The Textual Presence of the Translator: A Comparative Analysis of F. R. Scott's and John Glassco's Translations of Saint-Denys Garneau

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ABSTRACT

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Considering the stature of the Quebec poet Hector de Saint-Denys Garneau and the English-Canadian poets F. R. Scott and John Glassco, the translations of Garneau by Scott and Glassco are culturally significant events, whose analysis offers us an opportunity to better understand the history of relations between English and French Canada. A descriptive, comparative analysis of the two sets of translations can also shed light on the work of the translators and on their presence within the target texts. The first chapter of my analysis will contextualize the translations by examining the reception and translation of the works of Saint-Denys Garneau. The second will look at F. R. Scott and John Glassco as translators. The third will describe the major systematic differences between the translations, while the fourth will explain these differences by looking at Scott's and Glassco's declared translation strategies, their poetics, and their interpretations of Garneau.

RÉSUMÉ

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Étant donné l'importance littéraire du poète québécois Hector de Saint-Denys Garneau et des poètes canadiens-anglais F. R. Scott et John Glassco, les traductions de Garneau faites par Scott et Glassco sont des événements marquants dans l'histoire des relations entre le Canada français et le Canada anglais. Une analyse comparative et descriptive des deux ensembles de traductions nous offre non seulement de mieux comprendre ces relations culturelles mais de mieux comprendre le travail du traducteur et de déceler sa présence dans les textes d'arrivée. Le premier chapitre de mon analyse tente de replacer les traductions dans leurs contextes historiques et culturels, en examinant la réception critique et les traductions de l'œuvre de Saint-Denys Garneau. Le deuxième chapitre dresse un portrait de Scott et Glassco en tant que traducteurs. Le troisième décrit les différences systématiques entre les traductions, alors que le quatrième explique les différences par le biais des stratégies de traduction de Scott et Glassco, leurs poétiques, et leurs interprétations de Garneau.

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Introduction

Quebec's French and English literary traditions have evolved independently of each other. One is more likely to discern the influence of Verlaine, Rimbaud, or Éluard in Quebec's French-language poets, and the influence of Hopkins, Eliot, or Pound in Quebec's English-language poets than poets of the other linguistic group, proving that sometimes linguistic boundaries are more difficult to cross than geographical ones. Nonetheless, several English-speaking poets, such as A. M. Klein, Louis Dudek, Ralph Gustafson, and A. J. M. Smith, have been involved in translating French ones. The most prolific poet-translators of the 1950s, 1960s, and 1970s were F. R. Scott and John Glassco.

Scott, along with his friend A. J. M. Smith, played a vital role in introducing modernism to English-Canadian poetry. His legacy also includes his work as a political activist and specialist in constitutional law. As a lawyer, he helped advance the civil rights cause in Quebec and Canada. As a political activist, he participated in several organizations, including the League for Social Reconstruction, the Co-operative Commonwealth Federation, and *Recherches sociales*. It was the convergence of his activities as a poet and social activist that led him to render Quebec poets into English. Apart from several translations that appeared in periodicals, he published two books of translations, *St-Denys Garneau & Anne Hébert* (1962) and *Poems of French Canada* (1977).

John Glassco dedicated most of his life to literature. Munro Beattie describes the poet as a "sophisticated artist," whose "prosody is skillful and ingenious" (797). Perhaps his most acclaimed work is one in prose, the *Memoirs of Montparnasse*, an embellished account of the three years he spent in Paris.[1] He also published several anonymous and pseudonymous pornographic writings. *The Poetry of French Canada in Translation*, an anthology prepared by Glassco, was the most ambitious translation project of its time. Among his other translations are *The Complete Poems of Saint-Denys Garneau* (1975), and three novels: Monique Bosco's *Lot's Wife*, Jean-Yves Soucy's *Creatures of the Chase*, and Jean-Charles Harvey's *Fear's Folly*.

Even though Scott and Glassco spent most of their lives in Quebec,[2] they didn't really begin to appreciate Quebec's French-language poetry until they were in their thirties and forties. Scott introduced Glassco to the translation of Quebec literature. The exchange of ideas enriched their translation work. Sharing the same tastes in Quebec poets, they translated many of the same ones but rarely the same poems. In fact, the only poems they both translated were those of Saint-Denys Garneau. Scott rendered ten Garneau poems into English for *St-Denys Garneau & Anne Hébert*, and Glassco re-translated the same poems for *The Complete Poems of Saint-Denys-Garneau.* He was also the poet they most translated.[3]

In his short life (1912-1943), Hector de Saint-Denys Garneau only published one book, a privately printed collection of poetry, *Regards et jeux dans l'espace*, in 1937.

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[1] Even though Glassco has publicly pretended that the book is a truthful account of his years in Paris, several researchers (Thomas E. Tausky, Stephen Scobie, Philip Kokotailo, and Patricia Whitney) have shown that the work is more fiction than truth.

[2] Scott was born and raised in Quebec City, went to school at Bishop's University, and subsequently lived most of his life in Montreal. Glassco was born in Montreal, and spent the rest of his life alternating between the city and the Eastern Townships.

[3] Scott translated nine poems by Anne Hébert and ten by Garneau (even though he rendered two poems,

Two other significant works appeared posthumously, a poetry collection *Les solitudes* (1949) and his *Journal* (1954), but it is because of the first book that he is considered to be "the founder of modern 'liberated' poetry in Quebec" (Kushner 1030). The five poems, whose English versions will be compared, all come from *Regards*: "Cage d'oiseau," "Accompagnement," "Un mort demande à boire," "Spectacle de la danse," and "Autrefois."

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My analysis originates in the conjunction of two areas of study: the history of cultural relations between English and French Canada and context-oriented approaches to translation.

Relations between English and French Canada have been marked by strong linguistic tensions.[4] Sherry Simon notes that "the strong explanatory powers given to class in Great Britain or race in the United States are given in Canada to language" ("The Language of Cultural Difference" 159). As a result, translation has a unique and significant function in the Canadian context: it is "an *intra*-national affair" (Simon, Introduction 8). The various forms of translation practiced throughout Canada's history have mirrored the relations between Canada's French and English communities.

"Since the 1950s," Kathy Mezei writes, "particularly in the context of the Quiet Revolution, the 1970 October Crisis, and the rise of the Parti québécois, English-

---

"Le jeu" and "Nous ne sommes pas" [*Œuvres* 10-2] as one, "The Game" [*St-Denys & Anne Hébert* 25-7]).

[4] It might be argued that the attention given to this duality has tended to marginalize Canada's aboriginal peoples and other groups that have neither French nor English as a mother tongue, yet, as valid as this argument is, the fact remains that the French-English duality, real or imagined, has been at the core of the

Canadian translators have proclaimed a political mission to 'bridge' the two solitudes." ("Translation as Metonomy" [*sic*] 88) It is within this context that Scott and Glassco translated. Scott, who taught Pierre Trudeau at McGill, was a member of the Royal Commission on Bilingualism and Biculturalism. Glassco, who was less politically active than Scott, believed strongly in achieving "a unanimous Canada," as he tells Jean Le Moyne in a letter dated 3 Dec. 1970 (The John Glassco Fonds). The interest in studying Scott and Glassco lies not only in seeing how their translations were affected by the cultural paradigm of the 1950s, 1960s, and 1970s, but also seeing how their texts differed from it, that is to say, how their own personalities influenced the linguistic transfer of one of Quebec's most important poets.

The first chapter of my study will attempt to contextualize the translations by examining the reception and translation of the works of Saint-Denys Garneau. The second will look at F. R. Scott and John Glassco as translators. The last two chapters will deal with the translated texts.

The term "context-oriented" is used by Theo Hermans to group together transfer-oriented approaches, e.g. Armin Paul Frank's, and target-oriented approaches, e.g. Gideon Toury's (qtd. in Koster, *From World to World* 32). The term could equally, as Cees Koster observes, "include historically oriented poststructuralist approaches to translation studies" (32). The approaches resemble each other in defining translations as hybrid texts and in preferring descriptive analyses over prescriptive ones. They have emerged largely in reaction to the many source-oriented approaches to translation which dominated the field. Source-oriented approaches, according to Harald Kittel, are problematic in that they are largely subjective, ahistorical, and unsystematic:

Canadian identity.

- [they are] subjective because [they] invariably [reduce] the meaning (etc.) of a literary text to the translation critic's personal conception of it. . . ;
- [they are] ahistorical because as a rule the postulate of *equivalent* (or *adequate*) translation fails to take into account the cognitive aims and conditions prevailing in different places and cultural epochs, and [they ignore] the fact that the fundamental notions of translating literature well and correctly have changed in the course of history. . . ;
- [they are] frequently unsystematic in a double sense: first, source-oriented approaches do not sufficiently take seriously the differences between the language systems concerned, the respective literary conventions, and the distinct intellectual and material characteristics of the cultures involved; secondly, only too often do they rely on somewhat incidental, isolated analyses. (5-6)

According to Cees Koster, "a translation is a representation of another text and *at the same time* a text in its own right" (Koster, "The Translator in between Texts" 26). The translator's position is also a double one: at once "source text addressee (reader) and target text sender (text producer, writer)" (Koster, "The Translator" 30); yet the translator doesn't fully occupy either of these roles, making his/her textual presence difficult to detect.

Koster distinguishes between the extratextual, paratextual, and textual presence of the translator ("The Translator" 32-3).[5] The extratextual presence (i.e. the translator as empirical subject) and the paratextual one (for instance, the translator's name on the cover, a preface, footnotes) do not pose the problem the textual one does:

> The textual presence of the translator, in this sense, is not a textual property in itself (a style, an actantial role, etc.), but an effect of the

[5] A similar analysis of the translator's presence in a text was done by Theo Hermans in "The Translator's Voice in Translated Narrative," in which he claims that "translated narrative discourse always contains a 'second' voice, to which I will refer as the Translator's voice, as an index of the Translator's discursive presence" (27).

> decision to compare, a result of comparative analysis, and, as we will see, the result is wholly dependent on the descriptive framework, on the method used to note these differences and correspondences. The aim of any comparative method is somehow related to the effort of making visible the textual presence of the translator. ("The Translator" 33)

He suggests several possible explanatory frameworks "to make visible the textual category of translator": the "translator's poetics," "power relations," "translational norms," "translational strategies," and "translational interpretation." (34) Three of these frameworks will be used to account for the differences between Scott's translations and Glassco's: chapter 4 of my study will first compare their translation strategies, and then look at their own poetics and how it affected their interpretations and presentations of Garneau.

In order not to have to repeat the differences between the two translations, chapter 3 will describe the major "differences" in four categories, which were determined with the aid of Koster's *From World to World: An Armamentarium for the Study of Poetic Discourse in Translation* and the *New Princeton Encyclopedia of Poetry and Poetics*: punctuation and lineation, lexis, syntax, and prosody.

1. The Reception and Translation of Saint-Denys Garneau

1.1. The Reception of Saint-Denys Garneau in Quebec

Garneau's work provoked a wide variety of responses, chronicled by Sylvain Gagné in his PhD thesis, *Les figures du poète Saint-Denys Garneau dans le discours critique de 1937 à 1993*. Gagné divides his study into six periods, each beginning with a major publication by or about Garneau: *Regards et jeux dans l'espace* (1937), *Poésies complètes* (1949), *Journal* (1954), *Lettres à ses amis* (1967), *Œuvres* (1971), the definitive edition of his work prepared by Jacques Brault and Benoît Lacroix, and a special issue of *Études françaises* entitled "Relire Saint-Denys Garneau" (1985).

The first reviews of *Regards* were generally negative: most of the criticism was aimed at his break with traditional poetic practices; for example, Albert Pelletier:

> À mon avis, ce tout jeune poète a justement besoin d'ordonner son inspiration selon les règles classiques pour lui donner une puissance qui demeure, et de renoncer au vers libre s'il ne veut pas clopiner jusqu'à la chute dans un déséquilibre en rupture de ban avec l'art. (Gagné 32)

This poetic modernity was emphasized in the favourable reviews: "Les principales qualités alors dégagées," according to Gagné, "sont l'originalité de l'œuvre, la nouveauté formelle, la sensibilité poétique, la pureté des images." (31) Since Quebec literature was still in its infancy, references to French literature are prominent in both favourable and unfavourable reviews. For instance, his poetry was compared unfavourably with

Claudel's by Valdombre as it was compared favourably with Claudel's by François Hertel, even though the similarities between the two poets are faint and superficial.

Saint-Denys Garneau's institutionalization and canonization was signalled by the appearance of Madeleine-Blanche Ellis's *De Saint-Denys Garneau: Art et réalisme*, the first book about him, and three graduate theses, among them, Gilles Marcotte's seminal *Le poète Saint-Denys Garneau*. Most of the analysis during that period concentrated on the religious and spiritual aspect of his poetry: in Gagné's words, "la doctrine chrétienne sert de fondement aux explications données par la plupart des critiques" (51).

An even greater amount of critical material appeared during the third period. The publication of his *Journal* along with statements by Jean Le Moyne ("Saint-Denys Garneau, témoin de son temps"), in which he accuses the Roman Catholic Church and the unhealthy control it wielded over its believers for the premature death of his close friend, provoked a debate about the man Saint-Denys Garneau. Some contest Le Moyne's claims, seeing in Garneau a symbol, rather than a victim, of the old values. Yves Préfontaine regards him as a "prototype littéraire d'un peuple de déracinés" (719). Jacques Ferron denounces his social standing: "Saint-Denys Garneau, prisonnier de sa caste, privilégié de la servitude, étranger dans la ville, circulant dans son pays sans le voir, considérant son peuple comme une populace bonne à fournir des serviteurs et des putains" (Blais, *De Saint-Denys Garneau* 37). He also ridicules his much-discussed spiritual crisis by labelling it "la crise intérieure de celui qui n'a pas d'extérieur." As his significance in the Quebec literary tradition diminished, he was equally castigated on other matters like the quality of his French, derided by Michel van Schendel: "N'insistons

pas sur les fautes de français: elles sont nombreuses, Saint-Denys Garneau ne connaissait pas sa langue." (Blais, *De Saint-Denys Garneau* 37)

In spite of the attacks, his work was still abundantly studied and commented on during the fourth and fifth period. As the 1980s saw a return to a more personal, introspective verse, Garneau's poetry was reevaluated positively. A special issue of *Études françaises* was dedicated to "Relire Saint-Denys Garneau." The modernity of his work was stressed by several commentators, such as Yvon Rivard, Philippe Haeck, and Pierre Nepveu.

Sylvain Gagné's study ends in 1993. Since then, there has been no shortage of new perspectives on Saint-Denys Garneau: the poet François Charron revisited the legend of the poet in *L'obsession du mal: de Saint-Denys Garneau et la crise identitaire au Canada français*, Michel Biron in *L'absence du maître* examined his role along with Jacques Ferron and Réjean Ducharme in developing a Quebec literary tradition, a symposium focused on his role with the influential periodical *La relève*, and his work as a painter has also been rediscovered (Dorion, Gascon, and François Hébert).

The reception of Saint-Denys Garneau has in many ways reflected the different social and artistic trends that have prevailed in Quebec since 1937. The originality and modernity of his poetry initially received mixed reactions. Soon after, the spiritual content of his work was emphasized. For the same reason, it was repudiated by some during the Quiet Revolution. Finally, it was reassessed in the last decades of the twentieth century, leading some to find in his poetry a new worth. For all the turmoil surrounding Saint-Denys Garneau and his work, certain elements recur when discussing him, notably his spiritual crisis and the modernity of his poetry.

1.2. The English Reception and Translation of Saint-Denys Garneau

1.2.1. The Reception of Saint-Denys Garneau in English

As early as 1938, Felix Walter, reviewing *Regards* for the *University of Toronto Quarterly*, hailed the book as "the first collection of French-Canadian poetry to make full and unashamed use of free verse rhythms and techniques" (554). This early recognition was not followed by much critical work in English. Of the forty works about Garneau cited by Mary Kandiuk in *French-Canadian Authors: A Bibliography of Their Works and of English-Language Criticism*, only eight are critical works; the rest consists of twenty book reviews, nine critical works translated from the French, two translator's introductions and one PhD thesis from the University of Wisconsin on the preparation of a critical edition of *Regards*. He has also been briefly mentioned in other English-Canadian sources, like Dennis Lee's long poem "Civil Elegies" and Margaret Atwood's *Survival: A Thematic Guide to Canadian Literature*. In all these sources, certain subjects predominate. As one would expect, the English critical discourse deviates from the French one in certain respects. Nonetheless, as in French, the principal theme in much of the English-language criticism is the dual one of religion and spirituality, the first term being negatively connoted and the second one positively.

One of the French-language critical texts to appear in English is Jean Le Moyne's "Saint-Denys Garneau, témoin de son temps," translated by Philip Stratford as "Saint-Denys Garneau's Testimony for his Times." It opens with some harsh criticism (even

harsher in English: e.g. "choked out his life" for "empêché de vivre," and "mindless creatures" for "inconscients") of the brand of Catholicism that dominated Quebec:

> I cannot speak of Saint-Denys-Garneau without anger. Because they killed him. His death was an assassination prepared over a long time. I will not call it premeditated because I refuse to credit those who choked out his life with so fine a thing as conscience. Who were in fact his closest enemies? The half-dead, victims themselves, diminished and sick with a miserable fear that, unluckily, was strong only in its power of contagion. One can't get angry with mindless creatures, though one can't help resenting the spirit that animates the mindlessness. (199)
>
> (Je ne peux pas parler de Saint-Denys-Garneau sans colère. Car on l'a tué. Sa mort a été un assassinat longuement préparé—je ne dis pas prémédité, parce que nous ne saurions faire l'honneur de la conscience à ceux qui l'ont empêché de vivre. En effet, qui étaient ses ennemis immédiats? Des morts-vivants, des victimes eux-mêmes, des malades réduits à leur pauvre peur, mais à une peur malheureusement douée du génie de la contagion. On ne se met pas en colère contre des inconscients, mais on peut en avoir contre l'esprit qui anime l'inconscience. [219])

The repressive nature of the society is often repeated: in Cedric May's words, it is "a culture dominated by orthodoxy," "a society protected by deeply internalized 'right-thinking'" (*Breaking the Silence* 62-3). In a society where "it is forbidden to love and be happy" (Stratford, trans. 203), death plays a prominent role. Atwood presents Garneau's "Cage d'oiseau"[6] as a prime example of the "obsession of death" in Quebec literature (224-5), and W. H. New notes Garneau's "fascination with death" (190).

As is the case in French criticism, he is seen as both embodying and rejecting the values of his time. For Glassco, his poetry is "occasionally disfigure[d]" by his "*bondieuserie*—that infantile and saccharine religiosity" (*Complete Poems of Saint-Denys-Garneau* 15), yet it also represents "the rejection of parochialism—one might call

[6] She uses Scott's translation, *Bird Cage*, to prove her argument.

it *québecisme* [*sic*]" (7).[7] One of the first published extracts of Garneau's *Journal* in English were his "Notes on Nationalism" ("Notes sur le nationalisme")[8], in which he denounces economic, political and cultural nationalism:

> Can culture be considered from a nationalist point of view? I don't think so. Culture is something essentially human in its aim—it is essentially humanist. To 'form' French-Canadians, that is to say to make them conscious of themselves as such, is perhaps a popular notion, but it lacks all sense. It's even against sense and against nature. ("The Dimensions of Longing" 24)
>
> (Est-ce que la culture peut être envisagée sous l'angle nationaliste? Il me semble que non. La culture est chose essentiellement humaine dans son but, elle est essentiellement humaniste. Faire des Canadiens français est une notion qui a peut-être cours mais qui n'a aucun sens. Elle est même à contresens et contre nature. [*Œuvres* 551])

The importance of the notes were also recognized by Louis Dudek and F. R. Scott.[9] The comments made in 1938 are used to denounce the Quebec nationalism of the 1960s:

> Mother Church has, for them, been replaced by Mother Quebec, by the incandescent ideal of an exploited and beleaguered land. In such a climate the tormented, inward-looking poetry of Saint-Denys-Garneau is now found to be unsympathetic, outmoded, almost impertinent; moreover, the cool intelligence of the 'Notes on Nationalism' in his *Journal* is unacceptable to the advocates of separatism. (Glassco, *CPOSDG* 8)

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[7] Fred Cogswell also interprets Garneau's poetry as a rejection of traditionalism. For Cogswell, modern Quebec poetry is a "poetry of revolution," and Garneau "represents the first phase" (6).

[8] Glassco explains his choice of extracts to Scott in a letter dated 28 Nov. 1957 (The John Glassco Fonds): "I've been thinking of choosing 3 or 4 extracts from the Journal, 3 or 4 characteristic pieces showing him at his best in as many fields, and submitting them somewhere in translation. I've already translated the Notes on Nationalism, as showing the penetration of his social views."

[9] Dudek considers the notes, which call for "a French-Canadian culture open to the world," as "up-to-date as this week's Le Devoir" ("Saint-Denys Garneau"); and Scott "fully share[s]" "his views on Quebec nationalism." (*Poems of French Canada* v)

This disdain for Quebec nationalism, shared by many in English Canada, also explains the preference given to Garneau and the poets of his generation (e.g., Anne Hébert and Rina Lasnier), whose poetry eschews regionalism.

Besides being deeply rooted in the Catholicism of Quebec, Garneau's spiritual concerns have a universal element. A. J. M. Smith detects in Garneau's poetry, "the *method* of Rimbaud" and "the *subject* of Rilke or Kafka" (*Towards a View of Canadian Letters* 19). David Haynes claims "he belongs to the long tradition of Symbolism in the widest sense, a tradition that links Baudelaire and Mallarmé, Claudel and Valéry" ("A Forest of Symbols" 9).

Many English-Canadian critics have observed that the themes found in Garneau and the poets of his generation have not been explored in their own tradition. Despite the "psychological subtlety in the work of [the] English-Canadian poets of the forties and fifties," A. J. M. Smith writes, "for real spiritual insight we must turn to two of their French compatriots" (*Towards A View of Canadian Letters* 19). "Anglophone poetry," according to W. H. New, "on the whole, also tended to look outward at the political world, francophone poetry to look inward to the personal one." (185) D. G. Jones concurs: "English-Canadian literature tends to be haunted by the sterility of a materially abundant but overly mechanical order imposed upon life, French-Canadian tends to be haunted by the sterility of an overly ascetic order resulting from a complete withdrawal from life." (*Butterfly on Rock* 9)

Softening this rigid polarization, Eli Mandel likens Garneau to the Ontarian poet James Reaney: both seek "to resolve the paradoxes of masked appearances," wonder "at curious parallels of inner and outer, the literal and the symbolic, the inverted and the

upright, the low and the high," and "startle readers with unexpected colloquialism, sudden directness" and innovative poetic rhythms (Saint-Denys Garneau 148-9). One finds the same simple language and images in both "Le jeu":

> Un enfant est en train de bâtir un village
> C'est une ville, un comté
> Et qui sait
> Tantôt l'univers.
>
> Il joue (*Œuvres* 10),

and "The School Globe":

> Sometimes when I hold
> Our faded old globe
> That we used at school
> To see where oceans were
> And the five continents,
> The lines of latitude and longitude (...) (63).

With a few exceptions, Garneau's poetry has had little influence in English Canada. Apart from Scott and Glassco, traces of him can be found in their friend and fellow translator A. J. M. Smith. Images from "Cage d'oiseau" (see Appendix A) reappear in "The Bird":

> Breast-bone and ribs enmesh
> A bird in a cage,
> Covered for the night with flesh
> To still his vocal rage,
>
> Curb his wild ardour and
> Circumscribe his wing
> Till One shall unwind the band

And let the door swing.

Free then of the flesh hood
And the cage of bone,
Singing at last a good
Song, I shall be gone

Into that far and wild
Where once I sang
Before the flesh beguiled,
And the trap was sprung. (*Poems* 139)

Both poems, dealing with death, use the image of the caged bird to symbolize the soul trapped in a body. Through such symbols, Garneau managed to express his spiritual anguish, which remains perhaps the most memorable trait of his work and the reason he has been described as "the master of emptiness" (Lee 45) and "a kind of saint of literature" (Dudek *Saint-Denys Garneau*).

1.2.2. History of the Translations into English

Pierre-Joseph-Olivier Chauveau, Quebec's first premier, compared Canada's French and English cultural traditions to the Château de Chambord's double-helix staircases, which allow two people to ascend without ever meeting each other (paraphrased by Hayne, "Comparative Canadian Literature" 116). The analogy remains valid for literary translation between the two communities before the establishment of the Canada Council in 1957 and the Canada Council grants for translation in 1972. Perhaps, because of the minority status both groups hold within their respective linguistic groups, the literatures of French and English Canada have been less influenced by each other than by the French tradition for the former, and the English and American one for the latter.

Translation between the two groups has nonetheless existed. Saint-Denys Garneau is one of the most translated and discussed French-Canadian authors in English Canada. In a study of the critical reception of French-Canadian literature in English Canada that was conducted by Annette Hayward and André Lamontagne, and included a wide-ranging corpus (monographs, articles, prefaces, anthologies, translations, etc.), Saint-Denys Garneau ranked seventh after Gabrielle Roy, Anne Hébert, Marie-Claire Blais, Michel Tremblay, Hubert Aquin, and Roch Carrier. His high standing surprised the researchers because of the relative obscurity of his poetry. In another analysis, Richard Giguère found him to be one of the most translated Quebec poets.

He was first translated in the 1950s by three individual translators and one duo. The team of Jean Beaupré and Gael Turnbull, described by Philip Stratford as pioneers in the modern translation of French Canadian poetry (102), published a small number of mimeographed booklets for private distribution consisting of translations of Saint-Denys Garneau, Roland Giguère, Gilles Hénault, and Paul-Marie Lapointe. Translations of Garneau were also included in George Ross Roy's *Twelve Modern French Canadian Poets*. As laudable as these efforts were, they were amateurish. For example, Roy's translations are excessively literal:

> Quit the hillock impassable at its centre
> Put yourself henceforth at the limits of the place
> With the whole country behind your shoulders
> With nothing before you but this step to accomplish
> The pole located by the practicable hope
> And your heart attracted by the iron of the cross. (26)
>
> (Quitte le monticule impossible au milieu
> Place-toi désormais aux limites du lieu
> Avec tout le pays derrière tes épaules

Et plus rien devant toi que ce pas à parfaire
Le pôle repéré par l'espoir praticable
Et le cœur aimanté par le fer de la croix. [*Œuvres* 200])

D. G. Jones retranslated the same poem twenty-nine years later:

Leave the impossible mound in the middle
And take up your place on the outer limits
With the whole country firmly behind you
And nothing before you but this one step to take
The pole marked out by a possible hope
And the heart magnetized by the iron cross (Belyea *et al.* 38).

The other translators of Garneau in the 1950s were F. R. Scott[10] and John Glassco.[11] Scott's first translation of Garneau, the poem "My Eyes a River" ("Rivière de mes yeux") appeared in his poetry collection, *Events and Signals* (1954). His greatest contribution to the translation of Garneau was his *St-Denys Garneau & Anne Hébert* (1962), which included nine poems by Garneau along with nine poems by Hébert. Glassco, who came to the translation of Garneau through Scott, published his first attempts in the periodical *The Fiddlehead* in 1958. Glassco did the most for the translation of Garneau by translating both the *Journal* (1962) and the *Complete Poems of Saint-Denys-Garneau* (1975).

It would appear that apart from Louis Dudek's translation of "Portrait" in 1965, all other translations of Garneau have been from newly published material, such as his *Lettres à ses amis*, excerpts of which were translated by Peter Sanger (1976), and his

[10] The principal versions of Scott's translations are found in his poetry collection *Events and Signals*, the periodical *Tamarack Review*, his collections of translations *SDG&AH* and *POFC*, and in his *Collected Poems*.

[11] The principal versions of Glassco's translations are found in the periodicals *The Tamarack Review*, *The Fiddlehead*, *Canadian Literature*, and *The Waterloo Review*, in his anthology *POFCIT*, and in the *CPOSDG*.

juvenilia, such as the poems translated in *Ellipse* (Belyea *et al.*), or they have been retranslations: G. V. Downes, Fred Cogswell, Cedric May, and the team of Marc Gadeken and Sara Bell.

Often as F. R. Scott observed in a letter to Glassco, "translations feed upon translations as poems feed on poems" (John Glassco Fonds). In the case of Garneau's "Rivière de mes yeux," exchanges between Scott, Glassco, and Downes, produced six different renderings of the poem. Scott's version came first in 1954:

> O daybreak eyes wide as a river
> O clear surface of eyes open for every reflection
> Under whose lids
> This limpid freshness
> Rings each precise image
>
> As a dividing stream brightens an island
> Or as moving water encircles
> The girl bathing in the sun.
>
> (Ô mes yeux ce matin grands comme des rivières
> Ô l'onde de mes yeux prêts à tout refléter
> Et cette fraîcheur sous mes paupières
> Extraordinaire
> Tout alentour des images que je vois
>
> Comme un ruisseau rafraîchit l'île
> Et comme l'onde fluante entoure
> La baigneuse ensoleillée [*Œuvres* 13]).

Next was Glassco's in 1960:

> O my eyes this morning, wide as rivers
> O wave of my eyes swift to reflect all things
> And this coolness under my eyelids
> A marvel
> Circling the images I see

As a stream cools the island
As the flowing wave encircles
The bathing girl laved in sunlight.

Apart from the expression "wide as," there are no similarities between the two poems. Scott obviously preferred Glassco's version to his own, since the rendering of the poem in *SDG&AH* (1962) has more in common with Glassco's than with his own first version (for example: the first line, aside from a comma, is identical with Glassco's):

O my eyes this morning wide as rivers
O the stream of my eyes ready for every reflection
And this freshness under my lids
Beyond belief
Surrounding the images I see

As a stream refreshes the island
And as moving water encircles
The girl bathing in the sun. (15)

However, neither were satisfied with their results, especially the last line ("la baigneuse ensoleillée"). Glassco, in a letter dated 4 Oct. 1966, suggested to G. V. Downes that she give it her "re-creative treatment" (John Glassco Fonds), i.e. her free approach to translation. On 10 Oct., she responded:

> My chickens are certainly coming home to roost over the question of 'la baigneuse ensoleillée'. When I wrote a review of the book—highly appreciative, I may say—this was the expression I picked out as being impossible to translate. The effect is that of an Impressionist painting, a Renoir or a Sisley, and very difficult to convey. However, I have gone back and read everything, including the translation, again, and roughed out another poem which is more lyrical if a little longer. I'll let it sit for a while and then send it on. (John Glassco Fonds)

Finally, she produced this version:

> My eyes my seeing eyes
> are wide as a sunlit river
> open to all reflections
> astonishing
> this freshness beneath the lids
> and images washed this morning
> to a new lightness
>
> as waters freshen the island
> and as moving ripples
> flow around
> the sun-dappled girl
> (Glassco, *Poetry of French Canada in Translation* 113, reprinted in Downes)

Glassco reacted with enthusiasm:

> Your *My Eyes a River* is stunning just as it is, and I am definitely taking it for POFCIT. I *like* the repeated 'sh's'! The ripples-dappled assonance is very fine, and your idea of breaking the whole poem into shorter lines was brilliant. Frank Scott was here on Sunday, and he admired it tremendously. (John Glassco Fonds)

The three versions show three distinct styles of translation: Scott's being the most literal and Downes's being the freest. Glassco and Scott each revised the poem one more time, Glassco for *CPOSDG*:

> O my eyes this morning, wide as a river
> O wave of my eyes swift to reflect all things
> And this coolness under my eyelids
> A marvel
> Circling the images I see
>
> As a stream cools an island

> And as the fluent wave curls around
> That sun-dappled girl (26);

and Scott for the revised edition of *SDG&AH*, in which he replaces "stream" by "surface" (15). In *POFCIT*, "surface" is replaced by "river," and "rivers" in the first line becomes singular (11). In his *CPOSDG*, "river" is pluralized in both the first and second line (313).

Scott and Glassco both modified the last line again, Glassco having borrowed Downes's expression "sun-dappled girl." The changes attest not only to the process of interaction between translators but also to the need of the translator to constantly revise his translations: "A translation," according to Scott, "can thus never be said to be finally completed, even for one translator," because a good poem "is inexhaustible in its subtleties and meanings, and the more it is reread the better it is understood" (Scott and Hébert 93, 95). Yet no matter how much reworking there might be, the end product still retains the personal mark of the translator.

2. F. R. Scott and John Glassco

2.1. The Scott-Glassco Relationship

Scott and Glassco played an inestimable role in introducing Quebec authors to an English-speaking public. They were however assisted in preparing their translations by several people: Scott by Micheline Ste-Marie and Jeanne Lapointe,[12] and Glassco by Jean Le Moyne.[13] They often consulted with the translated poets. But most influential was their relationship with each other.

Their relationship has its roots in the Montreal poetry scene of the 1920s through the 1960s, which was arguably the birth place of modern English-Canadian poetry. "The main impetus to bring Canadian poetry into the twentieth century," writes W. J. Keith, "came from the so-called 'McGill Movement' led by A. J. M. Smith with the assistance of F. R. Scott, and involving A. M. Klein . . ., Leo Kennedy, and Leon Edel." (60) Among the other poets to join the group a decade later were Irving Layton, Louis Dudek, and John Glassco. Although they didn't truly form a movement, there were meetings and exchanges between them, such as those held at Scott's house on Clarke Avenue.

Beyond their literary activities, Scott and Glassco shared a common background. Both came from rich, prominent Anglican families, rooted in Quebec. Despite their

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[12] "As I have been assisted in these translations at various times and in various ways, especially by Micheline Ste. Marie [*sic*], Jeanne Lapointe and Anne Hébert herself for LE TOMBEAU DES ROIS, I am only part author of the English versions." (Scott *SDG&AH* 9)

[13] Patricia Whitney chronicles the collaboration between Le Moyne and Glassco in translating Garneau's *Journal* in *Darkness and Delight* and "The Right Time and Place."

upbringings in Quebec, they had little contact with the French-speaking majority. Scott grew up in an English enclave of Quebec City, which Sandra Djwa, Scott's biographer describes as "mercantile in its social composition, imperialist in its politics, and Church of England in its religious practices" (*The Politics of the Imagination* 25). He learned French from a "français-de-France" [*sic*], and "came late to an awareness of the French part of our poetic history" (*POFC* ii). Glassco, whose parents had no knowledge of French (Sutherland 8), was first taught the language by an "Englishman in a Montreal school" but did not become fluent until he went to Paris at the age of nineteen ("John Glassco: An Interview" 5).

Both however eventually developed an interest in their province's French-language poetry. Scott tried to foster exchanges between the two cultures by inviting to his house "small groups of French and English-language poets to meet together informally" (*Poems of French Canada* v). He met all the Quebec poets he translated, apart from Jean Narrache (Émile Coderre) and Marc Lescarbot (1570-1642), and, with "a number of them," he "had the privilege of collaborating in the work of translation" (iv). Glassco also collaborated with many of the poets he translated.

They were both aware that they were not only translating individual authors but a community. As Kathy Mezei points out in "Speaking White: Literary Translation as a Vehicle of Assimilation in Quebec," translation is not always appreciated; just as it can be perceived as a bridge between two cultures, it can also be perceived as an attempt by one culture to assimilate the other. Glassco lamented this perception, most prevalent during the 1960s and 1970s, a period of considerable linguistic tensions; he writes to Jean Le Moyne on 3 Dec. 1970:

> The gap between F.-C. and A.-C. writers seems widening. In their eyes, we are associated with "Trudeau le traître." As indeed I am, with all my heart. Any approach of ours is seen as an act of condescension rather than an attempt to communicate on what should be the common basis of art. (The John Glassco Fonds)

Furthermore, Pauline Julien, Glassco recounts, told him that he and Scott would "be hanged on the same gibbet, come the Revolution" (The John Glassco Fonds).

Although Glassco translated more works than Scott, he might never have begun translating Quebec literature had it not been for Scott. It was in a letter dated 3 Nov. 1957 that Scott first encouraged Glassco to translate: "Since you like Garneau, may I suggest you read his Journal, published by Beauchemin? There is nothing like it in Canadian literature. There's a translation for you!" At the bottom of the letter, Glassco added in pen: "This letter sparked the translation of the Journal - J. G." (The John Glassco Collection) In recognition, Glassco dedicated his translation of the *Journal* to Scott. He also credits Scott for his interest in Garneau's poetry. After reading the *Journal* in French, he read Garneau's *Poésies*:

> I realised he was an outstanding poet: perhaps the most important French Canada has yet produced, although of this I am naturally incapable of judging. But it was only when I saw F. R. Scott's inspired translations of such poems as *Cage d'oiseau* and *Accompagnement*, and could read them as it were *through English eyes*, that this initial judgment was fully confirmed. ("Address for Garneau Symposium" 5, The John Glassco Fonds)

He also admits in the introduction to the *CPOSDG* that he borrowed "many lines from earlier translations": "My outstanding victim has been F.R. Scott, whom I have pillaged

of at least a dozen individual lines and more than as many isolated phrases, all of them quite beyond improvement." (17)

Glassco equally influenced Scott's translations. After reading the *CPOSDG*, Scott informed Glassco that he was "revising [his] own few Garneau translation [*sic*] for [his] Collected Poems," and that he might borrow lines from Glassco to improve his translations (which he appears to have done). In his preface to *POFC*, he thanks Glassco for his assistance: "there have been occasions where I have happily followed his leadership as translator, and our common interest in the art of translation has always been for me a rewarding part of our friendship" (vi).

Although Garneau's poems are the only ones they both translated, there is at least one other collaboration. Scott asked Glassco to look over his first draft of Marc Lescarbot's "À-Dieu à la Nouvelle France." As Glassco explains it, he "Drydenized it," and Scott had to revise it, combining the "two versions into the excellent form" in which it was finally published under Scott's name (The John Glassco Fonds).

In spite of the friendship and the many public and private compliments, their translation strategies differ in many respects and often produced different results. These differences will be examined more closely in the following chapters.

2.2. F. R. Scott, Translator

Scott made significant contributions to the fields of law, politics, and poetry. As a lawyer, he defended the rights of religious and political minorities (e.g., communists and Jehovah's Witnesses) during the Duplessis regime. As a law professor, his teachings and

writings had an impact on some of Canada's most influential political leaders—the most important being Pierre Trudeau.[14] As a political activist, he helped found the CCF, later to become the NDP. As a poet, he was instrumental in bringing modernism to English-Canadian poetry and in translating modern French-Canadian poetry.

For Scott, there was a continuity between all his activities: "The law is crystalized politics," he says. "And a good constitution . . . is like a good poem. Both are concerned with the spirit of man." (Lefolii 76) It should then come as no surprise that the principal—but not the only—motivations for translating Quebec poetry were political.

His first published translations in the 1920s had no Canadian connection at all: Clément Marot's "Song of May and Virtue" and Giovanni de'Rossi's "Two Epigrams" (Still 223). Translating poetry was for Scott a way of writing poetry. "I began to translate poetry," he says at the *Rencontres des poètes canadiens* of 1958, "almost as soon as I began to write it." (The Francis Reginald Scott Fonds) For this reason, he often chose to translate poems that express ideas similar to his own, e.g., the three Paul Éluard poems included in *The Dance is One*. In "Critique of Poetry," there is the same spirit of revolt found in Scott's satires:

> It is well-known that I hate the power of the bourgeois
> And the power of the cops and priests
> But I hate even more the man who does not hate it
> As I do
> With all his might.
>
> I spit in the face of the man who is smaller than life
> Who of all my poems does not prefer this *Critique of Poetry*. (94)

[14] According to Trudeau biographers Christina McCall and Stephen Clarkson, "Scott became a cardinal influence on Trudeau's thinking. His stance on the importance of the constitution in a representative democracy, his defiant views on the evils of capitalism, and his vision of a just society were coherent expressions for the Canadian reality of the liberal ideas Trudeau had studied abroad" (2: 70).

Political motivations are also present in his translation of Quebec poets, as D. G. Jones notes:

> When Scott translates 'The Philanthropists' by Jean Narrache or 'The Prodigal Child' by Gilles Hénault, he is dancing with himself, for he is translating a poetry of social protest very similar in spirit to his own. And when he translates Pierre Trottier's 'À la Claire Fontaine,' Jean-Guy Pilon's 'The Stranger Hereabouts,' or even Anne Hébert's 'Manor Life,' he is recognizing and abetting a basically satirical poetry aimed at a culture that has become excessively static and past-oriented. ("F. R. Scott as Translator" 161)

His translations have also helped him develop a new style of poetry. According to Kathy Mezei,

> In the 1950s he wanted to move away from the linear poem; he was trying to achieve an emotional centre in his poems, to find his own voice and dispense with traditional forms. Reading Garneau and Hébert helped him achieve this, for their poetry penetrated the inner recesses of the self, a self clearly moulded by their Quebec context. ("A Bridge of Sorts" 209-10)

She compares Garneau's "Spectacle de la danse" (translated by Scott, see appendix A) with Scott's "Dancing":

> Long ago
> when I first danced
> I danced
> holding her
> back and arm
> making her move
> as I moved
>
> she was best

when she was
least herself
lost herself

Now I dance
seeing her dance
away from me
she
looks at me
dancing
we
are closer
held in the movement of the dance

I no longer dance
with myself

we are two
not one

the dance
is one (*Collected Poems* 166).

Apart from the dancing theme, both poems possess a simplicity of language and of images.

Scott translated mostly Quebec poets, with the exceptions of the Italian poets Giovanni de'Rossi and Serafino Dall'Aquila, and the French Clément Marot, Voltaire and Paul Éluard. The bulk of his Quebec translations were done during the 1950s: rendering into English poems by Anne Hébert, Pierre Trottier, Saint-Denys Garneau, Jean-Guy Pilon, Roland Giguère, Gilles Hénault, Fernand Ouellette, Jacques Brault, and Marc Lescarbot (Still 223-5). The stimulus for these translations was the increasing contact he had with French-speaking Quebecers as a result of his political activities.

His involvement with socialism began while studying at Oxford in the 1920s. His political convictions intensified during the Depression, but they were unwelcome in

Montreal, a city ruled "by the big money of Canada" on the English side and by the Roman Catholic Church on the French one (Djwa, *The Politics of the Imagination* 123). In a city so clearly divided along linguistic lines at the time, socialists and communists, regardless of their mother tongue, formed a group apart.

By the end of the 1940s, Scott, considering his seniority, should have been named dean of Law at McGill but was denied the position, most likely because of his controversial political opinions. This refusal encouraged him, in his own words, "to pursue other roads" (Grove-White and Graham 40). Keith Richardson speculates that "having been denied the position at McGill by the authorities, he turned to French Canada and. . . gave a leg up to the cultural and political generation that was in turn to challenge the Canadian Establishment in the course of the fifties and sixties" (Grove-White and Graham 40). He co-founded *Recherches sociales*, a study group which dedicated itself to "social studies relating to French-English relations and to the impact of the contemporary social ideas upon them" (Richardson 205). The great accomplishment of the group was the publication of *La Grève de l'amiante*, for which Scott wrote the "avant-propos." One of the contributors the group, Jean-Charles Falardeau, introduced him to Anne Hébert (Richardson 206).

The first Quebec poet he translated was also personally known to Scott through political connections.[15] Jean-Charles Harvey was director of the weekly *Le jour*, an important forum for opposition to the conservative ideology that dominated the province. "Le journal," Victor Teboul says, "heurte une conscience collective marquée par l'idéologie traditionnelle. Au point qu'il sera accusé de trahir la nation canadienne-

[15] "The Forerunner" was first published in the periodical *Mitre* in 1946 (Still 223).

française et d'être à la solde des intérêts étrangers, particulièrement des Juifs." (25-6)

Marcel Aimé Gagnon describes Harvey's relationship with Scott:

> Harvey a souvent rencontré Scott, dont il garda un excellent souvenir. Celui-ci lui favorisa "les contacts les plus intéressants" dans son milieu et lui fournit l'occasion de prononcer des causeries devant les étudiants de l'université. "Au début," précise Harvey, "nos relations étaient très cordiales. Je m'aperçus bientôt qu'une foule de choses nous séparaient. . . C'est avec regret que, plus tard, j'ai dû me dissocier complètement de cet apôtre du socialisme." (98)

The other major political issue dear to Scott was Canadian independence. He criticized Canada's political and cultural dependence to Great Britain: "he was sceptical about the Commonwealth which, in 1939 was a white, British organization, and he was critical of Canada's refusal to take part in its natural geographical grouping, the Pan-American Union" (Oliver 168). He also sympathized with the French-Canadians who voted no in the plebiscite on conscription. He defended them in an article in the *Canadian Forum*, "What Did 'No' Mean?": "The large "no" vote was a protest, not against the war, but against the idea of imperialism" (72). He also accuses English-Canadians of misunderstanding the intentions of French-Canadians:

> Seldom has a sympathetic analysis been made of the currents of thought in French Canada. Every English-speaking Canadian knows that though Mr. Meighen and Tim Buck[16] both urged a yes vote in the plebiscite, they did so from very different reasons. Yet how many people can distinguish between those French-speaking Canadians who voted no because they like isolation, and those who voted no because they like Canada? (71)

[16] Arthur Meighen and Timothy Buck were the leaders of the Conservative party and the Communist party of Canada respectively.

Scott's analysis was reprinted in *Le Nouvelliste* and *Le Canada*. The latter printed the text in English but attached to it a long preface, in which they introduced Scott as "un observateur attentif des choses du Canada français. Il a pour nous une sympathie intelligente et agissante" (2).

Scott had a strong will to build a distinctly Canadian cultural tradition. Inspired by the Group of Seven, he wrote many poems about the Canadian landscape. Translation was for him a way of enriching and strengthening Canadian culture:

> Translation is not only an art in itself, it is also an essential ingredient in Canada's political entity. The walls of silence between the two cultural groups, noted so strikingly in Durham's Report of 1838,[17] welcomed and indeed fortified by certain types of out-moded nationalism, are only too resistant even to modern forms of intercommunication. (*POFC* vi)

The possibility of communicating between cultures through translation particularly attracted Scott. Unfortunately, communication doesn't always foster greater harmony between cultures. Scott's relationship with French-speaking Quebecers soured over time. Symptomatic of this new state of affairs was his support of the War Measures Act. The position also surprised many English Canadians, who remembered him for his "perceptive analysis of the unjustified oppression of unpopular minorities" (Tarnopolsky 139). He expresses his resentment of Quebec nationalism in the preface to his anthology of translations, revealingly titled *Poems of French Canada*:

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[17] It is perhaps a sign of the divisions between English and French Canada that Scott could cite Durham's Report favourably. The historian François-Xavier Garneau—also Saint-Denys Garneau's great-grandfather—perhaps best described the French-Canadian response to the report, when he wrote: "Ce rapport, excessivement long, mais écrit avec beaucoup de soin et d'art, n'était qu'un plaidoyer spécieux en faveur de l'anglicisation." (2: 695)

> It is indicative of this trend toward a purely provincial view of French culture in Canada that the standard anthology of Sylvestre—himself no provincialist—first published in 1941 under the title *Anthologie de la poésie canadienne d'expression française*, then for five more editions as *Anthologie de la poésie canadienne-française*, has become in its present 7th edition *Anthologie de la poésie Québécoise* [*sic*]. (ii)

In spite of these last differences, many of Scott's deeply held ideas were implemented by the Trudeau government, such as the repatriation of the constitution, the entrenchment of a charter of rights and freedoms in the constitution, official bilingualism, and a strong federal government. His legacy in poetry and poetry translation in Canada is in many ways just as significant.

2.3. John Glassco, Translator

Like Scott, Glassco began translating early. From 1927 to 1937, he translated French surrealist poems "as so many labours of love and with no thought of publication" (Letter to Robin Skelton. 5 Aug. 1976. The John Glassco Fonds). During the same period, he also translated from the Latin, notably poems by Catullus and Propertius (Whitney, *Darkness and Delight* 302-3). He also translated Leopold von Sacher-Masoch's *Venus im Pelz*. Glassco's *Venus in Furs*, which was only published in 1977, was, in Patricia Whitney's estimation, "more a remaking of extant translations, supplemented by extensive research, and relied only to a small degree on his knowledge of the original language of *Venus im Pelz*" (*Darkness and Delight* 301).

Many of Glassco's translations were more concerned with the quality of the final product than in being faithful to the source text: "I am swinging around to a conception of

translation as a re-making, as it was with Florio, Dryden, Urquhart-Motteux and Pound: *fidelis per infidelitatem* (or, adultery for art's sake)." (Letter to A. J. M. Smith. 12 Jan. 1966. The John Glassco Fonds) For example, included in his poetry collection *A Point of Sky* is a translation of a poem by Théophile Gautier, whose art for art's sake philosophy he shared. The translation of "Fantaisies d'hiver" is free with the syntax and lexis of the source text but attempts to reproduce as closely as possible its prosody:

> In sable, stoat and miniver
> The women walk beneath the trees;
> A winter costume also decks
> Each goddess of the Tuileries. (53)
>
> (Les femmes passent sous les arbres
> En martre, hermine et menu-vair,
> Et les déesses, frileux marbres,
> Ont pris aussi l'habit d'hiver. [3: 68])

As Patricia Whitney documents in *Darkness and Delight*, Glassco had difficulty finding his own voice. The constant dissatisfaction[18] with his work led him to develop an eclectic body of work. Reviewing his poetry collection *A Point of Sky*, Eli Mandel distinguishes between several John Glasscos: "the rather obviously 'modern' poet, who is not really modern at all, the bookish writer indulging in a garish display of classical-romantic-ironic-pessimistic Eliotesqueries," "the Satanic Glassco," "the Wordsworthian one," "the dandy one," "the sour one," "the Robert Frost of the Eastern Townships, bucolically metaphysical," and finally, "somewhere in the middle, there's that other poet, engaging, coherent, harmonious, intelligible, and adequate" (72). Diane E. Bessai, reviewing the same work, labels him "a poet of curious disparities and opposites": "this is

[18]An example of his self-doubting from his Diary: "I may not just have it in me to write poetry but yet I

first of all made evident in his seemingly irreconcilable, but not unimpressive range of eclecticism, including Latin epigram, Wordsworthian nature ode, Eliotesque meditation, not to mention hints of other traditions, early and modern" (94).

Further adding to this eclecticism was Glassco's use of pseudonyms for some of his pornographic writings. *The English Governess* was first published under the name of Miles Underwood, then anonymously, and lastly under Glassco's name (Sutherland 52-3). The novel *Fetish Girl* was signed Sylvia Bayer. The long poem *Squire Hardman* was passed off as a work by George Colman, a nineteenth-century writer. Glassco claims to have written a book in French as Jean de Saint-Luc, yet the existence of the *Contes en crinoline* is doubtful (Sutherland 50-1). He also translated pseudonymously *The Temple of Pederasty*. Fraser Sutherland explains the circumstances surrounding the book:

> Although the work purports to be based on that of the authentic Japanese poet and novelist, Ihara Saikaku (1642-93), the translator, "the late Dr. Hideki Okada," is actually Glassco himself. Glassco's translation or, as he terms it, "interpolation," largely derives from Ken Sato's hilariously inept translation, *Quaint Stories of the Samurais*, published by Robert McAlmon, Paris, 1928. (53)

He also finished a novel begun by Aubrey Beardsley, a nineteenth-century illustrator and writer. Leon Edel, comparing the styles between the two halves of *Under the Hill*, notices many similarities, such as the same use of Gallicisms: "Beardsley thus speaks of 'all the décolleté spirits of astonishing conversation,' and in Buffy's[19] portion we find him exclaiming 'What frolics and romps! What bagatelles, fredaines and folasteries!'" (Edel 112) His entry in the encyclopedia *Contemporary Poets of the English Language*

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know that I shall go on scribbling till the end." (Whitney, *Darkness and Delight* 349)

[19] Glassco was familiarly known as Buffy.

includes seven other pseudonyms.[20] He is quoted as saying that he does not consider himself primarily as a poet: "I am as much a novelist, anthologist, editor, translator and pornographer." (424) Glassco further blurred the line between original and translation by inserting translations in his long poem *Montreal* (e.g., Gilles Hénault's "Je te salue," and Louis Fréchette's "Janvier").

Translating and writing pseudonymously resemble each other in that both require the capacity to speak in someone else's name. Nonetheless, both activities require a deep personal involvement. Glassco was able to put so much time and effort into translating Garneau because he empathized with him and his concerns. In his diary, Glassco wrote: "Who understands himself? I have thought to find myself in Montaigne, Pepys, Rousseau, Garneau (the last most of all, but this is not I)." (Whitney, *Darkness and Delight* 321) The common thread between all these writers is, as Whitney notes, that all were "highly-revered for their confessional writings, essays, diaries, or journals where the exploration of their own character is central to their artistic concerns" (*Darkness and Delight* 323). Garneau is equally the writer he most translated, having translated both the *Journal* and *CPOSDG*.

His experience translating Garneau encouraged him to discover and render into English other French-Canadian authors. Between 1959 and 1973, he published translations of one folksong and poems by thirty-nine Quebec authors.[21] He also

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[20] The other pseudonyms are Grace Davignon, W. P. R. Eadie, Albert Eddy, Silas N. Gooch, George Henderson, S. Colson-Haig, and Nordyk Nudleman.

[21] The translated poets are Nérée Beauchemin, André Brochu, Paul Chamberland, William Chapman, René Chopin, Robert Choquette, Cécile Cloutier, Octave Crémazie, Gonsalve Desaulniers, Alfred DesRochers, Fernand Dumont, Louis-H. Fréchette, Sylvain Garneau, Roland Giguère, Jacques Godbout, Gérald Godin (with A. J. M. Smith), Alain Grandbois, Éloi de Grandmont, Anne Hébert, Gilles Hénault, François Hertel, Michèle Lalonde, Gatien Lapointe, Paul-Marie Lapointe, Rina Lasnier, Gertrude Le Moyne, Albert Lozeau, André Major, Alain Marceau, Gaston Miron, Paul Morin, Fernand Ouellette (with D. G. Jones), Suzanne Paradis, Jean-Guy Pilon, Joseph Quesnel, Louis Riel, Simone Routier, Félix-Antoine Savard, and Pierre

translated three novels, Monique Bosco's *Lot's Wife* and Jean-Yves Soucy's *Creatures of the Chase*, and Jean-Charles Harvey's *Fear's Folly*. But his most important contribution to the translation of Quebec's literature is the anthology *POFCIT*, which contains seven folksongs and a hundred and ninety-eight poems by forty-seven poets. Glassco himself was the greatest contributor with one folksong and seventy-two poems by thirty-seven poets. Among the twenty-two other translators are such distinguished poets as A. J. M. Smith, A. M. Klein, Louis Dudek, Ralph Gustafson, and James Reaney. According to Glassco, "more than three-quarters of the translations in this book have never been published before" (xxiii).

The contribution of Glassco to establishing a Canadian tradition of literary translation is considerable, if only because of the sheer number of poems he translated, but also because of the quality. In recognition, a John Glassco Translation Prize was created by the Literary Translators' Association of Canada.

Trottier.

3. Comparing the Translations

3.1. Purpose

Considering the near-impossibility of two separate translators producing the same texts, it is not surprising to find that Scott and Glassco translated Garneau's poems differently. This chapter aims at revealing some of the systematic differences between the two versions in four categories: punctuation and lineation, lexis, syntax, and prosody. The next chapter will attempt to explain these differences.

The corpus, reprinted in appendix A, consists of five poems they both translated: "Cage d'oiseau," "Accompagnement," "Un mort demande à boire," "Spectacle de la danse," and "Autrefois." Since Scott only translated ten poems by Garneau,[22] and Glassco translated all the poems from *Poésies*, there are many poems, which Glassco translated that Scott didn't. I will occasionally call upon these poems to provide examples to reinforce my findings.

As mentioned before, there are several versions of their translations. For the purpose of this study, I've decided to settle on the latest editions; for Scott, that is his own *Collected Poems*, and, for Glassco, the *CPOSDG*. Concerning the French poems, there are three editions of Garneau's poems: the 1937 *Regards*, the 1949 *Poésies*, and the 1971 *Œuvres*. Scott and Glassco relied primarily on the *Poésies*, but Glassco also "collated"

[22] Two of these poems, "Le jeu" and "Nous ne sommes pas," (*Œuvres* 10-11) were compressed into one, "The Game" (*Collected Poems* 322-3).

his translations with the other two editions.[23] I have reproduced in appendix A the poems from the definitive 1971 edition and indicated in footnotes the 1937 and 1949 variations.

3.2. Textual Analysis

3.2.1. Punctuation and Lineation

As noted by T. V. F. Brogan, the modern move from metrical to non-metrical verse has had a consequence on poetic lineation:

> In metrical verse, that is, l[ine]-forms were mainly determined by history and convention, by the interplay of tradition and the individual talent; and the prosody which generated them was aurally based. Free verse, by contrast, foregrounded visual space and posited the l[ine] within a two-dimensional matrix where blanks, white spaces, drops, gaps, vectors, and dislocations became possible. ("Line." *New Princeton Encyclopedia of Poetry and Poetics* 696)

Garneau, a painter as well as a poet, was attentive to the visual aspects of his verse, as illustrated in its punctuation and lineation. "Saint-Denys Garneau," Roger Des Roches informs us, "a veillé au moindre détail de la présentation matérielle de son recueil." (54)

Perhaps the most distinctive feature of his lineation is his enjambments with indentations. The advantages of such a disposition are to cut a long line in two and to

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[23] Scott in *SDG&AH*: "The French text of the Garneau poems comes from the Fides edition (1949) of POÉSIES COMPLÈTES." (9) And Glassco in *CPOSDG*: "The text of this translation is based on that of the *Poésies complètes* edited by Robert Elie and Jean Le Moyne (Montreal: Fides, 1949), and has been collated with that of the original edition of *Regards et jeux dans l'espace* (Montreal: privately printed,

emphasize certain expressions. In the corpus, they occur ten times in Garneau, eight in Scott's translations, but only twice in Glassco's (see tables 1a and b).

Regarding punctuation, Garneau uses it sparingly (see tables 2a and b). There are no question marks in the source text, despite the presence of several interrogative constructions. Scott doesn't add question marks, while Glassco adds four. Similarly, there are no exclamation marks in Garneau's poems or in Scott's translations, but one appears in Glassco's translations.

By only making minor changes to the punctuation and lineation of the source text, Scott has followed a more literal path than Glassco. By adding question marks and an exclamation mark, Glassco has made Garneau's poems more dramatic. Also, by restoring these punctuation marks and by making the lineation more conventional, Glassco's Garneau becomes more traditional. As minor as these observations on punctuation and lineation might appear, they illustrate certain traits of the translators' styles that will reoccur in the other categories.

3.2.2. Lexis

I've followed the *New Princeton Encyclopedia of Poetics and Poetry* in preferring the term lexis over diction. Lexis "is a more useful term than 'diction' because more neutral. Even where 'the diction of poetry' is distinguished from poetic diction (esp. in the 18th-c. sense), 'diction' may elicit only the question of unusual lang. rather than all

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1937) and with that of the definitive *Œuvres* edited by Jacques Brault and Benoît Lacroix (Montreal: Presses de l'Université de Montréal, 1971)." (17)

questions concerning the lang. of poetry." (688) The term is also used by Cees Koster: he makes a further distinction between lexical and grammatical words.

When comparing the lexical words in the translations, Scott appears to be more literal than Glassco. To back up this impression, I listed the cases where Scott used a cognate[24] and Glassco didn't, and vice versa (see tables 3 a and b). In my list, Scott used sixteen more cognates than Glassco. Even in cases where neither chose a cognate, Scott's choices seem more literal. In "Spectacle de la danse," for instance, the word "regard" is repeated five times (see table 4). In every case, Scott chose "vision," a Latin-based word with the same number of syllables, whereas Glassco chose "glance," "vision," "glance," and "gaze" twice.

By being less literal, Glassco sometimes amplifies the text with connotations absent from the source text, such as his use of the adjective "night-blooming" for "nocturne" instead of Scott's "nocturnal." In at least two cases outside the corpus, Glassco adds a religious connotation not found in the French version. He translates the title "Ma solitude n'a pas été bonne" by "My solitude has been impure," as he does in the first line of the poem: "My solitude at the fall of night / It was not pure" ("Ma solitude au bord de la nuit / N'a pas été bonne"). In the translation of "Faction," "Sentry-Go," the opening line "On a décidé de faire la nuit" (*Œuvres* 27) is given a biblical allusion: "We said, Let there be night." (*CPOSDG* 60)

Even in the corpus, Garneau's metaphysical anguish is more present in Glassco than in Scott. In Glassco's "[Cage d'oiseau]," death is better emphasized than in Scott's. The word appears twice in the source poem. The first time is in ll. 4 and 5: "L'oiseau

[24] I only included words with the same Anglo-Norman or Latin roots, therefore excluding such distant relatives as "pieds" and "feet," who most likely descend from the same Indo-European word.

dans sa cage d'os / C'est la mort qui fait son nid," translated by Scott as "The bird in the cage of bone / Is death building his nest," and by Glassco as "The bird within his cage of bone / This is death who makes his nest." Glassco emphasizes death by using the demonstrative pronoun to introduce it, as is the case in the French version. By eliminating the "c'," Scott's version is more fluently English but loses the original emphasis given to "la mort."

The second case is in ll. 13 and 14: "C'est un oiseau tenu captif / La mort dans ma cage d'os," which Scott rendered as "It is a bird held captive / This death in my cage of bone," and Glassco as "That is the bird in prison there / Death inside my cage of bone." Glassco personifies death by not using a determiner and by putting it at the beginning of the line, "death" is capitalized. The use of the determiner "this" in Scott's translation limits the scope of the word: it is no longer "la mort" but simply one of its forms. Death is also present in Glassco's translation of "un grelot." Whereas Scott translated it as "a small bell," it becomes "a little funeral bell" in Glassco's version.

D. G. Jones, in his review of Glassco's *CPOSDG*, observes another peculiarity in his use of language:

> One might complain here and there of a slightly foreign or archaic flavour in the translation: the use of "afar" and "athirst," the use of "sentry-go" instead of "sentry duty" or "duty watch" or simply "guard duty." The use of "conscient" for "conscious" may make the text momentarily identical with the French, but it pushes the English translation in the direction of the peculiar. My Webster notes that it is "Rare." (694-5)

He also notes the "oddity of a line about a door that had never been 'unclosed' ('la porte fût restée fermée')" (695).

Geometric images and words play an important role in the poem "Autrefois." In many cases, the French words have a non-geometric connotation as well as a geometric one forcing the translators to choose: e.g., "corde," which means both a "string," as Scott translates it, and a "chord," as Glassco does. Where there is a choice, Glassco's version is more geometric than the source text, and Scott's less so (see table 5).

When it comes to grammatical words, certain preferences can be discerned. For example, the French personal pronoun "on" occurs fourteen times in Garneau (see tables 6a and b). Scott renders it by "one" eleven times. Again, Scott prefers the most literal solution.

An examination of the lexis used by Scott and Glassco in their translations has shown several significant differences. Scott is more literal in his choices, and Glassco has given us a Garneau that is more fluently English, but also more dramatic and more religious.

3.2.3. Syntax

Whereas lexis is concerned with the choice of individual words, syntax is concerned with the relationship between these words. Specifically, I'll examine the similarities and dissimilarities between word order in the original and in the translations.

In syntax, as in lexis, Scott is more literal than Glassco, as can be deduced by looking again at tables 6a and b. Out of the fourteen translations of "on" inventoried, only twice did Scott not replace it by a word with the same function. In addition to two similar cases in Glassco's translations, there are also three cases where there is no

immediate replacement: the lines are rephrased in a way that eliminates the need for an equivalent for "on."

Glassco's syntactic changes usually have two effects: to clarify the meaning of the text (in the process sometimes distorting it), and to make the line more rhythmical, or more lyrical. There are several cases of clarification in his translation of the fifth stanza of "Spectacle de la danse" (fourth stanza in the translation). The French version opens with a relative pronoun, as does Scott's translation. Glassco however repeats the referent, "That gaze" (l. 23). Incidentally, through this rephrasing, the line is in iambic pentameter, which might have been another reason for repeating "gaze." Similarly, he repeats "landscape" in l. 30. Symbolic of this tendency for clarification (if we presume that "et" is the equivalent of "and," putting aside doubts concerning the concept of equivalence), "and" appears in Glassco's translations eight more times than in Scott's (see tables 7a, b, and c). Scott is quite literal in rendering "et" by "and," with the exception of two cases where he eliminates the "et." Coincidentally, Glassco also eliminates "et" in those two cases. He removes one other "et" and adds nine others. Often, by adding the coordinating conjunction, he smoothes over certain sudden ruptures in the text: e.g., l. 24 of "Cage d'oiseau."

Glassco also rephrases lines so that they are more rhythmical, such as l. 2 of "Un mort demande à boire." Glassco's "That well is drier than we thought" is more flowing than Scott's "The well no longer has as much water as we thought." However, Scott's is closest to the syntax of the French line: "Le puits n'a plus tant d'eau qu'on le croirait." The same phenomenon occurs in l. 8 "Cage d'oiseau." Every word in Scott's line "And when one has laughed a lot" has an equivalent in the source text, "Et quand on a ri

beaucoup." Glassco's "And after laughing heartily" vaguely imitates the spirit of the French line, yet it reads like iambic tetrameter, has an internal rhyme (*af*ter and l*augh*ing), and rhymes with the following line: "If you break off suddenly."

There are a few instances where Glassco has remained closer to the original syntax. The first stanza of "Cage d'oiseau" is an example. Glassco translates "une cage d'oiseau" by the unusual "cage of a bird" instead of the more colloquial "bird cage." By doing so, there is a parallelism between "cage of a bird" and "cage of bone" in the following line. This would lead me to believe that his motives for being literal are different than Scott's.

The results for syntax reflect those for lexis: Scott being in most cases more literal than Glassco. Most of the syntactic freedoms taken by Glassco in translating appear to have been done for the sake of clarification or for prosodic effects.

3.2.4. Prosody

Prosody, according to the *Princeton Encyclopedia*, is "the study of the means by which verbal material is made over into verbal art in texts set in verseform, and more particularly the study of those extensions, compressions, and intensifications of meaning of which bound speech becomes capable by increase in formal structure" (982-3). It is made up of three components: "rhythmics, or theory of rhythm," "sonics or harmonics, or theory of sound-patterning, its types (particularly rhyme) and effects," and "strophics (. . .), the theory of the forms poetry may assume above the level of the line." (986) Only the first two elements will be discussed here.

Because prosodic effects are unique to each language, prosody poses a significant challenge for translators of poetry. André Lefevere, James Holmes, and Armin Paul Frank have each attempted to provide a classification of these translation methods. For Lefevere, translators have six choices: phonemic translation, in which "fidelity to the source text means, purely and simply, fidelity to its sound, to the near exclusion of all other elements" (19); literal translation; metrical translation, in which "the translator is not rigorously bound by either sound or sense, and yet he can claim 'fidelity' by staying within the metre of the source text, thus more or less preserving its outward form" (37); prose translation; rhymed translation; and blank verse. For Holmes, there are four forms a translated poem can take: mimetic, which is an attempt to copy the original; analogical, which is to find a similar form in the target culture (e.g., "the *Iliad* and *Gerusalemme liberata* are epics, the argument of this school goes, an English translation should be in a verse form appropriate to the epic in English: blank verse or the heroic couplet" [26].); content-derivative, where the content guides the choice of form; and, extraneous, "a form that is in no way implicit in either the form or the content of the original" (27). Frank, in a diagram, distinguishes between ten forms of translated poems, ranging from a poem whose prosody is identical to the source poem to a poem in prose ("Translating and Translated Poetry" 129). All three systems suppose an obligatory choice; since it is impossible for translators to convey every aspect of the original, they must privilege one aspect over the others.

Another resemblance between the three is that their object of study is metrical verse. These choices are not as critical in non-metrical verse, or free verse as it is commonly known, because it doesn't rely on the same stringent restrictions as metrical

verse does. However, this does not mean that non-metrical verse is free from the effects of prosody, just that these effects are not employed as systematically. Garneau's "Accompagnement" depends on the rhyme between "moi" and "joie," as his "Cage d'oiseau" relies on the aural and visual similarities between "os" and "oiseau."

Even if there is no guiding meter to "Cage d'oiseau," the poem is not free from rhythm. Out of the poem's twenty-four lines, there are ten heptameters, three octameters, and two hexameters. Furthermore, many of the shorter lines could be joined to form octameters, heptameters, or hexameters: in the penultimate stanza, for example, ll. 3 and 4 could be read as one heptameter ("Mon cœur / La source du sang"), thus being as long as the two previous lines ("Il ne pourra s'en aller / Qu'après avoir tout mangé").

The French foot, which consists of only one syllable, is easier to count than its English counterpart, which varies in length depending on the poem's dominant meter and the reader's interpretation. Because of the complexities surrounding the counting of feet in English, I scanned the translations for beats and offbeats instead of feet. My scansion of the poems for beats and offbeats is based on a method prescribed by Derek Attridge in *Poetic Rhythm*—the method presented in this book is a simplified version of a first one he elaborated in *The Rhythms of English Poetry*.

I began by marking stressed syllables with an underlined slash, unstressed syllables with an x, and syllables with secondary stresses were marked by an underlined backslash. Next, I examined the poems to see if there were any rhythmical patterns, which could be assisted by promotions or demotions.[25] I marked promotions by

[25] Attridge defines the process of demotion as: "The functioning of a **stressed syllable** as an **offbeat** or part of an offbeat. Occurs in the **rhythmic figures** /_ / /_ and / /_ (at the beginning of the line) (*Poetic Rhythm* 217)"; and promotion as: "The functioning of an **unstressed syllable** as a **beat**. Occurs in the **rhythmic figures** x x̲ x, x x̲ (at the end of the line), and x̲ x (at the beginning of the line)." (222)

underlining the x's and demotions by not underlining the slashes and backslashes (see appendix C). In my scansions, Glassco's poems have a steadier rhythm than Scott's do: there is a more regular alternation between a beat and an offbeat. Fourteen of the twenty-four lines have a four-beat rhythm. According to Derek Attridge, the four-beat rhythm is "the most common of all the possible rhythmic patterns, if every kind of verse is taken into account" (52). It is the basis for limericks and nursery rhymes. Its use here is to reinforce what Jacques Blais termed "la distance ironique" in Garneau's poetry (*De l'ordre et de l'aventure* 141). The ironic distance is between the tragic theme of death and the simple language, rhythm, and imagery of the poem.

The rhythmical effects are reinforced by the use of sonics. Garneau uses occasional end rhymes in "Cage d'oiseau," such as the [e] rhymes in the ll. 15, 16, 18, 19, and 20: "s'envoler," "retiendrez," "c'est," "aller," and "mangé." In Scott, the corresponding lines end with "away," "back," "it," "away," and "all." Apart from the repetition of "away," the original rhyme is absent. In Glassco, the respective lines end with "away," "stay," "say," "has," and "is." The first three rhyme with each other, and the last two, though not a legitimate rhyme, form a consonantal rhyme with the repetition of the final [z] sound. To form these rhymes, Glassco modifies the meaning of the original: e.g. rendering "Qu'est-ce que c'est" by "Who can say?" (l. 18) Beyond rhymes, Glassco also phrases lines to repeat certain sounds, like the [f] sound in the lines: "And a*f*ter laug*h*ing heartily / I*f* you break o*ff* suddenly" (ll. 8-9); or the [d] in "Deep down" (l. 11). Sonic effects are not absent in Scott's translations, e.g., his use of the alliteration "suddenly stops" for "cesse tout à coup" (l. 9) They are nonetheless less frequent in Scott than in Glassco.

Often, by deviating from the literal meaning of the source texts, Glassco makes the texts more flowing, as in "A Dead Man Calls for a Drink": "The smooth seed welling in the flowers." (l. 10) Scott's line, "The delicate pollen which seeps up from flowers," literally translates the meaning of the source text: "Le pollen suave qui sourd des fleurs." Scott's line however doesn't convey the alliteration in [s], which Glassco's does. Glassco's translations often try to find an equivalent for the dominant prosodic effects found in the French poems. The rhyme between "joie" and "moi" figures prominently in "Accompagnement." Both words occur five times each in the first two stanzas. In addition, "voilà" (l. 8) and "trottoir" (l. 6) repeat the [wa] sound. Unable to find an equivalent for this rhyme in English, Glassco repeats certain words, like "mine" in ll. 2 and 3, which are each only separated by three syllables ("*mine* / A joy of *mine* that is not *mine*" [emphasis added]), or like "I" in ll. 4 and 5 ("I walk beside that joyful I / I hear. . ."). He also rephrases l. 3 to end with "enjoy," a derivative of "joy," which occurs three times in that stanza alone.

The prosodic effects in Glassco's poems don't always have an equivalent in the source texts. In l. 3 of Glassco's "Picture of the dance" ("In this airless place"), the word "place" doesn't have a direct equivalent in the original line: "Dans ce manque d'air" (translated by Scott as "In this lack of air"). Phonetically, though, its final [s] is repeated in two other words in the same line ("this" and "airless"), and it also rhymes with a word in the following line, "space." These specific prosodic effects not being present in the source texts, it might be reasonable to ask whether Glassco's prosody is an attempt to reproduce the effects of the source texts, or if it is an attempt to improve the texts.

Even though Glassco's translations display more prosodic effects, this does not necessarily mean that Scott ignored the prosody of the source poems. Some critics have argued that the historical and artistic significance of Garneau's poetry is to minimize the use of traditional prosodic effects, blurring the line between the poetic and the prosaic. According to Pierre Nepveu,

> La résistance de la poésie de Garneau à la mélodie accrocheuse, son prosaïsme parfois lourd et gênant est, me semble-t-il, le signe le plus sûr de sa grandeur et explique sa situation à la fois indispensable et tendue par rapport à la tradition québécoise moderne. (Nepveu 29)

Taking up Nepveu's observations, Michel Lemaire points out that the first line of the opening poem of *Regards*, "C'est là sans appui," could have been written as a perfect alexandrine ("Et je ne suis pas bien assis sur cette chaise." [82]), instead Garneau chose: "Je ne suis pas bien du tout assis sur cette chaise." (*Œuvres* 9) By breaking with the rules of traditional prosody, by mixing prose and poetry, Garneau's poetry contests tradition and the established order. In his study of Quebec poetry from 1934 to 1944, Jacques Blais observes:

> Toute poésie utilitaire doit adopter la prosodie régulière. Telle est la règle d'or d'une esthétique étroitement dépendante de la vision hiérarchique de l'ordre social. Quiconque prône le relâchement des règles de la versification classique, en use à son gré avec l'hiatus et l'hémistiche, trahit des visées anarchiques, subversives. Encore plus blâmable, celui qui, séduit par les sortilèges du vers libre, atténue toujours davantage l'écart qui sépare la prose de la poésie, jusqu'à les confondre en ces 'genres bimorphes' ou hybrides que sont les vers blancs, la prose rythmée, les poèmes en prose. (48)

In light of these interpretations, Scott's translations could be perceived as being faithful to the prosaic character of the source poems. Whether this interpretation was a factor in determining the shape of the translations or not, Scott's translations are certainly more prosaic than Glassco's, as exemplified by their translations of this line from "Un mort demande à boire": "Les corolles que ferma la fraîcheur du soir" (l. 16); Scott rendered it as "The corollas that were closed by the coolness of evening," and Glassco as "Corollas closed by the cool of evening." The concision of Glassco's line better accentuates the [k] alliteration present in both translations, perhaps as an attempt to compensate for the [f] alliteration in the source text.

4. Explaining the Translations

4.1. Translation Strategies

Whether in a descriptive or a prescriptive context, translation strategies are often defined in terms of binary oppositions: literal versus free, word-for-word versus sense-for-sense, formal versus dynamic equivalences (Nida and Taber), domesticating versus foreignizing (Venuti), *sourciers* versus *ciblistes* (Ladmiral), retentive versus re-creative (Holmes, "Rebuilding the Bridge at Bommel"), adequacy versus acceptability (Toury), etc. Despite the varied shades of meaning each connotes, all represent the same opposition, produced by the initial clash between the source and target languages and cultures. The two poles represent ideals which can never truly be attained, because of the interference of other factors (e.g., a translator's lexical preferences), and because translations, as Theo Hermans stresses, "are necessarily plural, de-centred, hybrid, and polyphonic" ("Paradoxes and Aporias" 11).

In the case of Scott and Glassco, the opposition is between a literal and a faithful translation strategies. Scott declares in his translator's note to *SDG&AH* having a "preference for literalness rather than for alternate renderings" (9). By contrast, in his introduction to the *CPOSDG*, Glassco says his "renderings are faithful but not literal" (17).

Consequently, Scott emphasizes fidelity to the source text, while Glassco emphasizes the quality of the target-text. Scott's "principal aim in translating is to alter

the poem as little as possible, and to let it speak for itself in the other tongue" (*SDG&AH* 9). His goal is to present the reader with "one poem in two languages, instead of two similar poems" (*SDG&AH* 9). To this end, *SDG&AH* is a bilingual edition with the French poems on the left pages (Anne Hébert had also requested he include the originals [Richardson 207]). Glassco refused to do so, believing that "the translated poem must stand by itself, as something existing in its own right" (*CPOSDG* 16).

Glassco struggled with the "constant necessity of choosing between the two challenges of fidelity and true poetry" ("The Opaque Medium" 29). In two letters from Jan. 1966, he advocates the latter over the former. To Eldon Grier, one of the contributors to *POFCIT*, he writes: "The principle I'm trying to adhere to in this anthology is not so much one of fidelity to the original as of good English poetry in itself, no matter how free." (The John Glassco Fonds) And to A. J. M. Smith, another contributor and close friend, he writes: "I am swinging around to a conception of translation as a re-making as it was with Florio, Dryden, Urquhart-Motteux and Pound: *fidelis per infidelitatem* (or, adultery for art's sake)." (The John Glassco Fonds) Yet there are limits to this infidelity. According to Patricia Whitney, Glassco was bothered by the omissions made by Shelley in his translation of Plato's *Banquet*, calling it "the most insidious form of intolerance" (*Darkness and Delight* 357).

Paradoxically, for Glassco, straying from the source text is also a form of fidelity:

> Faithful translation especially, which can seldom hope—and in the opinion of some should never try—to reproduce the music or magic of the original, is in fact the strictest examination a poem's intimate structure can undergo, an ultimate screening that may leave it nothing but its intellectual content or "meaning," its images and inner pulsation. (*POFCIT* xx)

The translator does the poet a favour by improving his work. He quotes the seventeenth-century English poet, dramatist, and translator, John Denham in saying that "the subtile Spirit of poesie evaporates entirely in the transfusion from one language to another," "unless a new, or an original spirit is infused by the Translator himself" (*POFCIT* xx). "This infusion," Glassco adds, "remains the mark of good translation." (xx) This explains many of the additions made by Glassco in translating, such as the insertion of a biblical allusion in the opening line of "Sentry-Go" ("Faction"): "We said, Let there be night" (*CPOSDG* 60) ("On a décidé de faire la nuit" [*Œuvres* 27]). It also explains his prosodic additions, like his translation of "Dans ce manque d'air" ("Spectacle de la danse," l. 3) by "In this airless place." Scott translates the same line by "In this lack of air."

For Glassco, the essential is to translate the spirit of the source poem; for Scott, it is the words. Glassco describes a successful translation as a recreation of the original poem:

> [The devoted translator] is possessed by the necessity of making a *translation*—in the older, religious sense of a conveyance or assumption, as of Enoch or Elijah—of the vision of reality he has received from a poem, and of communicating his experience to those of another tongue. (*POFCIT* xxii)

On the subject of translatability, Glassco asserts: "The scales of translation are thus weighed in favour of a poetry marked by clarity of thought and expression, spare and striking imagery, and a simple internal movement." (xx) Poems meeting these requirements can be translated successfully: "the work of Virgil, Dante, Villon and Baudelaire, for example, lends itself admirably to versions in other tongues, while that of Catullus, Tasso, Hugo and Verlaine does not" (xx). Scott is more pessimistic: "The better

the original poem the more it resists the attempt at substitution." (*SDG&AH* 9) It resists because it is made of words, unique to the source language. He confesses to Anne Hébert that even "if I am able to exploit the resources of English to the utmost there will still remain the *élément intraduisible*—the nuances, overtones and word-sounds which can never be wholly captured, and which make even the best translation so inadequate" (*Dialogue sur la traduction* 48). Ironically, their own poetry might lead one to another conclusion. A large portion of Scott's body of work is political and satirical, that is to say founded on ideas. Glassco's poetry relies heavily on the effects of prosody.

Their positions are clearly different: Scott claiming a preference for a literal translation strategy, and Glassco for a freer yet faithful one. Certainly, their actual strategy does not have to match the one they profess, but, in this case, the theory does seem to coincide with the practice. In punctuation, Scott is more literal than Glassco, which he admits in his translator's note to *SDG&AH*: "I have closely copied the original punctuation, or lack of it, except that in some of the Garneau poems I have used spaces in the lines where this seemed to bring out the meaning of a phrase." (9)

In chapter 3, we concluded, with the aid of tables 3a and b, that Scott was more literal than Glassco in his lexical choices. Scott chose more cognates than Glassco. "In a conversation in 1981," Kathy Mezei reports, "Scott affirmed his preference for literalness, recalling how he sought to be as literal a translator as possible, even trying to get the same length of word in English and French syntax without being awkward." ("The Scales of Translation" 73) In a letter to Rina Lasnier, Glassco expresses his aversion for cognates:

> Because many French words, such as "sang," "néant," "présence," "désert," "pays," etc., are now stiff, or outmoded, or even pretentious, in English. And as for latin [*sic*] words, like "supplication," "dérision," "illusion," they have to be replaced *not* by the same words in English but by Anglo-Saxon or Anglo-Norman words which have more pith and concreteness. The translator is thus faced with the choice of being "faithful" and awkward, or unfaithful and graceful: I have always chosen the latter, for better or worse—because I feel my responsibility is to the poetry of the poem rather than the words of the poet. (The John Glassco Fonds)

Scott's willingness to be awkward in order to remain faithful and Glassco's desire to be "unfaithful and graceful" also justify their respective translations of "regard" in "Spectacle de la danse," illustrated in table 4. "Vision" would be the perfect replacement for "regard," following Scott's criteria of finding a word of the exact length of the original. Glassco's choices show his preference for more distinctly English words. "Gaze," which he uses twice, is of Germanic origin. "Glance," which he also uses twice, comes from the Old French "glacier" (according to the *OED*), but it does not have that stiff, outmoded or pretentious connotation Glassco dislikes. "Vision," a Latin-based word, does sound somewhat stiff, although Glassco only uses it once, and this is most likely through the influence of Scott's translation.

In the paratexts to their translations of Garneau, Scott and Glassco define their respective translation strategies as literal and "faithful but not literal." Nonetheless, their strategies have to be seen as part of a larger spectrum of possibilities. G. R. Roy's renderings were more literal than Scott's (see chapter 1), and G. V. Downes's renderings were less literal than Glassco's (see chapter 1). Their translations were also formed by other factors, notably their own poetics and interpretations of Garneau.

4.2. Poetics

4.2.1. *Modernité* and Modernism

"There is little doubt," writes Astradur Eysteinsson in *The Concept of Modernism*, "that of all the concepts used in discussing and mapping twentieth-century Western literature, 'modernism' has become the most important." (1) The term modernism has had a greater critical success in the English-speaking world than in the French-speaking one. French criticism has dealt with *modernité* rather than with *modernisme*. Yves Vadé in "Modernisme ou modernité?" discusses the differences between modernity, *modernité*, modernism, and *modernisme*:

> Nous savons que les termes français *modernisme* et *modernité*, anglais *Modernism* et *Modernity*, espagnol *Modernismo* (qui désigne un mouvement littéraire bien caractérisé), allemand *die Moderne* (qui comporte en philosophie la connotation d'héritage des Lumières), ne sont pas des termes exactement superposables. (53)

In most English-language literatures, modernism denotes a vague movement "defined by its rejection of the literary diction and techniques of the previous period and by its opposition to the social and economic values of bourgeois society" (Beckson and Ganz 164-5), whereas in French-language literatures, "aucun mouvement connu ne s'est jamais dénommé modernisme" (Vadé 53). The distinction between *modernisme* and *modernité* is a subtle one: *modernité* and modernity only imply the discussion of modern

themes, while *modernisme* and its English equivalent imply "une adhésion, un engagement en faveur du moderne" (54).

Modernity in French literature is said to have begun in the mid-nineteenth century. Dominique Rincé dates its birth in 1857, the year of the publication of Baudelaire's *Les fleurs du Mal* and Flaubert's *Madame Bovary*: "Le poète et le romancier réalisent en effet dans ces deux œuvres une sorte de coup de force esthétique par lequel ils 'achèvent' l'âge de la tradition, que leur livre vient clore, en même temps qu'ils inaugurent, chacun à leur manière, l'ère de la modernité." (3)

Scott's poetics revolve around his conception of modernism. The focus will be on how he defines modernism rather than on how others might define it, since, as Eysteinsson remarks, "the concept 'modernism' may seem intolerably vague" (1). Among the problems surrounding the concept is what he calls a "central paradox of modernist studies": "in writings on modernism the theory of aesthetic autonomy frequently appears to coexist with that of cultural subversion, or a questioning of the very foundations of the reigning social order" (16). Scott's modernism is most certainly aligned with the last option, considering the predominance of political and social progress in his poetics. Scott's modernism is in many ways the antithesis of Glassco's esthetics. Influenced early on by modernist poets, Glassco slowly moved away from them, preferring older poets, especially those of the Decadent period.

Read from an English critical point of view, Garneau's poetry could easily be viewed as being modernist. His modernity has been noted by several Quebec critics. Nepveu, as mentioned previously, saw the modernity of his verse in his mixing of the prosaic and the poetic. In "Poètes québécois d'avant 1940 en quête de modernité,"

Jacques Blais writes that Garneau "donne à la poésie québécoise l'impulsion décisive à la modernité, par un livre dont l'impact, d'emblée, est déterminant" (53). This modernity is present in his language: "Garneau met au rancart le lyrisme sentimental et livresque de sa poésie d'apprentissage, la prosodie régulière, l'esthétique symbolisto-romantique, la prolixité, la mièvrerie." (52) It is also present in the subject matter, specifically its self-reflectivity: "la poésie n'a pas à aboutir au poème puisque le produit escompté est le seul fait d'écrire, la finalité se confondant avec l'exécution—autre indice, je crois, de modernité" (53). Yvon Rivard concurs: "Voici donc une œuvre essentiellement moderne en ce qu'elle traduit l'impossibilité même de l'œuvre lorsque celle-ci, pour reprendre l'expression de Blanchot, 'est en souci de son origine.'" (83)

Scott's ideas on modernism are clearly expressed in "Modern Poetry," an address he gave circa 1928, and "New Poems for Old," a two-part article that appeared in the *Canadian Forum* in 1931. An address presented at the *Rencontre des poètes canadiens* at Morin Heights in 1958 (The F. R. Scott Fonds) reasserts the same ideas.

Scott first became aware of modernism through his friend A. J. M. Smith: "He introduced me to Eliot and Pound, and I read 'The Waste Land.' Through poetry I began to see the world about me clearly as never before. It was my bridge to the modern world. I was converted." (*Rencontre* 2) This conversion for him "was a double one. It brought a new concept of poetry as well as a new concept of the relations between man and society." (*Rencontre* 2)

Scott conceives modernism as a response to the social and political changes of the period. The horrors of WW1, along with the "failure of the beatific visions of the 'reconstruction' period" and "the intellectual ferment caused directly by the war"

generated a complete "shifting of beliefs the like of which has probably not been experienced in Christendom since the Renaissance" ("The Decline of Poesy" 296-7). Equally important to the development of modernism were the "socialist and communist alternatives," Einstein's theory of relativity, and "the discoveries of the new psychology, with its rather startling revelations regarding the springs of mental activity" ("Modern Poetry" 79). The modernist rejection of the traditional constraints on poetry echoed a larger revolt against traditional values:

> There was an attempt to free the poem from the established orders, to let it be itself—a sort of poetic democracy—just as I was freeing my thought from a number of established positions. At the same time there was a searching for new kinds of order, internal to the poems and not contrived before the poem was started. (*Rencontre* 2)

Modernist poetry, as defined and practiced by Scott, entails a greater freedom in matters of diction, prosody, and subject matter. He quotes the Irish modernist poet Yeats: "We were weary of the art of Tennyson and his imitators. We wanted to get rid not only of rhetoric but of poetic diction. We tried to strip away everything that was artificial, to get a style like speech, as simple as the simplest prose, like a cry of the heart." ("Modern Poetry" 77) Poetry was to use the language of ordinary life, and to deal with everyday subjects: "The modernist kicked poetry rather rudely out into the street to seek amongst the haunts and habits of living men for the stuff from which a vital and humane art might be created. The role of imagination diminished; that of observation increased." ("The Revival of Poetry" 337)

Modernists discarded the meter when it was convenient. They only used what was necessary for the poem. "Unquestionably," Scott writes, "the most valuable of these

additions is free verse. This form, though as old as the psalms, remained undeveloped until the modernist movement began." ("The Revival of Poetry" 338) Some of his poems, stripped of the artifices of prosody and diction, sound almost prosaic in their simplicity; e.g. the first lines of "Departure":

> Always I shall remember you, as my car moved
> Away from the station and left you alone by the gate
> Utterly and forever frozen in time and solitude
> Like a tree on the north shore of Lake Superior.

However, Scott did occasionally use traditional forms, mostly for satirical purposes, such as the first stanza of "A Lass in Wonderland" (a poem inspired by his experience defending D. H. Lawrence's *Lady Chatterley's Lover* against obscenity charges):

> I went to bat for the Lady Chatte
> Dressed in my bib and gown.
> The judges three glared down at me
> The priest patrolled the town. (*Collected Poems* 264)

Poets, Scott believed, should no longer be limited to subjects deemed poetic. He particularly criticized English-Canadian poetry:

> there was a revolt against the content of much that had passed for Canadian poetry hitherto (by Canadian here I mean of course English-Canadian because we were still then living in our two solitudes). Canadian verse had been plagued by the idea that certain subjects—such as the canoe, the moose, snowshoes, simple descriptions of nature, etc.,—were particularly appropriate to Canada (*Rencontre* 2).

The stagnancy of English-Canadian poetry was also the inspiration of "The Canadian Authors Meet," in which he asks:

> O Canada, O Canada, O can
> A day go by without new authors springing
> To paint the native maple, and to plan
> More ways to set the selfsame welkin ringing? (*Collected Poems* 248)

Even though Scott did experiment with several subjects, his body of work is dominated by a handful of political and social subjects, often expressed in the form of satire. Louis Dudek observes: "The method of F. R. Scott, the modernist, is satire." ("F. R. Scott and the Modern Poets" 61) Scott explains the link between satire and modernism:

> Another quality which we can understand in the moderns is the vein of satire and cynicism which runs through so much of their work. So many of them were disillusioned by the advance of thought and by the war that they turned rather savagely against the old and also the present order of society laughing or sneering at its follies and weaknesses. Behind this criticism there often lies a deep-hidden idealism; many modern poets have not lost faith in their ideals, but they have lost faith in their fellowmen and condemn them in consequence. ("Modern Poetry" 82)

Behind Scott's satire is an optimism, a belief in the progress of humankind. The principal appeal of modernism for Scott is its emphasis on social progress, a theme also present in his non-satirical poems: for instance, the concluding stanzas of "On the Death of Gandhi":

> India, India, the load of your history
> Presses down upon the springs of your progress,

> For man is heir of his past, yet his spirit
> Leaps, in an instant, over the Himalayas (*Collected Poems* 115);

and "A Grain of Rice":

> Religions build walls round our love, and science
> Is equal of truth and of error. Yet always we find
> Such ordered purpose in cell and in galaxy,
> So great a glory in life-thrust and mind-range,
> Such widening frontiers to draw out our longings,
> We grow to one world
> Through enlargement of wonder. (*Collected Poems* 126)

Although perhaps the best example is "Creed":

> The world is my country
> The human race is my race
> The spirit of man is my God
> The future of man is my heaven (*Collected Poems* 89).

As Louis Dudek explains, it is a "rebuttal to the motto that appeared under a map of the world, showing all the British possessions in bright red, in the Quebec high school which Frank once attended: 'The Empire is My Country, / Canada is My Home.'" ("Polar Opposites in F. R. Scott's Poetry" 36) Scott has replaced the Anglicanism of his youth by a faith in science and socialism.

Whereas modernism is vital to Scott's poetics, Glassco had a more mitigated response to it. According to Patricia Whitney, who chronicled his development as a poet, "he did not strive to be a Modernist" (Whitney, *Darkness and Delight* 396). Perhaps the strongest influence in his poetry has been that of the Decadents. Decadence, a nineteenth-century French and English literary movement, emphasized "the autonomy of

art, the hostility of the artist to bourgeois society, the superiority of artifice to nature, and the quest for new sensations" (Beckson and Ganz 56). The Decadent influence, present in his prose as well as his verse, is acknowledged by Glassco in several sources. In the preface to *The Fatal Woman: Three Tales*, he writes:

> The history of these three little books is short. Around 1934, after writing my farewell to youth, romance and action in *Memoirs of Montparnasse*, I came under the renewed influence of Huysmans, Pater, Villiers, Barbey d'Aurévilly [*sic*] and other of the so-called Decadents, and decided to write books utterly divorced from reality, stories where nothing happened. (ii)

The influence of Huysmans is also evident in the title of an unpublished novel Glassco spent many years working on, *En arrière*, a reference to *À rebours*. In his diary, he notes that Huysmans's novel is "the prose version of that spirit that Baudelaire typifies," which is "that peculiarly French love of the macabre—that ability to find beauty in horror, torture, and decomposition"(*Darkness and Delight* 362). He completed the English Decadent Aubrey Beardsley's unfinished novel, *Under the Hill*. And he admits that his *Memoirs of Montparnasse* were "frankly imitated from George Moore's autobiographical books" (Gnarowski, "Fiction for the Sake of Art" xii-xiii).

According to George Woodcock and William Toye, his poetry's "combinations of the bucolic and elegiac modes [link] him to the Augustans as well as to the decadent writers of the 1890s" (467) Brian Trehearne, in *Aestheticism and the Canadian Modernists: Aspects of a Poetic Influence*, discovers in his poetry many of the standard Decadent themes: "decay, the passing of beauty, the inevitability of process, the pursuit of intensity, with a personalizing emphasis upon the 'pastness' of his Decadent beliefs, a dwelling upon loss, regret, meaninglessness, and pessimism" (191).

The degree of the Decadent influence is debatable, but what is significant is its very presence, especially to the extent that certain Decadent aspects of Glassco's poetics contradict aspects of Scott's modernism. Of the Decadent poets, Scott has said that "they had really no new concept of poetry to offer" (77). It would be a mistake to rigidly oppose modernism to Decadence, since in many respects modernism is an outgrowth of Decadence: they "coincide in their rejection of the tyranny of tradition" (Calinescu 171).

In this case however, they do contradict each other, since Scott's modernism relies so firmly on the idea of social progress. His strong belief in the social utility of art is not a characteristic usually associated with modernism. Sandra Djwa sees his "belief that poetry can change society" as a remnant of his romanticism ("Scott, F. R." 1046).

Scott's conception of modernism presupposes that history is progressive, and not regressive as the Decadent movement posits.[26] While discussing the changes brought about by Wordsworth, Shelley, and Keats, he concludes: "They were the modernist poets of their day." ("Modern Poetry" 75) Much of his poetry, especially his satire, is concerned with social progress. By contrast, the prevalent theme in many of Glassco's poems is decay: e.g., the first stanza of "Deserted Buildings under Shefford Mountain":

> These native angles of decay
> In shed and barn whose broken wings
> Lie here half fallen in the way
> Of headstones amid uncut hay—
> Why do I love you, ragged things? (*Selected Poems* 33)

[26] According to R. K. R. Thornton, the Decadent movement originated in an intellectual climate where decline was already a popular theme: "general theories of population and the degeneration of races; socialism and the rise of of the lower classes; the decline of British agriculture; the terrible condition of the poorest people in the country; evolutionary theories; theories of mental health; and the increasingly pressing question of belief, religion and morality." (14)

Brian Trehearne comments: "it would be impossible to read his poems of rural life without noting their fixation on decay: not one of the Eastern Townships poems fails to depict it, not one finds in the countryside images of growth, recurrence, or fertility that are comforting or revitalizing" (213).

Glassco had a personal fascination with decay. Whitney recounts: "As a little boy he used to accompany his mother on walks through Montreal to wreckers' sites where many of the city's old houses were being torn down." (*Darkness and Delight* 403) He writes to Jean Le Moyne: "I really like decay, or at least prefer it to improvement. For improvement seems so often to mean cutting down trees, widening and straightening roads, raising speed limits, replacing orchards with asphalt and so on." (Trehearne 213)

Decay represents the failure of humankind in the face of nature, of God. In "Deserted Buildings under Shefford," the poem's narrator grasps in the decayed buildings "the certain fate / Of all man's work in wood and stone" (*Selected Poems* 33). Glassco's God is a cruel one, who "will desert us when we come to die" ("Villanelle II," *Selected Poems* 79), and who, in "The Death of Don Quixote," "has abandoned" the hero "With the insouciance of a nobleman / The fickleness of an author / The phlegm of an alguazil" (*Selected Poems* 67). Glassco presents his reader a world in which humankind is incapable of producing any lasting achievement.

The translators' esthetics certainly influenced their readings of Garneau. Both saw in Garneau some form of modernity. Scott saw in the poets he translated signs of the social changes that were occurring in Quebec:

> Well, I translated two that particularly interested me. Saint-Denys-Garneau and Anne Hébert and some other poets writing at that time

> because it is clear they were foretelling the quiet revolution or the unquiet revolution. I mean, they were expressing their complete refusal to accept the frozen Quebec that had existed right up through Duplessis. The thing was just ready to adapt. It had to give in many places and in their poetry you could feel this, and this attracted me because of the implied political comment that was in it. ("The World for a Country" 68)

Glassco recognizes the novelty of Garneau's work: "Nelligan marks the culmination of a trend: his work stands as the high-water mark of French-Canadian romanticism; while Saint-Denys-Garneau initiates a new era of both sensibility and prosody, and invokes and announces the future." (*CPOSDG* 5) He nonetheless believes that Garneau's importance is not in his modernity, because the issues he addresses in his *Journal* are of a more universal nature. In May 1968, Gilles Marcotte invited Glassco to participate in a symposium marking the twenty-fifth anniversary of Garneau's death. He wanted him to speak about "la façon dont l'œuvre de Saint-Denys-Garneau peut être reçue dans l'univers poétique anglophone." Glassco unfortunately did not attend, but he did prepare an address (The John Glassco Fonds). He recalls the rejection letter he received from a major publishing house regarding his translation of the *Journal* that informed him that "Saint-Denys-Garneau had the *mal de siècle*, but it was in the wrong *siècle*" (3). He adds:

> It must also be admitted that Garneau makes little appeal to the younger anglophone poets in Canada, with their activist outlook and their emphasis on the immediacy of sensation. Reviews of the English version of the *Journal* in the university newspapers took the line that the book, and the author's life, had been a waste of time and talent. (3-4)

My analysis showed that Scott's translation better emphasized the modern character of Garneau's poetry than Glassco's. Glassco added traditional punctuation

where Garneau had purposely left it out. He also eliminated many of the enjambments with indentations, thus regularizing Garneau's lines. The prosaic simplicity of Garneau's lexis and prosody was kept in Scott's translation. In addition to the reasons already discussed, Scott thought literalism "especially appropriate for the two poets here chosen because their own style of writing, in much though by no means all their work, prefers the rhythm of ordinary speech to a more formal and rhetorical phrasing" (*SDG&AH* 9). It should be noted that Scott was capable of producing rhymed and metrical translations. His translation of a poem by Voltaire, "To Madame du Châtelet," demonstrate this. The opening stanza, whose rhyme scheme is ABBA, can be read as iambic tetrameter:

x / | x / | x / |x /
If you would have my love reborn

x / |x / | x / | x /
Give back to me my youthful ways,

x / |x / | x /|x /
And mingle with my twilight days

x / |x / |x / |x /
The zest and eagerness of morn. (304)

If Scott made Garneau's poems more prosaic, Glassco made them more poetic. Some prosodic effects in his translation have no equivalent in the source poems. Glassco subtly shifts the lexis away from the modern, giving it, in D. G. Jones's words, a "slightly foreign or archaic flavour" (Rev. of *CPOSDG* 694).

4.2.2. Aspects of Saint-Denys Garneau

Considering that "a literary translation incorporates the translator's interpretation of the work he translated," (Frank, "Towards a Cultural History of Literary Translation" 323) the comments made by Scott and Glassco on Garneau can provide us with more clues concerning their translation choices. Their interpretations of Garneau are rooted in their own thoughts on poetry; they privilege the same aspects in his work that they privilege in their own. Scott focuses primarily on what he sees as the political aspect of Garneau's poetry, whereas Glassco focuses primarily on his spirituality and use of rhythms.

In "The Poet in Quebec," Scott describes his interpretation of the history of Quebec poetry. He praises satire as "the holding up of the existing society against standards one [is] formulating in one's mind for a more perfect society" (266). He has "been fascinated in reading French-Canadian poetry to see its relationship to the community in which the poets lived and wrote" (266). He derides "[m]uch of the early French-Canadian poetry," because it is "completely devoid of satire and becomes sentimentally patriotic" (266). In his opinion, "not till St-Denys Garneau can it be said that Quebec poets entered the twentieth century." He continues his analysis:

> I find that in the poets like Garneau and Anne Hébert and in younger ones like Giguère, Pilon and others who followed, there is a considerable amount of poetry which exposes the hollowness, hypocrisy and immobility of French-Canadian society as it then was. (266)

He does find some faults in Garneau: "there is a touch of the *fin de siècle* about Garneau" (266). A similar analysis of Quebec poetry opens his preface to *POFC*:

> The period from 1945 to 1965 was one of profound change in Quebec. The old, static social and religious order in the province was at last giving way before the continuous impact of industrialisation and mass communications. This radical transformation is least intimated in the work of Garneau but is forseen in many of the other selections, which my own political interests naturally inclined me to make. (i)

Scott's political reading of Garneau does not show in his lexical choices, but it does in a sense motivate his literalist translation strategy. By being literal, he aims to lead the target reader back to the source text. He hopes that his translations "will awaken in its readers a desire to look more deeply into the original sources" (*SDG&AH* 9). This concern with the source text is not present in Glassco, for whom, it is more important that a translation give the impression of being an original: "when [the translator] wholly succeeds, as he sometimes does, the sense of achievement is that of poetic creation itself. At the worst, he has made a bridge of sorts." (*POFCIT* xii) Building "a bridge of sorts" is the principal goal of Scott's translations. The purpose of translation for Scott is to act as a bridge between cultures, as he tells Anne Hébert in a letter:

> Translation is itself an art, and one which surely has helped every writer to understand much of the other literatures of the world. Perhaps today we need to practice and encourage this art more than ever, since otherwise we deprive ourselves not only of great experiences but of that mutual respect between races which is an imperative in the modern world. In Canada we have particular need of it, depending as we do so much upon the two chief cultural traditions which are at the base of our native arts. (48-9)

Also, at the *Rencontre des poètes canadiens*, he says: "I firmly believe that translation has only begun to fulfil its function in the interchange of contemporary cultures, and that enrichment and stimulation will be found in the exchange of poetic experience between people of different tongues." (3) It seems that this conception of translation must have played some role in his choice of a literalist strategy.

Glassco writes in his introduction to *CPOSDG*: "In translating the poems I have followed a course that was bound to result in the intrusion of my own personality. Such personal colouring, however unwelcome and however resisted, is inevitable: translations are done by men and women, not by machines." (17) I've found that these intrusions relate mostly to two aspects: Garneau's spirituality and his use of rhythms.

In the address for the Garneau symposium, Glassco describes his personal sympathy for Garneau:

> I never met Saint-Denys-Garneau. I had not that happiness. But one need not meet a poet face to face in order to feel an immediate sympathy with him. That sympathy was established, in my own case, from the moment when I first read his *Journal* in 1955. And yet one would have thought we could have little in common: he, French, devout, Catholic—and I, Anglo-Saxon, Protestant, deist. Where was the common point of feeling?
>
> It was not so much that I, like many of the poets and critics I have quoted, felt he had uncovered the peculiar malady which afflicted his age, as that I had an instantaneous comprehension of his deep personal anguish and his *sentiment de la culpabilité* [*sic*], this sentiment that unites so many of us, that transcends language, race, religion. (5)

He made similar statements to Dan Karon of the *Sherbrooke Daily Record*: "My interest in Garneau stems from my sense of identity with his own spiritual and poetic experience, that of a French Jansenist Catholic and of an English Pelogian [*sic*] Protestant" (Whitney,

Darkness and Delight 321); and in his diary: "I have thought to find myself in Montaigne, Pepys, Rousseau, Garneau (the last most of all)." (Whitney, *Darkness and Delight* 321)

"In any evaluation of the art of Saint-Denys-Garneau," he writes in the introduction to *CPOSDG*, "one must never forget that he was equally attracted by the life of religion. He was constantly tossed between the vocations of artist and ascetic, always fearful of his unfitness for either, always terrified both of the world and of hell." (12-3) Indeed, this interpretation affects his translations. In "[Cage d'oiseau]," Glassco emphasizes death more than Scott, and perhaps even more than Garneau. In "Sentry-Go" and "My solitude has been Impure," he adds spiritual connotations where there were none in the original. Grazia Merler has the impression that Glassco's Garneau sounds "pompous in English, so much heavier; his obsession with art, sin, sensuality, bones, God, purity [seem] so exaggerated" (31).

Camille R. La Bossière discovered a similar shift in two other poems translated by Glassco, Octave Crémazie's "The Dead" (*POFCIT* 21-2) and Simone Routier's "Psalm" (*POFCIT* 85-88). Both poems were edited to fit into the anthology, yet, as La Bossière observes, through his omissions, he presents the poems as more pessimistic and despairing than they are. Crémazie's "Les morts" ends with an image that recalls the resurrection of the dead:

> Et les mourants fleurs du sombre cimetière,
> Se ranimant soudain au vent de la prière,
> Versent tous leurs parfums sur les morts
> endormis. (La Bossière 38)

While Glassco's translation ends thus:

> To us, what does the world of suffering means
> Which groans beyond this vast and dreary wall
> That death has reared? (La Bossière 39)

Glassco's spiritual beliefs are profoundly pessimistic ones, as witnessed by these last examples as well as his translations of Garneau: according to Whitney, he "found little assistance in knowing God through Christianity," but he did accept "the doctrine of original sin, seeing it as an explanation of humankind's 'wretchedness'" (*Darkness and Delight* 369). His own spiritual crisis led him to sympathize with Garneau, in whom he saw a kindred soul; perhaps, he even saw more similarities than there really were. Yet this wasn't what he most admired in Garneau.

The autonomy of art was an important principle for Glassco; one of the few non-Quebec poets whose translations he published was Théophile Gautier, an adherent to the art for art's sake philosophy. In "Maxims and Reflections," he explains what makes a good poem:

> Only three components of a good poem: emotion, words and internal movement. Ideas, conviction, truth, morality, close thinking, passion, grandeur: no. Of supreme importance to the poet, they finally impede the poem. Blake's cosmogony, Wordsworth's pantheism, Milton's theology, Shelley's anarchism, Keats' voluptuousness, Pope's anger were only sparks, scaffolding, **points de départ**, springboards. ("Maxims and Moral Reflections" n. pag.)

To the list of the poets' preoccupations, he could have added Garneau's spiritual crisis. For all his interest in Garneau's introspective questioning, what he most admired in Garneau's poetry was his use of rhythm.

In the short essay "Euterpe's Honeymoon," (*Selected Poems* 113-6) the clearest expression of his ideas on poetry, he declares that "ideas are of little importance in the 'purest' kind of poetry, i.e., the finished song or lyric. Such poetry can, I propose, do very well without any idea or intellectual content at all." (113) Ideas are useful though to the extent that they inspire the poem: "while the lyric poem can get along very well without ideas, the poet himself, while he is composing it, is not so lucky; for the idea he is expressing must be, even when not clearly grasped, of supreme intellectual importance to him" (113). What then are the elements of a good poem? "It seems to me then," he writes, "that the main *technical* (if one may so call it) element of a successful lyric poem is its *internal movement*, since this is what really determines the form." (114) He compares the qualities of a poetry to those of music:

> It has been suggested that our appreciation of music, for example that of Bach, has nothing to do with sound. John Hoyle[27] tells us that "what we appreciate, through music, in the brain are electrical signals that we receive from the ears," that "our use of sound is simply a convenient device for generating certain patterns of electrical activity," and that it is possible that "musical rhythms reflect the main electrical rhythms that occur in the brain." If there is any substance in this theory, it is likely that the progression of a lyric poem, in both the poet and the reader, reflects a similar set of electrical rhythms. (115)

[27] Eighteenth-century musicologist.

The importance he gives to rhythm is also found in his interpretation of Garneau. In Glassco's estimation, "Saint-Denys-Garneau's mastery of rhythms. . . may well be his highest achievement." (*CPOSDG* 15) He dismisses the content of the poems:

> When his religious, neurotic and erotic agonies are forgotten, along with his often hysterical self-pity and his *bondieuserie*—that infantile, saccharine religiosity which occasionally disfigures his work—the marvellous prosody which never failed him may survive everything else: the formal *cachet* it imposed on everything he wrote was at any rate his salvation as a poet. (*CPOSDG* 15)

In the introduction to *CPOSDG*, he analyzes Garneau's use of rhythm in several of his poems. He calls "Accompagnement" and "Cage d'oiseau" "the finest examples of this marriage of rhythm and meaning." "Accompagnement" is "written in a kind of brilliant dance-step further reinforced by the wry reiteration of the rhyming *joie* and *moi*" (*CPOSDG* 15). As seen in chapter 3, Glassco creates a similar effect by repeating "mine" and "joy." Of "Cage d'oiseau," he says: "the desperate point is driven home, as if by the strokes of a hammer, in the recurrence of simple four-foot trochaic couplets with naive nursery-rhymes" (15). As already noted in chapter 3, Glassco's translation often uses a four-beat rhythm and contains several rhymes. In addition, nine lines (ll. 5, 9, 12, 13, 14, 15, 16, 19, and 20) can be read as trochaic tetrameter catalectic.

Glassco's characterization of the meter as trochaic is peculiar for several reasons: the trochee is a foot of two syllables, a stress followed by a slack, yet, in French, a foot only consists of one syllable. Even if French verse were to be counted in multisyllabic feet, a trochee would still be unlikely, since the stress in French consistently lands on the last syllable. It would appear as though Glassco recognized the eccentricity of his

analysis: in one of the typescripts for his introduction, he justified himself by explaining that "light syllabic stresses do exist in French prosody." This phrase though is crossed out and doesn't appear in the published version (The John Glassco Fonds). As observed in chapter 3, Glassco's poems do show a greater attention to rhythm than Scott's. The importance he places on the rhythms of the source poems, whether the product of a misreading of the source poems or not, does appear in the translations.

Scott's and Glassco's translation choices are rooted in their understanding of the elements of poetry. The political aim of Scott's translations to bridge Canada's French and English cultures generated his literalist translation strategy, in which the translation acts as a bridge between target readers and the source texts. Glassco, who sought to find himself in Garneau, translated him accordingly, focusing on the elements which most appealed to him, his spirituality, and, most of all, his use of rhythms.

Conclusion

Literary exchanges between French and English Canada have been relatively scarce. Partly because of his significance in Quebec literature, partly because of the nature of his poetry, Saint-Denys Garneau has been one of the most translated Quebec poets. His principal translators, F. R. Scott and John Glassco, produced their English versions with the aid of each other, yet their translations differ in many respects.

In comparing the punctuation, lineation, lexis, syntax, and prosody of the texts, I've concluded that Scott's translations are more literal than Glassco's, a difference they recognized themselves: the former described his translations as literal, whereas the latter described his as faithful but not literal. This divergence is born of their individual conceptions of translation. Scott viewed translation as a tool of intercultural communication between French and English Canada. Glassco viewed it as an alternative form of literary creation. By being freer in his translations, Glassco makes the texts more conventional, more spiritually bleak, and more rhythmic, thus following his own interpretation of Garneau and improving the texts, i.e. making them more compatible with his own tastes. The only presence of Scott's tastes in the translations, apart from the choice of translation strategy, is the prosaic character of his translations, a trait of modernist poetry, which Scott valued.

Their translations, like all translations, could have been criticized for not being sufficiently like the originals, since translations can never reproduce the original texts in their entirety. However, instead of viewing the translators' presence in the text as a

liability, it should be viewed as a necessary element of the target language and culture among many that permit the source text to become available to a target readership. For F. R. Scott and John Glassco to be able to render Saint-Denys Garneau's poems into English, they had to undertake a process similar to that of the creation of original poems, making them co-authors of the English texts.

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Appendix A: The Corpus

Cage d'oiseau[28]

Je suis une cage d'oiseau
Une cage d'os
Avec un oiseau

L'oiseau dans ma[29] cage d'os
C'est la mort qui fait son nid

Lorsque rien n'arrive
On entend froisser ses ailes

Et quand on a ri beaucoup
Si l'on cesse tout à coup
On l'entend qui roucoule
Au fond
Comme un grelot

C'est un oiseau tenu captif
La mort dans ma cage d'os

Voudrait-il pas s'envoler
Est-ce vous qui le retiendrez
Est-ce moi
Qu'est-ce que c'est

Il ne pourra s'en aller
Qu'après avoir tout mangé
Mon cœur
La source du sang
Avec la vie dedans

Il aura mon âme au bec.

[28] Poems taken from *Œuvres*, with variations from *Regard* and *Poésies* in footnotes.
[29] "sa" in *Poésies*.

Bird Cage[30] (translated by F.R. Scott)

I am a bird cage
A cage of bone
With a bird

The bird in the cage of bone
Is death building his nest

When nothing is happening
One can hear him ruffle his wings

And when one has laughed a lot
If one suddenly stops
One hears him cooing
Far down
Like a small bell

It is a bird held captive
This death in my cage of bone

Would he not like to fly away
Is it you who will hold him back
Is it I
What is it

He cannot fly away
Until he has eaten all
My heart
The source of blood
With my life inside

He will have my soul in his beak.

[30] Translations taken from Scott's *Collected Poems*.

[Cage d'oiseau][31] (translated by John Glassco)

I am the cage of a bird
A cage of bone
Holding a bird

The bird within his cage of bone
This is death who makes his nest

Whenever everything is still
You hear the fluttering of his wings

And after laughing heartily
If you break off suddenly
You hear a cooing sound
Deep down
Like a little funeral bell

That is the bird in prison there
Death inside my cage of bone

If he'd like to fly away
Is it you who'll make him stay
Is it I
Who can say?

He'll not go until he has
Eaten everything there is
My heart
The spring of blood
With life inside

And carry my soul off in his beak.

[31] Translations taken from *CPOSDG*.

Accompagnement

Je marche à côté d'une joie
D'une joie qui n'est pas à moi
D'une joie à moi que je ne puis pas prendre

Je marche à côté de moi en joie
J'entends mon pas en joie qui marche à côté de moi
Mais je ne puis changer de place sur le trottoir
Je ne puis pas mettre mes pieds dans ces pas-là
et dire voilà c'est moi

Je me contente pour le moment de cette compagnie
Mais je machine en secret des échanges
Par toutes sortes d'opérations, des alchimies,
Par des transfusions de sang
Des déménagements d'atomes
par des jeux d'équilibre

Afin qu'un jour, transposé,
Je sois porté par la danse de ces pas de joie
Avec le bruit décroissant de mon pas à côté de moi
Avec la perte de mon pas perdu
s'étiolant à ma gauche
Sous les pieds d'un étranger
qui prend une rue transversale.

Accompaniment (translated by F.R. Scott)

I walk beside a joy
Beside a joy that is not mine
A joy of mine which I cannot share

I walk beside myself in joy
I hear my joyful footsteps walking beside me
But I cannot change places on the sidewalk
I cannot put my feet in those steps and say
        Look it is I

For the moment I am content with this company
But secretly I plot an exchange
By all sorts of devices, by alchemies,
By blood transfusions
Displacement of atoms
        by balancing tricks

So that one day, transposed,
I may be carried along by the dance of those steps of joy
With the sound of my own footsteps dying away beside me
With the fall of my own lost step
        fading to my left
Under the feet of a stranger
    who turns down a side street.

Escort (translated by John Glassco)

I walk beside a joy
A joy that is not mine
A joy of mine that is not mine to enjoy

I walk beside that joyful I
I hear his joyous step sound at my side
But cannot change place with him on the pavement
I cannot put my feet in his steps and say
See, this is I!

This escort is all I need for the moment
But in secret I am plotting an exchange
Through all kinds of discoveries, alchemies
Transfusions of the blood
Rearrangements of atoms, conjuring tricks

So that some day, transposed,
I shall be borne along by the dance of those joyous steps
With the sound of my own feet dwindling away beside me
And the loss of their aimless steps as they fade away
Under the feet of a stranger turning down a side-street.

Un mort demande à boire[32]

Un mort demande à boire
Le puits n'a plus tant d'eau qu'on le croirait
Qui portera réponse au mort
La fontaine dit mon onde n'est pas pour lui.

Or voilà toutes ses servantes en branle
Chacune avec un vase à chacune sa source
Pour apaiser la soif du maître
Un mort qui demande à boire.

Celle-ci cueille au fond du jardin nocturne
Le pollen suave qui sourd des fleurs
Dans la chaleur qui s'attarde
à l'enveloppement de la nuit
Elle développe cette chair devant lui

Mais le mort a soif encore et demande à boire

Celle-là cueille par l'argent des prés lunaires
Les corolles que ferma la fraîcheur du soir
Elle en fait un bouquet bien gonflé
Une tendre lourdeur fraîche à la bouche
Et s'empresse au maître pour l'offrir

Mais le mort a soif et demande à boire

Alors la troisième et première des trois sœurs
S'empresse elle aussi dans les champs
Pendant que surgit au ciel d'orient
La claire menace de l'aurore
Elle ramasse au filet de son tablier d'or
Les gouttes lumineuses de la rosée matinale
En emplit une coupe et l'offre au maître

Mais il a soif encore et demande à boire.

Alors le matin paraît dans sa gloire
Et répand comme un vent la lumière sur la vallée
Et le mort pulvérisé
Le mort percé de rayons comme une brume
S'évapore et meurt
Et son souvenir même a quitté la terre.

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[32] no title in *Regards* and *Poésies*.

A Dead Man Asks for a Drink (translated by F.R. Scott)

A dead man asks for a drink
The well no longer has as much water as we thought
Who will tell this to the dead man
The spring says my flow is not for him.

So look now all his maids are running off
Each with a bowl, for each her fountain-head
To slake the thirst of the master,
A dead man who asks for a drink.

This one collects in the depth of the nocturnal garden
The delicate pollen which seeps up from flowers
In the warmth which lingers as night closes in
She displays this flesh in front of him.

But the dead man still is thirsty and asks for a drink.

That one collects by the silver of moonlit meadows
The corollas that were closed by the coolness of evening
She fashions them into a well-rounded bouquet
A tender burden cool on the lips
And hurries to offer it to the master.

But the dead man is thirsty and asks for a drink.

Then the third and first of the three sisters
Hurries also into the fields
While there rises in the eastern sky
The bright menace of dawn.
She gathers into the net of her golden apron
Shining drops of morning dew
Fills a cup and offers it to the master.

But still he is thirsty and asks for a drink.

Then morning breaks in its glory
And spreads the light like a breeze through the valley
And the dead man ground to dust
The dead man pierced by rays like a mist
Dissolves and dies
And even his memory has vanished from the earth.

A Dead Man Calls for a Drink (translated by John Glassco)

A dead man calls for a drink
The well is drier than we thought
Who will take the news to the dead man?
The fountain says, My wave is not for him.

See now his handmaidens all in haste
Each with her pitcher to her separate spring
To quench the thirst of the master
A dead man calling for drink.

One of them culls in the depth of the night-blooming garden
The smooth seed welling in the flowers
In the warmth that lasts till the drawing-in of night
And she unfolds this flesh before him

But the dead man is still thirsty and calls for drink.

Another plucks in the silver of moonlit meadows
Corollas closed by the cool of evening
Making a bursting spray
A tender weight sweet to the mouth
And runs to offer it to the master.

But the dead man thirsts and calls for drink.

Then the third and foremost of the three sisters
She also runs among the fields
While in the eastern sky swells
The luminous threat of dawn
And she gathers in the net of her gold apron
Sparkling points of morning dew
And fills a cup and offers it to the master

But he is thirsty still and calls for drink.

Then morning breaks in its glory
Spreading light over the valley like a wind
And the dead man made of dust
The dead man pierced like the mist by sunlight
Evaporates and dies
And even his memory has left the earth.

Spectacle de la danse

Mes enfants vous dansez mal
Il faut dire qu'il est difficile de danser ici
Dans ce manque d'air
Ici sans espace qui est toute la danse.

Vous ne savez pas jouer avec l'espace
Et vous y jouez
Sans chaînes
Pauvres enfants qui ne pouvez pas jouer.

Comment voulez-vous danser j'ai vu les murs
La ville coupe le regard au début
Coupe à l'épaule le regard manchot
Avant même une inflexion rythmique
Avant, sa course et repos au loin
Son épanouissement au loin du paysage
Avant la fleur du regard alliage au ciel
Mariage au ciel du regard
Infinis rencontrés heurt
Des merveilleux.

La danse est seconde mesure et second départ
Elle prend possession du monde
Après la première victoire
Du regard

Qui lui ne laisse pas de trace en l'espace
—Moins que l'oiseau même et son sillage
Que même la chanson et son invisible passage
Remuement imperceptible de l'air—
Accolade, lui, par l'immatériel
Au plus près de l'immuable transparence
Comme un reflet dans l'onde au paysage
Qu'on n'a pas vu tomber dans la rivière

Or la danse est paraphrase de la vision
Le chemin retrouvé qu'ont perdu les yeux dans le but
Un attardement arabesque à reconstruire
Depuis sa source l'enveloppement de la séduction.

Spectacle of the Dance (translated by F.R. Scott)

My children you dance badly
One must admit it is difficult to dance here
In this lack of air
Here without that space which is the whole of the dance.

You do not know how to play with space
How to play in it
Without chains
Poor children who cannot play.

How can you hope to dance I have seen the walls
The city cut off your vision at the start
Cut off at the shoulder your maimed vision
Before even one rhythmic movement
Before its outward reach and faraway resting
Its blossoming faraway beyond the landscape
Before the flowering of your vision the blending with the sky
The marriage to the sky of the vision
A meeting of infinites a clash
Of wonders.

The dance is a second measure and a second departure
It takes possession of the world
After the first victory
Of the vision

Which itself leaves no mark on space
—Less even than the bird and its furrow
Even than song and its invisible passage
An imperceptible trembling of the air—
Which is an embrace through the immaterial
Nearest to the changeless transparency
As in a landscape there is a reflection on water
Which no one saw fall in the river.

For the dance is a paraphrase of the vision
The rediscovery of the road the eyes had lost in their search
A statelier pace slowing to recapture
From its source an enveloping enchantment.

Picture of the Dance (translated by John Glassco)

My children you are dancing badly
True, it is hard to dance here
In this airless place
Here without space which is the heart of the dance.

Not knowing how to play with space
You cannot play within it
Without chains
Poor children who cannot play.
How can you hope to dance? I have seen the walls
The city cutting off your glance before it began
Cropping your maimed vision at the shoulders
Even before one rhythmic movement
Before its race and final rest
Its flowering far beyond the city landscape
Before your glance could flower in marriage with the sky
That wedding of the gaze and sky
Of infinites brought face to face a clash
Of wonders.

The dance is the second measure and the second flight
It takes possession of the world
After the primal victory
Of the gaze

That gaze which leaves indeed no mark on space
—Less than the bird itself and its wake
Than even the song and its invisible flight
An impalpable shifting of the air—
Itself an insubstantial embrace
Closest of all to the changeless which is the transparent
Like a reflection of the landscape in water
The landscape we never see that falls into the river

So the dance is a paraphrase of the vision
The road recovered that was lost by the searching eyes
A statelier measure slowing to recapture
The all-embracing magic of its beginning.

Autrefois

Autrefois j'ai fait des poèmes
Qui contenaient tout le rayon
Du centre à la périphérie et au delà
Comme s'il n'y avait pas de périphérie
mais le centre seul
Et comme si j'étais le soleil : à l'entour
l'espace illimité
C'est qu'on prend de l'élan
à jaillir tout au long du rayon
C'est qu'on acquiert une prodigieuse vitesse de bolide
Quelle attraction centrale peut alors
empêcher qu'on s'échappe
Quel dôme de firmament concave qu'on le perce
Quand on a cet élan pour éclater dans l'Au-delà.[33]

Mais on apprend que la terre n'est pas plate
Mais une sphère et que le centre n'est pas au milieu
Mais au centre
Et l'on apprend la longueur du rayon ce chemin
trop parcouru
Et l'on connaît bientôt la surface
Du globe tout mesuré inspecté arpenté vieux sentier
Tout battu

Alors la pauvre tâche
De pousser le périmètre à sa limite
Dans l'espoir à la surface du globe d'une fissure,
Dans l'espoir et d'un éclatement des bornes
Par quoi retrouver libre l'air et la lumière.

Hélas tantôt désespoir
L'élan de l'entier rayon devenu
Ce point mort sur la surface.

Tel un homme
Sur le chemin trop court par la crainte du port
Raccourcit l'enjambée et s'attarde à venir
Il me faut devenir subtil
Afin de, divisant à l'infini l'infime distance
De la corde à l'arc,
Créer par ingéniosité un espace analogue à l'Au-delà[34]

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[33] "l'Au delà" in *Regards* and *Poésies*.
[34] "l'Au delà" in *Regards*.

Et trouver dans ce réduit matière 38
Pour vivre et l'art. 39

At One Time (translated by F.R. Scott)

At one time I made poems
That contained the whole light-ray
From the centre to the periphery and beyond
As if there was no periphery
but the centre alone
And as if I were the sun: all around
limitless space
How one gathers impetus
by flashing along this ray
How one develops the prodigious speed of a meteor
What central pull can then stop us from escaping
What dome in the hollow firmament from our piercing it
When one has this impetus to burst into the Au delà

But one learns that the earth is not flat
But a sphere and that the centre is not in the middle
But in the centre
And one learns the length of the ray
this road too often travelled
And one soon knows about the surface of the globe
All measured inspected surveyed, an old trail
Trodden down

Then the frustrating task
Of pushing the perimeter to its limit
In the hope of a crack on the surface of the globe
In the hope of a bursting of the boundaries
Through which to reach freely again to air and to light

Alas, so soon despair,
The impetus of the whole light-ray becomes
This dead point on the surface

So a man
On too short a road, through fear of its destination,
Shortens his stride and delays his arrival
I have to become subtle
In order, by infinitely dividing the tiny distance
From the string to the bow,
To create through ingeniousness a space like the Beyond
And to find in this refuge the nourishment
For my life and my art.

[Autrefois] (translated by John Glassco)

Once I made poems
That followed the whole radiant line
From centre to circumference and beyond
As if there were no circumference only a centre
And as if I were the sun: all around me limitless space

This is to make the elemental force flash all along the radiant
To gain prodigious meteoric speed—
What central pull can then hinder our escape
What heavenly concave dome keep us from piercing it
When we have power to burst into the infinite?

But we learn the earth is not flat
But a sphere, and the centre's only focus
Is at the centre
And we learn the length of the radiant line, that too well
  travelled road
And soon we know the surface of the globe
Measured inspected surveyed an old
Well-beaten track

And then the weary task
Of pushing the perimeter to its bounds
Hoping to find a crack in the surface of the globe
Hoping to burst the boundaries
And find once more the liberty of light and air.

Alas soon comes despair
The strength of all that radiant line becomes
This still point on the surface

Just like a man
Who taking too short a road, dreading his destination,
Shortens his stride and so defers his goal,
I must learn subtlety
Must infinitely divide the infinitesimal distance
Between chord and arc
To create a space a little like what is beyond
And find in it a hiding-place
A reason for my life and art.

Appendix B: Tables

Table 1a
Enjambments with indentations in Garneau and their translations

Garneau	Je ne puis pas mettre mes pieds dans ces pas-là et dire voilà c'est moi ("Accompagnement," ll. 7-8)
Scott	I cannot put my feet in those steps and say Look it is I ("Accompaniment," ll. 7-8)
Glassco	I cannot put my feet in his steps and say See, this is I! ("Escort," ll. 7-8)

Garneau	Des déménagements d'atomes par des jeux d'équilibre (ll. 13-4)
Scott	Displacement of atoms by balancing tricks (ll. 13-14)
Glassco	Rearrangements of atoms, conjuring tricks (l. 13)

Garneau	Avec la perte de mon pas perdu s'étiolant à ma gauche (ll. 18-9)
Scott	With the fall of my own lost step fading to my left (ll. 18-9)
Glassco	And the loss of their aimless steps as they fade away (l. 17)

Garneau	Sous les pieds d'un étranger qui prend une rue transversale. (ll. 20-1)
Scott	Under the feet of a stranger who turns down a side street. (ll. 20-1)
Glassco	Under the feet of a stranger turning down a side-street. (l. 18)

Garneau	Dans la chaleur qui s'attarde à l'enveloppement de la nuit ("Un mort. . .," ll. 11-2)
Scott	In the warmth which lingers as night closes in ("A Dead Man. . .," l. 11)
Glassco	In the warmth that lasts till the drawing-in of night ("A Dead Man. . .," l. 11)

Garneau	Comme s'il n'y avait pas de périphérie mais le centre seul ("Autrefois," ll. 4-5)
Scott	As if there was no periphery but the centre alone ("At One Time," ll. 4-5)
Glassco	As if there were no circumference only a centre ("[Autrefois]," l. 4)

Garneau	Et comme si j'étais le soleil : à l'entour l'espace illimité ("Autrefois," ll. 6-7)
Scott	And as if I were the sun: all around limitless space ("At One Time," ll. 6-7)
Glassco	And as if I were the sun: all around me limitless space ("[Autrefois]," l. 5)

Garneau	C'est qu'on prend de l'élan à jaillir tout au long du rayon ("Autrefois," ll. 8-9)
Scott	How one gathers impetus by flashing along this ray ("At One Time," ll. 8-9)
Glassco	This is to make the elemental force flash all along the radiant ("[Autrefois]," l. 6)

Garneau	Quelle attraction centrale peut alors empêcher qu'on s'échappe ("Autrefois," ll. 11-2)
Scott	What central pull can then stop us from escaping ("At One Time," l. 11)
Glassco	What central pull can then hinder our escape ("[Autrefois]," l. 8)

Garneau	Et l'on apprend la longueur du rayon ce chemin trop parcouru ("Autrefois," ll. 18-9)
Scott	And one learns the length of the ray this road too often travelled ("At One Time," ll. 17-8)
Glassco	And we learn the length of the radiant line, that too well travelled road ("[Autrefois]," ll. 14-5)

Table 1b
Total enjambments with indentations

Garneau	Scott	Glassco
10	8	2

Table 2a
Exclamation marks and question marks in Garneau, Scott, and Glassco

Garneau	Scott	Glassco
Qu'est-ce que c'est ("Cage d'oiseau," l. 18)	What is it ("Bird Cage," l. 18)	Who can say? ("[Cage d'oiseau]," l. 18)
et dire voilà c'est moi ("Accompagnement," l. 8)	Look it is I ("Accompaniment," l. 8)	See, this is I! ("Escort," l. 8)
Qui portera réponse au mort ("Un mort. . .," l. 3)	Who will tell this to the dead man ("A Dead Man. . .," l. 3)	Who will take the news to the dead man? ("A Dead Man. . .," l. 3)
Comment voulez-vous danser ("Spectacle. . .," l. 9)	How can you hope to dance ("Spectacle. . .," l. 9)	How can you hope to dance? ("Picture. . .," l. 9)
Quand on a cet élan pour éclater dans l'Au-delà. ("Autrefois," l. 14)	When one has this impetus to burst into the Au delà ("At One Time," l. 13)	When we have power to burst into the infinite? ("[Autrefois]," l. 10)

Table 2b
Total exclamation marks and question marks

	Garneau	Scott	Glassco
exclamation mark(s)	0	0	1
question mark(s)	0	0	4

Table 3a
Cognates in Scott's translations not found in Glassco's

Garneau	Scott	Glassco
captif ("Cage d'oiseau," l. 13)	captive ("Bird Cage," l. 13)	(in prison) ["[Cage d'oiseau]," l. 13]
source (l. 22)	source (l. 22)	(spring) [l. 22]
accompagnement (title)	accompaniment (title)	(escort) [title]
contente (l. 9)	content (l. 9)	(is all I need) [l. 9]
compagnie (l. 9)	company (l. 9)	(escort) [l. 9]
nocturne ("Un mort. . .," l. 9)	nocturnal ("A Dead Man. . .," l. 9)	(night-blooming) ["A Dead Man. . .," l. 9]
pollen (l. 10)	pollen (l. 10)	(seed) [l. 10]
bouquet (l. 17)	bouquet (l. 16)	(spray) [l. 16]
rayons (l. 32)	rays (l. 31)	(sunlight) [l. 31]
spectacle (title)	spectacle (title)	(picture) [title]
difficile (l. 2)	difficult (l. 2)	(hard) [l. 2]
mariage (l. 16)	marriage (l. 16)	(wedding)[35] [l. 16]
départ (l. 19)	departure (l. 19)	(flight) [l. 19]
passage (l. 25)	passage (l. 25)	(flight) [l. 25]
imperceptible (l. 26)	imperceptible (l. 26)	(impalpable) [l. 26]
source (l. 34)	source (l. 34)	(beginning) [l. 34]
enveloppement (l. 34)	enveloping (l. 34)	(all-embracing) [l. 34]
contenaient ("Autrefois," l. 2)	contained ("At One Time," l. 2)	(followed) ["[Autrefois]," l. 2]
périphérie (l. 3)	periphery (l. 3)	(circumference) [l. 3]
périphérie (l. 4)	periphery (l. 4)	(circumference) [l. 4]
firmament (l. 13)	firmament (l. 12)	(heavenly) [l. 9]
Au-delà (l. 14)	Au delà (l. 13)	(infinite) [l. 10]
limite (l. 24)	limit (l. 23)	(bounds) [l. 20]
ingéniosité (l. 37)	ingeniousness (l. 36)	(-)

[35] Glassco does use "marriage" in the previous line but as a replacement for "alliage."

Table 3b
Cognates in Glassco's translations not found in Scott's

Garneau	Scott	Glassco
fontaine ("Un mort. . ." l. 4)	(spring) ["A Dead Man. . .," l. 4]	fountain ("A Dead Man. . .," l. 4)
cueille (l. 9)	(collects)[36] [l. 9]	culls (l. 9)
S'évapore (l. 33)	(Dissolves) [l. 32]	Evaporates (l. 32)
concave ("Autrefois," l. 13)	(hollow) ["At One Time," l. 12]	concave ("[Autrefois]," l. 9)
libre (l. 27)	(freely) [l. 26]	liberty (l. 23)
infime (l. 35)	(tiny) [l. 34]	infinitesimal (l. 31)
corde (l. 36)	(string) [l. 35]	chord (l. 32)
arc (l. 36)	(bow) [l. 35]	arc (l. 32)

[36] This is an ambiguous case because "to collect" is related to "cueillir," but it is not as etymologically close as "to cull" is.

Table 4
Translations of "regard" in "Spectacle de la danse"

Garneau	Scott	Glassco
regard (l. 10)	vision (l. 10)	glance (l. 10)
regard (l. 11)	vision (l. 11)	vision (l. 11)
regard (l. 15)	vision (l. 15)	glance (l. 15)
regard (l. 16)	vision (l. 16)	gaze (l. 16)
regard (l. 22)	vision (l. 22)	gaze (l. 22)

Table 5
Geometric words in "Autrefois" and its translations

Garneau	Scott	Glassco
rayon (l. 2)	light-ray (l. 2)	radiant line (l. 2)
périphérie (ll. 3 and 4)	periphery (ll. 3 and 4)	circumference (ll. 3 and 4)
rayon (l. 18)	ray (l. 17)	radiant line (l. 14)
l'infime distance (l. 35)	the tiny distance (l. 34)	the infinitesimal distance (l. 31)
De la corde à l'arc (l. 36)	From the string to the bow (l. 35)	Between the chord and arc (l. 32)

Table 6a
Translations of the personal pronoun "on" (14 occurences in Garneau)

Garneau	Scott	Glassco
On entend froisser ses ailes ("Cage d'oiseau," l. 7)	*One* can hear him ruffle his wings ("Bird Cage," l. 7)	*You* hear the fluttering of his wings ("[Cage d'oiseai]," l. 7)
quand *on* a ri beaucoup (l. 8)	when *one* has laughed a lot (l. 8)	after laughing heartily (l. 8)
Si l'*on* cesse tout à coup (l. 9)	If *one* suddenly stops (l. 9)	If *you* break off suddenly (l. 9)
On l'entend qui roucoule (l. 10)	*One* hears him cooing (l. 10)	*You* hear a cooing sound (l. 10)
qu'*on* le croirait ("Un mort. . .," l. 2)	as *we* thought ("A Dead Man. . .," l. 2)	than *we* thought ("A Dead Man. . .," l. 2)
Qu'*on* n'a pas vu tomber dans la rivière ("Spectacle. . .," l. 30)	Which no *one* saw fall in the river ("Spectacle. . .," l. 30)	The landscape *we* never see that falls into the river ("Picture. . .," l. 30)
C'est qu'*on* prend de l'élan ("Autrefois," l. 8)	How *one* gathers impetus ("At One Time," l. 8)	This is to make the elemental force flash all along the radiant ("[Autrefois]," l. 6)
C'est qu'*on* acquiert une prodigieuse vitesse de bolide (l. 10)	How *one* develops the prodigious speed of a meteor (l. 10)	To gain prodigious meteoric speed (l. 7)
empêcher qu'*on* s'échappe (l. 12)	stop *us* from escaping (l. 11)	hinder *our* escape (l. 8)
qu'*on* le perce (l. 13)	from *our* piercing it (l. 12)	keep *us* from piercing it (l. 9)
Quand *on* a cet élan (l. 14)	When *one* has this impetus (l. 13)	When *we* have power (l. 10)
Mais *on* apprend (l. 15)	But *one* learns (l. 14)	But *we* learn (l. 11)
Et l'*on* apprend (l. 18)	And *one* learns (l. 17)	And *we* learn (l. 14)
Et l'*on* connaît bientôt (l. 20)	And *one* soon knows (l. 19)	And soon *we* know (l. 16)

Table 6b
Equivalents for "on"

	Scott	Glassco
one	11	0
you	0	3
we	1	6
us	1	1
our	1	1
none	0	3

Table 7a
Cases where Glassco added "and"

Garneau	Scott	Glassco
Il aura mon âme au bec. ("Cage d'oiseau," l. 24)	He will have my soul in his beak. ("Bird Cage," l. 24)	*And* carry my soul off in his beak. ("[Cage d'oiseau]," l. 24)
Avec la perte de mon pas perdu ("Accompagnement," l. 18)	With the fall of my own lost step ("Accompaniment," l. 18)	*And* the loss of their aimless steps ("Escort," l. 17)
Elle développe cette chair devant lui ("Un mort. . .," l. 13)	She displays this flesh in front of him. ("A Dead Man. . .," l. 12)	*And* she unfolds this flesh before him ("A Dead Man. . .," l. 12)
Elle ramasse au filet de son tablier d'or (l. 25)	She gathers into the net of her golden apron (l. 24)	*And* she gathers in the net of her gold apron (l. 24)
En emplit une coupe et l'offre au maître (l. 27)	Fills a cup and offers it to the master. (l. 26)	*And* fills a cup and offers it to the master (l. 26)
Mariage au ciel du regard ("Spectacle. . .," l. 16)	The marriage to the sky of the vision ("Spectacle. . .," l. 16)	That wedding of the gaze *and* sky ("Picture. . .," l. 16)
Alors la pauvre tâche ("Autrefois," l. 23)	Then the frustrating task ("At One Time," l. 22)	*And* then the weary task ("Autrefois," l. 19)
Par quoi retrouver l'air et la lumière (l. 27)	Through which to reach freely again to air and to light (l. 26)	*And* find once more the liberty of light and air. (l. 23)
De la corde à l'arc, (l. 36)	From the string to the bow, (l. 35)	Between chord *and* arc (l. 32)

Table 7b
Cases where Scott added "and"

Garneau	Scott	Glassco
Et vous y jouez ("Spectacle. . .," l. 6)	How to play in it ("Spectacle. . .," l. 6)	You cannot play within it ("Picture. . .," l. 6)
Dans l'espoir *et* d'un éclatement des bornes ("Autrefois," l. 26)	In the hope of a bursting of the boundaries ("At One Time," l. 25)	Hoping to burst the boundaries ("[Autrefois]," l. 22)

Table 7c
Cases where Glassco removed "and"

Garneau	Scott	Glassco
Et répand comme un vent la lumière sur la vallée ("Un mort. . .," l. 30)	*And* spreads the light like a breeze through the valley ("A Dead Man. . .," l. 29)	Spreading light over the valley like a wind ("A Dead Man," l. 29)
Et vous y jouez ("Spectacle. . .," l. 6)	How to play in it ("Spectacle. . .," l. 6)	You cannot play within it ("Picture. . .," l. 6)
Dans l'espoir *et* d'un éclatement des bornes ("Autrefois," l. 26)	In the hope of a bursting of the boundaries ("At One Time," l. 25)	Hoping to burst the boundaries ("[Autrefois]," l. 22)

Appendix C: Scansions

Symbols for scansion[37]

/	stressed syllable functioning as a beat
x	unstressed syllable functioning as an offbeat
\	syllable with secondary stress functioning as a beat
/	stressed syllable functioning as an offbeat (demoted)
x	unstressed syllable functioning as a beat (promoted)
\	syllable with secondary stress functioning as an offbeat (demoted)
-	elided syllable

[37] Taken from Derek Attridge's *Poetic Rhythm* (213).

Scansion of Scott's "Bird Cage"

x / x / \
I am a bird cage 1
x / x /
A cage of bone 2
x x /
With a bird 3

x / x x / x /
The bird in the cage of bone 4
x / / x x /
Is death building his nest 5

x / x x / x x
When nothing is happening 6
x x / x / x x /
One can hear him ruffle his wings 7

x x x x / x /
And when one has laughed a lot 8
x x / x x /
If one suddenly stops 9
x / x / x
One hears him cooing 10
/ /
Far down 11
x x / /
Like a small bell. 12

x x x / / / x
It is a bird held captive 13
x / x x / x /
This death in my cage of bone 14

/ x x / x / x /
Would he not like to fly away 15
x x / x x / x /
Is it you who will hold him back 16
x x /
Is it I 17
/ x x
What is it 18

x x \ / x /
He cannot fly away 19
x \ x x / x /
Until he has eaten all 20
x /
My heart 21
x / x /
The source of blood 22
x x / x /
With my life inside 23

x x / x / x x /
He will have my soul in his beak. 24

Scansion of Glassco's "[Cage d'oiseau]"

x / x / x x /
I am a cage of a bird 1
x / x /
A cage of bone 2
/ x x /
Holding a bird 3

x / x \ x / x /
The bird within his cage of bone 4
/ x / x / x /
This is death who makes his nest 5

x \ x / x \ x /
Whenever everything is still 6
x / x / - x x x /
You hear the fluttering of his wings 7

x \ x / x / x x
And after laughing heartily 8
x x / x / x x
If you break off suddenly 9
x / x / x /
You hear a cooing sound 10
/ /
Deep down 11
x x / x / - x /
Like a little funeral bell 12

/ x x / x / x /
That is the bird in prison there 13
/ x \ x / x /
Death inside my cage of bone 14

x x / x / x /
If he'd like to fly away 15
x x / x / x /
Is it you who'll make him stay 16
x x /
Is it I 17
/ x /
Who can say? 18

/ x / x \ x \
He'll not go until he has 19
/ x / x \ x /
Eaten everything there is 20
x /
My heart 21
x / x /
The spring of blood 22
x / x /
With life inside 23

x / x x / x x x /
And carry my soul off in his beak. 24