in this case a snake, the symbol of deceit." He adds, "The only Jews I recall in my book are...an old cloth merchant, who is paralyzed, and his

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[57] The 1954 Lionel Groulx book.

[58] "Author says his book not intended to be anti-Semitic", The Gazette, Dec. 11, 1981.

young nephew. I think [my critics] would agree...that they are portrayed in a sympathetic light." [59]

In a later letter to the English-language media in which he declares, "Stop finding in my work ideas that I find nauseating!"[60], Beauchemin deeply regrets that the "gratuitous interpretation" of Ratablavasky being "a Jewish devil" "might help perpetuate the myth of anti-Semitism in *Le Matou*" [61]. While I do not doubt Beauchemin's sincerity with respect to his lengthy explanations on the subject, at the same time it is hard to disagree with the assessment of his critics given the repeated references to the religious affiliation of the characters in question. But what concerns me specifically is how his English translator handled the contentious passages in his book. My comparative analysis will concern these problematic areas (what Pertti Hietaranta calls "cultural hot spots in [a] tex[t]" [62]) and their lack of correspondence with the ST.

As for criticism of AC, Barbara Godard states that the translator fails to convey Beauchemin's nationalist message behind his tale of protagonist Florent's pursuit of financial independence. She states that Fischman's rendering of Beauchemin's text adheres to a "policy of translating for effect on the target reader rather than faithfulness to the source text" (96-97):

> ...The whole nationalist intertext is...effaced on the level of language ...Fischman's text makes transformations...but nowhere signals this fact to the reader [yet] The Alley Cat presents itself as ideologically innocent of any manipulation...(97-98). [63]

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[59] Ibid. (On the contrary, I contend that it is in the two brief episodes involving these minor characters that revealing anti-Jewish sentiments are expressed -- and then omitted in the English, as I will show.)
[60] "Dialogue", The Gazette, Sept. 11, 1985.
[61] Ibid.
[62] "Investigating Translation Mishaps with Respect to Cultural Disparities" (104) in Target, v. 12, no. 1, 2000 (83-107).
[63] Kathy Mezei's description of Michèle Lalonde's use of English in Speak White could also be applied to Le Matou: "The interjections of English are a reminder of the subordinate social and economic position of the Québécois and their alienation from power". This "deliberate rhetorical strategy" (238) "reproduces the political imbalance of the two languages, a literary diglossia" (235, citing Simon 1994) and, as such, reflects "a long tradition of Québécois writers interspersing English throughout their texts in order to make a deliberate

Godard's criticism most closely aligns with my basic argument, namely, that the ethics of this translation enterprise can be called into question because the English version adds or omits noteworthy elements the author chose to include in his tale. By also not indicating English dialogue in the ST -- dialogue that underscores socio-politico-economic realities that the Quebec nationalist cause has sought to redress -- it presents TT recipients with an inaccurate, incomplete image of the ST.

COMPARATIVE ANALYSIS:

LE MATOU, THE ALLEY CAT AND *GATUPERIOS*

> The aim of any comparative method [of analysis] is...related to the effort of making visible the textual presence of the translator.
> (Cees Koster: 48)

This analysis, which uses Sebnem Susam-Sarajeva's approach (outlined below) in the interests of objectivity, concentrates on a feature of the translation that leaped out at me, namely, alterations to a number of passages that, in the ST, clearly present the Jewish characters in a highly negative light. Much of my discussion of the translation focuses on the perceived anti-Semitic streak running through M. In the episodes under study, the protagonist, Florent, interacts with, in one case, two Jews, in another, with a southern black who raises the subject of being wary of business dealings with Jews. In these instances, the

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political or social statement" (234) ("Bilingualism and Translation in/of Michèle Lalonde's *Speak White*", in The Translator, vol. 4, no. 2, 1998 (229-247). Godard adds that "the use of English in the French text" is intimately connected with "the political stakes of 'speaking white'...with Quebec's awareness of her colonized status" ("French-Canadian Writers" in Encyclopedia of Literary Translation into English 2000. Classe, Olive (ed.) v. 1, Fitzroy Dearborn Publishers). As Mezei points out (240), in translating Lalonde's work, D.G. Jones and Ben Z.-Shek respectively used bold typography and italics to mark dialogue presented in English in the ST.

original text has been altered, seemingly to "sit better" with readers' expectations with respect to sociocultural and political acceptability.

Following Susam-Sarajeva's proposed 'multiple units of analysis' case study approach, I will contrast Fischman's rendering of problematic passages with the corresponding passages in G, the 1989 Spanish translation that reflects, without exception, exactly what appears in the ST [64]. In the passages under study, I wish to emphasize that the issue is not the novel's perceived anti-Jewish stance. Indeed, I do not intend to contest the author's repeated assertions that his book contains no conscious anti-Semitism. The issue is, rather, one of ethics regarding translation shifts. Can a foreign-language version that consistently leaves out questionable ST elements legitimately be called a "translation"? Would not "revised version" be a more accurate way to describe a target text that effaces the author's words or alters them to bring across another meaning altogether? [65]

Before exploring these areas of concern, I will briefly set forth the comparative-analysis method I have selected to examine the observable translation shifts. Noting a relative dearth in the relevant literature, Susam-Sarajeva (2001) extolls the virtues of a multiple-unit comparative analysis approach [66] for translation studies research with respect to attempting to draw valid and useful conclusions about observed phenomena within the discipline [67]. Following a thorough survey of articles published in several leading translation

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[64] Vásquez-Ayora (1978) also advises that examining a third-language translation of the source text can be extremely helpful in the comparative-analysis process, stating that with regard to "tendencias dominantes que se extraen de la versión", one should determine whether "el texto original se presta a otros procedimientos que no sean los constatados en la versión que se estudia" (6).

[65] Even though the author himself, with regard to one particular character reference, requested -- and did not merely consent to -- this effacement.

[66] As she explains, this term is borrowed from the social sciences (Susam-Sarajeva: 167).

[67] In support of her contention, she cites Toury: "Several (assumedly parallel) translations into different languages [could] also be studied comparatively, e.g. as a means of assessing the impact of various factors on the modelling of a translation..." (Toury 1995: 73-74).

journals [68], she finds "the great majority of scholarly articles on translation...are limited to single units of analysis" (Susam-Sarajeva: 169). She therefore applauds Jolicoeur, who discusses relevant passages translated into more than one target language (in his case, from Uruguayan Spanish to French, Italian and English) « dans le but d'élargir la perspective et de faciliter l'analyse » (Jolicoeur: 59). Bringing a third-language translation into the picture is also useful in terms of dealing with the inevitable influence of the critic's own subjectivity with respect to ideology, stylistic prejudices and other pertinent considerations (« Notons que l'objectivité n'est guère aisée pour [la] critique des traductions » : Jolicoeur, 59). With the other translation(s) serving as an outside point of reference, if reasoned analysis of its/their features appears to confirm one or more hypotheses, the critic can cite this "control element" in support of his/her argument.

The analytical method I am using falls within the category that Susam-Sarajeva (drawing upon Yin 1994: 39, 51) labels "a multiple-case study comprising (a) holistic single cas(e)" e.g. "a comparative study of the Finnish, Swedish and Russian dubbed versions of [an English-language] film" (Susam-Sarajeva: 171). In my own case, the object of study being a work of prose, selected passages of the English rendering of the French source text are compared with the corresponding passages taken from the translation produced by the publisher Alianza for readers in Spain. Similar comparing and contrasting between the English and some of the many other languages into which Le Matou has been translated would surely yield interesting observations about treatment in those languages of the issues that I have chosen to focus on. Before comparing and contrasting relevant passages in the three different texts, I will briefly present Kitty Leuven-Zwart's definitions/explanations of

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[68] Including Meta (2000 issues), Target (2000), The Translator (2000) and TTR (1999).

the specific translation-shift descriptive terminology being incorporated in this comparative analysis.

The terms in question are "semantic modulation", "semantic modification" and "mutation". Semantic modulation[69] "is concerned with a semantic choice on the part of the translator, which is either more specific or more general than the one made by the author" (Leuven-Zwart II: 70) and can involve subjective, concrete or intensive semantic elements. Such modulation is significant since it may lead target readers to perceive one or more textual elements in a way they otherwise might not if they had access to the ST. "Semantic modification" has to do with a change in meaning but one that is not extreme in nature. Again, a subjective, concrete or intensive element may be involved. "Mutation" covers deletion [70] or addition of textual content or a radical change in meaning. Having set forth Susam-Sarajeva's analysis approach and Leuven-Zwart's applicable translation-shift terminology, I will begin my multiple-units-of-analysis comparative study.

Beginning with the case of Slipskin, Florent's erstwhile business partner-turned-swindler, Fischman appears to be trying to cosmeticize, or sanitize, Beauchemin's writing by toning down a highly belligerent and evocative remark about a method of execution uttered by French expatriate Picquot [71] and using a rather generic substitution for the highly suggestive image invoked. When Florent discovers that Slipskin has been contaminating his food with a debilitating chemical to sap his willpower and thereby cheat him out of his share in their new joint business venture, *La Binerie*, he confronts the traitor together with his head

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[69] Here, "modulation" is not defined in the same way as is Vinay and Darbelnet's term of the same name.
[70] By translation deletion, or omission, I mean one or more words in the ST whose meaning is not conveyed in the TT. Thus, a part of the author's message is not transmitted, which risks misleading readers since they may be denied the opportunity to fully grasp such elements as subtleties in the ST.
[71] Picquot is Florent's valued source of practical and moral support.

chef, the Frenchman-turned-confirmed-Quebecer Picquot, who explodes in the face of the treachery.

> Crapule ! hurla Picquot, cramoisi. Ordure pestilentielle ! *Tu mérites le four crématoire, rien de moins !* Si je ne me retenais pas, je t'égorgerais comme un porc [emphasis added] (M: 155).

While the English text retains the venomous emotional outburst, the rather obvious allusion to the Nazi death-camp ovens is expunged and replaced by a colloquial term for execution by electric chair that carries no racial overtones, thus eliminating what attentive readers might well construe as the speaker figuratively wanting to burn Slipskin alive, concentration camp-style.

> "Scum!" shouted Picquot, crimson. "Filthy trash! *You deserve to fry!* If I didn't have such self-control, I'd slit your throat like a pig!"
> (AC: 121) [emphasis added]

Here we see lack of specificity, with "four crématoire" not rendered. Borrowing from Leuven-Zwart's translation-shifts terminology (summarized in Leuven-Zwart I: 170), I consider this an example of "semantic modulation", where, although the burning imagery is re-presented, the "concrete element" involved in this imagery is absent. There is also semantic modulation in the loss of the ST's "intensive element" "rien de moins". This intensifier is included in the Spanish, which, in striking contrast to the English, retains the explicit concrete image the author uses in the ST:

> ! Crápula ! – voceó Picquot con la cara de un rojo subido– ! Basura pestilente ! ! *Tu mereces ni más ni menos que el horno crematorio !* Si no me contuviera, te degolleraría como a un cerdo. (G: 130) [emphasis added]

Interestingly, with respect to two other examples of the ST's uniformly negative portrayal of Slipskin -- namely, the degree of animosity Florent harbours towards his duplicitous ex-partner and work buddy and the way he is viewed by Monsieur Émile, who fears he intends to harm his dear friend Florent -- there is again a marked difference between

Beauchemin's prose and Fischman's rendering. In the French we read of the divested and out-of-work Florent trying to recover his strength and will in the Laurentian countryside, pondering the dismal prospects of financial hardship:

> Il va bientôt falloir que je retourne à Montréal pour me chercher un emploi. Je pourrais travailler au restaurant à demi-journées, tout en plaçant des demandes ici et là. *Slipskin me doit bien ce service-là.* (M: 140) [emphasis added]

The third line in this passage is simply omitted in the English:

> I'll have to go back to Montreal soon to find a job. I could work half days at the restaurant while I check out the possibilities. (AC: 109).

Here we have "mutation" in the form of deletion, with the result that the target reader is not provided with this pointed indication of Florent's bitterness at having been bought out at a most unfair price by his Jewish ex-partner. Translation deletions of this kind have led Gillian Lane-Mercier to express concern regarding strategies wherein "the translator supplements, deletes, transforms, subverts, parodies source-text meaning", thereby leading to "the creation of reader positions which coincide only partially, if at all, with those of the source text" (48). Again, the Spanish conveys the full content of the passage in question:

> Voy a tener que volver a Montreal para buscar una colocación. Podría trabajar media jornada en el restaurante mientras voy dejando solicitudes aquí y allá. *Slipskin bien me debe ese favor.* (G: 117) [emphasis added]

In the episode describing Monsieur Émile's particular perception of the conniving Slipskin, the shift becomes one of attenuation when the boy begins to fear the worst after Slipskin pulls a gun from the glove compartment and goes to see Florent, whom the long-neglected street urchin now considers his saviour. (The boy thinks, « Il voulait donc tuer quelqu'un. Florent peut-être ? »: 148). After Slipskin drives off shortly thereafter, a frantic Émile, having

slipped out of the car to hide, bounds up the stairs, greeting a surprised Florent with « *un immense soulagement* de voir son ami encore en vie » (M: 148) (emphasis added). This intense relief is watered down to the boy being merely "*relieved* to see his friend alive" (AC: 116) (emphasis added). This can be considered semantic modulation, with the dropping of the intensive element. By comparison, in the Spanish, the full measure of the relief that Monsieur Émile feels is communicated:

> "...*immensamente aliviado* al ver que su amigo seguía vivo" (G: 124)[emphasis added].

This comparison demonstrates how the English text again fails to convey the full extent of the danger that this secondary Anglo-Jewish villain is seen as representing with regard to Beauchemin's valiantly struggling Québécois protagonist.

Once Slipskin is found to have been slowly poisoning Florent to sap his will and persuade him to sign over his share of the business for a pittance, it is he who must divest himself of his interest in the restaurant. But later in the tale, with Florent's now-arch nemesis Ratablansky having cleverly cut him entirely out of the financial action, Slipskin, the old man's new designated adjunct, is back in charge, managing the daily operations, skimping wherever he can, deceiving the clientele by using margarine instead of butter and water rather than milk. The resilient, combative Florent now arranges to do a little food-tampering of his own -- tainting popular items on *La Binerie*'s menu, causing a rash of gastrointestinal maladies and prompting irate diners to vent their wrath at manager Slipskin. Again, in this episode, the narrative contains an incontrovertible anti-Semitic tone, as one afflicted customer bitterly denounces the new proprietor:

> Des gens commencèrent à se plaindre à Slipskin d'étourdissements et de maux de tête. Sur la fin de l'après-midi, un commis de banque le traita de « *maudit Juif empoisonneur* » (M: 539) [emphasis added].

Strikingly, the English rendering strips the epithet of its flagrant racism:

> ...Later that afternoon a bank clerk called him a "*goddamn poison-monger*" (AC: 417) [emphasis added].

With the deletion of "Juif", the shift here is one of mutation. Once again, the Spanish closely adheres to the ST, retaining the short, stingingly disparaging comment in its entirety:

> ...un empleado de banca lo llamó « *maldito judío envenenador* » (G: 452) [emphasis added].

We move now to an episode during Florent and wife Élise's visit to his aunt, Madame Jeunehomme, in Florida. A bookseller strikes up a conversation in English (signalled in the French and the Spanish with italics[72]) with the couple, we observe in Fischman's translation a notable omission regarding Jews' reputed sharpness in commercial matters. Recognizing the couple as French Canadians, he tells them of his uncle who spent several years in Quebec cheating gullible local people:

> *Used cars... he sold used cars...* Il prit une grande inspiration et fit un effort visible pour contrôler le fou rire qui cherchait à s'emparer de lui depuis un moment. – *He was a goddam tricky fellow...I wouldn't have bought a screw from him...Used to say : « When I have an old rattletrap with only two or three miles more to go in the stomach,* ***I keep away from the Jews like hell*** *and always deal with the* ***French Canadians****...They're sweet like corn syrup...»* (M: 274) [embedded English indicated in italics, as in original; emphasis added in bold].

The English rendering not only dispenses with the business of the shady used-car salesman steering well clear of Jews, it turns the neutral "French Canadians" into "Frenchies", a term widely considered a slur against francophones.

> "Used cars - he sold used cars." With a deep breath and a visible effort to control the giggles that had been threatening to get the better of him, he went on: "Hell of a slippery fellow, my uncle - wouldn't've bought a spark plug from him myself. He used to say, 'When I got an old rattletrap with

[72] As is done to indicate the English that Beauchemin has embedded in his narrative to signal unilingual anglos unable/unwilling to speak the majority language (embedding, as Godard has rightly noted, not indicated in the English).

> just a couple of miles left in her, *I deal with the Frenchies*. They're sweet as maple syrup.' " [73](AC: 213) [emphasis added].

In this passage, the translation shifts involve double mutation, in the form of deletion of the embedded "I keep away from the Jews like hell", and what Leuven-Zwart calls a "radical change of meaning", as the embedded neutral "French Canadians" transforms into the clearly insulting "Frenchies". Meanwhile, the Spanish text (G: 230) reproduces the English wording in the original text passage word for word (there is no textual restructuring as seen in the English version) and it includes, for comprehension purposes, this translation footnote:

> Coches de segundo mano...vendía coches de segunda mano. Era un tramposa. Yo no le habría comprado ni un tornillo. Solía decir: « Cuando tengo un cacharro viejo al que sólo le quedan dos o tres millas más en el estómago, *me alejo de los judios como del demonio* y trato sólo con *francocanadienses* ...Son más dulces que el almibar » (G: 230) [emphasis added].

Thus, it should be clear to the Spanish-speaking reader that the con artist did not risk trying to swindle Jews, as he did the ostensibly more pliable French Canadians, for fear of being caught at his game by persons equally savvy. However distasteful the comment may be that evokes the "Jewish business sharpie" stereotype, given that the author chose to include it in his text, it is appropriate for it to be conveyed in the English just as it is in the Spanish.

Let us now turn to protagonist Florent's face-to-face business negotiations with a Jewish teenager and his elderly uncle [74] for further evidence of the English version's substantial toning down of the "Jewish element" as depicted in the ST. Seeking to get back on his feet and regain his self-esteem before venturing to compete against the very restaurant he once co-owned, Florent visits an old yard goods shop nearby. The property seems to be

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[73] As indicated by the underlining, the translator felt the need to change the author's English usage even where it is perfectly grammatical and idiomatic. One might wonder whether replacing "corn syrup" with "maple syrup" for a Canadian readership is a small domesticating strategy in itself.

for sale and would be eminently suitable as a small eatery. Florent knocks on the door and the narrative reads:

> - J'arrive tout de suite, monsieur.
> Un adolescent à cheveux roux et grosses lunettes apparut, la narine gauche ornée de deux boutons rouge vif : -- Scouze-moi, j'étais de l'autre bord. Qu'est-ce que je peux faire pour toué, monsieur ? -- *Un Juif, pensa Florent. La partie va être dure*...Je viens d'apercevoir votre annonce dans la vitrine, répondit-il. Vous abandonnez les affaires ? (M: 454) [emphasis added]

The English does signal that the young man is a Jew by rendering "J'arrive tout de suite" as "I'm coming already". [75] Yet what follows, after the unflattering description of the teenager's thick glasses and red pimples on his nose, differs substantially from the original. The translation simply dispenses with Florent's apprehension about dealing with persons he clearly worries are hard-nosed negotiators (here the ST undeniably evokes this classic anti-Semitic stereotype):

> [...] "Sorry, I was out back. So what can I do for you?"
> "I saw the ad in the window. You're selling out?" (AC: 352)

Here is another instance of mutation in the form of deletion of the protagonist's concern about how tough the impending business negotiations might be. By comparison, the Spanish includes Florent's worried thought, whose excision in the English version appears to be part of a general cleaning-up of contentious remarks about Jews after the charges in the anglophone media that the ST has a decidedly anti-Jewish feel to it. [76]

> -- Perdona, estaba en el otro lado... ? Puedo hacer algo por ti, señor ?
> *Un judio -- pensó Florent--. No voy a tener nada fácil...* (G: 380)
> [emphasis added].

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[74] As mentioned, Beauchemin has maintained, rather unconvincingly, they are the only two Jewish characters in his story and are "depicted as rather sympathetic individuals" ("Stop finding in my work ideas that I find nauseating", The Gazette, op-ed page, Sept. 11, 1985).

[75] "Already" being a characteristic add-on for emphasis in colloquial speech among many Jews.

[76] Perhaps the author realized, in retrospect, that his novel might be seen by a "foreign" readership as suggesting that there is ingrained anti-Semitism -- to whatever degree -- in the Québécois society he presents.

We then observe repeated references to the adolescent's religion systematically dropped in the translation, seemingly for the same reason the above deletion was made:

> ... *Le jeune juif* s'elança et disparut dans la pièce obscure... L'étrange conciliabule cessa bientôt et *le jeune Juif*, clignant des paupières plus que jamais derrière ses grosses lunettes qui lui faisaient des yeux de grenouille, revint trouver Florent...(M: 455) [emphasis added].

> ...*The boy* dashed into the back room...The strange secret meeting [77] was soon over and *the young man*, blinking more than ever behind the thick glasses that made his eyes bulge like a frog's came back to Florent...(AC: 352) [emphasis added].

With the English breaking away from the noteworthy repetition of "jeune Juif" by replacing it with the neutral character descriptors "boy" and "young man", we have a semantic modulation shift in the form of generalization -- the age indicator is kept, while the religious reference is dropped. By contrast, the Spanish translation renders intact the narrator's insistence upon the young man's religion:

> ...*El joven judio* salió lanzado y desapareció en la habitación oscura...Pronto acabó el extraño conciliábulo y *el joven judio*, guiñando los párpados más que nunca tras los gruesos cristales de las gafas, que le ponían ojos de rana, volvió a reunirse con Florent...(G: 381) [emphasis added].

Upon Florent's return, after the teenager's old uncle has had time to rest in order to conclude the business transaction with the aid of his trusted nephew, the ST reads:

> Le *jeune juif* s'avança, tout souriant...-- Mon oncle est prête à parler avec toé. (M: 460)

We see another of the young man's traits identified, i.e. his hair colour and not (as yet again in the ST) his faith:

> The *young redhead* was all smiles..."My uncle can talk to you now." (357) [emphasis added]

This I rank as semantic modification (a non-radical change in meaning), wherein a switch has been made with respect to a specific characteristic, clearly to get away from the author's

insistence on the person's religion. Once again, the Spanish closely follows the authorial lead, with its significant insistence on the young man's Jewishness:

> *El joven judio* se adelantó, todo sonrisas... (G: 385) [emphasis added].

There are further examples of what might be termed consistent, *on ne peut plus clair* labelling of the two Jews as aliens in Quebec society. The following loaded passage clearly alludes to the stereotype concerning shrewd Jews who routinely get the better of those with whom they are dealing in matters involving money: [78]

> (Florent) tremblait que le rôle de Slipskin [referring to his ex-partner having swindled him] ne soit tenu cette fois-ci par un vieux Juif et son jeune neveu soi-disant timide (M: 456).

The English not only renders "vieux Juif" as "an old storekeeper" (AC: 353). It also changes "soi-disant", which is arguably suggestive of considerable doubt as to the teenager's supposed timidity in dealing with Florent, to the neutral "his *apparently* shy nephew" (AC: 353) [emphasis added]. In so doing, the English does not indicate the ST implies that this supposed shyness is a ruse to explain his continually returning to the backroom to confer with his bedridden uncle and make sure the transaction is unfolding precisely as the elderly gentleman wishes. I consider this shift to constitute semantic modulation involving attenuation of the suggestive element "soi-disant". For its part, the Spanish continues to closely reflect the ST, with "un viejo judio" and "su joven sobrino supuestamente tímido" (G: 382) conveying, as the French does, the stereotype concerning alleged craftiness.

With respect to even the most commonplace of situations, in the ST there is unrelenting religious identification, which, by its very heavy-handed repetitiveness, serves to characterize the Jewish figures in the book as the kind of one-dimensional outsiders in

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[77] Here the English does commendably signal the "otherness" element conveyed in the ST, i.e. a mysterious consultation between "les deux étrangers".

[78] The notion of craftiness is reinforced by inclusion of the "soi-disant timide" qualifier.

traditional Québécois literature [79] who stand apart strictly on account of their faith. Thus, we read "*Le jeune juif* lui désigna une chaise" (M: 461, emphasis added), which in English is rendered as "*The boy* showed him to a chair" (AC: 357, emphasis added). Again, in the English version we have semantic modulation, consisting of neutralizing generalization, and in the Spanish a replication of the ST text (however numbingly repetitive, objectionable *and* pointless it may sound in terms of the action being described): "*El joven judío* le indicó una silla" (G: 386, emphasis added).

My comparative analysis will conclude with another instance of mutation in the English, this one relating specifically to the book's political subtext. The French reads:

> Madame Jeunehomme, en vieille nationaliste sentimentale et un peu paranoïque, défendait avec fougue la cause canadienne, accusant *les indépendantistes* d'être à la solde de l'Union Soviétique qui cherchait à briser un des plus beaux pays du monde afin de s'en emparer, puis de conquérir le reste de l'Amérique (M: 296, emphasis added).

The English text reads:

> [Abbé Jeunehomme's] mother, a sentimental, somewhat paranoid old nationalist, fervently defended the Canadian cause, accusing *Lévesque and his mob (as she called them)* of being in the pay of the Soviets, who were trying to break up one of the finest countries in the world on their way to conquering the rest of North America (AC: 230, emphasis added).

By moving substantially away from the original wording, the English version provides an undeniably negative perspective of an element of the source culture, which, of course, is not what Madame Jeunehomme (ardent and "somewhat paranoid" federalist though she be) has said. In contrast, the Spanish totally avoids the overtly subjective tone of the vitriolic utterance inserted into the English:

> La señora Jeunehomme, como buena nacioanlista sentimental y algo paranoica que era, defendía con ardor la causa canadiense, acusando *a los independentistas* de estar a sueldo de la Unión Soviética, que intentaba dividir

[79] Discussed by Shek, among others.

> a uno de los paises más hermosos de la tierra para apoderarse de él y conquistar luego el resto de América (G: 248, emphasis added).

Through a McClelland & Stewart spokesperson, Fischman explained that she put the above-quoted words in the character's mouth in the translation because Madame Jeunehomme, Florent's aunt, is "someone strongly opposed to Lévesque's politics and the change was made to reflect that" [80]. Yet, in the ST, Madame Jeunehomme, who is never presented exhibiting reticence in expressing her opinions, uses the word 'indépendantistes'. This is the same straight-talking character who expresses sympathy tinged with disdain when she describes her fellow Quebecers, who had been long subjected to the rule of *les Anglais* [81]:

> Je n'aime pas les chiens. Et encore moins les chiennes. Elles nous ressemblent trop, pauvres petits Canadiens français habitués à manger bien sagement dans leur coin. Elles sont trop naïves. Et aiment trop servir. Je préfère les chats. Ils sont moins mous (289).

(The translator clearly missed the significance of the author's use of "mou" in this context, failing to convey the clearly implied docility by rendering the word as "flabby" [224]. Furthermore, while the citation above supports the thesis that Beauchemin's work lends itself to socio-politico-economic interpretations, a thorough re-reading of all passages involving Madame Jeunehomme [from p. 238 in the ST, where she is first mentioned, through p. 330, at which point Florent and his wife Élise return to Montreal after visiting her in Florida] reveals no criticism whatsoever of either René Lévesque himself or his politics.) I

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[80] In the course of my research, I was unable to obtain a definitive answer from McClelland and Stewart, the Canadian publisher of AC, as to whether company officials specifically instructed the translator to comprehensively remove all indications of perceived anti-Semitism, as well as (for whatever reason) distort "les indépendantistes" and "French-Canadians". Replying to a Dec. 9, 2002 e-mail asking why the apparent strains of anti-Jewish feelings in the original were systematically not reflected in the translation and why the emotionally charged "mob" line was inserted, M&S editorial department representative Jenny Bradshaw wrote: "Sheila Fischman [replied] that she does not remember there being anti-Jewish feeling in the novel...Nowhere does the author equate Jews in general with any kind of evil-doing or with any negative characteristics. [Ms. Fischman] says that the character who used the phrase 'Lévesque and his mob' was someone strongly opposed to Lévesque's politics *and that the change was made to reflect that*" [emphasis added].

[81] Réginald Martel remarks, "(I)l est curieux de constater que ces personnages secondaires du roman ont plus d'épaisseur que les personnages principaux...C'est à croire que l'auteur s'est laissé prendre à des connivences

think it is fair to suggest that such a jarring shift was ideologically motivated, possibly to confirm in their minds the average English-Canadian target readers' anti-indépendantiste/pro-federalist position -- thereby sanctioning their "preferred reading" wherein "(r)eceivers ...bring their personal history and values to the text in a preferred way" (Valdés 2000: 272, citing Brierley 1995). In short, the distortion of the ST's neutral « indépendantistes » seems to be calculated to play to the receiving-culture readers' assumed entrenched attitude with respect to those who would seek to break up Canada.

In all the above selected passages there is a systematic effacing in the English rendering (in contrast to the closely adhering, "unsanitized" Spanish translation) of ST lexical choices suggestive of mistrust of and a general aversion to Jews among certain of the author's characters. In my view, this effacing raises important questions about ethics in the translation process. Indeed, in this specific regard, can the English text even legitimately be called a translation? Consider this eye-raising change from the French to the English, where mention of both arch-nemesis Ratablansky's supposed Jewishness and the reference to the Jewish people as a whole is simply omitted:

> Il se disait *d'ascendance juive* et polonaise...La vague nazie, qui prenait alors son ampleur, l'avait effrayé, comme bien d'autres. Il y avait la main de Dieu et s'était réfugié en France, désireux de consacrer sa vie à la prière et à la pénitence pour tenter de conjurer la malheur qui menaçait de fondre *sur les gens de sa race* et sur toute la civilisation... (M: 298) [emphasis added]
>
> He maintained he was *of Polish descent*...he had fled to France, wishing to dedicate his life to prayer and penitence in an attempt to ward off the calamity that was threatening to afflict *the civilized world* (AC:232) [emphasis added].

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qu'il ignore peut-être" (Martel: C3) [emphasis added]. This is another indication, perhaps, that the import of certain sociocultural-related elements included in the text might have escaped Beauchemin's notice.

The adaptation strategy unquestionably used [82] would seem to disqualify AC as a full-fledged translation in the generally accepted meaning of the term, i.e. a rendering that conveys *all* the textual elements the author has chosen to communicate in the original.

[82] Either upon the author's instructions or by the translator acting on her own initiative after Beauchemin personally requested excision of what he said could be construed as the sole potentially offensive passage in the entire book with respect to the novel's alleged anti-Semitism.

SEMANTIC EQUIVALENCE AND TRANSLATION SHIFTS

Semantic equivalence

Translation theorists and translators have much to say with respect to translation "equivalence". What follows is a fairly representative survey of thinking on this issue, which is of great significance since it deals with the essence of communication in prose literature -- the narrator's very utterances. First, a definition of equivalence:

> Équivalence
> 1. (Sens général) relation d'identité entre deux unités de sens de langues différentes différentes et ayant la même ou presque la même dénotation et la même connotation...(L)es équivalences sont toujors établies au niveau du discours à la suite d'une interprétation visant à dégager le sens du TD [texte du départ]. Elles sont réalisées à la jonction de la connaissance de la langue et de la connaissance des réalités auxquelles renvoient le TD, tous les paramètres de la communication étant pris en compte. (Délisle 29).

Anthony Pym appears to define the effort to transfer meaning between two languages as the essence of translation activity. In spite of what he views as a declining interest in translation equivalence as it becomes increasingly apparent that equivalence is not a natural relation between language systems, equivalence is, he states:

> still what happens, on one level or another, whenever a translated text is received as if it were a merely transferred text; it is still there whenever translation is distinguished from non-translation; it is still implicit in the way a TT signifies its antecedents [...] (Pym 1992: 47-48).

Koller views literary translation as being "characterized by a highly specific linkage and commitment to the source text" (202), with this linkage residing at the centre of "the concept of *translation fidelity*" [italics in original] (ibid.). Koller discusses "borderline cases: translation with elements of text revision" (Koller, 206) and attempts to determine whether specific identified "utterances stand in an equivalence relation to the statement in the original text" (208). In instances where there is "*not sameness of signification, [the] passage does not constitute*

translation in its proper sense, but rather [...] adaptive intervention [...] in which the bounds of translation reproduction have been overstepped" (208) [emphasis added]. Koller states that such interventionism does not serve to "merely [...] supplement the relevant passage of the original text, but rather to replace it". And he stresses that "(d)efinitions of translation generally do not embrace this kind of inter-semiotic transfer." His view is supported by Wilss (1977), who describes translation as a "text-reverbalization process" (cited in Koller: 209).

Granted, there are those who view the translator's duty in another light. For example, Boase-Beier and Holman (1999) support the often-stated belief that the translator is duty-bound to improve upon the source text and cite Tyler, who speaks of the need to "keep faith with the author in a particular way...by supporting him when he failed" (Tyler, cited in Boase-Beier and Holman: 13). On this basis, they state, citing Álvarez and Vidal (1996), that the translator is widely seen as a rewriter, who, "in the act of rewriting, redetermines the meaning of the original", "rescuing" it from itself where deemed appropriate (Boase-Beier and Holman: 14). "In this view, the role of the translator has changed from that of a faithful reproducer to an *inventive interventionist*" (ibid.) [emphasis added]. Works that appear "anti-" (anti-feminist, anti-gay or anti-ethnic) are seen as "the very ones which demand the release of rewriting translations" (ibid.). [83] But surely there must be strict limits to a translator's creative license. Louis Jolicoeur writes:

> Si l'auteur n'est plus détenteur de son texte [une fois elle est publiée], il s'exprime [néanmoins] à travers ce texte et, en principe, doit y être reconnu. A cette fin, l'auteur aura laissé ...sa trace : des pistes, des repères, voire des tics -- stylistiques, thématiques, culturels, géographiques [...] Par conséquent, si l'œuvre doit être ouverte, comme le suggère Umberto Eco (1965), de façon à ce que le lecteur puisse y entrer et interagir avec l'auteur, *elle doit également comporter une limite dans cette ouverture* [dans la traduction], *limite nécessaire à la reconnaissance de l'auteur* [emphasis added] [84]

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[84] In Jolicoeur, Louis, "Traduire Juan Carlos Onetti : entre l'ambiguïté structurelle et l'ambiguïté immédiate" in Meta, XLV, 1 (55).

In the case of M, a "rewritten translation" does a disservice to Fischman's readers (even while seeming to do Beauchemin a service by excising unsettling anti-Semitic passages). To my mind, any rewrite within a "translation", however brief, disqualifies the reproduced work as a translation in its entirety because the target audience is, in essence, getting a false "bill of goods". What has been rendered, instead, is a translation-cum-adaptation and I contend that the work should be labeled as such. Doyle (1989) would seem to concur:

> A translator's personal confrontation with fidelity cannot be sidestepped, it occurs each and every time a word or line is rendered anew...(I)f the translator's overriding concern with fidelity is dismissed, *then it is not translation at all which is taking place*, rather something else, a cross-linguistic *adaptation, a parody of translation, or the creation of something altogether different from the original -- an exercise in creative writing...which is not what translation is about.* (Doyle: 258)[emphasis added]

Straight states that the matter of how "faithfully" to render the source text depends greatly on the translator's "perception of the audience for the end product" (46). While allowing for the possibility of the translation not being intended to convey "the cultural and linguistic context" of the ST, he proposes the following question as a basic criterion for the evaluation of a translation: "Does it evoke a comparable response [among the target-audience readership] without *unwarranted masking of differences* between the cultural and linguistic contexts of the original and the translation?" [emphasis added] (47) [85]. But Straight clearly opposes what I see as a serious defect in Fischman's rendering of the ST, namely, unjustified effacing of the key cultural undercurrents comprised of anti-Jewish sentiment and expressions of Quebec nationalism.

For his part, Israël maintains that the translator seeking to reformulate the message of the original in the receiving literary system must strive to reproduce those narrative

elements the author has selected to represent the sociocultural fabric of the particular world he is depicting. He acknowledges that "il faut permettre au lecteur non seulement de comprendre, mais aussi de sentir. Et cela entraîne certains aménagements", what he terms "l'intégration à la culture d'arrivée [mais] qui ne veut pas dire adaptation". At the same time, however, he emphasizes that "(i)l ne faut pas naturaliser l'œuvre et qu'il importe d'aller très loin dans la préservation de l'étrangeté" (35).

Translation shifts

> All that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shift (Popovic, 1970) [86]

The term "shifts" is used in the literature to refer to changes that occur or may occur in the process of translating [87]. I was greatly surprised upon noting that Fischman's version of Beauchemin's novel simply leaves out the young French-Canadian protagonist's muttered "Un Juif...La partie va être dure" (M: 454) and systematically omits the often-repeated "Juif" used in discussing the two minor characters involved in a business transaction with Florent Boissonneault. I perceived this translation strategy to constitute an outright skewing of the author's intended meaning, however distasteful the message may be in regard to its heavy-handed mentioning of the characters' religion and the stereotypical linking of Jews and shifty money-making. Likewise, I was baffled when I compared the following line of dialogue -- « Madame Jeunehomme, en vieille nationaliste sentimentale et un peu paranoïaque, défendait avec fougue la cause canadienne, accusant *les indépendantistes* d'être à la solde de l'Union Soviétique...» (M: 296 [emphasis added]) -- with this rendering: "His mother, a sentimental,

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[85] Granted, determining response and assessing a possible degree of masking are both rather subjective considerations (certainly in the absence of a large-scale quantitative/qualitative inquiry).

somewhat paranoid old nationalist, fervently defended the Canadian cause, accusing *Lévesque and his mob (as she called them)* of being in the pay of the Soviets..." (AC: 230 [emphasis added]). Here the English takes a generic political term and replaces it with an invective. The question arises: *why* this alleged masking of certain elements of the ST? I think that the comments of both Lefevere and Megrab are both illuminating in this regard. Lefevere states:

> (T)ranslations can be potentially threatening precisely because they confront the receiving culture with another, different way of looking at life and society, a way that can be seen as potentially subversive, and must therefore be kept out (1992b: 14).

He emphasizes that a particular counter-ideology "is often enforced by the patrons, the people or institutions who commission or publish translations" (1992b: 14). Megrab likewise contends that ideology is a central consideration in translation. He suggests that in interpreting the ST, the translator needs to "identify the ideologies -- intended *or unintended* -- which have constrained the use of linguistic signs" (59) [emphasis added]. [88] Citing Hodge and Kress (1993), who state that "we all interpret the flux of experience through...priorities of interests" (in Megrab: 59), Megrab explains that the translation process is often characterized by shifts, "especially when the ideology of the translator differs widely from that of the original author" (59).

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[86] "The Concept 'Shift of Expression' in Translation Analysis" (79).

[87] Baker, ed., 1997 (226-9)

[88] Tiina Puurtinen states that "(i)mplicit ideology...is often unnoticed *and even unintended;* it consists of the writer's possibly subconscious assumptions and generally accepted values which underlie the writer's linguistic choices. Linguistic expression can thus reflect, and thereby reinforce, values which are unquestionably accepted by a society, and by the writer as a member of that society" (178-9)[emphasis added] in "Translating Linguistic Markers of Ideology", in Chesterman et al. (eds.) (177-186).
Cameron (1990) pursues the subject of possible unintentionality regarding the conveyance of one's beliefs in written or oral form: "(O)ur linguistic habits often reflect and perpetuate ideas...which continue to have covert significance in the culture [...] (O)ur ways of talking about things reveal attitudes and assumptions *we might consciously disown*, thus testifying to the deep-rootedness" of a particular prejudice"[emphasis added] (Cameron, 1990, cited in Simpson, Paul 1993. Language, Ideology and Point of View, London and New York: Routledge (160)).

Baker, Koster and Leuven-Zwart [89] make an important distinction between "positive" (or "obligatory") and "negative" (or "optional") shifts. "In *positive formulations*...shifts are seen as required, indispensable changes at specific semiotic levels, with regard to specific aspects of the source text" called for by systemic differences between the source and target languages and cultures" [emphasis added]. The source text is modified to "accommodate target-languages' possibilities and impossibilities". Such changes are considered beneficial to the target recipient's understanding of the text. "With this notion of shift, the focus is not on departures from a given normative concept of translatability but on the systemic differences which...remain to be provided for". In "*negative formulations*", on the other hand, shifts are viewed as "unwelcome results of the translation act, as something to be avoided" [emphasis added]. In this context, the term refers to "transformations of certain source text values or properties which ought to remain...unaltered", i.e. "unnecessary deviations from the due course of the translation process...".

Stating that "the first and most obvious way in which ST and TT diverge from each other is at the level of individual word choice", Mason says that some divergence is certainly attributable to "carelessness" (1994: 28). Particularly serious is divergence where there has been a "manipulation of values" through "flattening", as in the repeated omission of degarding descriptors concerning the old Jew storekeeper and his nephew, or through "slanting" (ibid.) -- putting an altogether different spin on a textual element, as in altering the neutral "indépendantistes" to the disparaging "Lévesque and his mob" or rendering the equally neutral ST-embedded "French Canadians" as the disparaging term "Frenchies".

For her part, Folkart cautions that what might appear to be merely minor and fairly inconsequential shifts can seriously effect reader comprehension of the author's message:

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[89] In Encyclopedia of Translation Studies (226-229) and Koster (129).

> À un niveau macro-analytique, on peut considérer (et on a tendance à considérer, en effet) comme étant dépourvue d'intérêt, c'est-à-dire de pertinence [les] glissements référentiels, pragmatiques, sémiologiques qui sont entraînés...par la traduction en particulier, artefacts insignifiants, « accidents de parcours » qui n'entament en aucune manière le fonctionnement narratif, esthétique, informationnel, etc., de l'énoncé [...] *Mais...pris ensemble, ces micro-déplacements, ces glissements sournois...cette constellation de distortions minables...justement, deviennent porteurs de sens* (Folkart: 352-353) [emphasis added].

THE TRANSLATOR'S DUTY AND TRANSLATION ETHICS

> (W)e can agree that translators are indeed accountable for what they write, and for what they decide to change, add or omit. To be seen to meet this responsibility is to maintain trust.
> - Andrew Chesterman [90]

In light of the author's own statements to the effect that his book does indeed have a political subtext, I maintain that the translator had no choice but to take his politics into account in preparing and setting down her rendering of the book. Given the English translation's manifest misrepresentation of his position, namely, the characterization of the leader of the independence movement [91] and his followers as a lawless "mob" through the wholly unjustified mutation of a neutral term ascribed to a character who demonstrably had no reason to utter such a loaded remark, the translator's professional integrity can be questioned in this specific regard. This is particularly true given that a company spokesperson, responding to my question as to why the English deviates from the original in the passage under discussion, said that McClelland and Stewart does not a general policy concerning how "works are adapted when we publish them in translation. This is usually the

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[90] Memes of Translation: 182.

[91] Lévesque, Beauchemin said, is his one true political hero -- the one Québécois figure, going back to Jean Talon, deserving of true respect and admiration (quoted by Renald Bérubé in « *Du sommet d'un arbre* ou le regard en plongée et en quatre temps » Voix et Images/36, printemps 1987 (404).

prerogative of the author and/or the translator, and changes book by book [92]. Of course, it is possible that undisclosed pressure was brought to bear by the publisher regarding the deletion of ST elements deemed likely to offend target readers and dissuade many (who have seen the matter mentioned in reviews or heard of it by word of mouth) from buying the translation [93]. On the subject of institutional interventionism in the translation process, Chesterman draws attention to the "translation commissioner's power and ideology" with regard to "determin(ing) the positions to be taken with a given culture" concerning the translator's right or duty to change or expunge material deemed ethically contentious (in Snell-Hornby et al.: 147). For his part, Martens calls for "increased [empirical] study of the institutional forces instrumental in...production and mediation" regarding "legal and socio-economic issues, in-house rules [and] publisher-translator relations" (225).

I contend, though, that regardless of whatever "outside pressures" were brought to bear with respect to toeing a certain line, the translator ought to ensure that s/he is not violating the basic trust that readers invest that the translated product provides them with the essence of the ST. On the matter of TL readers' expectations, Pym states that the target receiver has a full right to know about perceived "defects of the original" (Pym, 1992: 164).

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[92] Dec. 11, 2002 e-mail from Jenny Bradshaw, editorial assistant.

[93] On the matter of leaving out perceived objectionable material, the editors of the 1986 Dutch edition of the Diary of Anne Frank explained (after its publication) that Anne Frank's father, Otto, had discussed the translated sentence "There is no greater enmity in the world than between *these* Germans and the Jews" with translator (and family friend) Annaliese Schütz and it had been decided that '*diesen* Deutschen' ("these Germans") corresponded more closely to what Anne had wanted to say than the original translation: "There is no greater enmity in the world than between Germans and Jews" (66) (Lefevere (1992a). Translation, Rewriting and the Manipulation of Literary Fame, London and New York: Routledge. Lefevere explains that this mistranslation numbered among many made for ideological reasons, namely:

> a mixture of a more old-fashioned 'ideology' based on a certain view of the world, and the more contemporary 'ideology' of profit pure and simple. In Anneliese Schütz's own words: ' a book you want to sell well in Germany... should not contain any insults directed at Germans' (Lefevere: 66).

Following this economics-driven logic, a book that a publisher hopes will sell very well in English-speaking markets should not contain xenophobic content liable to offend a large number of potential readers.

For his part, Hewson declares that "the translator must ... see [to it] that in the hard world of the publication of the translated text, justice is done" (Hewson: 56).

Chesterman declares, "(W)e can agree that translators are...accountable for what they write, *and for what they decide to change, add or omit*" (ibid.) [emphasis added]. Chesterman sees the translator disregarding this "central ethical value" (Chesterman and Wagner, 2002: 102) when s/he does not respect what Chesterman views as the intimately related ethical value of truth. "Translators should seek to represent the original text...the cultural Other...in a truthful way, not falsifying the message or intention" (ibid.), otherwise they risk losing the invaluable trust placed in them by readers who cannot access the source material. Bearing this in mind, I contend that the non-obligatory shifts seen in the excerpts I have analyzed constitute textual manipulation that does not have its place in a translation that readers can trust to deliver the "straight goods".

Jeffrey Green wonders:

> (D)oes the translation overlie the original work, or is it an alternative stratum through which the underlying realm of experience can be glimpsed? [...] At what point do small corrections accrue and become a falsification [94] ? What kind of tinkering is permissible (especially without consulting the author)? ...Personally, I think the translator should change as little as possible (in terms of) doing both the author and the reader a service...*though I know that certain very highly reputed translators have few scruples about improving the text according to their own lights as they work* (Green 2001: 18-19) [emphasis added].

It certainly seems that, in several instances, Fischman has assumed the role of a self-appointed revisor in her translation -- a role I believe it is not the literary translator's to take on since such revision will invariably alter to some degree the thrust of the original. Lawrence Venuti contends that the ST's message must remain

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[94] "Corrections" is admittedly subjective. I would use the word "alterations."

> discernible and palpable through the translation . . . (It) must resist its own . . . culture, and (the) translator must suppress (her) biases while translating (in Barokass-Emanuel: 83).

Granted, exactly how to determine whether the original meaning can be truly maintained in the transfer from SL to TL has, of course, long been a much-debated issue, with some contending that, ultimately, it is a matter of individual perception. For example, De Beaugrande and Dressler state that

> [concerning] the question of how and whether forms of meaning are preserved . . . the equivalence between a text and its translation can neither be in form nor lexical meanings, but only in the experience of text receivers (in Rabadán: 74).

However, discussing Susan Bassnett's rather open-ended concept of "functional equivalence", Gentzler cautions that when the concept of shift is not strictly defined, "almost any deviation, addition, deletion can be labeled as 'functionally equivalent' " [95]. This clearly important esoteric question of attempting to measure actual receptivity among text recipients is, however, beyond the scope of this discussion, which focuses on the *terre à terre* matter of perceptible conveyance (or non-conveyance) of textual content from the ST to the target audience.

Hewson stresses the importance of "the individual's own perception of the nature, function and role of translation. There can," he maintains, "be no 'innocent' or 'automatic' translation, only choice among the elements seen to be available in the [TL] culture, and that very fact of choice generates meaning and implies a position." He argues that the translator, as a human being, is

> inevitably influenced by an unconscious perception of normativity -- normativity in translation, normativity governing discourse production in the target language -- which may, of course, consciously be stretched or

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[95] Gentzler (1993) Contemporary Translation Theories, London and New York: Routledge (100).

> fought against, but which, given its overwhelming weight, will tend subtly to influence all of his or her production (Hewson: 52).

Asserting that "ideology impinges on the translation process in subtle ways", Mason identifies important questions regarding the translation of ideological material [96]. He asks how the translator should look upon the perceived ideology of the source text. "Where do the translator's loyalties lie? With the letter of the source text or with the expectations of the readers of the target text?" (24). To what degree can the perceptions of the target readership be expected to correspond with those of the source readers regarding the author's message? While acknowledging that "alternative world-views...create divergent discourses and texts" and, thus, complete equivalence, however the term may be defined, cannot be assumed in the textual transfer, he declares that:

> [The translator] has the double duty of perceiving the meaning potential of particular choices within the cultural and linguistic community of the source text and relaying that potential, by suitable linguistic means, to [the] target readership (Mason: 23).

Discussing "how freely translators should translate (and) whether a translator has the right" to make changes, in the form of perceived improvements or corrections, in a text, (Chesterman 1997a: 169), Chesterman explains that making such changes "implies a higher loyalty to the reader than to the text itself" (ibid.) This "choice of primary loyalty" is said to necessarily involve the issue of acculturation "and thus involves ideological choices" (ibid.). He cites Pym, who, in stressing "the translator's reponsibility for the translation, as soon as he/she has agreed to translate it" (170), asserts that such "primary loyalty" (ibid.) is neither source culture- nor target culture-bound. Rather, it is "intercultural" (ibid.). Pym considers the overall value of a translation to reside primarily in terms of what it is seen to contribute

to intercultural relations, i.e. enhanced understanding of the other culture by the receiving culture after being presented with a certain representation of that other society.

This view of translation's bottom-line worth, Pym says (cited in Chesterman 1997a: 170) comes under the category of "utilitarian" ethics, which anticipates the result of a given translation act. With respect to such ethics as pertains to my case study, I believe both the generalized effacing of repeated expressions of clearly anti-Semitic sentiments and the distortion of the neutral political term 'indépendentistes' into "Lévesque and his mob" and "French Canadians" into "Frenchies" can reasonably be viewed as playing to the targeted receivers' perceived social sensibilities and political prejudices, respectively. In my opinion, what Fischman has done in her renderings serves to support Chesterman's speculation that "when translating certain kinds of texts, translators at a particular time in a particular culture tend to behave as if they held (or were required to hold) such-and-such values" (1997a: 171).

In short, I would argue that Fischman has violated two norms that Chesterman sees as comprising part of an "ethics of responsibility" (1997b, 148): the "relation norm" ("a translator should act in such a way that an appropriate relation is established and maintained between the source text and the target text": 1997b, 149) and the "accountability" norm ("a translator should act in such a way as to be accountable to all the parties involved": 1997b, 149). Both norms, he contends, are "governed by a primary ethical value" (1997b, 149). In his view, the translator ought to present an appropriately "truth(ful) relation" (1997a, 179) between a given source-text element and what purports to represent it in the target text. She should try to convey what he describes as a "family resemblance" (ibid.), i.e. authentic similarity, rather than a utopian "sameness", which is generally agreed to be inherently impossible in any interaction between two different language systems, and entails the often-fuzzy notion of "fidelity". I could not agree more with Chesterman when he

emphasizes that, while "(s)ource-target relations are elastic...the elastic must not be cut completely", because "if we assume that a target-language text *bears no relation whatsoever* to a source text, *we do not call this text a translation.* There must, then, be a relation, *and it must be a true one*" (1997a: 180) [emphasis added]. In fact, significant distortions of the ST compromise the TT's claim to being a representative translation. After all, as Chesterman affirms, "Trust ...one of the fundamental values of translation ethics...is the glue that holds the system together" and translators must strive to do "nothing to forfeit this trust" (1997b: 154). And, importantly, he equates trust with loyalty in terms of both "the translator's relation to the ...source text, and also the relation to the target readership" (1997b: 153) and these readers' expectations with respect to clarity that facilitates understanding of the text as it is carried over from the other culture.

Leppihalme concurs with Chesterman with respect to his "ethical norm of accountability" wherein the translator is expected to comply with "professional standards of integrity and thoroughness" (Leppihalme: 21). She sees such compliance as being "motivated by respect for both the source text and its author and the target text and its readers" and a desire to "serve them well" (ibid.). Leppihalme indicates that showing such respect for both texts includes being mindful of the author's "thematic use of allusion" (32) in terms of function and intended effect and rendering such allusions accordingly. Since "allusions are used because of the extra effect or meaning they bring to the text by their associations or connotations" (34) [97], naturally they carry significant symbolic weight and are necessarily to be viewed as part of a key message that the author is imparting in the text. Thus, the translator cannot ignore this carefully crafted symbolism in seeking to fully convey the ST's underlying sense.

Recognition of allusions, Leppihalme states, "is reinforced by the exposure of [the general] population, in one way or another, to a common store of names and phrases recalling shared experiences" (63). The alert reader will duly note Florent's cousin Abbé Jeunehomme clumsily treading on the face of Pierre Trudeau on the cover of his treatise "Federalism and the French Canadians" (M: 44), as well as his wife Élise nonchalantly dropping into a garbage can an old book on whose cover Robert Bourassa's countenance is smeared in tomato sauce. The translator must also heed this clearly mocking authorial commentary on the then-prime minister and the defeated Quebec premier when trying to grasp the ST's overall thrust. In this light, it is astonishing that the English includes the overt slam against the opposing *indépendantistes* when nothing of the kind is warranted on the strength of what Beauchemin, the militant nationalist, wrote [98].

Delisle (1988) discusses the importance of the translator painstakingly analyzing a text's structure by means of "an interior hermeneutic dialogue...with the source text. This dialogue, which leads to the translator's grasping the meaning of the linguistic signs, ranges over every word and utterance in the text" (86). It is then a matter of "preserving textual organicity" (102), the framework and inherent quality of the connected passages comprising the whole. Stressing the importance of "re-creation in context" (89), he holds that the translator must strive for "equivalence in difference" (89) by reproducing the text as "a unified whole, a microsystem of interdependent elements". She endeavours to "weav(e) together" (91) the authorially constructed semantic and logical relationships with the carefully chosen images and symbols -- thereby respecting the writer's work in its totality.

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[97] I contend -- and a number of critics agree -- that allusions, such as those concerning Pierre Trudeau and Robert Bourassa, are significant to Beauchemin's work.

[98] This includes, as discussed (the translator's recent explanation to the contrary notwithstanding), his depiction of the anti-nationalist Madame Jeunehomme.

The translator, he affirms, "*does not have licence to do anything he likes with a text* [but] must confine his lexical representation to what is reasonable" so as not to "distort the original" (101) [emphasis added]. Delisle emphasizes:

> The art of translation is the art of hewing to the golden mean. Learning to stay within the limits of fidelity to the author's intention is the hardest lesson to learn, and the truest test of a translator's maturity (102).

In Popovic's view, any changes the translator makes should be "pursued for the sake of the original" -- stylistically dictated shifts that are "faithful" to the ST "in its totality, as an organic whole" (80). He stresses that a clear distinction needs to be made between what is thought will be aesthetically pleasing in terms of stylistics and content that is altered with the goal of pleasing or avoiding displeasing the target readers, e.g. trying to strike a responsive chord with the reader by inserting something not found in the original [99] or trying not to offend target-culture sensibilities by deleting discomfiting ST elements. [100]

Both Simon and Israël stress the great responsibility that the translator bears in carrying across the author's text to the other culture. Discussing the major development represented by "the cultural turn" in translation studies, Simon states that, since translations are material entities that constitute forms of communication that result from specific decisions and have specific aims, such writing is necessarily "fully informed by the tensions which traverse all cultural representation. Translations can be consciously driven by social

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[99] A relevant example is supplying a staunchly federalist English-Canadian audience with the line "Lévesque and his mob". Significantly, then-Quebec premier René Lévesque, Beauchemin's one political idol, was photographed with the young actor who played Monsieur Émile in the film version of Le Matou at the launch of the novel's paperback version.

[100] For example, the repeated questionable references to the Jewishness of the two minor characters discussed in my comparative analysis. As regards anti-Jewish feelings that have unquestionably also existed in English-speaking Canada, Ages (1981) asserts,"Anti-semitism of the more serious strain has, except for a period in the 1930s and 1940s, been peripheral to Canadian society [as a whole]" (394). Admittedly, within Quebec, state Waller and Weinfeld (1981), "Jews were as likely to encounter anti-Semitism from the province's Anglo-Saxon elite as from French Canadians" (418) with, as is widely recognized, exclusion routinely practiced at the corporate, social and academic levels. However, it is clear from the general silence surrounding the issue, that such anti-Jewish sentiments were not often alluded to publicly and thus the average English-Canadian might well be quite surprised and troubled to be confronted with evidence of such prejudice in a literary work.

and ideological projects, *as they can implicitly or unconsciously reveal relations and attitudes towards cultural identity*" (Simon 1995: 45) [emphasis added]. This is, to a certain degree, because the translator "is fully engaged in the literary, social and ideological realities of his or her time [and] this engagement is transmitted through the translation itself" (45). Simon points out that, going back to Charles G.D. Roberts' landmark translation of Philippe de Gaspé's Les Anciens Canadiens and William Blake's similarly important rendering of Louis Hémon's Maria Chapdelaine, translation of Quebec literature has been "driven by a fascination for the cultural -- and political -- 'difference' which this literature represents" (46). That this body of translation has been "fuelled by a strong sense of the pervasive cultural differences between the two [principal] linguistic groups" (46) within Canada would seem to make clear that no such act of translation is performed in a vacuum -- the translator necessarily has to be sensitive to the possible ramifications of word choice that touch upon matters of culture, religion, politics and similarly delicate issues in the history of relations between the two language communities. In underscoring the key role someone in Sheila Fischman's position plays in shaping the target-culture reader's perception and reception of the text, Simon emphasizes that the way the translator deals with the issues raised "will be decisive in forming the reader's view of these [author-depicted] realities" (48).

Israël also places great emphasis on the translator's responsibility given that, invariably, what she produces, which is inherently shaped in part by her subjectivity, will in turn figure dominantly in shaping target-culture readers' view of the original work:

> [...] l'action [du traducteur] est à maints égards décisive. [...] [Puisque] la compréhension du traducteur ne peut [...] que prendre appui sur l'expérience de la vie et de la lecture, sur un savoir partagé et sur le décryptage de procédés discursifs spécifiques au genre littéraire, [cette compréhension] reste donc un acte d'interprétation hautement subjectif qui conditionne à son tour, dans une très large mesure, la perception ultérieure de l'œuvre par le public[-cible] (26).

Also addressing the matter of the responsibility that cross-linguistic conveyance entails and emphasizing the subjectivity involved in the act of translation, Lane-Mercier states:

> [T]he target text...[is] saturated with the presence of the translating subject, whose own ... 'initial founding-act of evaluation' has replaced that of the source-text author. The result is, on the one hand, the creation of aesthetic, ideological and political meaning that inevitably encodes target-language images and beliefs with respect to the cultural Other, thus reflecting the translator's position within the socio-ideological...context, his or her attitude in relation to the 'foreignness' connoted...as well as the ethical stance implied by his or her translation strategies, and, on the other hand, the creation of reader positions which coincide only partially, if at all, with those of the source text [Lane-Mercier 1997: 48].

Israël stresses that, in transmitting the foreign-culture work, the translator must at all times remember that « l'idée première de l'œuvre ne lui appartient pas et, s'il se doit d'être créatif et audacieux' » (with respect to stylistics, idiomatic usage and other literary considerations), "il lui faut également avoir suffisamment d'humilité pour ne pas agir en démiurge et couvrir de sa propre voix la parole de l'autre." All the translator's decisions

> reste[nt]... soumise[s] à l'intention de l'auteur...au dessein général de l'œuvre... Il est donc tenu par cette intention, par cette visée qui ne lui appartiennent pas au départ et qu'il lui faut s'approprier mais non dénaturer (32-33).

In a debate among British translation scholars and practitioners on the question of responsibility and ethics in translation [101], opinion was divided regarding the appropriateness of translation interventionism. In Newmark's view (in Picken (ed.), 70), the translator is responsible for the content of the text she chooses to translate and should be mindful of evolving morality, effacing objectional material such as sexist comments and other content intended to degrade, notably including expressions of prejudice. Those opposed to Newmark's view spoke of translators therefore being obliged to act as "thought police" in the name of "political correctness" (in Picken: 71). Kingscott, for one, said that once a

[101] ITI Conference 7, Nottingham, UK, 1994.

translator accepts a translation commission, it is not her place to comment on perceived objectionable material and stated that, if asked to do so, he would translate Mein Kampf without annotation. To his mind, the onus is on the recipient to put the text into context: "*a client relies on receiving a 'straight' translation, not a sanitized one*" (in Picken: 72-3) [emphasis added]. Mostert concurred, saying that objectionable material ought to be "translate(d) as it stands" (in Picken: 73), with no amendments made and Stuart (ibid.) felt it is not for the translator to make moral judgments.

In discussing the importance of what he calls "ethical norms" that involve not conveying in the translation source-text content that is considered "not ethically acceptable" (in Schäffner 41), British literary translator Paul Chilton wonders "whether the translator has a right to alter the content of the source text in the first place". I would add that this issue remains pertinent even if the author consented (or, in Beauchemin's case, requested) to some degree of effacement, *if* this effacement is in no way signalled, e.g. by labelling the TT a translation "with certain modifications authorized by the author". Speaking for himself, Chilton states that, regardless of the sociocultural context within which he was working, "I felt that I did not have the right to cut out any passages at all in the original text, *whether I disapproved of them or not*" (in Schäffner: 41) [emphasis added]. Chilton addresses the ethical issue that Fischman surely faced in deciding how to deal with her author's uncomfortable passages regarding Jews. By choosing to efface the problematic parts, he would be consciously

> ...constructing my own, ethically influenced, version of the source text, [adhering to] ethical norms [operating] in a developing society in the late twentieth century that I, as a translator, was subject to (in Schäffner, 41).

Agreeing with these sentiments, I would add that -- while it is unrealistic to hope, given their inherent subjectivity, that well-intentioned, competent literary translators will

never in any way alter the semantics of their authors' texts -- to fundamentally misrepresent a work through calculated deletions or additions, thereby misleading readers regarding the original content, is both inexcusable and unethical.

CONCLUSION

By its very nature, translation endeavours to bring "foreign otherness" to the receiving culture. A text that calls itself a translation must not seek to inject into the author's work something other than what has been written. I commend Fischman for her efforts to incorporate alterity -- otherness -- in her prolific work over the years:

> I have always wanted my translations to give readers the sense that they are reading another language [...] I want (the translation) to have a certain degree of strangeness and dislocation, a sense that there is something different going on behind the language. [102]

However, as I have demonstrated, her rendering of M is, in certain significant respects, deficient with regard to semantic equivalence -- a key consideration of a successful and fully representative translation. In this regard, I believe my comparative analysis has shown that, in the relevant areas identified, the Spanish version stays much closer to the ST than does AC in carrying across to the other language-culture the textual and subtextual socio-politico-economic messages that the author has conveyed to his own target audience. To my mind, this analysis highlights a serious translation ethics issue regarding the preserving of the ST's integrity.

As has been indicated, many translation theorists and practitioners underscore the emphasis I have given to semantic likeness in this discussion of literary translation. Additional voices further underline the importance of the translator's duty to provide an accurate translation since failing to do so, she sets herself up in an adversarial position vis-à-vis the ST -- something that clearly runs completely counter to the goal of the translation exercise. Calling to mind Fischman's stated reason for translating Québécois literature, Israël stresses « (l)a préservation de l'intégrité de l'œuvre...» (29).

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[102] Quoted in "Translator lives in two worlds", Joel Yanofsky, The Gazette, July 22, 2000 (I, 1).

> S'il s'agit d'une traduction au sens courant, il est souhaitable que soit maintenu le plus possible l'ancrage initial du texte, son origine étrangère afin qu'il puisse élargir l'horizon culturel du pays d'accueil, raison première de son transfert ....On ne peut pas jouer impunément avec ces choses-là car on risque de produire l'effet contraire" [103] (Israël: 35).

Granted, as many theoreticians have also stated, the text produced is not and cannot be a perfect replica of the ST in content and form given the inherent differences between any two languages. Yet, in certain important respects in the case of AC, something, namely, anti-separatist and anti-francophone sentiments, is being transmitted that is simply not found in the author's work. In addition, expressions of xenophobia are being suppressed, which can be seen as related to some extent to the common people's sense of inferiority and their thwarted will to be autonomous [104]. I contend that, in the interests of the very integrity of the literary translation, there should be no minimalizing of such changes -- be they calculated or arbitrary. Great attention should be directed to examining the nature and effect of such translation shifts and also to assessing the translation ethics questions that arise. We must bear in mind, as Israël stresses, that the ST

> reste toujours présent et...continue de fixer les objectifs, de dicter les choix...*(L)a traduction littéraire demeure fondamentalement un discours contraint*...(35) [emphasis added].

He reminds us that « (l)a liberté du traducteur littéraire est aussi une contrainte, un devoir envers une œuvre. Cela s'appelle...le respect » (64).

Making a clear distinction between non-fiction [105] and fiction, Green states that, in rendering a work of fiction, the translator is subordinate to the text. "When it comes to a

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[103] Which, I contend, is what Fischman has done in skewing "indépendantistes" and "French Canadians".
[104] In discussing certain Québécois literature with *indépendantiste* overtones, Sugden (see footnote no. 19) mentions "(s)trong hints of xenophobia (one of the most unseemly aspects of nationalism)..." ("Quebec's Revolutionary Novels", 135).
[105] "(W)hen translating nonfiction...(t)he translator's assignment is to present the author's ideas effectively. (S)implify(ing)... mak(ing) judicious cuts and additions to further the author's cause...is probably the right thing to do" (71).

showdown between the original text and the translator, the original text wins...We mustn't sacrifice authenticity..." (66). Green adds, "I always remember who the author is, *and that it's not me*" (75) [emphasis added]. Chatman agrees on the ethical importance of following where the ST leads [106] since, although the author "retires from the text as soon as the book is printed and sold", the "principles of invention *and intent* remain in the text" (Chatman 1990, cited in Schiavi: 10, emphasis added). The "textual artifact...instructs the reader on how to read the text and *how to account for the selection...of the textual components*" (notably, in the present case, the numerous obvious references to the other as represented by the Jew) (Schiavi: 10, emphasis added).

Although I have argued that, in order to be considered an authentic translation (carrying across the author's message in full to the other side), a TT must include any obnoxious, offensive elements found in the ST, the question, I acknowledge, remains. Was Fischman right, after all, to efface the obvious anti-Semitism on the part of Beauchemin's protagonist and certain other Québécois characters? Did she do him a service in "cleaning up" the many instances of veiled anti-Semitism he claimed not to have even been aware of? My answer is that, while she may well have done <u>him</u> a service by taking the sting out of objectionable prose, she has not served anglophone readers well. As Roy-Seifert explains, with regard to an author adopting a deliberate writing strategy and incorporating specific elements in his text to fit his intentions concerning conveying a particular message, "It does not do to change the wording" that contributes to textual "dynamics", she declares (46). "(W)ords added (and) poetic substance diluted exhibit a lack of respect and responsibility towards (the author's) specific way of using a language" (ibid.). I would add that, by extension, such behaviour also displays a lack of respect and responsibility towards the TT

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[106] What Stratford calls "find(ing) the motion, gesture and respiration in oneself which best accommodates the

readers, the vast majority of whom, one could reasonably assume, are counting on the translator to present them with the author's work as he himself ideally would have in the target language. Indeed, because they cannot read the source language (at least not well enough for a quality reading), TL readers rely upon the translator to serve as a reliable intermediary between the author's words and themselves [107]. Giving them something different from the ST to my mind is akin to presenting a false bill of goods. What they are getting is not "the straight goods" in every respect.

As discussed, complete self-effacement on the translator's part is a pipe dream -- impossible to achieve given the person's inherent subjectivity, which will inevitably to some degree influence her work. But as R. A. Magreb states:

> Although [translation] cannot be totally free of ideology -- for it inherently presupposes subjective involvement -- the translator has to maximize objectivity...(T)he intentions of the original author [should be] always uppermost in mind (Magreb 1999: 59).

I believe that Fischman has exceeded what can be generally thought of as acceptable limits in terms of subjective involvement in the text. With the semantic shifts discussed, I feel that her rendering would be better termed a revised version of the original, an adaptation and not a thoroughly authentic transfer of the ST's letter and spirit with the intent of presenting a view -- from across the fence -- of another language culture. However well intentioned its attenuation and deletion of expressions of xenophobia may be (the perversion [108] of the perfectly neutral "indépendantistes" and the embedded "French Canadians" is, for its part, simply inexcusable), the English version violates Chesterman's ethics of clarity, truth and

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personality of the Other" (in "Translation as Creation": 16).

[107] Underlining the translator's responsibility in this regard, J.O. Abioye states that in "export(ing) the culture and tradition of the original author to the outside world...the literary translator plays the role of a guide to the reader" (in "The literary translator: a bridge or a guide?" in XI World Congress of FIT, Translating Our Future, Nekeman, Paul (ed.) (178-187).

[108] To borrow a term used in this respect by David Lloyd on p. 142 of his article "Translator as Refractor: Towards a Re-reading of James Clarence Mangan as Translator" in Disposito, v. 7, no. 19-20 (141-162).

trust. Ray Filip states that Beauchemin's achievement is that he "has succeeded in telling a moral tale without moralizing. He let his characters *be*" (18) [emphasis in original]. In some notable respects, as I have shown, Fischman quite clearly has not.

Suggestion for future research

Concerning possible future related research, I would propose studying the socio-politico-economic framework of a given text in an attempt to identify how publishers and editors may exert pressures upon the translator to comply with a certain "party line" and seek to explain the potential consequences in terms of how the target audience receives the carried-across work -- a work that has been subject to manipulation deemed appropriate by the translation copyright holders. (As Roy-Seifert asserts, "the publishe(r) [must also] be held responsible for the translatio(n) finally presented to the public": 49.) I suspect that it is not purely coincidental that, of the several Sheila Fischman translations I looked at in examining her handling of textual representations of Québécois' desire to be self-autonomous and instances of the mistrust and disdain often manifested toward the Other (who is seen as helping to thwart that collective will), AC, the one clearly aimed at a mass market, is the sole example of "sanitizing" of expressions of xenophobia (i.e. anti-Semitism). The other translations were all issued either by a small publisher (e.g. Anansi, Harvest House) with a clearly stated mission to bring across the other linguistic culture as it truly is or was, or by a university press (e.g. U. of Toronto) whose editors were demonstrably seeking to promote cross-cultural knowledge through authentic re-presentation of a source work (e.g. Tardivel's "separatist vision of Quebec").

On this vital question of conveying significant messages between cultures, I will close with a question posed by Ben Z.-Shek:

> [N'est-il] pas clair...que, quoi qu'il arrive sur le plan constitutional, il nous faudra de part et d'autre [le français vers l'anglais et vice-versa] des traductions aussi vraies et aussi belles que possible des œuvres littéraires de valeur, pour connaître *per se* la vision de l'autre, et peut-être aussi pour nous rapprocher dans un nouveau *modus vivendi* ? [109]

[109] « Quelques réflexions sur la traduction dans le contexte socio-culturel canado-québécois » in Ellipse, 21, 1977 (116).

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