LITERARY SELF-TRANSLATION AND SELF-TRANSLATORS IN CANADA (1971-2016): A LARGE-SCALE STUDY

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Abstract

This thesis constitutes a first large-scale study of literary self-translators and self-translations in Canada, with self-translation understood as interlinguistic and intertextual transfer where the same legal person is responsible for writing the antecedent and subsequent texts. Three main questions guide this investigation: To what extent is Canada fertile ground for self-translation? What does it mean to self-translate in Canada? Why does self-translation in Canada matter? After situating Canada-based research within broader self-translation scholarship, I engage in a critical analysis of the definition and implications of self-translation and contextualize the theoretical, sociopolitical and methodological rationale for studying Canada and adopting a macroscopic approach to examining self-translations and their writers in this country. The thesis predominantly revolves around self-translation artefacts produced by three groups of writers who self-translated in Canada at least once between 1971 and 2016: 1) those self-translating exclusively between English and French; and those self-translating into and/or out of 2) Spanish; or 3) standard Italian. Exploring the theme of collaboration, I propose a new typology of collaborative self-translation, attempting to account for both process- and product-related considerations. In examining the theme of frequency, I identify self-translators and discuss their relative distribution vis-à-vis language, generation, country of birth and location within Canada; I also map out a conceptual framework for defining and counting self-translation products, proposing new ways of understanding and classifying writers in light of their self-translational productivity. In considering the theme of language, I analyze how writers and their self-translations can be characterized in relation to language variety, language combinations and language directionality. In this thesis, I argue that Canada is a significant hub of heterogeneous self-translational activity, and that large-scale, quantitative and product-oriented study constitutes a useful research approach that can generate rich findings and complement other forms of investigation. The thesis also contains an extensive appendix in which I identify Canadian self-translators and their self-translations.

Résumé[1]

Cette thèse constitue une première étude à grande échelle sur les autotraducteurs et les autotraductions littéraires au Canada (l'autotraduction étant entendue ici comme un transfert interlinguistique et intertextuel produit par la même personne morale, responsable de la rédaction des textes antécédents et subséquents). Trois questions principales guident cette enquête : Dans quelle mesure le Canada est-il un terrain fertile en matière d'autotraduction ? S'autotraduire au Canada, qu'est-ce que cela signifie ? Pourquoi se soucier de l'autotraduction au Canada ? Une fois la recherche canadienne située dans le contexte plus large des perspectives théoriques sur l'autotraduction, je procède à une analyse critique de la définition et des enjeux de l'autotraduction. Les choix d'étudier le Canada et d'adopter une approche macroscopique pour examiner les autotraductions et les écrivains qui la pratiquent au pays sont ensuite envisagés à la lumière d'un raisonnement théorique, sociopolitique et méthodologique. La thèse se concentre principalement autour d'artefacts d'autotraduction produits par trois groupes d'écrivains qui se sont autotraduits au Canada au moins une fois entre 1971 et 2016 : 1) ceux qui se sont autotraduits exclusivement entre l'anglais et le français ; et ceux qui se sont autotraduits vers ou à partir 2) de l'espagnol ; ou 3) de l'italien standard. En explorant le thème de la collaboration, je propose une nouvelle typologie d'autotraduction collaborative qui tentera de rendre compte à la fois des considérations liées aux processus et aux produits. En abordant la question de la fréquence, je recense les autotraducteurs et traite de leur répartition relative en fonction de la langue, de la génération, du pays d'origine et du lieu de résidence au Canada ; j'élabore également un cadre conceptuel pour définir et dénombrer les produits d'autotraduction, en offrant de nouvelles façons de comprendre et de classer les écrivains selon leur productivité en matière d'autotraductions. En considérant ensuite le sujet de la langue, j'analyse comment les écrivains et leurs autotraductions peuvent être caractérisés en fonction de la variété des langues, des combinaisons de langues et de la direction linguistique vers laquelle s'orientent les autotraductions. Dans cette thèse, je soutiens que le Canada représente un important carrefour d'activités autotraductrices hétérogènes et qu'une enquête à grande échelle, quantitative et axée sur les produits, constitue une approche de recherche utile susceptible de donner lieu à de riches découvertes et d'être complémentaire à d'autres formes d'études. Un long document est aussi soumis en annexe dans lequel je dresse une liste des autotraducteurs canadiens et de leurs autotraductions.

[1] Traduction de l'anglais de Joanne Desroches

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Canada

Dedication

This thesis is dedicated to Canadian self-translator, Jacqueline Borowick. A couple of weeks before her February 15, 2016 passing, and some 18 months after our written correspondence had begun, she mailed me a copy of her poetry collection, *The Cuckoo's song ≈ Le chant du coucou*, referring to it "as a memento of our unusual acquaintanceship" (Jan. 29, 2016 email). These 5+ years later, as a memento of the same, I would like to offer her this thesis, my warbling reply to her *tons de flute*.

Birdsong

The trees an amphitheatre
shot through with shafts of gold
under unanimous blue skies.
Robins, thrushes, finches
call to one another
in polyphonic harmony,
comment on the weather,
the state of avian affairs.

Like us, do they erect fences
or have they transcended—
flute tones, warbles, trills
Esperanto on the wing?

Langage des oiseaux

Les arbres un amphithéâtre
pénétré de longues lames d'or
sous l'unanimité bleue du firmament.
Les rouges-gorges, les givres, les pinsons
s'interpellent,
harmonies polyphoniques,
passent des remarques sur le temps,
les propos qui leur sont propres.

Comme nous, élèvent-ils des barricades
ou bien, seraient-ils plus évolués—
tons de flute, trilles et gazouillis,
serait-ce de l'espéranto ?

from *The Cuckoo's Song ≈ Le chant du coucou* (2008, p. 86, 87)

Legend of Typographical Conventions

Typography	Significance
//	Placed between the respective titles of two self-translation texts, this symbol identifies a correspondence between texts that are published separately.
≈	Placed between the respective titles of two self-translation texts, this symbol signals a correspondence between texts that appear in a same publication.
SMALL CAPS	Used to identify the names of confirmed self-translators. Note: This typographical convention is *not* used when the self-translator's name is identified within a bibliographic reference or in cited material.
¿ ?	These two symbols appear together, on either side of piece of information cited in Appendix B, to identify that piece of information as reflecting an informed but unconfirmed guess.

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Volume 1

1 Self-translation and Canada[1]

Not so long ago, Paola Puccini explained that "[l]es cartographes de l'autotraduction s'appliquent, surtout depuis une vingtaine d'années, à dresser et à dessiner des cartes de l'autotraduction qui donnent au phénomène une ampleur historique, géographique, littéraire et socioculturelle très significative" (2015: i). She then went on to acknowledge that the considerable geographical terrain available for study was "loin d'être explorée en entier" (ii). This need not be surprising, of course. It would have been no small ask to expect scholars to go around the world in 7300 days (20 years), so to speak, particularly when the freshman and sophomore years of self-translation research[2] required a relatively small number of intellectuals to devote significant energy to advocating for the fact of self-translation and the legitimacy of its study,[3] in addition to laying the groundwork for theoretical reflection on the topic[4] when more coordinated efforts to do so would not begin until sometime down the road.[5]

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[1] Unless otherwise indicated, translations are mine.

[2] This period might be said to run from 1988—when Brian Fitch's important *Beckett and Babel: An Investigation into the Status of the Bilingual Work* (1988) was published—until 2010 (see Van Bolderen 2010: 140 for figures of articles published by decade). Anthony Cordingley's summary corroborates this approximate timeline for preliminary and more intensive self-translation research (2018: 352). Studies preceding this period would thus belong to a kind of pre-history of self-translation scholarship, though this should in no way discredit the real and potential value of their findings. This was, after all, the time when Popovič's definition—which was actually Finkel's (Kalnychenko and Kamovnikova 2019)—of self-translation was published (1976: 219); see also Grutman's examination of earlier research on Italian self-translators (2018a: 4-9), which highlights the contemporary relevance of such works.

[3] Such advocacy can be felt in the tradition of providing lists of self-translators, accompanied by phrases such as "contrary to what is generally thought, a surprising number of authors have written their work in one language and then translated it themselves into a second language" (Santoyo 2010: 17). See Van Bolderen (2010: x) for similar statements from seminal works published between 1988 and 2007.

[4] For a critical survey of monographs leading up to the late oughties, see Van Bolderen (2010: 9-59).

[5] A correlation seems to exist between more coordinated efforts to study self-translation—e.g., international conferences leading to publications on the topic; research groups such as AUTOtrad (2002-2012(?); Universitad Autonoma de Barcelona); research projects like "Géographie et histoire de

By 2021, however, the fact that self-translation is no longer a neglected topic within Translation Studies has become a truism in writings on the phenomenon. One would now be hard-pressed to attend a conference in Translation Studies that did not include at least one paper if not a whole panel on self-translation, just as encyclopedic publications in the field now rarely overlook or underplay the topic.[1] At least a couple of monographs on self-translation are also on the horizon, one of them as part of Routledge's New Perspectives in Translation and Interpreting Studies series.[2] Given that self-translation has proved ripe for the kind of academic tourism that involves cursory visits to a trendy topic—which can threaten to define the topic in question as merely a passing craze—it is important to underscore that all of these markers of visibility speak not only to broader disciplinary recognition but also to more sustained and established awareness and treatment of the material. In other words, these strides cannot be separated from the continuing proliferation of reflection focused specifically on self-translation, as evidenced by the range of international conferences on the topic[3] and

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l'autotraduction: Une approche Interdisciplinaire," launched in 2012 and engaging scholars from five universities in Italy (Puccini 2015: 1)—and a rise in research conducted using Translation Studies, versus Comparative Literature, as the disciplinary and theoretical lens. The correlation is surely connected to the 1998 publication of the first edition of the *Routledge Encyclopedia of Translation Studies*, which features an entry on self-translation ("auto-translation") (Grutman 1998).

[1] Entries have been incorporated into *Oxford Bibliographies*' "Latino Studies" section (Gentes & Van Bolderen 2015/2018) and *The Routledge Handbook of Literary Translation* (Cordingley 2018), and are set to be part of the upcoming *Routledge Handbook of Literary Translingualism* (Gentes & Van Bolderen forthcoming). Compare with Van Bolderen (2010: 60-77), which describes the marked underrepresentation of self-translation in encyclopedic publications through to 2009.

[2] Grutman (forthcoming)

[3] Nannavecchia (2014: 95-96) provides a useful summary of the international symposia held during the first years of the 2010s, and the pattern has continued since that time: e.g., *Self-translation Global and Local* (Vitoria-Gasteiz, Spain; Feb. 2015), *Plurilinguisme et auto-traduction : languge perdue, "langue sauvée"* (Paris, Oct. 2016), *Tradurre se stessi / Translating oneself* (Rome, Dec. 2016), *Autotraduzione: motivi, studi, strategie / Self-Translation: Teloi, Studies, Strategies* (Rome, May 2018), *(Auto)traduction et communication des imaginaires à l'heure de la rebabélisation du monde (*Nice, May 2019).

the whopping 25+ key publications that have come out since 2011 and cover a range of issues.[1]

One consequence of the momentum propelling these investigations over the past several years is that the mapping described by Puccini has indeed been developing in meaningful ways, with such advances lending certain credibility to the recent coining of "self-translation studies" (Anselmi 2012: 17), "autotraductologie" (Lagarde 2013: 10, 11, 17; Dasilva 2013: 162; Gentes 2017: 20-32; Gentes 2020: 235-256) and—following Andrew Chesterman's lead[2]—"self-translat*or* studies" (Anselmi 2012: 33). We now have a clearer picture not only of how self-translators "can be found on every inhabited continent" but also of how "some regions of the world [stand] out" more than others in relation to this phenomenon (Grutman 2018a: 1).

A commonly held scholarly assumption is that Canada would be one of these "outstanding" regions. For instance, Anselmi asserts that self-translation "is widely practised nowadays, especially in bilingual and multilingual countries, both in Europe (e.g. Belgium, Ireland and Spain) and outside (e.g. Brazil, **Canada**, India, Puerto Rico,

[1] Perhaps the two most interesting books in this list are *Migrating Histories of Art: Self-Translations of a Discipline* (Eds. Costa & Hönes, 2018) and *Selbstübersetzung als Wissenstransfer* (Eds. Willer & Keller, forthcoming), as both hold great promise in terms of diversifying our appreciation of self-translation. The first volume considers the academic, biographical, and methodological implications for Art History of self-translations within the discipline (https://www.degruyter.com/view/product/474337), offering a rare glimpse into how writing translated by the author might play out beyond the literary confines that self-translation studies continues to find itself in (cf. Jung 2002: 34). As for the second book, it is the only German-language publication of this magnitude since a 1996 special issue of *Quo vadis Romania*.

[2] In keeping with the broader concerns of the sociological turn in Translation Studies (Snell-Hornby 2006), whereby greater emphasis is placed on agents and agency, Andrew Chesterman uses "The Name and Nature of Translator Studies" as a response to and extension of James Holmes's foundational work "The Name and Nature of Translation Studies" (1972), making a case for "TranslaTOR Studies" as a potential new branch of Translation Studies that "takes [translators and interpreters] as [...] the central concept of the research question" (2009: 13-14).

South Africa)" (2012: 18, boldface is mine). Several years before that, Elena Bandín (2004: 36) claimed that "[n]owadays, self-translation is very common especially in regions characterised by linguistic diversity and bilingualism: Spain, **Canada**, U.S.A., Ireland, India, Africa" (boldface is mine). A year later, Santoyo (2005: 859) contended that self-translation was not just widely practiced in Canada but actually *characteristic* of this country. Yet, while a certain number of articles have focused on one or two individual Canadian self-translators at a time, no publications have thus far been devoted to the topic of self-translation in Canada *per se*: as noted a few years ago, such research is "at best, in a fledgling state" (Van Bolderen 2014: 88), and little has changed since that time.

Historically, Canada has represented a gold mine for Translation Studies, given its linguistic and cultural policies and politics. Some of the more obvious embodiments of these are the country's Official Languages Act (1969)[1] and policy on Multiculturalism within a Bilingual Framework (1971[2]), its culturally diverse makeup, and its mixed stances and measures related to immigration and multiculturalism.[3] But they are also and equally importantly expressed through Canada's colonial past and present,[4] the

[1] As demonstrated by recent events, in which Canada's largest airline was fined $21,000 (CAD) for "breach[ing] Canada's bilingualism laws," the tenets of this Act are not taken lightly ("Air Canada"). In 2016, when the complaints were originally filed, Graham Fraser—Commissioner of Official Languages at the time—also tabled a special report on Air Canada's failure to comply with the Official Languages Act (Office of the Commissioner, 2016).

[2] This is the year when Pierre Elliott Trudeau's government announced the policy.

[3] Porter 1965: 62-68; Dirks 1995; Bouchard and Taylor 2008.

[4] See the Summary of the Final Report of the Truth and Reconciliation Commission of Canada (2015), which details not only how First Nations, Métis and Inuit children were forced to attend residential schools and endure physical, biological and cultural (including linguistic, as they were banned from speaking their Indigenous languages) genocide (80-84), but also how "[t]he legacy from the schools and

public's varied responses to government actions or inaction,[1] and the way all of these events and attitudes combine to mythologize, challenge and dissect national narratives.[2] Meanwhile, an elaborate and dynamic web of governmental, sociocultural and indeed translational organizations and initiatives feed into, stem from and emerge alongside such phenomena: e.g., the creation of the Translation Bureau, the Office québécois de la langue française, and post-secondary programs for translator training, as well as the formation of various cultural communities that serve as creative engines for art, education, and social and political solidarity.[3] This is the very stuff of Translation Studies[4]: hybrid spaces, artefacts and discourses that constitute tangible and abstract sites of difference, of incommensurability (with respect to languages, identities, ethnicities, ontologies, epistemologies, etc.) and, critically, of varying degrees and types of contact and communication (negotiation, manipulation, appropriation, (mis)understanding...) across such difference.[5]

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the political and legal policies and mechanisms surrounding their history continue to this day" (2015: 135).

[1] For instance, in his study of the complex nature of Canada's immigration policies, Dirks (1995) stresses how the Canadian public has frequently and loudly voiced their concerns on immigration and, on numerous occasions, succeeded in inciting the government to respond accordingly (e.g. Vietnamese boat people in the late 70s/early 80s (66-67)). We see similar levels of public engagement in the likes of the Idle No More (#idlenomore) protest movement (2012-present), and reactions to the Coalition Avenir Québec's (proposed and then actual) adoption of Bills 21 and 9 in June 2019 (Leduc 2019).

[2] Porter 1969; Davey 1995; Taylor 1997; Huggan and Siemerling 2000; Alfred 2005; Haque (2012: 240-251)

[3] See, for instance, Nolette's study of French-Canadian theatre outside of Quebec (2015).

[4] See Gentzler (2007: 40) for a review of Translation Studies activity in Canada.

[5] Non-contact and non-communication can also be the order of the day, as underscored by Moira Inghilleri: "In certain multiculturalist discourses aimed at recognizing cultures and languages that have gone unnoticed or been undervalued, *the priority is commonly deemed to be not dialogue across difference but dialogue about difference*" (2017: 23; my emphasis). This, too, is of course relevant to Translation Studies.

What's more, these conditions are favourable to allowing if not encouraging self-translation, because of how they dovetail with what motivates the practice. There are many reasons to translate one's own writing into another language, and a particular rationale does not necessarily hold from one text to the next even when the same writer is involved (Gentes 2016: 88). Not unlike with allograph translation, however, the reason that is seemingly underlying most others is an interest in accessing additional audiences (Anselmi 2012: 53; Grutman and Van Bolderen 2014: 325).[1]

One order of potentiality in terms of audience access is *de facto* diglossia[2] (or, in the case of Nunavut territory, polyglossia) lurking beneath *de jure* bi- and multilingualism. As Graham Fraser, former Commissioner of Official Languages for Canada (2006-2016), tell us: "the little-understood paradox of official bilingualism [is that] it exists to serve the *unilingual*—who were then, and are now, the majority, both in English-speaking and French-speaking Canada" (2006: 66, my emphasis); it is "not to

[1] Discussing self-translation by migrant writers ("interstate self-translation") versus by what Grutman (2015: 10) terms "sedentary" self-translators ("intrastate self-translation"), Josep Miquel Ramis (2015: 2-3) contends that the reason ultimately motivating the latter practice is to reach a broader public ("la principal motivación de la autotraducción intraestatal suele ser la difusión, para llegar a un público más numeroso"), while the primary reason underlying the former is to garner appreciation by the host community as a writer in one's own right who *belongs* in the new space ("la aceptación como autor propio de la comunidad de acogida sea el motivo más importante de la autotraducción interestatal, sin obviar por ello la difusión, importante en cualquier caso"). This is a valuable distinction in terms of the *primacy* of each reason in context. I would argue, however, that both reasons still fall under the umbrella motivation of wishing to reach additional audiences: *intra*state self-translation speaks more explicitly to the *quantity* of audience members reached, whereas *inter*state self-translation speaks more particularly to the *quality* (aka credibility, capacity for belonging and being valued) of the writer, as perceived by audience(s). The concept of "additional" therefore proves to be a relative one, with its implicit "more" being fused to complementary (primary, subsidiary or otherwise) objectives for self-translating.

[2] Here, "diglossia" is understood in relation to a framework of bilingual (i.e. a situation of contact between two languages in a given time-space), versus its more restricted initial conception for two language *varieties* (Grutman 2016: 22-23, citing Jean Psichari 1928: 63-121).

promote bilingualism" (quoting William Francis Mackey[1]). In other words: the *country* is bilingual in English and French; (most of) its *people* are not.[2] Official federal bilingualism therefore does not make the "average Canadian" more bilingual than citizens in countries where bilingualism is *un*official; in fact, "there are fewer bilingual people in bilingual countries than there are in so-called unilingual countries" (297, paraphrasing Mackey). Official status is nonetheless critical in terms of the infrastructural support it mandates,[3] which provides greater assurances for both of these languages to be vital and, in turn, for their literatures to be viable. In Canada, such support extends to a selection of territories, provinces and municipalities that are officially bilingual (the province of New Brunswick,[4] the city of Moncton[5]: French, English; but Ottawa, the nation's capital, only received that designation in December 2017[6]) or multilingual (the

[1] An international authority on bilingualism (he had been asked by the *Encyclopaedia Britannica* to write the corresponding entry), Mackey (1918-2015) served as a consultant with the Royal Commission on Bilingualism and Biculturalism, established by the Pearson federal government in 1963, and went on to create the International Centre for Research on Bilingualism at Laval University (in 1967).

[2] Inasmuch as a survey of the "languages spoken most often at home" reflects broader language use, the results of the 2016 Census Canada corroborate the remarks Fraser made more than 10 years earlier. Across the country that year, 22,162,865 respondents said they most often spoke English only at home; 6,943,800 spoke French only; 3,997,200 spoke only a non-official language. By contrast, 1,284,975 spoke English plus a language other than French; 148,915 people spoke French plus a language other than English; and 69,310 people spoke French and English as well as at least one other language. A mere 160,185 people responded that they most often spoke *both English and French* at home. (Statistics Canada: https://www12.statcan.gc.ca/census-recensement/2016/dp-pd/hlt-fst/lang/Table.cfm?Lang=E&T=31&Geo=00).

[3] For example: the right to receive services in the official language of one's choosing; funding and awards programs for translation.

[4] Per sections 16 to 20 of the Canadian Charter of Rights and Freedoms (https://laws-lois.justice.gc.ca/eng/const/page-15.html)

[5] Per the City's Declaration of Official Bilingualism (http://www5.moncton.ca/docs/Declaration_of_Official_Bilingualism.pdf)

[6] This, despite the Royal Commission on Bilingualism and Biculturalism's Report "recommend[ing] a totally bilingual federal capital district, a symbol of national identity which has been singularly lacking in the past" (Porter 1969: 113). Functioning in both languages since 1981, the city amalgamated with various English municipalities in 1999 and subsequently lost this status.

territory of Nunavut: Inuktitut, Inuinnaqtun, French, English). Albeit to a lesser extent, this is also relevant to regions that are officially monolingual but have committed legislatively to providing services in another language (e.g. the French Language Services Act; the Northwest Territories' Official Languages Act[1]).

Another order of potentiality when it comes to accessing audiences in Canada is *de facto* polyglossia. Long before French and English settlers, and even Viking and Basque[2] visitors, stepped onto the more northern parts of what was then known to many as *Anówarakowa Kawennote*,[3] linguistic hybridity manifested itself in the presence of a multitude of Indigenous languages. The fact of hybridity is still evident, as can be seen in part in the 60 to 70 Indigenous languages that have managed to survive[4] colonization and "postmodern imperialism" (Alfred 2005: 25-26).[5] Polyglossia is also a consequence of the country's pattern of receiving (waves of) immigrants from all four

[1] Adopted in 1986 and effective as of 1989 (https://csfontario.ca/en/loi), the French Language Services Act ensures the right to receive French-language services in over 26 areas of the Province of Ontario (https://www.ontario.ca/page/government-services-french). In a similar fashion, the Northwest Territories recognizes 11 Indigenous languages (Chipewyan, Cree, Gwich'in, Inuinnaqtun, Inuktitut, Inuvialuktun, North Slavey, South Slavey, Tlicho) as well as French (http://www.nwtlanguagescommissioner.ca/nwt-official-languages/).

[2] See Douglass and Bilbao (1975: 54-55). One of the first investigations into the early presence of Basque emigrants in the Americas, it confirms "extensive Basque fishing operations along the coasts of Newfoundland [aka Terranova] and Canada as early as the sixteenth century" (54).

[3] This is the Kanienkeha (Mohawk) word, still in use today, for Great Turtle Island, per Alfred's usage and glossary (2005: 287).

[4] Survival in this context is nonetheless very precarious: although Inuktitut is the language most often spoken at home for 30,240 people, only a dozen of the 60+ Indigenous languages appear to have more than 1,000 at-home speakers (Statistics Canada, 2016 Census Canada: https://www12.statcan.gc.ca/census-recensement/2016/dp-pd/hlt-fst/lang/Table.cfm?Lang=E&T=41&Geo=01).

[5] Statistics Canada reports that, according to the 2016 Census Canada, at least 59 specified Indigenous ("Aboriginal") languages are spoken in Canada (https://www12.statcan.gc.ca/census-recensement/2016/dp-pd/hlt-fst/lang/Table.cfm?Lang=E&T=41&Geo=01). Other sources estimate the number to be closer to 70 (https://www.thecanadianencyclopedia.ca/en/article/aboriginal-people-languages).

corners of the world, the darker moments in Canada's immigration history notwithstanding.[1] Regardless of the degree to which English or French has been integrated into the linguistic repertoire of migrants prior to relocation, a great many bring other languages along with them.[2] Without direct state support and depending on the individual's life priorities (whether chosen or imposed), neither retention of nor patronage in these languages can be taken for granted; yet there is a possibility for both when infrastructure is developed and maintained (often piecemeal and from scattered locales) from the ground up.[3] New and existing communities are thus established and/or reinvigorated, and collectively represent a variety of prospective audiences. Since self-translation is understood here in relation to *written* forms of expression and transfer, the viability of such audiences also depends on their engagement in promoting language as a practice that is rooted in *writing* and *reading*, versus mostly if not exclusively in speaking.

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[1] Takai (2011), for example, details the brutal experiences and treatment of Chinese, Japanese and East Indian migrants to North America in the late 19th and early 20th centuries, and how Canada participated in barring entry to many of these migrants as "formerly porous borders were gradually and selectively being closed on the basis of race, citizenship, class, and gender of those trying to cross" (313).

[2] If we look at each Census period since 1981 (1981-1990; 1991-2000; 2001-2005; 2006-2010; 2011-2016), and consider even just those countries that have had a minimum of 20,000 people migrating to Canada in a given Census report, we quickly understand the possible range of languages arriving to Canada. To name only those countries for whom English or French is not an official language: Bosnia and Herzegovina, Colombia, El Salvador, Iran, Iraq, Lebanon, Poland, Portugal, Romania, Russia, South Korea, Sri Lanka, Taiwan, Ukraine, Vietnam. (Statistics Canada, "Immigration and Ethnocultural Diversity Highlight Tables, 2016 Census" > "Immigrant population by place of birth, period of immigration, 2016 counts, both sexes, age (total), Canada, 2016 Census – 25% Sample data": https://www12.statcan.gc.ca/census-recensement/2016/dp-pd/hlt-fst/imm/Table.cfm?Lang=E&T=21&Geo=01&SP=1&view=1&age=1&sex=1&SO=3A)

[3] See, for instance, Pivato (2003 [1994]: 29-45) and Hazelton (2007a: 3-27), who discuss how such infrastructure emerged in the contexts of Italian-Canadian and Hispanic-Canadian literature, respectively.

In light of the above, one might well expect reflection on self-translation in Canada to be rather well developed. This expectation seems all the more reasonable, and the silence all the more surprising, when considering the suggestion that scholarly attention paid to self-translation in a particular place is "directly proportionate to the previous existence [in that region] of studies on literary bilingualism and diglossia, and more generally to an overall awareness of language variation and linguistic differences" (Grutman 2018a: 2). With this doctoral thesis, I am interested in responding to this appeal.

The material that follows thus serves to examine self-translation in Canada, with particular attention ultimately paid to literary writings and writers. Discussion begins (or continues, rather) with a critical analysis of the definition of self-translation, laying the conceptual foundation for the rest of the thesis. Drawing on examples from governmental, literary and academic contexts, this section addresses the notion as a process, a product and a more abstract phenomenon, and allows for a range of assumptions to be considered and reconsidered through an exploration of certain fundamental tensions of self-translation. The subsequent chapter is dedicated to the methodological framework of the thesis. In it, I describe and contextualize the theoretical, sociopolitical and logistical rationale for adopting a macroscopic approach, I explain the criteria used to identify relevant data for a corpus of Canada-based self-translators and their writings, and I trace the steps followed to gather, analyze and present these findings, focusing especially on the resources consulted. This discussion is followed up by three theme-based chapters, which form the substantive groundwork

for the thesis and which collectively contribute to responding to three main research questions: 1) To what extent is Canada fertile ground for self-translation? 2) What does it mean to self-translate in Canada? 3) Why does self-translation in Canada matter? The first of the chapters is dedicated to the topic of *collaboration*, the second to *frequency*, and the third to *language*, with an additional component of the project being an extensive appendix (Appendix B) that identifies the self-translators and self-translations referenced within the study. As I hope to demonstrate throughout this thesis, there is much to say about self-translation and self-translators in Canada. This is one beginning.

1.1 Researcher position statement

Before we begin taking a closer look at Canada-based self-translation, it is critical to recognize the nature and implications of doing so. A first step in this direction involves situating myself, as a researcher, in relation to the writers who are so central to this study. I identify as a Canadian-born white woman of Dutch-Irish descent,[1] who was raised in a monolingual Anglophone household and whose primary and secondary school education was conducted in French, within minority Francophone settings of Ontario.[2] I also identify as trilingual, having learned Spanish as an adult, and having lived in Prince Edward Island, France and Ottawa—where I, in all cases, participated actively in Francophone spaces and, in Ottawa, was and have continued to be engaged in the

[1] My father was born in the Netherlands and, as a young child in the early 1950s, moved to Canada with his parents and siblings; my mother's paternal grandparents moved to Canada, as adults, from Northern Ireland in the 1910s; her maternal grandfather reached Canada as an adult from Ireland in the 1880s, whereas her maternal grandmother moved there from England as a child in 1905.
[2] Namely, Barrie (primary) and Penetanguishene (secondary), in Simcoe County.

Spanish-language community.[1] Despite some of these linguistic affinities, and the fact that I migrated to Ireland two years prior to the completion of this thesis, I consider that in the context of the present research I am a Canadian settler-scholar, sedentary-scholar, and majority-language scholar. These three profile features place me *outside* the communities to which the vast majority of the writers studied here belong.

To my knowledge, only one writer who self-identifies[2] as Indigenous—namely, TOMSOM HIGHWAY, who is Cree[3]—is discussed in detail in the thesis, yet additional Indigenous self-translators are identified in Appendix B. In any case, discussion of these writers falls squarely within the framework of research that not only respectfully involves Indigenous communities in Canada[4] but also—following centuries of colonialism whose expressions and harms continue to manifest themselves today—is part of a much larger reconciliation[5] movement among and between Indigenous and

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[1] Since 2016, I have been working with Ottawa-based publishing house Editorial Lugar Común (https://lugarcomuneditorial.com/), which primarily produces Hispanic-Canadian literature.

[2] As underscored in the guidelines of the Tri-Council Policy Statement on Ethical Conduct for Research Involving Humans (TCPS2) and, more specifically, in the preamble to Chapter 9, devoted to research involving the First Nations, Inuit and Métis Peoples of Canada, "[s]elf-identification is a fundamental criterion for defining Indigenous peoples" (Canadian Institutes 2018: 110).

[3] See Highway (2010b: x-xi).

[4] Per the Social Sciences and Humanities Research Council guidelines (https://www.sshrc-crsh.gc.ca/funding-financement/merit_review-evaluation_du_merite/guidelines_research-lignes_directrices_recherche-eng.aspx); and the "Equity, Diversity and Inclusion" pages of the Vanier Canada Graduate Scholarship and Banting Postdoctoral Fellowships websites (http://vanier.gc.ca/en/equity_diversity_inclusion-equite_diversite_inclusion.html; http://banting.fellowships-bourses.gc.ca/en/equity_diversity_inclusion-equite_diversite_inclusion.html).

[5] Reconciliation is neither an unproblematic nor an unproblematized notion (Truth and Reconciliation 2015: 6). For many Indigenous activists and scholars, it is met with great scepticism, seen for instance as representing expectations among non-Indigenous peoples that Indigenous communities will forgive (and even forget) past and present wrongs in exchange for apologies and material compensation (e.g. Alfred 2010: x-xi). In the present context, "reconciliation" is used according to the definition adopted by the Truth and Reconciliation Commission of Canada (TRC), i.e., as an approach rooted in "coming to terms with events of the past in a manner that overcomes conflict" and in "establishing and maintaining a

non-Indigenous peoples. It is therefore important to acknowledge that my analytic lens[1] in such instances is that of a settler-scholar, meaning that I am inevitably, and however unwittingly, complicit[2] in (i.e. a contributor to, a beneficiary of) these sociopolitical imbalances and removed from so many of their harmful consequences.[3] In light of this, I wish to acknowledge that I am writing from a position of privilege and to express that I take seriously the responsibility inherent in such privilege, espousing the principle whereby all parties involved in research are viewed by one another as moral equals (cf. Marsh et al. 2015: 7) and, meanwhile, that researchers participate in knowledge creation as well as in "the transformation that takes place during the research process" (9). Drawing on insights from Maori scholar Linda Tuhiwai Smith, Paulette Regan[4] underscores some of the fundamental risks of the settler-scholar gaze:

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mutually respectful relationship between Aboriginal and non-Aboriginal peoples in this country" (Truth and Reconciliation 2015: 6).

[1] I am especially grateful to scholars Paulette Regan (2010, Indigenous Studies), Marsh et al. (2015, Health), and Marie Leconte (2018, Translation Studies), whose thoughtful reflections on how to engage, as settler-scholars, in respectful and meaningful Indigenous research have served as invaluable models and guides. Per Marsh et al., it is especially critical in the context of research involving Indigenous communities to situate oneself as a scholar, because this explicit positioning contributes to "defin[ing] the worldview from which [researchers] speak" and creates "an opportunity for the researcher to demonstrate that they are committed to open and honest communication, inclusion, community connectedness, and respect," and that they "encourag[e] authenticity in relationships at all levels" (2015: 4).

[2] As articulated in the TCPS2 and, more specifically, the preamble to Chapter 9: "Justice may be compromised when a serious imbalance of power prevails between the researcher and participants. Resulting harms are seldom intentional, but nonetheless real for the participants" (Canadian Institutes 2018: 111).

[3] For instance: Tomson Highway has first-hand experience with residential schools and has indicated that, for this reason among others, "he may spend the rest of his writing life trying to sort out his anger at the Catholic church, the compulsory English language, and European cultural imperialism in general" (Hodgson 1999: np); I am disturbed by such imperialist expressions and repercussions, and compelled to contribute to righting such wrongs, but my experiences, outlook and engagement are necessarily of a different order.

[4] Author of *Unsettling the Settler Within: Indian Residential Schools, Truth Telling, and Reconciliation in Canada* (2010), Regan is a settler-scholar who holds a PhD from the Indigenous Governance Program at

> Western research often exploits or revictimizes and further harms individuals and whole communities. Most importantly, Indigenous people must speak with their own voices about their histories, cultures, and experiences as people who continue to resist the onslaught of colonial structures, policies, and practices. They rightly criticize non-Native scholars who research and write in ways that either appropriate or ignore Indigenous knowledge systems. (Regan 2010: 33)[1]

My intention in considering work by Indigenous writers in Canada is to do so as a *willing learner / active unlearner*,[2] attempting inasmuch as possible to resist a practice of enacting or engendering such exploitation, harms and symbolic violence (Regan 2010: 35), and to discuss the work in ways that not only advance knowledge about self-translation but also are mindful of reconciliation efforts. In other words, I am interested in practicing "a research ethic of 'do no harm'" (Regan 2010: 29) and, complementarily, an ethic of *care*, aspiring in good faith to reflect curiosity about and respect for the work at hand as well as about and for the individuals, histories and perspectives associated with that work. In addition to acquainting myself with and integrating recent scholarship and current guidelines on research by and with Indigenous communities, I therefore

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the University of Victoria and served on the research team for the Truth and Reconciliation Commission of Canada (est. 2008).

[1] The historically unethical treatment of Indigenous peoples in research is echoed in Marsh et al. (2015: 2) and corroborates assertions made in the TCPS2: "Research involving Indigenous peoples in Canada has been defined and carried out primarily by non-Indigenous researchers. The approaches used have not generally reflected Indigenous world views, and the research has not necessarily benefited Indigenous peoples or communities. As a result, Indigenous peoples continue to regard research, particularly research originating outside their communities, with a certain apprehension or mistrust" (Canadian Institutes 2018: 107).

[2] Here, being a "willing learner" (Regan 2010: 24) is intended to refer to 1) recognizing one's ignorance with respect to the Other's truths (e.g. Indigenous peoples' experiences and perspectives), 2) striving to understand what one does not already appreciate about these truths, and 3) respecting "the tension of difference" that defines one's relationship with the other, as opposed to seeking the "erasure" of such difference (Regan 2010: 26, quoting Jones and Jenkins). Being an "active unlearner," meanwhile, refers here to consciously engaging in the challenging and ongoing process of *un*learning racism and colonialism (see Regan 2010: 23, referencing bell hooks).

propose to discuss such material with a view to prioritizing hearing directly from the writers, positioning my interpretations and arguments around—and in a kind of respectful dialogue with—their voices,[1] and in a way that, in the words of Canadian-Colombian anthropologist Wade Davis (b. 1953), does not *eliminate* judgement but aims to *suspend* it,[2] and that, per American writer-activist Rebecca Solnit (b. 1961), understands "talking about each other" as integral to listening to and caring for one another.[3]

As we will see, the contents of the thesis predominantly deal will three other groups of writers: those who self-translate between English and French exclusively; those who have self-translated using the Italian language; those whose self-translations incorporate Spanish. Since, together, these writers reflect biographical profiles that are more often than not distinct from my own, representing among other things a range of migration and minority-language experiences and contexts, a similar duty of care to the one just described in relation to Indigenous peoples applies to questions of difference pertaining to these writers.

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[1] In the case of TOMSON HIGHWAY, I have reached out to him by email (May 6, 2015; May 12, 2016) as well as through a mutual friend (May 2016) to welcome dialogue with HIGHWAY and enquire about his self-translation work. I have been unsuccessful thus far in establishing a correspondence.

[2] Interview with Davis on CBC radio's "The Current," July 3, 2017 (https://www.cbc.ca/radio/thecurrent/the-current-for-july-3-2017-1.4185958/july-3-2017-full-episode-transcript-1.4188772).

[3] Interview with Solnit on CBC radio's "The Sunday Edition," Dec. 27, 2019, discussing her 2019 book, *Whose Story Is This?* (https://www.cbc.ca/radio/thesundayedition/the-sunday-edition-for-december-29-2019-1.5399598/rebecca-solnit-on-the-power-of-changing-the-narrative-and-writing-our-own-stories-1.5399614).

2 What is self-translation?

"[S]elf-translation is far from innocuous—it can feel like a parlour game, like a drunken knife fight, or like a convoluted version of 'dúirt bean liom go ndúirt bean léi.' There's always more to it than meets the eye."
—DOIREANN NÍ GHRÍOFA (b. 1981, Ireland)[1]

"L'autotraduction n'est pas un jeu de hasard : on sait qu'on perd, mais il faut s'assurer qu'on gagne autant. Si la forme est plus pauvre, le contenu est sûrement plus riche."
—FELICIA MIHALI (b. 1967, Romania)[2]

An important first step in formulating a response to the relative lack of research on self-translation in Canada is to define self-translation. Its meaning in this instance is understood in relation to *allograph* translation,[3] the default premise for the bulk of scholarship within Translation Studies.[4] With intertextual and interlingual transfers serving here as the baseline for

[1] Interview with Arts Council of Ireland; http://www.artscouncil.ie/Interviews/Literature/Doireann-Ni-Ghriofa/, consulted Jan. 15, 2020). A more literal translation of the fragment in Irish would be "a woman told me that a woman told her"; figuratively, it refers to gossip, hearsay or, perhaps most usefully in this context, a game of telephone. NÍ GRÍOFA self-translates between Irish and English.
[2] Interview with Steiciuc (2007: 18). MIHALI is a Romanian-Canadian writer who self-translates between Romanian and French.
[3] It is worth noting that the opposite claim would hold no currency. Except in rarer cases where self-translation serves as the initial topic of discussion in light of which allograph translation is then (re-)considered (see, for example, Carolyn Shread's "Redefining Translation through Self-Translation: The Case of Nancy Huston" (2009)), allograph translation is understood not in comparison with self-translation but rather in relation to "original" writing. In his *Bilinguisme d'écriture et autotraduction* (2001), for instance, Michaël Oustinoff remarks on prevailing perceptions of translation as inferior and subordinate—"[N]on seulement original et traduction sont dans un rapport d'opposition, mais également dans une relation asymétrique; la traduction ne saurait, dans le cas général, que tendre vers l'original sans jamais par conséquent l'égaler" (18)—as well as on more positive understandings of the practice/product, as expressed through Borges: "Présupposer que toute recombinaison d'éléments est obligatoirement inférieure à son original revient à présupposer que le brouillon 9 est obligatoirement inférieur au brouillon H—car il ne peut y avoir que des brouillons. L'idée de « texte définitif » ne relève que de la religion ou de la fatigue" (20, quoting Borges 1993).
[4] See Van Bolderen 2010 for quantitative (58-88) and qualitative analyses (88-120) of the strong tendency within Translation Studies to discuss translation in a way that does not account for self-translation. Despite increased attention being paid to self-translation since that survey, generalized reflection about translation still predominantly equates "translation" with "allograph translation," versus using the former as a broader umbrella term.

conceptualizing the notion,[1] translation is understood as the "communicat[ion], re-writ[ing], manipulat[ion of] a text in order to make it available to a second language public" (Simon 1996: 9). The fundamental distinction between allograph translation and self-translation lies in the number of people directly involved in each writing process and the nature of their participation. The first of these operations requires a minimum of two individuals, where only one of them is positioned on either side of the translation moment. Self-translation, on the other hand, hinges on the fact that the person responsible for writing the initial work is also responsible for producing a subsequent piece of writing that bears resemblance to the first. Thus, a defining feature of self-translation is that it is uniquely contingent on *two* measures of similitude: not only is the text "the same" (as in allograph translation) but, unlike in allograph translation, so is the writing subject. But what does it mean here to speak of "similitude"? What does "self" refer to? And why should it matter if the ~same person writes each text? As these questions scratch the surface of suggesting, self-translation—in spite of the apparently straightforward nature of this preliminary definition—frequently proves problematic, both conceptually and experientially.

[1] This choice is in line with early definitions set out in Finkel' (1929, 1969; per Kalnychenko and Kamovnikova 2019), then Popovič (1976: 19)—who effectively popularized Finkel's notion—and later still Grutman (1998, 2009, 2020). This definition remains the most common frame of reference for understanding self-translation, as reasserted time and again (e.g. Montini 2010, Gentes and Van Bolderen 2015/2018, Cordingley 2018). Of course, this more particular tendency reflects the broader disciplinary trend. Translation Studies is routinely asking for the meaning and reach of "translation" to be expanded beyond its more historically familiar parameters: Salah Basalamah (2018) sees greater epistemological potential for the notion, calling for a *philosophy* of translation, and Sherry Simon (2019) engages with more elastic understandings of translation to (cor)respond to diversified appreciations of space; see also Renée Desjardins' discussion (2016: 42-55) of the practical and theoretical challenges that this narrow and "arbitrary" normative gaze poses for translation in the intersemiotic age of online social media, especially within Canada where the "*Official Languages Act* supersedes any other language policy in the country" (54). Yet the legacy of early paradigms endures, such that terms referring to "the phenomenon of translating and translation" are most commonly used "in the strict sense of interlingual"—and inter*textual*—"translating and translation" (Holmes 2004 (1972): 181, 191).

2.1 Wastes and wilds

It is productive to root our exploration of these questions in the observation that self-translation is considered by many to be a waste.

2.1.1 Individual writers and governmental (non-literary) processes

Take, for instance, the kind of self-translation that can occur within the Government of Canada. Translations of documents that are larger in size, have a higher public-facing quotient, and/or have a longer shelf-life (e.g. cyclical revisions of website content, final reports of commissions) are contracted out to the Translation Bureau or handled by in-house translation services or by team editors who are theoretically trained as language specialists with competencies in translation. However, the day-to-day of many other federal public servants—whose job descriptions do not identify translation as one of their tasks or required skills—involves varying degrees of *self*-translation. The latter can, for instance, enter into the picture when it comes to the likes of internal email communications within a team or across divisions or ministries, and as part of external correspondences with different community members (e.g. Tri-Agency[1] emails with funding applicants or with members of selection committees responsible for evaluating funding applications). At times, these written communications need to be made available in both French and English,[2] and they are typically presented in horizontal *splitting*

[1] The Tri-Agencies is a collection of three federal research funding bodies: the Canadian Institutes for Health Research (CIHR), the Natural Sciences and Engineering Research Council (NSERC), and the Social Sciences and Humanities Research Council (SSHRC).

[2] Even when the recipient of the communication only sees text in one language, that text may be the result of a self-translation. This can be the case, for example, when email templates are created for responding to frequently asked questions, given that queries are submitted in the official language of one's choosing.

image format[1] (where content contained in a single document appears in its entirety first in one language and, below that, in another[2]) versus a *striped* layout (where content is articulated in alternating languages, with at least one of them used more than once).[3] Regardless of the format, the direction of translation, or the temporal sequencing of the process (cf. *simultaneous* or *consecutive* self-translation[4]), having to prepare the same material in both languages is generally viewed as a nuisance: even while the underlying rationale for seeing the content expressed in both languages (Official Languages Act) is widely recognized and

[1] This term introduces into "spitting image" (the figure of speech denoting exact (visual) correspondence or doubling) the visible "split" between the languages used to express the content in question. The idea is that the first allusion qualifies the second, so the split is understood as relating to things that are mutually similar, and that the second allusion complicates the first by attenuating the exactness of this correspondence of similitude, in light of how Translation Studies has repeatedly shown that a translation can never actually be identical to the work upon which it is based.

[2] The term is proposed here as a kind of hybrid of Eva Gentes's terminology: "successive versions" + horizontally "split-page editions." In Gentes's typology of bilingual editions for self-translations, "successive versions" refer to works in which the entire text in one language is placed before the entire text in the other language (2013: 276-277). By contrast, "split-page editions," where the linguistic versions are divided along the horizontal axis, refer to works in which the text in one language consistently occupies the top part of each page of the publication, while the text in the other language appears in the lower portion (276). While conceived for published literary self-translations, these classifications have the potential to be applicable to bilingual works that are not literary and/or that do not involve self-translation, and to allow for "publication" to be defined according to different standards, though likely with varying conclusions about the potential effects of the formatting choices. This application may not always be suitable, however, as in the example above: in reality, the bilingual emails are made up of "successive versions"; yet, visually, they present much more like (horizontally) "split-page editions." Not out of synch with Christian Vandendorpe's call for "une définition de la textualité qui ne soit pas liée à un support particulier" (1999: 87), the underlying issue here is that the notion of "pages" in an email—much like on websites, especially given the ubiquity of hyperlinks—is distinct from the way it is understood in traditional print publications.

[3] Such "striped" formatting could involve repeated content (which might be termed "zebra striped") or not (aka "rainbow striped"). Only in the second of these cases is the reader expected to be literate in each of the languages used to express the content.

[4] Circulating widely, these notions were first proposed in 1998 by Grutman, incorporating the now-defunct label "auto-translation": "simultaneous auto-translation" and "delayed auto-translation" (20). The first refers to the pre-publication process of writing at least two distinct texts in as many languages by engaging in a *va-et-vient* between them and between the modes of original writing and translating. Thus, "the first version is still in progress when the writer embarks on self-translating it" (Grutman 2020: 516). The second notion denotes the process of preparing the translation *after* the initial text (whether a published version or a final draft) has been written (516). "Delayed self-translation" now connotes a subcategory of consecutive self-translation, referring to cases when the author's translation is produced after its earlier version has been published (see Grutman 2016: 120-123).

respected, one could say that the activity itself customarily *feels* like a waste of time and resources, particularly when it is considered alongside a list of other pressing tasks or when the employee has doubts about their competency in either language, including as it relates to terminological accuracy. While public servants might view *allograph* translation as an irritation as well, this attitude arguably has far less to do with the process being a so-called *waste* of resources and time, than it does with the process representing a *delay* in terms of their larger project's progress, the latter perspective seemingly stemming from common misapprehensions (which linger, ironically enough, in spite of employees' personal experiences with self-translation) about the actual time that is required for translating.[1]

2.1.2 Individual writers and literary processes

The *self-translation=waste* premise is much more familiar in the context of literary writing, where waste pertains to a range of writerly resources. It also affects authors who translate their own work as well as those whom we might refer to as "active non self-translators," i.e., writers who not only are *capable* of self-translating (as is the case for "passive non self-translators") but also have *consciously considered* engaging in the activity (perhaps even trying it out, pre-publication) before ultimately refusing it. The most explicit, not to mention notorious and oft-quoted, declaration among self-translators is by the never unnamable SAMUEL BECKETT (1906-1989), for whom self-translation proved pivotal, not only in the sense of *crucial* but also in that it represents one of the principal axes around which his writerly processes (exceptionally

[1] These remarks about perceptions of (self-)translation within the Canadian public service are made based on first-hand experience as a Government of Canada employee, within the Tri-Agencies, for 2+ years (January 2017 to April 2019).

turning “his manuscripts into bilingual laboratories...”) and output (“...of which the published, monolingual versions cannot even begin to give an idea”[1]) almost invariably revolved.[2] It is in a spring 1957 letter to his American theatre director, Alan Schneider, and in reference to his play *Fin de partie* (or *Endgame*, according to its English self-translation) that BECKETT now famously explained: “I have not even begun the translation. I have until August to finish it and keep putting off the dreaded day…I have nothing but wastes and wilds of self-translation before me for many miserable months to come” (Fitch 1988: 9, quoting Cohn 1961: 617).

To be fair, we should contextualize this attitude in relation to BECKETT’s disdain for *allograph* translation, considering for instance how he “loathed” the process of translating a Gabriela Mistral work from Spanish into English in the late 1940s and swore never to accept another translation contract from repeat client, UNESCO, again.[3] Yet the earlier citation remains a powerful statement: particularly when bookended by such expressions of dread and anticipated misery, which arguably suggest heightened disdain relative to that felt at the prospect of or engagement with translating *other* authors’ works, the experience of wastes and wilds appears to apply to self-translation specifically. Given the imprecise nature of the waste BECKETT is alluding to here and the fact that we would not want to get lost in conjecture, we might reasonably understand “wastes” simply as being plural in its coverage, with one of the implied resources presumably being *time*, the most commonly cited reason for refusing,

[1] Grutman and Van Bolderen (2014: 327)
[2] As Fitch (1988: 11) explains, only a small fraction of BECKETT’s writings have *not* been self-translated, with all of them written in English and published in the 1930s: “Whoroscope” (1930, poem), “Proust” (1931, essay), *More Pricks than Kicks* (1931, short story collection). *Dream of Fair to Middling Women*—a novel written in 1932 but not published until 1992, i.e., after BECKETT’s death and after Fitch’s monograph was published—also belongs in this list (see Oustinoff 2001: 71).
[3] Fitch (1988: 9), quoting BECKETT’s biographer Deirdre Bair

resisting or delaying self-translation, since many bilingual writers believe that "the time that goes into preparing a second version" would be "better spent producing 'original' work" (Grutman 2018b: 1-2).

Indeed, wasting the chance to write something "new" is the exact reason that KITHAKA WA MBERIA (b. 1955)—a scholar, linguist and literary writer who is also "the most prominent figure in modern Kenyan poetry in Swahili" (Gromov 2018: 106)—gave for not single-handedly producing the English version of his Swahili poetry collection *Bara Jingine* (2001), despite his being "thoroughly bilingual" and "able to translate his own work by himself" (Gromov 2018: 108). In an interview with Mikhail Gromov, he explains:

> The first reason [is that] I did not have an opportunity. Meaning that, as you know, I am a teacher of literature, and because of that my big problem is that I teach literature and linguistics as my daily job. And also I am very fond of writing, but it appears that for many days I am pressed a lot by work. *If I use the little [free] time that I get for doing translations, I will lose a chance to write another book. Because of that, I chose to use the time that I have to write another book rather than translating. I mean that my book can by* [sic] *translated by someone else, but my new book cannot be written by another person*. (2018: 116; italics are mine)

The English version, *Another Continent* (2011), resulted instead from a kind of collaboration between "the main translator" Richard M. Wafula and WA MBERIA himself, whose "contribution is"—in his own words—"small" (Gromov 2018: 116).[1] Hence the translation credit associated with the publication: "by Richard M. Wafula with the author" (108[2]).

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[1] KITHAKA WA MBERIA explains the approach used to write the English translation of *Bara Jingine*: "After getting [Richard M. Wafula's] translations, I marked the places in red ink where he, in my view, was slanted, indicating where I would like to see some changes. Meaning that I was showing where in my view the translation was not very successful—it was good, maybe, but not to the extent I wanted, and then we would discuss it. It was not as if I was ignoring him and making changes myself" (Gromov 2018: 116). He later stresses that "the one who did the work itself was Wafula, and that is why we say 'with'" (117), referring to the translation credit.

[2] See also the WorldCat entry: "translated by R.M. Wafula with the author" (https://www.worldcat.org/title/another-continent/oclc/726621797; last consulted Oct. 24, 2019).

This preferential treatment of "original" writing simultaneously suggests that self-translation also threatens to waste *poetic energies*, the likes of novelty, genius, imagination, inspiration, drive and/or momentum, as perceived by the author, among others. For Scottish-Gaelic poet CHRISTOPHER WHYTE (b. 1952), meanwhile, self-translation represents a waste of *content*, with respect to the emotion of joy, aka contentment (perhaps something like BECKETT's experience)—"[i]t has never been done with either pleasure or satisfaction" (2002: 67)—and in terms of substance, including dialogical and creative meaning: "[i]t is almost a question of voiding the poem of its content" (68). For him, self-translation is "an activity without content, voided of all the rich echoes and interchanges I have so far attributed to the practice of [allograph] translation" (68), which he—perhaps ironically, given that innovation is much more typically associated with *self*-translation—associates with creative experimentation, describing it as an artistic "launch pad," a "springboard" (67).

But creative and poetic energies and time are not the only literary resources understood as being at risk from so-called squander. The writer's *interest* is another, according to Spanish author, seasoned allograph translator and active non self-translator, Javier Marías (b. 1951), who in 2009 maintained: "I would never try to translate my own work. It would be terribly boring—I already rewrite and correct so much in Spanish that it would become a never-ending task" (Gentes 2016: 85, quoting C. Bauch[1]). Echoing this sentiment a year later is David Homel (b. 1952), a Canadian author who is also a prolific allograph translator and who, in refuting the idea of translating his then-upcoming novel *Midway* (2011) into French, simply said: "I've

[1] "Exclusive Q&A: Spanish Author Javier Marías," available through the *Flavorwire* website: https://www.flavorwire.com/48731/exclusive-qa-spanish-author-javier-marias (last consulted Sept. 26, 2019).

written the book once, and that's enough" (Medley 2010). Simultaneously highlighting and diluting the part-of-speech ambiguity characterizing "refuse," these examples show how active non self-translation brings *waste* [ˈrɛfjuːs] and *denial* [rɪˈfjuːz] together. Some writers also view self-translation as a waste insofar as it threatens their mental and/or psychological stability, calling into question their sense of self. This was the case with self-translator ELSA TRIOLET (1896-1970; Russia, France), who explains: "Pour les bilingues, *se* traduire devrait être facile? Non pas! On se regarde comme dans une glace, on s'y cherche, ne reconnaît pas son reflet" (Beaujour 1989: 62).

2.1.3 Minority languages and literary products

In each of the previous examples, waste has been connected to *individual* writers as well as to the *process* of self-translation. When self-translation is considered in the context of certain minority languages,[1] however, the perception of waste is more commonly rooted in self-translation as a *product* and tends to shift to more *collective* concerns. This is the case with contemporary poetry in Scottish Gaelic,[2] Irish and Welsh—or, more specifically, with poetry that has been written in one of these minority languages and then self-translated into English, the majority language in each of the respective spaces (Krause 2013). Given the steep asymmetry between English and these Indigenous languages in terms of their relative

[1] Drawing on the definition provided by Päivi Kuusi et al. (2017) in their in-depth critical summary of translation and minority languages, the latter "refers to a variety of settings in which a language is dominated by another" (139).

[2] Not to be confused with Scots (aka Lowlands Scots), the other minority Indigenous language of Scotland that is used in writings by Sir Walter Scott and, famously, Robert Burns, the unofficial national poet of Scotland. It differs from Scottish Gaelic in notable ways, including its etymological roots (Germanic, rather than Celtic) and its popular and literary status: while more commonly *spoken*, Scots is less institutionalized—with Scottish Gaelic (and not Scots) being taught in the school systems—and its written and literary tradition is at greater risk.

international and especially *local* status, and given how centrally the pressures to translate figure in the minority-language experience,[1] into-English translation can be a menacing prospect for these poets because, regardless of the translator's (self- or allograph) identity, the ensuing publications jointly represent the potential waste of the language, its literature and its culture.[2] In other words, translations resulting from "supraduction"—i.e., transfer from a minority language into a majority language[3]—come to embody the capacity not only to "endanger the very specificity of those languages" (Cronin 1995: 89) but also to jeopardize their very existence.[4] This explains at least one of the reasons why, as Corinna Krause (2013: 129-130) highlights, some authors prohibit into-English translation of their work and/or petition other writers not to self-translate.

While initially providing an account of his personal experiences with allograph and self-translation (per above), WHYTE ultimately turns to broader matters. He explains that the content of a (Gaelic) poem "may, indeed, be the language in which it was written" (2002: 68), and he questions the function of the self-translation, which, according to him, "occurs in situations of exile or of crude subjugation where one language is attempting to take the place

[1] Michael Cronin (1995: 88) insists on the centrality of these pressures, with particular reference to translation in Ireland. This view is in keeping with Even-Zohar's contention that, while translation typically occupies a peripheral position within the literary polysystem, its position can be central when the home system is young, weak or "in crisis" (2004 [1978]: 200-201), assuming the contingency of each definition.

[2] Indeed, "the continued existence of the [minority] language and the self-perception and self-confidence of its speakers are intimately bound up with translation effects" (Cronin 1995: 88).

[3] Discussing asymmetrical transfers (aka "vertical" translation) and drawing on Pascale Casanova's classifications of "traduction-consécration" and "traduction-accumulation," Grutman (2016a: 52-53) proposes the terms "supraduction" (cf. "supra self-translation" (Grutman 2011: 70)) and "infraduction" (cf. "infra self-translation" (70))—literally, the upward and downward rotation of the eye—to refer respectively to translation from a minority language into a majority language, and vice versa.

[4] In his article "The Packaging of Gaelic Poetry" on the tendency to publish Gaelic literature in *en face* bilingual editions alongside English versions, Celtic and Scottish Studies scholar Wilson McLeod speaks of the "existential limbo" of Scottish Gaelic (Krause 2013: 132).

of another" (69). He asks "[w]hy [...] is there all this hurry to get whatever is written in Gaelic published in English as soon as possible?" and then responds to his own question: "In case I need to spell the answer out, what matters is to *dispose* with the Gaelic text, to render it superfluous" (69; italics are mine).

Translation that is characterized by such asymmetrical, or *frictional*,[1] exchange has thus been described as a double-edged sword for minority languages: the translation product can be both *detrimental* (when arising from supraduction, as indicated above) and *vital* to them (when stemming from *infra*duction, which enables these languages "to retain their viability and relevance as living languages" (Cronin 1995: 89)). This analogy has also been specifically applied to supra-*self*-translation ("arma de doble filo"), with emphasis placed on the convergence between the increased visibility of the author and their writing, on the one hand and, on the other, the risk that the initial text and the minority language used to express it will be eclipsed (Grutman 2009: 131). What is implied here yet absent from the analogy is the critical premise whereby these self-translation products signal a kind of *suicidal* act. That is, the waste associated with self-translation in these contexts and evoked in the titular question of Krause's article ("Why bother with the original?") is generally understood as *self-imposed*,[2] which in turn

[1] Krause (2013: 128) describes how the minority position of Scottish Gaelic literature "means that [Gaelic] writing and reading processes are subject to the *friction* that is present between languages of unequal status and prestige" (italics are mine).

[2] As Grutman (2017: 28) explains: "Unlike what seems to be the default scenario for allographic translations, upon which translators are, as a rule, asked to embark by someone else (a publisher or a government agency), *self-translations are overwhelmingly initiated by the original writers themselves*, for reasons pertaining to their individual careers (Anselmi 2012; Gentes 2016)" (italics are mine). Of course, there are always exceptions to these rules, with WHYTE being a case in point here: for him, "the practice of self-translation [...] was not a voluntary choice but an imposition" (2002: 65), something "done under duress" (67). Compare this, also, with the Government of Canada example.

affects how the severity of the waste is perceived. This becomes particularly evident when one considers the overwhelmingly centripetal (aka supraductive) nature of literary self-translation in diglossic situations (Grutman 2013a: 202-203; Dasilva 2009: 146)[1]—contrasting starkly with the predominantly centri*fugal* dynamics of allograph translation[2]—and the capacity of self-translation, through the self-translator's author persona, to however inadvertently obliterate the value of the initial work. As WHYTE argues, self-translations are "inevitably, interpretations which reproduce only one of the many resonances of the [original] text, effectively telling us what it means, with an authority we are powerless to controvert, because their source is the author" (2002: 70). (The question of personas will be addressed in more detail a little later.)

Thus, not only is the sword of self-translation double-edged but so is the person wielding the steel: the blade is pointed inwards—on the writer and, metonymically, on their minority literature, language and text—so the self-translator proves to be double-*dutied*,[3] serving both as the subject who brandishes the sword and as the one confronted by the tip of the blade, and potentially/eventually pierced by it. Reminding us that "translation cannot be divorced from spheres of politics" (Krause 2013: 132-133), these minority-language examples underscore the decidedly ethical and political dimensions of the waste self-translation is believed to generate. Furthermore, they shed light on the *plurality* of political and ethical

[1] See Dasilva (2009: 144) and Manterola Agirrezabalaga (2011: 119).
[2] Within diglossic situations, these centrifugal dynamics play out especially in relation to *pragmatic* texts, e.g., Acts of Parliament (Cronin 1995: 89-90); and more globally, they characterize *literary* translation flows.
[3] I am deliberately avoiding using the term "double agent" here. Although agency (along with authority) is a condition of self-translation (Grutman and Van Bolderen 2014: 324), and while there may be contexts and interpretations where the idea of the double agent applies, the betrayal (*traditore*, etc.) that is intrinsically symbolized by this archetype is not an essential part of this idea of *double duty*. The reference speaks instead and more generally to the especially ambiguous and politically charged position in which potential or practicing self-translators in minority-language situations find themselves.

contexts, since comparisons with other politically charged self-translation settings—the institutional and officially bilingual setting of Government of Canada work environments, for instance—highlight how considerations such as the origins, features and consequences of the *drive* (not) to self-translate are understood, and how, in turn, they recast writers' impressions of related "waste."

2.1.4 Scholars and the phenomenon itself

A final take, for our purposes, on how waste and self-translation intersect is an epistemological one, where the very identification of self-translation as an object of study is called into question. This perception is expressed not so much by active (non) self-translators but rather by scholars. The most spirited and developed of these arguments is posited by Susan Bassnett, according to whom "it is a waste of time trying to distinguish between self-translation and other forms of translation" (2013a: 289), academic and intellectual resources seemingly being what are at stake. The rationale for this view is that "all translation is rewriting" (289) and, therefore, that the self-translator is a rewriter just like any other translator. This was the theoretical premise at the heart of her talk at the 2011 international self-translation conference at the University of Bologna,[1] and of ensuing publications in which she contends that "the concept of self-translation is misleading and unnecessary" (2013b: 13) and, indeed, that the term itself is expendable, disposable: "How useful is the term 'self-translation' in any case?" (2013a: 287).

[1] *Autotraduzione: Testi e contesti*, Bologna (Italy), May 17-19, 2011. A version of the talk, which was originally delivered in English, was published in Italian translation in the conference proceedings (Ceccherelli et al. 2013).

As far as our understanding of self-translation is concerned, it is very instructive to note that this contention apparently contradicts one that Bassnett herself articulated a decade and a half earlier, when self-translation figured as one of two notions (the other being *pseudotranslation*[1]) addressed in a chapter unequivocally entitled "When is translation not a translation?" (Bassnett and Lefevere 1998: 25-40).[2] Thus, whereas self-translation was first (pre)defined as *other* than translation, it has since been (re)defined as *none* other than translation. What is especially interesting about these two assertions is that, while diametrically opposed in terms of *substance*, they are actually closely aligned—almost identical, really—in their *ontological thrust*, both of them depending on doing away with the notion of self-translation per se. I would argue, therefore, that this opposition betrays not so much a contradiction as a *tension*,[3] and that this kind of tension is characteristic of Western understandings of self-translation since Romanticism, with the Romantics' particular view of (i.e. fascination with, reverence for, deference to) the author and authorship.[4] One result is a framework according to which allograph translation belongs to the realm of *repetition*,[5] while

[1] Per the most recent edition of the *Routledge Encyclopedia of Translation Studies*, this term is defined as "original works which display the polyphonic nature and linguistic features associated with translations by referring to sources that they themselves create through modelling after or mixing together several actual texts" (Rambelli 2020: 441-445).

[2] Other scholars also share this position. A recent example, taken from the April 2018 convention of the Northeast Modern Language Association (NeMLA) in Pittsburgh, is an open roundtable entitled "Self-translation is Not Translation at All" (CfP: https://www.cfplist.com/CFP/12989, last consulted September 19, 2019) (Grutman 2018a: 11).

[3] Other scholars who refer, more briefly, to tensions in the context of self-translation include Anselmi—who refers to the "contradictory tension" (2018: 1) and the "many and diverse contradictions that pervade the discourse on self-translation" (3)—and Costa and Hönes (2018: 18-19), who speak of "self-translations inhabit[ing] a dialectical tension between creation and repetition."

[4] It was in the Romantic period that perceptions of the author-as-transcendental-subject—and, per Venuti (1986: 188), "the ultimate signified" of written work—really emerged, notably "as part of a more general development of the idea of the self" (Bennett 2005: 57).

[5] "Repetition" is understood according to its English-language definition (i.e. *reiteration*) and is therefore distinct from, though not at odds with, Fitch's "répétition," borrowed from French to underscore how self-translation,

self-translation is an expression of *redundancy* (i.e. repetition without added value; and coincidentally, another way of saying "waste"). Therefore, and as variously illustrated through perceptions of how self-translation and waste converge, what was described at the outset of this discussion as "two measures of similitude" actually seems to be frequently conceived of as "two measures of *redundancy*," where a given writer engages in—as Sara Kippur puts it—writing it twice,[1] drawing a line under *again* and through *a gain*.

2.2 Value and vectors

Of course, "waste" should not be taken as the dominant paradigm through which self-translation is understood, or as one that is consistently adopted. In terms of academic perspectives, the abundance of self-translation scholars and the scope of their inquiry (outlined earlier) speak for themselves. In the case of the Canadian public service, meanwhile, many employees—despite feeling the burden of self-translation's so-called wastes—would and implicitly *do* recognize the relative ease and efficiency (i.e. value) of translating certain texts on their own, as compared to pursuing the obvious alternative of sending a text off through standard (allograph) translation channels, since this frequently represents an even heavier burden of resources in terms of time. We might add here that certain politicians—who, despite not being considered public servants *per se*, nonetheless engage in public service—have also demonstrated an appreciation for self-translation: for instance, former premier of Quebec

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when recognized as such, reveals each self-translation text's function as either a *rehearsal* (initial text that serves as a warm-up or run-through for something to come) or a *repetition* (the self-translation, which reiterates something that came before) (1988: 157).

[1] Per the title of Kippur's book: Writing It Twice: Self-translation and the Making of a World Literature in French (2015).

(1976-1985), RENÉ LÉVESQUE (1922-1987), to name one prominent figure, was one of the "few Canadian political figures [in the second half of the twentieth century] [to] inves[t] so much in the creation and translation of their own speeches" (Gagnon 2014: 132).[1]

As for literary writers, a range of other interpretations of self-translation exist. Consider, for instance, Canadian PAUL SAVOIE (b. 1946), who describes self-translation in more moderate and uncertain terms than waste: having had a kind of back-and-forth relationship with the practice—resisting it for some time (and therefore leaving others to translate his work) and re-engaging with it later—he explains that his "rapport avec ce processus demeure toujours *ambivalent*" (personal correspondence, Aug. 16, 2016 email[2]; my emphasis). In addition to being the title of the English-language play that CHANTAL BILODEAU[3] eventually self-translated into French (*Au delà du plaisir*[4]), *Pain & Pleasure* also seems to summarize her dual assessment of the practice. Although she found the experience "excruciating" and suspects she will not repeat it, she ultimately did not regret the exercise: "I think it was a valuable experience and it taught me a lot about my own process" (Svich 2013). Barcelona's EDUARD MÁRQUEZ (b. 1960) and Ottawa-born DANIEL POLIQUIN (b. 1953) have found the experience of translating their own writing respectively "agréable"[5] and "exhilarating" (Gentes 2016: 96; Poliquin 2009b: 211).

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[1] As Gagnon (2014) explains, this leader of the Parti Québécois and "frère ennemi" (131) of prime minister Pierre Elliott Trudeau translated his own 1977 speech from French into English—"a very rare instance of self-translation" (132). There is also the case of HONORÉ BEAUGRAND (1848-1906), who served as mayor for Montreal from 1885 to 1886, although self-translation in his case seems to have been reserved for his *literary* practice (namely *La chasse-galerie*, per Grutman 1994).

[2] Permission to cite SAVOIE was granted by the author (Oct. 27, 2016 email).

[3] Born in Montreal (1968), BILODEAU was raised in Laval (Quebec), relocated to the U.S. in the late 1990s and ultimately moved to New York City.

[4] The French-language version was never produced (see Svich 2013).

[5] MÁRQUEZ refers here to his first experience with self-translation, which involved translating his novel *L'últim dia abans e demà* from Catalan into Spanish, as *El último día antes de mañana*, both works being published in 2011 (Gentes 2016: 95).

Despite recognizing the time investment required and certain reservations about the results of his work, Kenyan-born Canadian M.G. VASSANJI (b. 1950) seems to have had a similar experience, explaining in a 2006 interview:

> Recently I have translated a story of mine into Swahili. This gave me a lot of pleasure, although it took a lot of time. I don't know how good the translation is, but I did feel that I could capture the voice, and for me the first thing in a translation is that the voice should be there. (Fisher 2006: 56)

For ANDRÉ BRINK (1945-2015; South Africa) and NANCY HUSTON (b. 1953, Canada; France), meanwhile, self-translation has been appreciated for the "feedback" and "quality control" it provides in relation to its corresponding text(s) (Grutman 2018b: 2). For Russian poet VADIM KOZOVOÏ (1937-1999), who was a prisoner in the Soviet forced labour camps from 1957 to 1963 (Holter 2017: 217), self-translation from Russian into French[1] "amount[ed] to a complex psychological revenge against the Soviet regime for having refused his poetic talent and for putting him in the Gulag" (225), and therefore served a valuable (which is not to say easily achieved[2]) psychological purpose. There is also the case of SIMONE CHAPUT* (b. 1954[3])—another bilingual writer from Saint-Boniface, like SAVOIE—for whom self-translation seems likely to have played a key processual role in her initiation into literary publishing in English, namely via her novel *Santiago* (2004): after writing the first several chapters in French, she "redid" them in

[1] More specifically, the endeavour resulted in the bilingual poetry collection, *Hors de la colline ≈ Прочь от холма* (1984), with Michel Deguy and Jacques Dupin also contributing to the self-translation process (Holter 2017).
[2] For Kozovoï, self-translation felt like using his head to punch a hole in a prison wall ("Как будто головой пробиваю стену тюремной камеры") (Holter 2017: 225).
[3] Morcos 1998: 58. The asterisk next to Chaput's name signals that her self-translator status has not been confirmed. See subsequent footnote.

English, which she appears to have perceived as anything but a waste, since "il fallait que ça s'exprime en anglais"[1] (Léveillé 2008: 26).

When it comes to self-translation in minority-language contexts, as discussed in relation to its double-edged nature, the products of self-translation often also represent something of great value, such as increased visibility for writers, their creations, and the broader literature.[2] The perception of this value is clear in the startlingly prominent role self-translation has played in post-Franco Hegoalde (aka the Spanish Basque Country): as compared to its allograph and collaborative counterparts, "[s]elf-translation is the main means of transfer [from Basque] into Spanish" (Manterola Agirrezabalaga 2018: 7-8),[3] to the extent that Basque writers are even *expected* to translate their own work into Spanish rather than engaging an allograph translator (Manterola Agirrezabalaga 2017: 203).[4] What's more, in the case of supra-self-translation, most

[1] In an interview with J.R. LÉVEILLÉ (yet another bilingual writer and self-translator from Saint-Boniface, Manitoba), CHAPUT explains: "Ont suivi deux autres livres en français avant *Santiago*, roman que j'avais d'abord commencé en français. C'est au chapitre huit (je pense) que je me suis rendu compte que la voix d'un des personnages sonnait faux—il fallait qu'il s'exprime en anglais. J'ai donc refait le roman en anglais à partir du début" (Léveillé 2008: 26). In the same interview, she explains that she had long written in English ("[d]epuis toujours, me semble-t-il [...] surtout de la poésie"), including a novel (*Receding Shores*), but had never published in that language prior to *Santiago* (2004). My interpretation of "refait" as "self-translated" is a guess informed partly by the context provided in the cited interview and partly by the knowledge that self-translating writers frequently do not refer to the practice using that terminology. I did reach out to CHAPUT via email (Aug. 9, 2016) but was unfortunately unsuccessful in confirming details about her potential experiences with self-translation.

[2] As Manterola Agirrezabalaga (2011: 114-115) explains, drawing on reflections by Axun Aierbe: "Los libros traducidos no sólo repercuten en las culturas meta, sino que en ocasiones esa repercusión exterior será la que promueva la obra original dentro de la cultura de origen" [*Translated books not only affect the target culture; that external impact can sometimes also be what promotes the original work within the source culture* (my translation)]. This remark pertains to translation more generally; the difference in the case of *self*-translation is a question of increased (though of course not absolute) control in terms of making the translation a reality.

[3] Note that this refers to the text (self-transla*tions*) and not to the writers (self-transla*tors*), who represent less than half (~45%) of those associated with translated works (Manterola Agirrezabalaga 2011: 123-125); the vast majority of these self-translations involve transfers from Basque into Spanish, i.e., supra-self-translation (121).

[4] Indeed, as Dasilva underscores, self-translation is something that publishers often *pressure* capable minority-language writers to practice, the value of the act being measured monetarily as well as in terms of status (2016: 16).

minority writers understand that their self-translation will serve as the "original" for allograph translations into other languages, so the act of translating their own work carries the advantage of extending their influence on those who will help the material reach additional audiences (Manterola Agirrezabalaga 2017: 204). The value of self-translation for Indigenous writers in Mexico is also clear, as they "have neither the possibility to publish their works in a monolingual edition in the Indigenous language nor the option to hire a professional translator, and therefore, writing in an Indigenous language in Mexico inevitably implies self-translation into Spanish" (Gentes 2019: 95).

In addition to such quantitative evidence, we can find qualitative traces of this perceived value in individual publications. Mark Gibeau demonstrates, for instance, how self-translation has served a "performative" function in the oeuvre of certain Okinawan authors in post-World War II Japan, enabling them to assert the existence of the Ryūkyūan language in the face of the dominant standardized Japanese, and to subvert power dynamics between these two languages by making various formatting choices in bilingual-edition publications (2013: 141).[1]

Other cases in point—which, unusually in the context of minority languages, speak to *infra*-self-translation—are the Cree plays *Iskooniguni Iskweewuk* (2010) and *Paasteewitoon Kaaposkaysing tageespichit* (2010) by TOMSON HIGHWAY (b. 1951). A musician, playwright, novelist, children's book writer, and self-translator (between Cree, English and French), HIGHWAY

[1] Poet TAKARA BEN (b. 1949, Okinawa Island), for instance, presents Japanese and Ryūkyūan versions of certain poems on the same page in a way that "alienates" the Japanese reader by giving prominence to Ryūkyūan and creating noticeable gaps in content between what is expressed in that language versus what is provided in Japanese (Gibeau 2013: 147). Given that he incorporates Ryūkyūan into only a small number of his poems (most of his writing being done in standardized Japanese), the fact of self-translation proves especially significant because, "[w]hereas his other poems freely interject Ryūkyūan terms into standardized Japanese verse [...] his self-translations do not allow Ryūkyūan and Japanese to intermingle" (Gibeau 2013: 145-146).

grew up in Brochet, Manitoba as a member of the Barren Lands First Nation, lived many years in Toronto, and has more recently been living in Sudbury and the National Capital Region.[1] In the foreword to *Paasteewitoon Kaaposkaysing tageespichit* ("A note on dialect"[2]), which is one of the few components in the publication that are written in a language other than Cree,[3] HIGHWAY explains the following:

> [T]he Cree that you read here in this text is the Cree in which, in a very major sense, I first wrote it because that is how I first heard those voices in my head and in my dream world. [...] Linguists [...] tell us that of the 52 Native languages that once existed in Canada, all are doomed to extinction within the next generation and the signs, indeed, are all around us. In fact, many of them have died out already. Only three of these languages, linguists tells *[sic]* us, have a hope in hell of surviving and those three are Inuit, Ojibway...and Cree. And the only way they are going to survive is if their speakers not only continue to speak it but write in it, sing in it, publish in it, educate their youth in it. And speak it on a daily basis. (x-xi)

When he refers to "the Cree in which [...] I first wrote [the text]," HIGHWAY seems to allude to the fact that, in terms of public awareness of or access to the work (versus private knowledge: cf. "voices in my head," "dream world"), his first formulation of the play was actually in English: *Dry Lips Oughta Move to Kapuskasing* was initially performed in 1989 and published in 2003.[4] More explicitly, he seems to inscribe the English-language play in what Marie Leconte has—in the context of discussing HIGHWAY's 1998 novel *Kiss of the Fur Queen*—called "vertical translation" (2018: 12-13, building on Schaeffer et al.). This consists of a kind of intersemiotic

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[1] Per https://www.tomsonhighway.com/biography.html (last consulted Nov. 7, 2019).
[2] *Iskooniguni Iskweewuk* contains a foreword by the same name (https://www.fifthhousepublishers.ca/Detail/1897252528; last consulted Nov. 11, 2019).
[3] Another component that is not presented in Cree (or, more specifically, that is provided in English) is a two-page, five-point guide called "A note on pronunciation" (xiii-xiv), featuring such indications as "1. in Cree, the soft 'g' as in 'gem' or 'George' does not exist; all 'g's' are hard, as in 'girl' or 'giggle'" (xiii).
[4] *The Rez Sisters*—the English version of *Iskooniguni Iskweewuk*—was first performed in 1986 and published in 1988.

translation process (Jakobson 2004 [1959]) which, according to Leconte, is particular to those who write directly in a language that is not their mother tongue (HIGHWAY's being Cree (11)), and which involves "the transformation or conversion of their thought process into a linear literary text" (13). As Heather Hodgson explains, informed by her interview with HIGHWAY: "Highway creates and dreams in Cree. He imagines his plays in Cree, and translates them simultaneously as he writes."[1] In other words, the Cree pre-text is not "an accessible document," and the English metatext would thus be considered a "first translation" (Leconte 2018: 13).[2] Hence the striking statement printed below the play's title on the cover and title page of the book: "(DRY LIPS OUGHTA MOVE TO KAPUSKASING in its original version: Cree)"[3]:

Figure 1: Excerpt from title page of TOMSON HIGHWAY's Paasteewitoon Kaaposkaysing tageespichit (2010)

This, along with HIGHWAY's words, serves to revise how the genesis of the works is understood. By describing an alternative to what the performance order[4] and publication order suggest, the author destabilizes the sequencing of the corresponding languages and contributes to

[1] http://www.booksincanada.com/article_view.asp?id=632
[2] Other examples of such "vertical translation" and "first translations" would include the poetry collection, *Ô cher Émile je t'aime ou l'heureuse mort d'une Gorgone anglaise racontée par sa fille, traduction sans original* (1993), by Canadian Agnes Whitfield (b. 1951). According to DANIEL GAGNON, Whitfield is an Anglophone whose *Ô cher Émile* was "rédigé directement en français, de 'traduction sans original', reconnaissant à la fois la part implicite de la traduction dans sa démarche, et la priorité de la rédaction en français" (2012: 239).
[3] The cover of *Iskooniguni Iskweewuk* features comparable text: "The Rez Sisters in its original version: Cree" (https://www.fifthhousepublishers.ca/Detail/1897252528; last consulted Nov. 11, 2019).
[4] The Cree version of the play was staged in 2010.

reconfiguring their relative status, as it is implied by the publication order and enacted sociopolitically in Canada. In other words, instead of English being the "source" and Cree the "derivative," HIGHWAY insists on the source-ness of the Cree, as a way of endowing that language not simply with visibility (though such visibility is no small detail) but also and indeed with authenticity and legitimacy in the eye of the target (Anglophone) reader. This "endowed" legitimacy is enhanced by HIGHWAY's status as a distinguished artist[1] and by the fact that the English versions of both plays have been extensively praised by critics and the public alike,[2] making self-translation an act of *self*-consecration (Casanova 1999).

It is important to note that HIGHWAY does not claim here that the play as such (its stage directions, dramatis personae, narrative structure, dialogue, etc.) was actually articulated in Cree first.[3] Rather, he stresses that the characters' dialogue was initially conceived of in the Cree language of his Brochet, Manitoba upbringing—with its particular pronunciation, rhythms and references—and, therefore, that the work he initially prepared in English was deeply

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[1] He is a 2001 recipient of a National Aboriginal Achievement Award, since renamed the Indspire Awards, which is broadcast nationally on television (https://www.thecanadianencyclopedia.ca/en/article/highway-tomson; consulted Dec. 9, 2019). He has also been named a Member of the Order of Canada (1994), and has received the Queen Elizabeth II's Golden Jubilee Medal (2002) and Diamond Jubilee Medal (2012), to name three notable honours issued by the Governor General of Canada (https://www.gg.ca/en/honours/recipients?filter_name=tomson+highway; last consulted Nov. 11, 2019).

[2] Both plays received several nominations (e.g. Governor General's Literary Award for Drama in 1988 and 1989; https://ggbooks.ca/past-winners-and-finalists) and awards (e.g. Dora Mavor Moore, https://tapa.ca/dora-awards/past-awards/recipients/; Floyd S. Chalmers Canadian Play awards, https://www.thecanadianencyclopedia.ca/en/article/highway-tomson, consulted Dec. 9, 2019); both have achieved canonical status, being widely translated, anthologized and produced in theatres around the globe (https://www.tomsonhighway.com/biography.html; last consulted Nov. 12, 2019); and *Dry Lips Oughta Move to Kapuskasing* was staged at the iconic Royal Alexandra Theatre (1989), becoming "the first native Canadian play to receive a major commercial production in Canada" (https://thecanadianencyclopedia.ca/en/article/royal-alexandra-theatre; last consulted Nov. 12, 2019).

[3] In other contexts, however, HIGHWAY's does seem to present the work in just that way: "In 2010 Highway brought out entirely Cree versions of his first two plays. Translations? No, he said. The new versions, he explained in a CBC interview, 'are actually the original versions. As it turns out, the original ones that came out 20 years ago were the translation'" (Harbeck 2015).

informed by that language and the characters he knew in it (e.g. his mother). All of these details help to account for the discrepancy in the book's peritext where, in contrast to the paradoxically conspicuous parenthetical words on the cover (per above), the copyright page clearly identifies the Cree version as the translation. Yet, much like the Cree script delivered on stage, the English words on the covers of both Cree publications are decidedly performative. They declare the English version to be a translation of an earlier Cree text, both of them implicitly generated by HIGHWAY himself.[1] Thus, despite the fact that Cree versions might be said to bookend the English play chronologically, HIGHWAY readily and potently positions Cree at the source of the works, and therefore at their *centre*, thanks to these self-translations—i.e., products that are identified and recognized as translations done by the author, and that notably welcome the likes of accompanying explanatory forewords in which self-translation can be made all the more explicit. Therefore, as opposed to signalling a suicidal act (as seen with supra-self-translation in Wales, Ireland and Scotland), the product of self-translation is in this case a survival mechanism—a concrete assertion of the minority language, per HIGHWAY's appeal to communicate, create and produce in endangered Indigenous languages ("the only way they are going to survive is if their speakers not only continue to speak it but write in it, sing in it, publish in it").

Conceptions of self-translation that see the phenomenon, activity and product as advantageous and vital are therefore abundant and varied. What the critical prism of *waste*

[1] It is unclear whether or not HIGHWAY was the driving force behind the decision to self-translate. As Merkle et al. explain, publisher/distributors "Fitzhenry and Whiteside expressed interest in releasing in Cree the plays that had been performed in English since the 1980s" (2018: 3), which may suggest that they initiated the work. In any case, this uncertainty does not take away from the value of these self-translations (indeed as *self*-translations) for the minority language.

provides, however, is a particularly useful entryway into understanding and defining self-translation since, by challenging the value of the phenomenon, the prism foregrounds its fundamental tensions, calling upon us to recognize them and to attempt to articulate their causes, contexts and consequences. Which brings us back to the three questions raised at the outset of this discussion: When it comes to self-translation, what does it mean to speak of "similitude"? What does "self" refer to? And why should it matter if the ~same person writes each text?

2.3 The tensions of self-translation

2.3.1 The self and the tensions of the uncanny

"What is the 'self' in self-translation?"
—Sara Kippur (2015: 47)

"Taking Rimbaud's formula 'Je est un autre'" seriously […], I suggest that even in the instance of self-translation we are concerned with multiplicity in authorship."
—Carolyn Shread (2009: 58)

"In the case of self-translations [...], the boundaries between the respective voices of the writer and the translator become blurred because both are attributed to the same physical person. Whether these two discursive instances, separated in time if not also in space, [...] ought to be considered identical is another matter."
—Rainier Grutman (2018c: 15)

"Zend is a split-personality and I love him both."
—William Ronald (quoted in Zend 1982: 169)

Figure 2: "Split Zend" by Hungarian-Canadian self-translator ROBERT ZEND (1929-1985)[1]

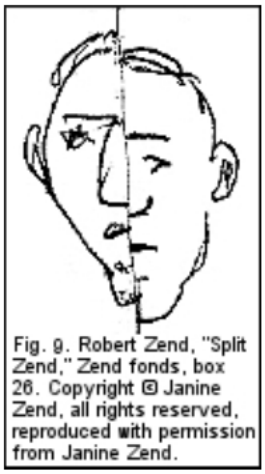
Fig. g. Robert Zend, "Split Zend," Zend fonds, box 26. Copyright © Janine Zend, all rights reserved, reproduced with permission from Janine Zend.

[1] As posted on https://rogueembryo.com/2016/05/04/robertzend/. As Camille Martin, creator of the Rogue Embryo website, explains alongside the image: "during a trip to Budapest in the 1980s, [ROBERT ZEND] drew a sketch, 'Split Zend,' showing his divided self—perhaps in reaction to experiencing once more the shift within himself that started in 1956."

The idea that self-translation is understood in terms of redundancy (per above) implies that the self[1] in self-translation is understood as *singular*, what Anthony Cordingley has referred to as "the assumption of a stable epistemology of the self" (2018: 356). One illustration of this understanding is Santoyo's contention that "the self-translated text is not something alien to the original from which it derives, nor does it come from the hand of another author we call the translator: in self-translations both original and translated text are brought forth by one and the same hand [...]" (Santoyo 2013b: 28). Such singularity and stability are of course true—not to mention fundamental to any prevailing definition of self-translation that has existed (however unarticulated) since the Renaissance and subsequent Romantic era[2]—insofar as the subject who writes the initial text in one language and the individual who translates it into another are the same *natural person*, per its legal definition (i.e. a living human being).[3] This is what Hokenson and Munson (2007: 161) mean when they argue that "the translator *is* the author, the translation is an original, the foreign is the domestic, and vice versa" (emphasis in the original).

However, this premise tends to obscure the concurrent fact of the self's *plurality*. As Cordingley (2018: 356-7) rightly points out, the assumption can ("in its most naive form")

[1] "Self" is provisionally understood per its definition in contemporary dictionary sources: "a person's essential being that distinguishes them from others" (Apple Dictionary; consulted Nov. 1, 2019); "the union of elements (such as body, emotions, thoughts, and sensations) that constitute the individuality and identity of a person" (Merriam-Webster Dictionary online; https://www.merriam-webster.com/dictionary/self; consulted Nov. 1, 2019).

[2] It is during the Renaissance that "the modern conception of translation becomes linked to the establishment of a series of boundaries," notably including those "identifying the author as exclusive proprietor of the text" (Simon 1996: 45).

[3] "Natural person" is used here in broad terms, notwithstanding the fact that the legal notion has historically excluded specific segments of the population (e.g. slaves, women).

neglect the "dynamic nature of selfhood, the constant recreation of the self as it interacts with its environment, [and the way] the contents of memory are processed differently over time." Here, emphasis is especially placed on the *diachronic* dimensions of the plural self, accounting for any number of shifts—e.g., psychological, emotional, social, intellectual, philosophical, political and physiological, including neurological—that the writer undertakes and undergoes between moments A and B. In an interview about his 2012 novel *Dark Diversions: A Traveller's Tale* (the published English version of the French *De si bons Américains* (1994)), Canadian self-translator JOHN RALSTON SAUL[1] (b. 1947) underscores the rather conscious level at which such recreation sometimes occur: "I think I reinvent myself all the time"; "The idea that I would have to be one thing for the rest of my life would just be a soul-destroying idea"; indeed, he claims that "everybody is reinventing themselves every day" (quoted in Medley 2012).

Recognition of these diachronic shifts weakens the premise of "a constant subject that [...] has access to its past, unmediated by the present" (Cordingley 2018: 356), and it thus problematizes the idea that a self-translator constitutes a "lector modelo que nunca malinterpretará al autor"[2] (Tanqueiro 1999: 26), while complementing Verena Jung's speculation that, as compared to allograph translators, the self-translator "can access the memory of [the intentions]" associated with their initial work, appreciating that "[t]he process of accessing the intention must [...] be seen as the *interpretation* of the first intention" (2002: 30; italics are mine). Canadian playwright MARC PRESCOTT (b. 1971) describes this very

[1] Born in Ottawa, SAUL grew up in Alberta, Manitoba and Ontario, studied in Montreal and London (England), and spent several years based in Paris, before finally settling in Ontario in the late 1980s (Henighan 2010).
[2] model reader who will never misinterpret the author

experience when self-translating his (appropriately entitled) piece *Encore*[1] from French into English:

> Cinq ans plus tard, je ne suis plus la même personne. Je suis devenu un peu étranger à la personne que j'étais quand j'ai écrit cette pièce. Et on porte un jugement sur la personne qu'on était et celle qu'on est devenue. Si on n'aime pas la personne qu'on est devenue, on regarde cette période-là avec romantisme… surtout dans le cas de *Encore* parce qu'à l'époque, je n'étais pas marié et je n'avais pas d'enfants. J'ai écrit une pièce très romantique et je me souviens exactement où j'étais, le mur auquel je faisais face, l'écran devant moi, l'ordinateur que j'utilisais. Maintenant, c'est un nouvel ordinateur, je ne suis plus dans la même pièce, je ne suis plus dans la même maison, je ne suis plus dans le même état d'esprit. J'essaie de retourner dans cet état d'esprit-là, de retourner à l'idée qui a germé… (quoted in Ladouceur 2015: 40)

Note that this account of plural selves—which recognizes and attempts to reconcile the divide between two lived selves that are different in chronological terms—is distinct in nature from more common depictions, expressed by self-translators and scholars alike, that are rooted in linguistic relativism and based on the fact that the author writes in more than one language. We hear this when, for instance, Adrian Wanner (2018: 133) poses the following question in relation to the poem "Self-portrait in pajamas," self-translated from Russian by KATIA KAPOVICH (b. 1960): "Is the speaker in the English text really 'the same me' as the speaker in the Russian text?" We also hear it when Puerto Rican self-translator ROSARIO FERRÉ (1938-2016)[2] who

> writes alternately in Spanish and English [and] contends that "a bilingual writer is really two different writers, has two very different voices, writes in two different styles, and, most important, looks at the world through two different sets of glasses. This takes a splitting of the self that doesn't come easily and can be dangerous" (138). (qtd in Kellman 2020: 6)[3]

[1] 2003, French performance and publication; 2008, English performance; 2009, English publication

[2] Though FERRÉ completed her bachelor's and doctoral degrees in the United States, she spent most of her life in Puerto Rico.

[3] Kellman provides additional examples of this kind.

The self is, meanwhile, also *synchronically* plural. In any given instant, it is made up not only of diverse facets (however conceived: psychological, emotional, etc.) but also of competing ideas, sensations, and other activities and responses that might be understood as existing *within* each facet (e.g. metabolic chemical reactions; recalling the need to contact the bank; hearing a bird's song; feeling comforted by its sound). And despite the impossibility of consciously registering the vast majority of these responses and activities, they are all somehow experienced by the individual's system and received by others around them, which helps to explain how a person's voice—i.e., one expression of the self—might be understood as "a tissue of all the contradictory discourses of the day," as U.S. writer Ben Lerner (b. 1979) puts it.[1] Thus, we could say (as an adaptation of Cordingley's remarks above) that recognition of the synchronic mosaic of the self weakens the premise of a homogeneous subject that has access to its past or present, unmediated by consciousness.

The self-translator's embodiment of different *personas* offers one illustration of how the diachronic and synchronic pluralities of the self can be perceived. In relation to BECKETT's work, Sinéad Mooney describes self-translation as "play[ing] the shadowy figure of the translator off against the author—even when they are combined in the same person" (2010: 196). She thus identifies two of these personas: translator and author. As discussed elsewhere (Van Bolderen 2010: 78-86), I propose that *three* self-translator personas can potentially be observed or activated, understanding that each persona is made more or less (in)visible by a number of

[1] Interview with Lerner, *The Sunday Edition* (CBC Radio), Nov. 8, 2019 (https://www.cbc.ca/radio/thesundayedition/the-sunday-edition-for-november-10-2019-1.5352779/ben-lerner-s-new-novel-goes-back-to-the-90s-to-understand-trump-s-america-1.5352804; consulted Nov. 17, 2019).

factors. These include paratextual markers (cf. Genette's "peritext" and "epitext"), which variously do or do not identify the writer's involvement in producing more than one of the linguistic versions (cf. "opaque" and "transparent" self-translation, per Dasilva 2011: 45-67[1]). They also include—in keeping with Mooney's assertion—"the potency of authorship" (Van Bolderen 2010: 79), whereby the author persona often trumps the others (87). The three personas are as follows:

1. *the author persona*: the facet of the self that has written a published[2] text, which has *not* been identified as having a relationship of similitude with an antecedent text that is also published;
2. *the translator persona*: the facet of the self that has written a published text, which has been identified as having a relationship of similitude with an antecedent text that is also published and that was written by another natural person, typically in another language; and
3. *the self-translator persona*: the facet of the self that has written a published text, which has been identified as having a relationship of similitude with an antecedent text that is

[1] Transparent self-translation (*autotraducción transparente*) refers to instances where the fact of self-translation is made explicit within the paratext of the work in question, whereas opaque self-translation (*autotraducción opaca*) refers to cases where the paratext provides no indication that the work stems from a translation by the author (Dasilva 2011: 46).

[2] Self-translation is not the exclusive domain of *published* works. On the contrary, it can be involved in the writing process without that process leading to distinct publications; hence the increasing interest in studying self-translation through the lens of genetic criticism (e.g. Olga Anokhina (2016) proposes a "typology of the scriptural practices of multilingual writers," which explicitly and implicitly incorporates self-translation). However, because authorship and the author function are defined by publication, writerly personas are understood first and foremost in relation to the same.

also published and that was written by the same natural person, typically in another language.

This persona profile contrasts with that of allograph translators. In the past, I have argued that the latter can have access to a *translator* persona only (2010: 78), but this contention would best be amended to account for instances in which allograph translators are also well-recognized authors, such as Marguerite Yourcenar (1903-1987),[1] Derek Walcott (1930-2017),[2] Eiléan Ní Chuilleanáin (b. 1942)[3] and Alberto Manguel (b. 1948),[4] to name but a few literary figures from the 20th and 21st centuries.[5] Benefitting from Foucault's "author function,"[6] such translators can also have an *author persona*, even though that authorial status is not directly linked to the work they are translating.[7] In any case, the persona profile of allograph translators

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[1] Yourcenar, born Marguerite Cleenewerck de Crayencour in Brussels, grew up in Belgium and France, but relocated to the U.S. shortly before the Second World War. She translated into French Virginia Woolf's *The Waves* and Henry James's *What Maisie Knew*, among other works (Sperti 2016: 155). She was also involved in the into-English translations of her own works, headed up by her long-time partner, translator Grace Frick (154-157).

[2] St. Lucian by birth and upbringing, Walcott divided his adult years between his home country and the U.S. where he worked as a professor. He translated various writers' works, including a number of poems by Joseph Brodsky from Russian into English (per paratextual material in *Joseph Brodsky: Selected Poems (1968-1996)* (2020) and in *Nativity Poems: 1940-1996* (2001)).

[3] Born and based in Ireland, Ní Chuilleanáin was the Ireland Professor of Poetry (2016-2019) and is a past winner of the Griffin International Prize for poetry (2010) (http://irelandchairofpoetry.org/current-professor/; consulted Nov. 19, 2019). She has translated into English works by various writers including poets Nuala Ní Dhomhnaill (from Irish, in collaboration with Medbh McGuckian) and Ileana Mălăncioiu (from Romanian).

[4] A citizen of Argentina (his country of birth), Canada and France, Manguel has translated works by authors such as Yourcenar and Marguerite Duras (from French into English) and Javier Sierra, Liliana Heker, Alejandra Pizarnik and Julio Cortázar (from Spanish into English).

[5] For a recent critical discussion of writers who are also translators, see Woodsworth 2017, which pays special attention to George Bernard Shaw, Gertrude Stein and Paul Auster.

[6] This term refers to the discursive effect the author has on their work and is based on Foucault's claim that the author's name is not merely a proper noun. He argues that, while a proper noun draws an arrow from itself to the real person it designates, the author's name suggests an idea of an individual, one who resides more in the imagination of the reader (or the writer, for that matter) than in reality, and the author's name performs the important function in certain discursive situations of classifying works (Foucault 1994 [1969]: 796). Thus, the author function reflects the widely held perception that the author occupies a privileged position.

[7] Thus, as Peter Flynn explains, when a publisher asks an established author to translate another author's work, despite their limited translatorly skills, that author's "symbolic capital will override other forms of capital" and, notably, "safeguar[d] prospective economic capital for the publishers" (2013: 13).

and that of self-translators remain distinct, with the self-translator's (and not the former's) necessarily being plural—a triptych with its own set of power dynamics—and with any and all of these personas potentially appreciated in a given instant and/or at different points in time, depending on whether, when, how and by whom the fact of self-translation is recognized.

The synchronic plurality of self may be more immediately relevant to reflections on *simultaneous* self-translation, since they both share an interest in the apparently isolated or freeze-framed moment and since, when considered in the abstract, the improvised dance between writing in one language and self-translating into another tongue—a process Chilean-Canadian CARMEN RODRÍGUEZ[1] (b. 1948) refers to as a "teeter-totter methodology" (2002: 8-9)—more readily allows for the singularity and stability of the self to be taken for granted. Likewise, diachronic plurality may be more directly significant to reflections on *consecutive* self-translation, given the shared focus on the passing of time. This being said, synchronic complexity also applies to the self that is (or selves that are) engaged in consecutive processes. And, despite what its name suggests, simultaneous self-translation hardly circumvents diachronicity: however small or large its text fragment may be, and whenever it is framed in relation to process, a translation is always *subsequent*.[2] In addition to being true for the kind of

[1] RODRÍGUEZ was born in Valdivia and, shortly after the Chilean putsch in September 1973, spent eight months in California and subsequently moved to Canada (Vancouver) in the summer of 1974 (http://www.carmenrodriguez.ca/extended_bio.html; see "Early Years" and "Transformative Years" sections; last consulted Aug. 10, 2020).

[2] Manterola Agirrezabalaga draws useful attention to this when discussing BERNARDO ATXAGA's preferred means of seeing his Basque writings translated into Spanish—namely via a collaborative variation on simultaneous self-translation that involves not only ATXAGA himself but also Asun Garikano (his wife) and that creates "a circuit where there is a continuous flow, from the translation to the original and from the original to the translation" (2017: 203). Yet, as Manterola Agirrezabalaga underscores, even though the process readily confounds the limits distinguishing translation and original, "[t]he starting point is always the text in Basque, from which the Spanish version is created" and "the definitive Spanish version always comes after the last Basque version" (2017: 204).

work that "naît en deux langues avant de bifurquer et de devenir deux textes" (Grutman 2016: 123), this is what makes editing such a central activity of simultaneous self-translation, as illustrated in the development of novels *Qüestió d'amor propi* (1987, Catalan) and *Cuestión de amor propio* (1993, Spanish) by Catalan's CARME RIERA (b. 1948). According to Luisa Cotoner, "the original and its translation alternated with each other, so that a sort of dialectics was established between both texts, with the result that the translated text often led the author to modify and even rewrite the original" (quoted in Santoyo 2013b: 30-31). Addressing either or both dimensions of the self's plurality can therefore be relevant to any self-translation process.

Just as the voice (cf. Lerner) can be understood as an expression of the self, so too can the text. Perhaps because it involves returning to one's own previous text—rediscovering and reinterpreting the product as well as aspects of its development—and subsequently producing and witnessing one's own production of an equivalent in another language, self-translation foregrounds how a plurality of selves inhabit a self that is all the while unique. Put another way: self-translation foregrounds how a singular self is inhabited, even haunted, by a (g)host of other selves. We hear this in DOIREANN NÍ GHRÍOFA's reflections on her poetry collection *Lies* (2018), which contains poems that were "published in Irish over many years" and later translated into English by NÍ GHRÍOFA herself:

> The most significant challenge I faced with this book was in negotiating the friction between multiple versions of my self. I found in some cases that the current version of myself wanted desperately to speak over the previous selves who had first composed the poems, and in some cases she wanted to obliterate them.[1]

[1] http://www.artscouncil.ie/Interviews/Literature/Doireann-Ni-Ghriofa/ (consulted Jan. 15, 2020).

What we realize then—as a kind of complement and challenge to Beaujour's contention that "[s]elf-translation is the true test of whether a bilingual writer can ever totally coincide with himself" (1989: 51)—is that self-translation constitutes a powerful enactment of the uncanny, understood broadly as the anxiety-inducing[1] experience of the strangely familiar.

This "reminder of our psychic past" (Gray 2016, per Freud's interpretation) is surely most acutely appreciated by the writers themselves, who "tend not to experience the self as a unitary subject that expresses and represents a single *Weltanschauung*" when they switch writing languages (Cordingley 2018: 356-7). We are immediately reminded of the way TRIOLET describes her psychological experience of self-translation, invoking one of the iconic tropes of the uncanny, i.e., mirrors[2]: "On se regarde comme dans une glace, on s'y cherche, ne reconnaît pas son reflet" (cited earlier). Although the mirror trope is also very familiar in translation,[3] its implications shift and arguably intensify when it is applied to self-translation. The experience proves unsettling for TRIOLET because it means encountering incongruous representations of herself; she struggles to recognize her own identity amid those incongruities, and witnesses her self become (through the different languages and texts) other and vice versa, while simultaneously feeling the resistance of those reciprocal transformations. Likewise, according to Pascale Sardin-Damestoy's analysis of the mirror motif in the context of self-translation among BECKETT's shorter works, the "personnage central de l'œuvre beckettienne est le Moi qui

[1] English literature scholar Michael Steig insists on the "anxiety-arousing" character of the uncanny (1970: 259).
[2] For instance, although psychoanalyst Jacques Lacan was not initially interested in the uncanny, the "mirror stage" he proposes—which "constitutes a founding moment of development when the *I* becomes an other to itself in the identification with its own specular image" (Jung 2015: 83; emphasis in original)—is obviously relevant.
[3] As corroborated by scholars such as Rita Wilson (2009: 188) and Santoyo (2013b: 27-28), the mirror metaphor has a long history of being used to describe the relationship between "original" and translation.

se regarde dans le miroir déformant de l'auto-traduction et renvoie ainsi l'image de quelqu'un d'autre" (2002: 159).[1] These examples lend credence to the premise that self-translation exposes its writing subject to an "absent, earlier" version of themselves whose words they feel unable to "articulate in another language" (Cordingley 2013: 83-84). That is, one of the reasons this earlier self is *absent* (even "dead" (2013: 83), according to Cordingley's masocritical analysis[2]) is, as I understand it, that the writer perceives any familiarity within that earlier self as having been overwhelmed by strangeness.

Further evidence of the uncanny can, for instance, be traced through accounts of self-translation that evoke the grotesque, commonly understood as referring to "a very ugly or comically distorted figure or image" or, when used adjectivally, as "incongruous or inappropriate to a shocking degree."[3] The notion of the grotesque is closely associated with the uncanny: not only do they both depend on us being "kept aware of the connections between the alien world and our own" but the grotesque is defined, according to literary scholar Michael Steig, as "involv[ing] the managing of the uncanny by the comic" (1970: 253, 258). In other words, the uncanny is a fundamental constituent of the grotesque; once the ludicrous dimension of the latter is removed, only the former remains. We can recognize the grotesque and therefore uncanny nature of self-translation in the frequently cited words of VLADIMIR

[1] See also Bergonzoni (2015) re: Beckett's *Company* and *Compagnie*.
[2] Drawing on Paul Mann's psychoanalytic reflections on masocriticism (1999)—i.e., the masochism involved in literary criticism (of which translation is considered to be part) in terms of "our submission to the texts we chose as the objects of our labour and our desire, and of our willingness to submit to the brutal arena of critical exchange and evaluation" (2013: 82)—Cordingley explores how self-translation represents a unique mechanism through which such criticism can take place.
[3] Apple dictionary 2017

NABOKOV (1899-1977[1]), who claimed that self-translating one of his novels was like "sorting through one's own innards, and then trying them on for size like a pair of gloves'" (quoted in Beaujour 90). We can also detect it in the corporeal analogy that CARMEN RODRÍGUEZ uses to describe her experience of simultaneous self-translation in the context of writing her short story collections entitled (appropriately enough) *and a body to remember with* and *De cuerpo entero*, both published in 1997: "Back and forth I went [between the English and Spanish versions], many times, until I felt that *both tips of my tongue and my two sets of ears* were satisfied with the final product" (1997a: 13-14; italics are mine). While RODRÍGUEZ's depiction is decidedly less gruesome than NABOKOV's[2] and makes reference to a certain sense of satisfaction, one should not conclude that anxiety—which the uncanny is expected to arouse—is not central to the experience. Just a few lines after this tongue-and-ears statement in the foreword to the English publication, she explicitly establishes a parallel relationship between simultaneous self-translation and her ongoing bilingual and bicultural situation ("this process mirrors my hyphenated existence") and, in doing so, seems to provide insight into her "struggle," including how her "heart trespasses borders and stretches over a whole continent" (1997a: 14). While not explicitly discussing the grotesque or other expressions of the uncanny, Shread nonetheless seems to recognize its relevance when she contends that a line of at least

[1] NABOKOV's trajectory saw him residing in Russia, then Germany, the U.S. and finally France: "I am an American writer, born in Russia and educated in English where I studied French literature, before spending 15 years in Germany. I came to America in 1940 and decided to become an American citizen and to make America my home" (Beaujour 1989: 82, quoting Nabokov, 1964 *Playboy* interview).

[2] Steig underscores that the "unresolved tension" between the uncanny and the ludicrous varies between cases, resulting in different types of the grotesque, some being more extreme or more subtle than others (Steig 1970: 260). Divergences in such types seem to stem in part from what he refers to as "the basic paradox of the grotesque," whereby it simultaneously "allays and intensifies the effect of the uncanny; in pure comedy, at the other end of the spectrum from the uncanny, the defense is complete, and detachment is achieved" (1970: 258).

partial causality can be drawn from the plurality of the self to the struggle many self-translators experience: "the difficulty is in part the result of the immense effort required to make space for multiple subjectivity in a culture in which considerable forces combine to constrain severality into discrete, individual, and isolated units" (2009: 62).

At the intersection between self-translation and the uncanny, we also find the figure of the doppelgänger, which philosopher Dimitris Vardoulakis argues is "the element of formal relationality that structures the subject's ontology" (2010: 3). Traces of the doppelgänger are perhaps most obviously observed in the way certain self-translators use pseudonyms for different versions of their work: e.g., JULIEN/JULIAN GREEN (1900-1998); KAREN BLIXEN/ISAK DINESEN/OCEOLA/TANIA DINESEN (1885-1962). I would argue that the doppelgänger is also lurking in what Renée Desjardins dubs "illusory social self-translation" (2019[1]). This kind of self-translation, which occurs on online social media (OSM) and is typically non-literary in nature, refers to instances in which user-generated content is translated through a social platform's embedded automatic machine translation feature, or through the user's deliberate engagement with translation mechanisms, so that "translation is not immediately apparent and 'postures' (Grutman 2018) as self-translation" (Desjardins 2019: 6). Regardless of the content producer's level of conscious engagement with these features, and particularly when the corresponding "original"[2] and translation are presented bitextually (11), consumers of the

[1] In a first foray into how self-translation and online social media intersect, Desjardins proposes a provisional taxonomy for "online social self-translation" as a means of exploring "the various social affordances and different forms of sociality social media provide self-translators" (3). In doing so, she insists on the role played by the translation *medium* and expresses a rare interest in *machine* (self-)translation as well as in *non*-literary self-translation.

[2] Desjardins emphasizes how the notion of originality becomes additionally problematic in OSM contexts, since the idea of virality disrupts any allegiance to "a definitive point of origin," and since users can (and do) readily,

content are likely to interpret the translations as *self*-translations, which—as Desjardins underscores, invoking Descriptive Translation Studies (DTS)—effectively endows them with that status (7). We are thus faced with pseudo-self-translations (6), "real-fakes produced by machines" (7), which in this case implies the production of a kind of (pseudo-?)doppelgänger.

The experience of this machine-produced or -assisted double, and its inherent uncanniness, is fundamentally threefold in nature, stemming 1) from the content producer's actual or conceptual "encounter" with the fact of the translation in question; 2) from registering that the translation—placed under the producer's "same name, timestamp, profile" (2019: 7)—presents as one's own and will be understood in that way by a significant number of consumers; and 3) from appreciating that the character of this Other (posing as) same self is not human. The degree to which uncanniness is felt here would, it seems, depend on the extent to which the user had expected translation to take place; on how comfortable they feel interacting with (or, perhaps more precisely, *being interacted with by*) comparable non-human agents; and, in the case of (self-)translations that are actually encountered by the user, on their familiarity with the translation language(s) and/or with seeing their ideas formulated in those language(s) by someone other than themselves.

Having useful implications for how we understand the relationship between the respective writing subjects associated with a particular self-translation and the written work that preceded it, the doppelgänger notion does not simply dispel the idea that these "authors are absolutely identical" (Grutman and Van Bolderen 323), recognizing that "a single person [is]

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variously and relatively conspicuously modify and "reappropriate content in [...] ways that defy original authorship" (4).

bringing to bear two different people" (Tanqueiro 1998: 55), but also plays the much more dynamic and challenging role of "always reinscrib[ing] difference [while] counteract[ing] the mystique of reconciliation" (Vardoulakis 2010: 9). In self-translation scholarship thus far, however, little has been said about the doppelgänger[1] or other aspects of the uncanny[2]; and discussing the links between self-translation and each of the latter in a way that adequately engages with the uncanny's long history of complex and varied philosophical, psychoanalytic and literary research is well beyond the scope of this thesis. This brief and partial sketch serves to underscore the important ways the uncanny pertains to the tensions of self-translation, as it is surely no coincidence that these two phenomena share "the hallmark of being both intriguing and disconcerting" (Legorreta 2020: xiv). As far as self-translation's reiterated and reiterative self is concerned, the uncanny simultaneously confirms and contests the premise of the redundant self, encourages a "move beyond individual subjectivities [and] into subjectivities-as-encounter" (Shread 2009: 58), and, in turn, cautions us against perceiving "redundancy" as an

[1] When the notion of the doppelgänger is addressed or alluded to (e.g. "specular texts," "double," "mirror"), it is more commonly discussed in relation to the *texts*—i.e., one text being the doppelgänger of the other (e.g. Wilson 2009: 190-191; Doubinsky 2013: 7; Krause 2013: 139; Santoyo 2013)—and not to the self-translators. One exception is HUGH HAZELTON's article on multilingual writers in Canada, in which self-translators JORGE ETCHEVERRY and CARMEN RODRÍGUEZ (both originally from Chile) and Salvador Torres (who migrated from El Salvador) are briefly discussed in relation to "the doppelgänger effect" (2003a: np). Another is a subsequent piece that is focused on four Hispanic-Canadian writers (J. ETCHEVERRY, MARGARITA FELICIANO, Alberto Kurapel, BLANCA ESPINOZA), and in which he contends that the Hispanic-Canadian "author's English- or French-language persona becomes the doppelgänger of the Hispanic one" (2007a: 228). In any case, the notion of the doppelgänger is neither explained nor developed. One of the more fleshed-out explorations of the topic is Rita Wilson's discussion of the novel *Sogni mancini* (1996) and its self-translation *Left-Handed Dreams* (2000), by FRANCESCA DURANTI (b. 1935, Italy): she focuses predominantly on the narrative *within* the works (e.g. how the protagonist's "'double' is a literary translator" as well as her "reverse—the double in the mirror"), but applies her analysis to DURANTI as a self-translating subject and to self-translators more generally (e.g. using Anthony Pym's "interculture" to examine "the role of the author as self-translator and the phenomenon of duality," including "bireferentiality") (2009: 194, 196).

[2] Though they do not discuss the uncanny per se, Greaves and Schultze (2015; section "Faire émerger les autres en soi") discuss in relative detail the various types of plurality that characterize the self-translator, arguing that this is what makes self-translation very valuable sociopolitically, existentially, pedagogically (notably for second language learners) and creatively.

innocuous replacement for “similitude.” The uncanny seems, instead, to encourage recognition of difference across similitude and vice versa—including their inherent discomforts—as well as a balanced approach to both accepting and exploring those tensions.

2.3.2 The self and the tensions of collaboration

The supposed redundancy of self-translation is further destabilized by collaborative practices, where the plurality of self is defined by what lies not *within* a same natural person (though that internal plurality also still applies) but rather *beyond* that individual. One of the key findings of research into collaborative self-translation[1]—a topic that has been garnering more scholarly attention[2] (e.g. Santoyo 2013a; Dasilva 2016; Sperti 2016; Manterola Agirrezabalaga 2011, 2012, 2014, 2017[3])—is that it is much more common than one might have thought for contemporary self-translators *not* to work alone. Just as "[i]t is not unusual nowadays for authors to take an active role in the translation of their work" (Vanderschelden, quoted in Dasilva 2016: 18)—a remark that seems to track the author's movement towards the

[1] Explaining that scholars have not yet landed on a consistent way of naming translation activities that involve more than one person, Manterola Agirrezabalaga (2017: 191-195) provides an overview of how collaborative translation—including, albeit to a much lesser extent, collaborative *self*-translation—practices have previously been designated within TS: "team translation" (Nida 1964, echoed in Desjardins (2019: 8)); "translation collaboration" (Vanderschelden 1998); "collaboration," "cooperation" (Pokorn 2005); "author-assisted translations" (Hermans 2007); "autotraducción compartida" [shared self-translation] (Santoyo 2013a); "collaboration" & "collaborative self-translation" (Manterola Agirrezabalaga 2011, 2012, 2014); "autotraducción indirecta" [indirect self-translation] (Ramis 2014); "semiautotraducción" [semi-self-translation] (Dasilva 2016). In his own literature review, Dasilva (2016: 23-24) also identifies terminology proposed by the Autotrad research group (2007)—"autotraduction accompagnée"—and by Recuenco Peñalver (2011): "(auto)traducción parcialmente autorial revisora" and "(auto)traducción parcialmente autorial revisada" [allograph translation revised by the author; self-translation revised by an allograph translator].

[2] I feel that it is too early to speak of a "subfield [of] collaborative self-translation studies" (Cordingley 2018: 363), particularly when its nascent superordinate—"self-translation studies" (Anselmi 2012)—may still need more time for stable implantation, and when additional time is also required for research into these collaborative practices to accrue and for the number of investigators to accumulate. It is, however, worth recognizing Cordingley's reference, as it nonetheless underscores the increase in attention being paid to the topic. Further corroboration of this fact are the four conferences, held between 2014 and 2016, that were specifically geared towards the question of translation and collaboration (Manterola Agirrezabalaga 2017: 192), one of them expressly focused on *self*-translation.

[3] To this list, we could also add the four articles—by Hersant, Anokhina, Letawe, Lang—contained within Part 2 ("Collaborating with the Author") of Cordingley and Frigau Manning collection, *Collaborative Translation: From the Renaissance to the Digital Age* (2017), even if self-translation is not necessarily the framework used for discussing the material at hand.

translation process and the allograph translator—there are also "many instances [in which] self-translators [are] assisted in their work by other translating agents" (Manterola Agirrezabalaga 2017: 191), where the allograph translator might be said to be moving towards the self-translation process and the author. While these remarks pertain to literary self-translation, similar observations apply to academic self-translations which, as Costa and Hönes explain in the context of their edited volume on self-translation among art historians, "are often done in collaboration between authors, professional translators, and editors" (2018: 13).

Though a great many are still waiting to be unearthed, particularly where non-Western writers, cultures, and language combinations are concerned,[1] examples of collaborative self-translation abound,[2] collectively calling attention to the "highly heterogeneous" nature of the practices (Manterola Agirrezabalaga 2017: 191) and compelling us to appreciate that there may indeed be "tantos tipos de colaboración como colaboradores"[3] (Manterola Agirrezabalaga 2011: 193). This diversity lies, in part, in considerations related to the composition and dynamics of the team of translators, such as:

- the number of translating agents involved (Manterola Agirrezabalaga 2017: 211);

[1] A recent example of such research is found in Melisa Stocco's PhD thesis (2018: 333-342, Universidad Nacional de Cuyo), which more broadly addresses self-translation activities among six contemporary Mapuche poets who belong to the *Wallmapu* territory (which is located in the national spaces of current Argentina and Chile), including an interview with one of the self-translators, LILIANA ANCALAO. See, also, Stocco's article in Bujaldón de Esteves et al. (2019a in Spanish; 2019b in English), as well as Gentes's article in the same monograph, which looks at self-translation in the context of Indigenous literatures in Mexico (75-102).

[2] See, for instances, cases cited in Santoyo (2013a: 216-217) and Dasilva (2016: 19-22, 26-32). Hersant (2017) characterizes author-translator collaborations as infrequent (91) but nonetheless goes on to discuss a range of examples.

[3] as many collaboration types as there are collaborators

- the identity of its allograph participants (e.g. publisher, friend, spouse, someone otherwise unfamiliar to the author; human vs. non-human actors);
- the nature and distribution of the workload (Manterola Agirrezabalaga 2017: 193; Hersant 2017) (who does how much of what?);
- the rhythm of the agents' interactions (how often do they interact? what mechanisms of interaction are used?[1]);
- the implications of those relational identities, of that workload distribution, and of that interactional rhythm (who initiated the collaboration? what power dynamics characterize the relationship between the different translating agents, including in terms of how they are framed by broader linguistic and cultural forces?[2]); and
- the assumptions, goals and perceived results of the collaborative exchange, in terms of product as well as process (Hersant 2017: 102-106).

[1] For instance, Nobel Prize winner Günter Grass (1927-2015) intervened systematically in the translation of his works. In the case of his novel, *Ein weites Feld* (1995, trans. *Too Far Afield*, 2000), and in addition to making himself available to respond to translators' queries, he would prepare—much like Italian Claudio Magris (b. 1939) does (Hersant 2017: 94)—a translator's "dossier" that includes such materials as "un registro de personajes de la novela con notas minuciosas, una serie de comentarios sobre los culturemas del texto de partida o una colección de fotografías y grabados de la época en la que se sitúa la ficción" [a list of the novel's characters with detailed notes, a series of comments about the source text's culturemes or a collection of photographs and recordings from the time in which the novel's story takes place] (Dasilva 2016: 19). Céline Letawe (2017), who provides an in-depth account of Grass's interventions and refers to the writer's collaborative approach as not only "systemic" but also "proactive," explains that he went so far as to "organiz[e] working seminars over several days, in which translators could talk with him (and among themselves), before publication, about the difficulties encountered" (130).

[2] Manterola Agirrezabalaga is among the first to investigate the power dynamics at stake when authors and allograph agents work together on a translation, an experience that is far from neutral for the author or for the translator. For instance, she explains that "[f]or the translator, 'the text is no longer the only reference to deal with potential interpretation or ambiguity' (Vanderschelden 1998, 28). Beyond the original text, the translator may receive explanations from the author that help to interpret the source text, although authors' explanations may not always be helpful or make the work easier. [...] [I]n accepting the author's assistance, the translation becomes a shared process and the translator will have less scope to make decisions" (2017: 196-197).

Diversity also lies in the "medium or media in which translation occurs" (Desjardins 2019: 4; see also Weissbrod and Kohn 2018[1]), and in questions surrounding how, when and where the agents' interventions are acknowledged (Dasilva 2016; Manterola Agirrezabalaga 2017; Desjardins 2019).

These factors, in turn, affect how the self of self-translation can be understood to be operating. The chapter devoted to collaboration will address many particulars of this claim, but what is important to understand for the moment is its most fundamental, if not also most obvious, axiom: namely, that in collaborative (as compared with solo[2]) self-translation practices, the self-translating subject's singularity is formally, functionally and dramatically altered because, if only in relation to the translation process, the presence and interventions of additional (allograph) parties variously undermine the author's independence and autonomy.

Take, for instance, the translation partnership established between prized Basque writer ANJEL LERTXUNDI (b. 1948) and his publisher Jorge Giménez Bech (b. 1956), who has been involved in and exclusively credited for translating Lertxundi's work into Spanish since 1991 (Manterola Agirrezabalaga 2017: 200). As Manterola Agirrezabalaga (2017: 200) explains, Giménez Bech participates in LERTXUNDI's creative process from the moment the author

[1] Despite the title of this article ("Collaborative self-translation – *Pizzeria Kamikaze* as a case in point"), the analysis itself actually has little to do with translation or self-translation, and more to do with how irony functions in the Hebrew version of the graphic novel by Etgar Keret (author) and Asaf Hanuka (illustrator). This being said, insofar as it acknowledges *Pizzeria Kamikaze* as "[a]n imagetext which is the product of collaborative self-translation" (2019: 426) and includes confirmation from the author and illustrator about their teamwork, the article identifies graphic novels as an interesting arena for investigations into self-translation and its collaborative forms.

[2] Santoyo refers to this as "autotraducción individual" (2013a: 216), which could be translated as "individual self-translation" (see Manterola Agirrezabalaga 2017: 194). For use in English, I prefer the term "solo self-translation" (per, for instance, Manterola 2017: 207) as I think "solo" more closely reflects the fact that the action is carried out relatively single-handedly, unaccompanied, as in, for example, *a solo album*, where certain collaboration is nonetheless implied).

launches into writing the Basque work (i.e. long before the formal act of Spanish translation starts), which grants Giménez Bech privileged access to LERTXUNDI's ideas in relation to the work in question as well as to his larger literary oeuvre as it, and the collaboration between the two writers, evolves over time. Once Giménez Bech begins to translate, LERTXUNDI intervenes in several ways, including by making himself available to respond to queries, which influences the translation as that process unfolds, and by proofreading the Castilian versions in a way that involves "working hand in hand with the translator before [the Spanish texts] are published" (201).

This process, which area scholars would generally concur constitutes a variety of collaborative self-translation referred to as *allograph translation revised by the author*,[1] highlights both the significance and *in*significance, as it were, of the author's contributions. That is, knowing these processual details and acting in good faith, one could neither deny the author's deep involvement in the translation—despite the decision-making autonomy LERTXUNDI is said to have explicitly granted Giménez Bech with respect to preparing the Spanish versions (200, referencing Egia)—nor credit the author alone with producing the translation (à la solo self-translation), despite the "control" LERTXUNDI allegedly has over the Spanish versions (201).[2]

[1] See Manterola Agirrezabalaga (2017: 201). This terminology also corresponds to Recuenco Peñalver's "(auto)traducción parcialmente autorial revisora" (2013: 84) and Dasilva's "traducción alógrafa revisada por el autor" (2016: 28), athough Dasilva has indicated he would exclude this kind of collaboration because the author does not recognize (in paratextual material) their own participation in the translation process (25). Other scholars, meanwhile, might be inclined to disagree with classifying this kind of teamwork as "self-translation." See, for instance, Cordingley (2018: 361), where the English translations of Haruki Murakami's Japanese writing are *not* considered self-translations, even though the author is said to have "collaborate[d] heavily with his English translators." See also Hersant, who does not define revisions by the author in relation to self-translation (2017: 93).

[2] Indeed, we could make similar remarks about the "(in)significance" of Giménez Bech's involvement.

What's more, given the "hand-in-hand" nature of the translation, tracking the different aspects (ideas, interpretations, writing style, tone, working methods, authority over final decisions, etc.) of the process and product back to either writer would be challenging, particularly when, as Manterola Agirrezabalaga demonstrates, their relationship dynamic is not confined to one involving the familiar "subordination of the translator's position," since the latter is readily "neutralised" by the important position of the publisher (201).

Another case to consider, continuing with into-Spanish translation and allograph transfers revised by the author, is that of LLUIS MARIA TODÓ (b. 1950). Dissatisfied with an allograph Castilian version of his Catalan novel *El joc del mentider* (1994),[1] TODÓ proceeded to use that very piece of writing as the draft for the Spanish text, which would eventually be credited to a fictional "Luis Ortiz," the pseudonym agreed upon by TODÓ and the allograph translator (Dasilva 2016: 29, Ferraro 2016: 137)—the two selves directly, albeit discretely, involved in producing the published product.[2]

Despite representing only one type of collaborative practice and two variations thereof, these examples begin to show not only how the nature of the translating agents' contributions differs across cases and even shifts within a given translation project (e.g. from more central to more peripheral) but also how different collaborators are reciprocally influential, their contributions bleeding into and bouncing off of one another.[3] Hence the two selves that

[1] Castilian version: *El juego del mentiroso* (1995)

[2] As Ferraro (2016: 137) explains, the allograph translator was a friend of TODÓ's and did not feel comfortable having his name alone credited for the Spanish text that had been "entièrement revu et retraduit par l'auteur lui-même."

[3] See Hersant (2017: 97) for several examples of authors who change their "original" material in response to the in-progress translation they are closely involved in.

become interwoven in the translation[1] process (Lertxundi-Giménez-Bech);[2] and hence the two selves that become processually superimposed onto one another and that, with respect to the product, morph into a third entity that poses as a singular writerly unit (Luis Ortiz). Indeed, we are simultaneously faced with the challenge of answering, and the relevance of asking, the question: "At what point does a co-authorial"—and/or co-*translatorial*—"relationship begin, such that two parties are actually considered responsible for the final text?" (Manterola Agirrezabalaga 2017: 195). I would argue then that, as far as their work in self-translating and the potential redundancy of self are concerned, the author's singular self does not and cannot remain intact. Rather, by virtue of the collaborative modus operandi, it adopts, assumes, and/or becomes part of a plural form, indeed "surpass[ing] the epistemology of the individual" (Cordingley and Frigau Manning 2017: 24).

[1] ...and creation?

[2] In relation to the collaboration between Jorge Luis Borges and Thomas Di Giovanni "We don't think of ourselves as being two men. We think we are really one mind at work" (Hersant 2017: 96, quoting Borges and Di Giovanni).

2.3.3 Similitude and the tensions of the (dis)trust paradox

As articulated at the outset of this chapter, self-translation depends on two measures of similitude. The previous discussions pertaining to the uncanny and collaboration have dealt principally with one of these measures—the correspondence between author-writer and translator-writer—and have served to question the singularity and stability of that writing subject by underscoring key ways in which the self can simultaneously be characterized as plural. In the present section, we also turn our attention to the measure of similitude that is defined by *textual* correspondence and consider tensions inherent in the "(dis)trust paradox."

I propose this term as a way of referring to the conceptual coexistence of two conflicting attitudes about self-translators and self-translations, and to the great trust or lack thereof that is granted as a result. On the one hand, the fact that the author is also the translator means that trust in that translating agent is implicit. Confidence in the (writer's) author (persona) is readily transferred through to the translator persona, and the self-translator is thus believed not only to know the material best but also to approach the task of translation with heightened skill and integrity precisely because the work is their own.[1] This epistemological assumption (Cordingley 2018: 357) tells us that the self-translator is the Authority (Grutman and Van Bolderen 2014: 324). Thus, since apparently "there is no need to contend with questions of faithfulness to the text, or attempt to prove that the translator had understood the original" (Ehrlich 2009: 244), self-translators and their self-translations are considered trustworthy and are well trusted.

[1] The notion that the author knows best is evoked and invoked in countless articles (e.g. Santoyo 2010: 17). It has also been regularly challenged (e.g. Dasilva 2011: 55-56; Hersant 2017: 103).

On the other hand, the fact that the translator-aka-author is recognized as having the Agency (Grutman and Van Bolderen 2014: 324) to modify the text however they like—this symbolic capital also being transferred from author persona to translator persona—means that they *will* make changes, and many of them at that. This more ethical assumption (Cordingley 2018: 357) also has certain legal bases. Thus, self-translators and self-translations are neither trustworthy nor trusted. Indeed, as Wanner (2018: 122) puts it, echoing Anderson[1] before him:

> In collapsing the roles of author and translator, self-translations tend to acquire in the eyes of the reading public a more authoritative status, given that the writer-translator, compared to an extraneous translator, is supposed to be closer to the original text. At the same time, somewhat paradoxically, it is assumed that the author translator, as the intellectual owner of the text, "can allow himself bold shifts from the source text which, had it been done by another translator, probably would not have passed as an adequate translation" (Perry 1981, 181).

The (dis)trust paradox is evoked in the self-translation context below, which I have transcribed from a brief Canadian Broadcasting Corporation (CBC) radio exchange between host Brent Bambury (BB) and writer TOMSON HIGHWAY (TH), broadcast the day before Canada Day 2017.[2] Featuring HIGHWAY wishing the country a happy birthday, first in English and then in Cree—a language that Bambury (apparently) and most of the listeners, myself included, certainly do not know—this segment helps to illustrate how the (dis)trust paradox might play out in the minds

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[1] Anderson (2000: 1251) observes that "[r]eaders paradoxically accept self-translations as more authoritative than those done by others, despite the […]tendency of authors to translate more freely and revise."

[2] July 1, 2017 marked 150 years since Canadian Confederation, and the sesquicentennial celebrations were branded *Canada 150*. The occasion was met with special controversy on two fronts. One pertained to frustrations surrounding the federal government's decision to look to students, rather than pay professionals, to design the commemorative logo (https://www.thestar.com/news/canada/2015/04/28/controversial-canada-150-logo-design-contest-won-by-university-of-waterloo-student.html). The other, which involved various forms of protests—including the creation of the "Colonialism 150" logo—by members and supporters of Indigenous communities, concerned push-back against assimilationist narratives that deny Canada's colonial past and present and ask Indigenous Peoples "to celebrate Canada while […] dealing with the fallout derived from Canada's actions" (per Métis academic, Adam Gaudry, https://medium.com/ualberta2017/resisting-150-f14c5e0939b4).

of the various interview participants, from interviewer and interviewee to listening audience and, in the present context, reading public:

> BB: Do you wanna say "happy birthday" to Canada?
>
> TH: Yes, absolutely. Happy birthday Canada.
>
> BB: Can you say it in Cree?
>
> TH: [speaks in Cree, for a period of time that outlasts what would typically be required for the seven syllables in English] [chuckles]
>
> BB: OK, so…now, what did you say? That was a lot more than "Happy birthday."
>
> TH: Well, basically, "It's your birthday today Canada. I'm very happy for you."
>
> BB: OK, now you promise me that's what you said?
>
> TH: That's what I said.
>
> BB: Good, good.
>
> TH: You can verify it with any Cree speaker. You can verify it with any Cree speaker.[1]

While there is much to discuss here,[2] what is immediately relevant is that, whether implied (as above) or conjured up in more explicit ways, self-translation is haunted by this paradox. Yet the paradox is guilty of pitting Authority and Agency against one another in misleading ways.

In actual fact, and as partly demonstrated by first- and second-hand accounts of self-translation, authors among others exhibit a range of attitudes and behaviours related to changes made in their own translations. Lebanese-born Canadian author Pan Bouyoucas (b. 1946), who writes in both French and English and has translated many works by other authors,

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[1] Interview with TOMSON HIGHWAY on CBC Radio's "Day 6," June 30, 2017 (https://www.cbc.ca/radio/day6/episode-344-tomson-highway-the-hidden-site-of-canada-s-first-parliament-top-albums-for-canada-150-and-more-1.4178586/no-one-is-stopping-tomson-highway-from-having-a-happy-canada-day-1.4178600.

[2] Particularly in light of *Canada 150* controversies (see earlier footnote), HIGHWAY's personal and professional profiles, and the ways relationships between different participants could be characterized, this excerpt—despite its brevity—raises numerous questions such as those related to the motivations for self-translation, to self-translation as a political and social act, to agency and power dynamics between actors, to self-translation and diglossia, and to the medium of self-translational expression and recording.

explains: "I tried once to translate one of my works (a short story, from French into English) and gave up because I kept changing things" (Aug. 5, 2015 email, personal correspondence).[1] Here, the potential self-translator considers "significant changes" to be unacceptable as part of their self-translation process, versus a natural extension of authorial privilege (as prescribed by the paradox). Moreover, this example serves as evidence of authors who do not make changes even though they "could have" done so; in this case, the writer opts out of self-translation instead. Something very similar can be heard in what Latvian-born American author MICHAEL IDOV (b. 1976) explains with respect to translating his novel *Ground Up* (2009) into Russian:

> In the end, I largely fought off the temptation to customize the novel for the Russian audience; I larded it with footnotes instead. I figured that once you start tweaking the original, there's no logical stopping point […]. It was beyond strange to treat my own text, the one I had just finished whipping into shape, as an immutable source material. But it was the only way to translate the thing without going insane. (Idov 2009)

Canadian authors GISÈLE VILLENEUVE (b. 1950, Montreal), MADELEINE BLAIS-DAHLEM (b. 1946, North Battleford, Saskatchewan) and DANIEL POLIQUIN as well as German-American[2] art historian RICHARD KRAUTHEIMER (1897-1994) assert their authorial privilege to a much greater extent, diminishing or altogether denying the fact of self-translation in order to reinforce their status as a bilingual person and writer. The most extreme of the three cases is KRAUTHEIMER, who

> emphasised time and again that what he did was precisely not a self-translation—even though he translated, without a doubt, some of his old texts into English. In his own perception, however, he had "learnt English: speaking, writing, thinking; not translating". Apparently, he wanted to re-root, not "just" translate himself. (Costa and Hönes 2018: 17)

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[1] Permission to quote Bouyoucas was granted by the author through personal correspondence (June 5, 2020 email).

[2] KRAUTHEIMER relocated to the U.S. in 1935 (Costa and Hönes 2018: 17).

Not dissimilarly, POLIQUIN insists, early in the acknowledgements to his non-literary work, *René Lévesque* (2009)—the English version of his which was published in French in the same year and under the same title—that

> [a]lthough the first draft of this biographical essay was written in French, I must underline the fact that the English version is in no way a translation. As soon as I was done with the French text, I set about writing it anew in English. Those who are able to compare them will see how different the two books are, even though they deal with the same subject and the same facts. (2009: 211)

We can observe how BLAIS-DAHLEM sidesteps the (self-)translation designation in her English-language preface to the bilingual edition, *La Maculée ≈ sTain* (2012), where, despite including a long "Note on Language and *Translation*" (95-96; my emphasis),[1] she insists that "[t]he drafts are not translations of each other but parallel versions, using the literal and cultural allusions suggested by each culture" (93). The rationale underlying BLAIS-DAHLEM's preferred terminology appears to coincide with KRAUTHEIMER's concerns:[2]

> Les versions françaises et anglaises de ses textes dramatiques sont ce qu[e Blais-Dahlem] appelle des pièces parallèles ou des transcréations puisqu'elle sait, comme ses compatriotes fransaskois et fransaskoises, qu'elle n'a pas la même voix dans les deux langues bien qu'elle les parle toutes deux très bien. (Forsyth 2012: 177)

Meanwhile, VILLENEUVE redefines the activity of self-translation based on the incongruities she perceives between "translation" and the nature and extent of her writing choices, and based on her claims to ownership over the material. The process thus becomes one of rewriting and/or adaptation:

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[1] In the Note, BLAIS-DAHLEM recognizes that "[s]everal strategies were used in translation" and proceeds to enumerate six of them.

[2] This is in keeping with the priorities of many bilingual writers, who "prefer to picture themselves as being creative in two languages rather than echoing work previously done in another language" (Grutman 2018d: 5).

> [J]e me donne beaucoup de latitude, ce qui serait impossible si je traduisais le texte d'un autre écrivain. Ainsi, je réécris et j'ajoute des scènes […] [S]i je fais acte de traduction, j'ai plus tendance à adapter mes textes qu'à les traduire véritablement, car ces textes m'appartiennent et je veux les faire vivre autrement dans la langue d'arrivée. (Personal correspondence with Villeneuve, Nov. 3, 2016 email)[1]

Indeed, many writers adopt this practice of redefining self-translation. However, in the case of AMARA LAKHOUS, who "adamantly, almost antagonistically, refuses his work to be labelled as [self-translation]" (Grutman 2018d: 5), the extent to which self-translation is reframed and renamed (he claims instead to *rewrite*, to *betray*, to produce "twin texts" (12)) seems to be indirectly proportionate to the degree of actual modifications found in the second version. As Grutman (2018d: 11) explains with respect to the Arabic novel *Kayfa tarda'u min al-di'ba dūna an ta'addaka* (2003) and its Italian counterpart *Scontro di civiltà per un ascensore a Piazza Vittorio* (2006), LAKHOUS "did not overstep the boundaries of literary translation as it is practiced today (without even looking at the many liberties yesterday's translators took)."

Shlomit Ehrlich makes similar observations about ANDRÉ BRINK's *Kennis van die aand* (1973) // *Looking on darkness* (1974) insofar as the corresponding texts do not reflect great or many changes. What's more, in addition to describing her discoveries from analyzing the two works, Ehrlich provides insights into her own expectations about authorial privilege:

> When I first began examining Brink's self translation, it was with the simple, presumably universal, conviction that a self translation must, by its very nature, be different from translations carried out by someone other than the author. […] Nonetheless, an examination of Brink's English version reveals a translation boasting very common translation features. (2009: 243-244)

[1] Permission to cite VILLENEUVE was granted by the author (personal correspondence, Oct. 8, 2020 email).

The tensions inherent in the (dis)trust paradox ultimately highlight how a double standard, or second (have-one's-cake-and-eat-it-too) paradox, applies to self-translation when it comes to "equivalence," i.e., textual similitude. On the one hand, a self-translation is expected to be a translation—the *best possible* translation. On the other hand and simultaneously, a self-translation is expected to be something very different ("more"?) than a translation. Indeed, by dint of the writing subject's perceived consistency across writing activities (authoring, self-translating), and given the Romantic inheritance of the self-translator's authorship, there is a "distinct tendency to overestimate the creative aspect of self-translations" (Grutman and Van Bolderen 2014: 330). This means that self-translations are expected to be rather wildly different than their so-called original, and to feature "more creative or manipulative" choices (Anselmi 2018: 4).

As Anselmi argues, these expectations are diametrically opposed to those surrounding allograph translations, with the latter confined to seeing translations that are quite rigidly similar to their originals and that feature "more predictable and mechanical choices" (Anselmi 2018: 4). One could argue that, "whereas self-translations are predominantly assessed vis-à-vis author intentionality," their allograph counterparts "are typically expected to strike an appropriate balance between 'adequacy' and 'acceptability' (Toury's notions of how translations reflect source- and target-language norms, respectively (56-57))" (Gentes and Van Bolderen forthcoming). Thus, we can observe the twofold nature of the double standard associated with textual correspondence: not only is self-translation bound by opposing (and incompatible?) expectations but it is also supposed to have an added value that allograph translation should/could not have.

2.4 What of self-translation?

This extended definition of self-translation is also a meditation on the notion, whereby in addition to key features of the phenomenon being mapped out, their complexities, contradictions and loose ends are addressed. One goal of this meditation has been to highlight some of the ways in which self-translation is distinct from allograph translation, without all the while ignoring or underplaying areas of overlap between the two transfer-based practices. Another has been to lay groundwork vis-à-vis assumptions that routinely need to be considered and negotiated when reflecting on self-translation. Thirdly, the discussion begins to shed light on the heterogeneity of the phenomenon: e.g., the range of writers who do and do not engage in it, the different lenses (writer, reader, scholar, individual, group, etc.) through which it is appreciated, and the extent to which its meaning can vary. What's more, discussing *What is self-translation?* helps to transition us towards a next question: *What of self-translation?* In other words, it situates the topic as a rich and relevant one for study and leads us into discussing the thesis's methodological underpinnings and then back to self-translation and Canada.

2.4.1 A (pedantic?) note about graphic representations of correspondence

Convention has it that the correspondence between texts associated with a given self-translation is often flagged by one of two markers being placed between the titles: an equals sign (=) or a forward slash (/), with the latter sometimes presented as a vertical line (|). This convention can, for instance, be observed in editorial choices for book covers in the case of multilingual editions (e.g. HUSTON's *Limbes* / *Limbo* (1998); BLAIS-DAHLEM's *La Maculée* | *sTain*

(2012)) as well as in catalogue entries (e.g. WorldCat lists BLAIS-DAHLEM's work as "La Maculée = sTain"[1]). It is also seen in scholarly writing on the topic, where corresponding self-translation texts, whether published together or separately, are referenced as a single conceptual entity.

In light of the discussions about the specific complexities that self-translation poses for the notions of sameness and difference, however, and mindful of the quietly powerful effects of visual markers, I would argue that these graphic conventions are problematic in that they convey an equivalence (=) and a substitutionality or difference (/) that are unequivocal—complete, pure, unmediated, unconditional, stable. In this thesis, I propose using the analogous symbols of *approximate equivalence* (≈) and of *parallelism* (//), instead, with the former signalling a correspondence between texts that appear in a same publication (e.g. JACQUELINE BOROWICK's poems "The Miner's Ball" ≈ "Le bal des mineurs"[2]), and the latter identifying a correspondence between texts that are published separately (e.g. GABRIELA ETCHEVERRY's short stories "Pareja" // "The couple"[3]). These graphic representations seem better suited to expressing the similitudes of self-translation, as they reflect both the movement between sameness and difference as well as a hesitation to assert either definitively. In doing so, these markers remind us to engage actively in reflecting on the same.

[1] https://www.worldcat.org/title/la-maculee-stain/oclc/1032013167&referer=brief_results
[2] Both are published in BOROWICK's *The Cuckoo's Song ≈ Le chant du coucou* (2008).
[3] "Pareja" appears in G. ETCHEVERRY's collection *El árbol del pan* (2011); "The couple" was published in the collection *The Breadfruit Tree* (2012).

3 Methodological framework

3.1 Observations

3.1.1 Frequency-related assumptions

The methodological framework for this thesis is driven by the claim that, as an area of research, literary self-translation in Canada requires fleshing out. This claim, in turn, stems from an interest in determining where the truth lies with respect to a set of conflicting assumptions about the frequency of self-translation in Canada, and in understanding such contradictions. Ample anecdotal evidence indicates that—inasmuch as it reflects an awareness of self-translation being a potential practice—public perception would say that very few writers in Canada translate their own work. This view likely trickles down from two broader, interrelated perceptions. One, which self-translation research can now ably dispute, is that very few writers *anywhere* translate their own work. We can detect this perception in the way self-translation is often characterized in popular print media. For instance, in a complimentary *Quill & Quire* book review, Canadian MICHELLE TISSEYRE's[1] novel *Divided Passions* (1999) is recognized as "skillfully translated by the author herself, a feat that is as remarkable as her book is engaging" (Soderstrom 1999: 27).[2] The impression that the task is a "feat" and that the feat is "remarkable" would seem to stem from self-translation being understood as an activity that is not only challenging but indeed idiosyncratic.

[1] The daughter of television and radio presenter and translator, Michelle Tisseyre, and of Pierre Tisseyre (of Les Éditions Pierre Tisseyre), TISSEYRE was born in 1947.
[2] *Divided Passions* was self-translated from the French-language bestseller, *La passion de Jeanne* (1997).

The second of these underlying perceptions is that very few authors can, do or even should *write* in more than one language. This legacy of the Romantic era is rooted in the belief, held by "notable authorities," that "no one can write anything of value except in L1" (Kellman 2019: 338, citing Schleiermacher and Thomas Jefferson as examples). The ways in which the general public echoes and continues to inform such attitudes are evident in Quebec's response to NANCY HUSTON's Governor General's Award nomination for *Cantiques des plaines* (1993): "the Quebecois community claimed that Huston could not be considered for a Francophone literary prize since she is a native English speaker"; supposedly, "any 'French' novel of hers had in fact to be a translation from English" (Shread 2009: 55; quoting Katherine Harrington). In other words, this opposition to HUSTON's use of French as a literary language is grounded in her Anglophone birthright, and as Shread goes on to explain, the charges laid against HUSTON pay no heed to the fact that she "already had a considerable number of books written only in French; ironically, *Cantique des plaines* was the first to have an English counterpart" (2009: 55). (Equally ironic is that, in this claim, self-translation is made out to be less a "remarkable feat" than *une évidence*.) Indeed, such views, often influenced by the illusions of language ownership and language mastery,[1] tend to disregard how realities such as diglossia and migration can lead to "endogenous" and "exogenous" forms of bilingualism (Grutman 2007),[2] to the point where, as

[1] Indeed, "no person ever writes perfectly in even *one* language" (Kellman 2019: 338; italics are mine). As Beaujour 1989: 4-5) demonstrates, being a native speaker of the second language is not a prerequisite for being a bilingual writer: in practice, "[b]ilingual writers are rarely 'balanced,'" to the extent that the majority of the Russian bilingual emigré writers in her research "retained heavy accents in other languages throughout their adult lives."
[2] In *exogenous* bilingualism, the adoption of an additional language is accompanied by other types of border crossing (Grutman 2007: 35-39), whereas in the case of *endogenous* bilingualism (39-41), linguistic "[d]ifference is waiting for [writers] on their doorstep," since the community in which they were raised and educated was a diglossic one (Grutman 2013: 71).

many scholars have shown, we would in fact find "des centaines d'écrivains qui naviguent entre deux (ou plusieurs) langues" (35).[1]

A second assumption about the frequency of self-translation in Canada is expressed within contemporary self-translation studies: as already discussed in the introduction to this thesis (cf. Bandín 2004, Santoyo 2005, Anselmi 2012),[2] this assumption holds that Canada is fertile ground for the practice, meaning that *many* writers in Canada are expected to have translated their own work and, by extension, that many "Canadian" self-translations should exist. Thirdly and lastly, a recurring if not predominant belief, this time among literary self-translators themselves, is that they—often identified alongside one or several heavy-hitters—constitute a rare breed of writers. For instance, one Canadian author describes their relationship with self-translation as follows: "Lo que yo hago es bien especial y no créo cualquiera puede lograrlo,"[3] explaining to me shortly thereafter that "el tema que has escojido es mi predilecto"[4] (personal correspondence with the writer, May 22, 2014 email).[5] Consider also Québécois DANIEL GAGNON (b. 1946, Quebec City) who, in reference to two pairs of his own novellas,[6] asserts that "[d]ans le contexte canadien-québécois, j'ai été d'ailleurs, je crois, le premier à faire carrément le saut vers l'auto-traduction inter-linguistique, passant de ma langue première le français à ma langue seconde l'anglais" (2012: 238).[7] A very similar assertion from a

[1] See, for instance, Forster 1970, Yildiz 2012, Gramling 2016.
[2] We could add others to the list: Benabed (2017: 76-77).
[3] What I do is very special and I don't think just anybody can do it.
[4] the topic you have chosen [to study; i.e. self-translation] is a pet topic of mine.
[5] For reasons of research ethics, the identity of this self-translator remains anonymous here.
[6] The Marriageable Daughter (1990) // La fille à marier (1985); My Husband the Doctor (unpublished) // Mon mari le docteur (1986).
[7] As discussed elsewhere (Van Bolderen 2014: 90), GAGNON's self-translatorly first-ness is not actually true: GABRIELLE ROY (Harvey 2006) and HONORÉ BEAUGRAND (Grutman 1994), for instance, did so long before him.

few years earlier features comparisons, by GAGNON, between himself and NANCY HUSTON,[1] which arguably and perhaps counterintuitively serve to highlight how special the practice and practitioner are.[2] Each writer thus stresses the uniqueness of the task of self-translation and the anomalous nature of their engagement with the activity.

Two of these three assumptions obviously overlap, with self-translation being assigned exceptional status by self-translators as well as by the general public. It is worth noting that different kinds of logic seem to be at play in each case, though. For self-translators, the assumption seems to stem predominantly from inductive reasoning. They know themselves to be translators of their own work and do not necessarily know of (m)any others who do the same; therefore, self-translators and self-translation must be very rare. A more deductive logic seems to lead the general public to the same conclusion: because there are (believed to be) very few writers who write in more than one language, and because very few of those writers (are believed to) translate their own writings, then there must not be (m)any literary self-translators in Canada in particular. What I would ultimately like to draw attention to here is that, in addition to the fact that different points of view on the matter coexist and can vary dramatically, perspectives about self-translation in Canada remain largely within the realm of conjecture.

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[1] "J'ai été le premier au Canada à écrire dans la langue de l'Autre, du français vers l'anglais, et à m'autotraduire ensuite dans ma langue maternelle, de l'anglais au français. Quelques années plus tard, chez le même éditeur, l'anglophone albertine Nancy Huston a entrepris une expérience similaire, mais dans l'ordre inverse" (Gagnon 2007: 165).

[2] As I have argued elsewhere, the comparison in GAGNON's case is part of a "rhetorical strategy" that allows GAGNON "to create an apparently level playing field between the two writers so that he can retroactively establish a self-translational race between them and beat [Huston] at (what he seems to deem) her own game" (Van Bolderen 2014: 90).

3.1.2 Preoccupation with individual self-translators and self-translations (in Canada)

The speculative state of research into self-translation in Canada is at least partly a consequence of the studies that *have* been conducted so far. Self-translation in Canada is receiving increasing scholarly attention. The 6th issue of *Interfrancophonies*—"Regards croisés autour de l'autotraduction" (Puccini, ed. 2015)—is particularly noteworthy since as many as 5 of its 12[1] articles are directly connected to the topic. While Canada is also eventually addressed in a sixth piece, where it is discussed as one of many milieux for Francophone migrant and sedentary self-translators (Grutman 2015: 15), the five articles in question examine self-translators and self-translations *de près*: Puccini (2015b) analyzes MADELEINE BLAIS-DAHLEM's plays *La Maculée ≈ sTain* (2012); Godbout looks at the semi-historical books *The Downfall of Temlaham* (1928) // *Le rêve de Kamalmouk* (1948) by MARIUS BARBEAU (1883-1969)[2]; Ladouceur presents her 2012 interview with MARC PRESCOTT, in which they discuss PRESCOTT's plays *Encore* (published in French in 2003, in English in 2009) and *Fort Mac* (published in 2009 in French; unpublished in English); and LICIA CANTON (b. 1963) and GIANNA PATRIARCA (b. 1951) each reflect on their personal experiences as literary self-translators working with English, French (CANTON), standard Italian, Ciociaro (PATRIARCA), and Cavarzeran (CANTON).[3]

In addition to representing Canada so generously, this volume is significant because these five self-translators had received little to no academic attention (as self-translators, at

[1] Not including the introduction.
[2] BARBEAU was born just south of Quebec City and spent much of his adult life there as well as in Oxford and Paris (both for postsecondary studies), Ottawa and British Columbia.
[3] CANTON and PATRIARCA were both born in Italy—Cavarzere (Veneto region, in the north of the country) and Ceprano (Lazio region, in the centre), respectively—and moved to Canada (Montreal; Toronto) as children.

least) prior to the publication, and because our understanding of Canadian self-translation is broadened as a result. The articles' collective significance also lies in how they reflect broader patterns within (Canadian) self-translation studies, mirroring on the one hand, how investigations predominantly zero in on a single writer, "rarely making comparisons between self-translators" (Gentes and Van Bolderen 2018) and, on the other hand, albeit to a lesser extent, how they privilege a rather restricted cast of writers. In terms of self-translation scholarship more generally, these last two patterns also play out in the rest of the issue, insofar as four of the remaining six articles are devoted, respectively, to BECKETT (in two cases), VASSILIS ALEXAKIS (an interview with), and ALEXAKIS and HUSTON.[1]

Shread (2009: 55) has argued, with subsequent reference to "iconic" BECKETT, that one factor contributing to the marginalization of self-translation is "its persistent association with a handful of authors chosen to represent the 'anomaly.'" That same year, Grutman (2009: 125) contended that "al estudiar a Beckett se conoce cada vez mejor a Beckett, el más famoso de una serie de autotraductores estudiados en espléndido aislamiento."[2] BECKETT is indeed the brand name of self-translation. As intimated by these two scholars and by the ALEXAKIS-BECKETT-HUSTON snapshot above, however, research into self-translation routinely cites a number of other literary figures as well. BECKETT & Co., as it were, would also include most of the other Nobel Prize-winning self-translators—FRÉDÉRIC MISTRAL, RABINDRANATH TAGORE, LUIGI PIRANDELLO,

[1] A fifth article is devoted to a play self-translated from Arabic and French by Tunisians JALILA BACCAR (b. 1952) and FADHEL JAÏBI (b. 1945) (Lusetti). A sixth, in which a pair of texts associated with French writer and singer Boris Vian (1920-1959) and two sets of texts linked to Italian writer (and dictator) Gabriele D'Annunzio (1863-1938) and are used as springboard material, is fundamentally an exploration of the proposed notion of "pseudo-self-translation" (Regattin 2015).

[2] [by studying Beckett, we learn increasingly more about Beckett, the most famous of a series of self-translators studied in splendid isolation]

ISAAC BASHEVIS SINGER, CZESLAW MILOSZ, JOSEPH BRODSKY[1]—as well as the likes of ALEXAKIS, HUSTON, VLADIMIR NABOKOV, NGŪGĪ WA THIONG'O, JULIEN/JULIAN GREEN, EILEEN CHANG, ROMAIN GARY, RACHID BOUDJEDRA, ROSARIO FERRÉ, ANDRÉ BRINK, ARIEL DORFMAN, RAYMOND FEDERMAN, HANNAH ARENDT, MANUEL PUIG, and KAREN BLIXEN/ISAAC DINESEN, with a more recent addition being AMARA LAKHOUS.

Looking more and more closely at such writers and learning increasingly more about their individual personal and literary profiles, "is good—a lot even—but it is not everything" (Grutman 2013: 69). Given the insights that additional lenses afford reflections on the broader topic of self-translation, it *is* a lot (both necessary and beneficial) to have a second, third, fourth, and tenth scholar examine a same self-translator, a same self-translation by a given writer, or another self-translation by a same self-translator. Yet it is not (nor can it be) "everything," since each return to that writer or text effectively also means turning away from, or at least not turning towards, a new one or a series of new ones. Moreover, the disproportionate number of individual case studies not only tends to obscure various points of comparison between writers and between self-translations but also contributes to masking and/or reinforcing certain ontological, epistemological, sociohistorical and practical realities. For instance: Which language pairings are repeatedly represented or sidelined, and how do they fit into the "galaxy of languages"[2]? Which personal profiles are commonly depicted or overlooked? What literary status do these self-translators tend to have? Which self-translation practices (e.g. simultaneous self-translation; "systematic" self-translation) are privileged?

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[1] See Grutman (2009, 2013). KARL ADOLPH GJELLERUP (1857-1919, Zealand, Denmark; relocated to Germany in 1892) and GAO XINGJIAN (b. 1940, Ganzhou China; living in France since the 1980s) who have received little attention, would be the exceptions.

[2] Per Grutman (2009, 2013), in keeping with de Swaan, Calvet, Heilbron.

Which geopolitical and cultural spaces are featured? Which moments in time? And what kinds of—or whose—attitudes towards authorship, translatorship and indeed *self*-translatorship form the basis of interpretation and analysis? Each of these questions, and possibly the last one in particular, proves additionally relevant when we consider the overwhelming extent to which studies, scholars and self-translators from the Global North as well as "Western understandings of translation, literature, and bilingualism" are valued at the expense of non-Western variations (Gentes and Van Bolderen 2018; see also Kalnychenko and Kamovnikova 2019[1]).

Grutman (2009, 2013) draws our attention to some of the problems of such obscured points of comparison when he compares Nobel laureate self-translators in relation to how their personal bilingualism (exogenous; endogenous) intersects with the relationship between the languages into and out of which they self-translate (symmetrical, or horizontal; asymmetrical, or vertical). In addition to demonstrating the relatively anomalous nature of BECKETT's self-translator profile (exogenous + symmetrical), which serves to challenge the logic of looking to him for definitive answers about self-translation, this sociological analysis of a collection of writers underscores a variety of self-translator types that exist, calls into question expectations that a standard practice in self-translation would involve symmetrical relationships between languages, and drives home the point that self-translation is a "sociocultural phenomenon" rather than exclusively an individual act (Grutman 2013: 76).

[1] In addition to stressing the "plentiful" state of self-translation in 19th- and 20th-century Ukrainian literature, Kalnychenko and Kamovnikova (2019: np) are justifiably critical of the fact that, while "self-translation was repeatedly discussed by translation scholars in Central and Eastern Europe" throughout the 1960s, 70s and 80s (they cite the examples of Viktor Koptilov (Ukraine), Viačasłaŭ Rahojša (Belarus), Rurik Minyar-Beloruchev (Russia), Sider Florin and Sergeĭ Vlakhov (Bulgaria), Çingiz Hüseynov (Azerbaijan), Anton Popovič (Slovakia)), such intellectual contributions have gone unaccounted for in Western scholarship.

These questions and criticisms are relevant to research into self-translation in Canada. Scholarship thus far consists of a growing number of studies, in which as many as 31 self-translators are identified. Yet most investigations focus on only one or two self-translators at a time, and the vast majority of those writers have been studied on only one or two occasions. One result, then, is that this area of research exhibits its own roster of recurring self-translators—a kind of Team Canada made up of ANTONIO D'ALFONSO, MARIO DULIANI, DANIEL GAGNON, MARCO MICONE, DÔRE MICHELUT, FELICIA MIHALI and, more recently, MADELEINE BLAIS-DAHLEM and GIANNA PATRIARCA.

What's more, in most cases, there is limited diversity in terms of who is studying these writers. Fusco, for instance, is responsible for the 3 articles on DULIANI. Although MIHALI is studied by three scholars, 8 of the 11 publications discussing her are by Eiben. Similarly, of the 12 publications about MICONE, 8 are by Puccini, the other 4 by Foglia. While four different scholars discuss GAGNON, the same number of articles, out of the 7 total, are by GAGNON himself (with Simon (1999), Casagranda (2010) and Van Bolderen (2014) having written the others). Greater authorial diversity characterizes examinations of D'ALFONSO (2 by Ferraro, 1 by Dagnino, 1 by Seccia), MICHELUT (7 by Saidero, 2 by De Luca, 1 by MICHELUT), PATRIARCA (3 by Saidero, 1 by PATRIARCA, 2 by Seccia), and especially BLAIS-DAHLEM (1 by Forsyth, 2 by Puccini, 1 by Sullivan, 1 by Saint). In any case, with these 8 writers being given so much airplay and many others receiving relatively little, we are left wondering: how many self-translators in Canada receive no airplay at all? And then: what linguistic and sociohistorical features do these writers reflect? We might also wonder about self-translat*ions*. That is, to what extent do publications cover the

range of a particular writer's self-translational output? And then: what linguistic and sociohistorical features do these writings reflect?

3.1.3 Bigger pictures

In the past few years, although the interest in case studies continues to be prevalent, self-translation scholarship has seen an increase in larger-scale investigations, which we might divide into two categories: those that are theme-based and those that are organized around a particular region (not that the two are necessarily mutually exclusive). A selection of recent publications by Eva Gentes are emblematic of this broader direction and momentum, and provide a useful entryway into considering both types of larger-scale approaches.

3.1.3.1 Theme-based studies

In a 2013 article, Gentes discusses the stakes involved in publishing self-translations in bilingual (and, to a lesser extent, *multi*lingual) editions. She explores the rationales underlying the decision to present material in this way; describes the different types of audiences and reading strategies for these products; proposes a typology of edition formatting styles; and ultimately addresses the pros and cons of presenting self-translations in dual-language editions, notably in relation to how these publications contribute to rendering self-translation and certain languages and literatures (in)visible. This in-depth and novel study makes relevant references to 11 self-translators[1] (a few of them addressed on more than one occasion), discusses certain

[1] HUSTON, FEDERMAN, Humberto Ak'abal' (1952-2019), JOAN MAGRIT (b. 1938), Bernard Manciet (1923-2005), Julian/Julien Green, Patrice Desbiens (b. 1948), Rolando Hinojosa-Smith (b. 1929), Jean-Joseph Rabearivelo (1901/1903-1937), Rosario Ferré (1938-2016), David G. Maillu (b. 1938).

bigger-picture contexts and implications for Mayan and Gaelic literatures, and in the process reflects 7 language pairings[1] and 9 geopolitical regions.[2]

Three years later, Gentes proposes an introductory look at the important matter of when and why writers opt to self-translate for the first time, and establishes a tripartite classification system for these trigger circumstances. The macroscopic character of the article is outlined in one of the early paragraphs of the article:

> Nous examinerons le profil de **quatorze écrivains contemporains[3] (vivants)[4]** qui ont partagé leur première expérience d'autotraduction, soit en entrevue, soit en témoignage publié. Ce groupe comprend **six femmes** et **huit hommes**. Les **« bilingues exogènes » (des écrivains migrants) sont au nombre de sept**, tandis que **quatre auteurs écrivent dans les langues « endogènes »** de la société bi- ou plurilingue où ils vivent. À cela s'ajoutent **trois écrivains qui vivent dans une société officiellement monolingue et se traduisent dans une langue d'un autre pays que le leur, mais sans y avoir déménagé** […] Dans cet article, le sujet sera abordé dans une perspective globale, c'est-à-dire à travers les expériences individuelles d'auteurs bilingues qui **sont nés dans dix pays différents** et qui utilisent **neuf combinaisons de langues**. (2016: 88-89; boldface is mine)

Both of these articles are precious in that they feature numerous self-translators who did and still do receive only limited attention in self-translation studies. This is particularly true of the second study, which also strikes a better balance in terms of gender representation (6 women,

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[1] Catalan-Spanish, English-French, English-Gaelic, English-Spanish, French-Malagasy, French-Gascon, K'iche' (a Mayan language)-Spanish.

[2] Canada, Catalonia (Spain), France, Guatemala, Kenya, Madagascar, Puerto Rico, Scotland, the United States.

[3] LENE KAABERBØL (b. 1960, Copenhagen; still in Denmark; Danish-English); MIROSLAV PENKOV (b. 1982, Bulgaria; U.S. since 2001; Bulgarian-English); PAUL VERHAEGHEN (b. 1965, Lokeren; U.S. since 1997; Dutch-English); HINOJOSA-SMITH (U.S.; English-Spanish); KARIN TIDBECK (b. 1977, Stockholm; still lives in Sweden; English-Swedish); SAMAR ATTAR (b. 1945, Syria; Arabic-English); XÁNATH CARAZA (b. Xalapa, Mexico; lives in U.S. since 2002; English-Spanish); ANDRËI MAKINE (b. 1957, Siberia; lives in France since 1987; French-Russian); SERGI PÀMIES (b. ; Catalan-Spanish); EDUARD MÁRQUEZ (b. 1960, Barcelona; Catalan-Spanish); ARANTXA URRETABIZKAIA (b. 1947, San Sebastian, Basque Country, Spain; Basque-Spanish); HÅKAN LINDQUIST (b. 1958, Oskarshmn, Sweden; lives in Sweden and Germany; English-Swedish); GENEVIÈVE CASTRÉE (1981-2016, Loretteville, Quebec, Canada; U.S.; English-French); PAUL GELLINGS (b. 1953, Amsterdam; still lives in the Netherlands; Dutch-French); LINDA OLSSON (b. 1948, Stockholm; lives in New Zealand sinc 1990; English-Swedish).

[4] CASTRÉE passed away the same year as Gentes's article was published.

8 men; versus 2 women and 9 men in the earlier study). Yet the ultimate value of these larger-scale approaches is that they bring to light a variety of self-translational experiences and activities, and in doing so, enable the development of meaningful frameworks (typologies, etc.) that are not only coherent and incisive but also ripe for application to and/or comparison with larger numbers of self-translators and self-translations.

Other larger-scale theme-based investigations look at the likes of the history of self-translation (Hokenson & Munson, 2007); academic self-translation (Jung 2002, Costa and Hönes 2018); the status of the self-translator and/or self-translations (Tanqueiro 1999, Puccini 2017, Grutman 2018); non-self-translation (Grutman 2019b on JHUMPA LAHIRI; Arrula-Ruiz and Manterola Agirrezabalaga 2019); collaborative practices (Manterola Agirrezabalaga 2017); migration (Ferraro 2011); diglossia (Dasilva 2009, Grutman 2011); and power (Eds. Olga Castro et al. 2017).

3.1.3.2 Region-based studies

In terms of larger-scale studies organized around specific geocultural and/or -political regions, Gentes provides a first substantive investigation into self-translation in Mexico. She contextualizes literary self-translation practices between a variety of Indigenous languages—Maya, Maya-Yucatec, Mazahua, Mixtec, Tlapaneco, Totonaco, Tseltal, Tsotsil, Purépecha, Wixárika, Zapotec, Zoque—and Spanish, clarifies the central role that self-translation plays within Indigenous literatures (where "self-translation is the rule" (2019: 87)), and sketches out the circumstances and (dis)advantages of self-translation by drawing on the perceptions and

experiences of some 16 self-translators,[1] with more indirect (i.e. footnoted) reference to an additional three.[2] Her study thus sheds light on the links between literary self-translation in Mexico and questions of literacy, linguistic diversity and language revitalization; endogenous bilingualism and asymmetrical language dynamics; governmental interventions related to funding and literary awards; publication formats; sociocultural factors that compel self-translation; and literary success and opportunities.

Though "Spain, Canada, U.S.A., Ireland, India, Africa" are readily identified as hubs for self-translation (Bandín 2004: 36), only some of these regions, and a handful of others, have been the specific object of larger-scale self-translation research.[3] Spain is surely the most extensively studied thus far,[4] with the autonomous communities of Catalonia,[5] Galicia,[6] and the

[1] Ruperta Bautista Vázquez (b. 1975, Indigenous language: Tsotsil); Javier Castellanos Martínez (b. 1951); Marisol Ceh Moo (b. 1974, Maya); Jorge Miguel Cocom Pech (b. 1952, Mayan); Briceida Cuevas Cob (b. 1969, Maya-Yucatec); Manuel Espinosa Sainos (b. 1972, Totonaco); Rocío Gonzáles (b 1962, Zapotec); Antonio León Cuervo (b. 1987, Mazahua); Josías López Gómez (b. 1959, Tseltal); Hubert Malina (b. 1986, Tlapaneco); Waldemar Noh Tzec (b. 1949, Maya); Irma Pineda Santiago (b. 1974, Zapotec); Esteban Ríos Cruz (b. 1962, Zapotec); Mikeas Sánchez (b. 1980, Zoque); Kalu Tatyisavi/Carlos España (b. 1960, Mixtec); Natalia Toledo Paz (b. 1968, Zapotec).

[2] JUANA KAREN (b. 1977, Indigenous language: Ch'ol); ENRIQUETA LUNEZ (b. 1981, Tsotsil); CELERINA PATRICIA SÁNCHEZ SANTIAGO (b. 1967, Mixtec)

[3] Note: Gentes's PhD dissertation on self-translation, which was made available in 2017, was quickly recognized as a significant contribution to self-translation scholarship, constituting "one of the most detailed and up-to-date investigations of self-translation" (Cordingley 2018: 365). As the language it is written in (German) is not one of those in my own repertoire, I have unfortunately not been able to consult the material in any depth or detail. The one exception is the discussion of self-translators in Canada (41-45): given the length of that section and its obvious direct relevance to my own dissertation, it was feasible to use the resources at my disposal to translate the text into English. Though only very superficially, I have also been able to survey the other sections devoted to self-translators in different regions, which at least allows me to appreciate and acknowledge here the existence of these discussions and the approximate extent to which attention has been paid to each region. Her research provides a summary of self-translation in the following areas and identifies the following number of self-translators in each case (per her table on p. 100): Canada (14); U.S. (26); Latin America, excluding Mexico (15); Europe, excluding France and Spain (26); Overseas France (3); Madagascar (1); Mauritius (3); Africa (4); France (71); Spain (143); Mexico (27). The last three countries receive particularly in-depth attention, as self-translation is understood as being widespread there. She also includes a smaller section devoted to self-translators (3 of them) whose residence changes.

[4] e.g., Santoyo 2003, Dasilva 2013

[5] e.g., Ramis 2017, 2018 and 2019

[6] e.g., Dasilva 2009 and 2013, Vega 2016

Basque Country[1] receiving particular attention. To my knowledge and despite its biographical ties to BECKETT, Ireland has only recently come to be the focus of self-translation research, thanks to doctoral work being conducted by Hannah Rice (Trinity College Dublin). Numerous writers who have self-translated in the United States have received attention (cf. BECKETT & Co.), but very little larger-scale scholarship actually exists about the country as such.[2] The same can be said of related research into India.[3] As for Africa, which is notably the only *continent* that Bandín identifies in a list otherwise made up of countries, Bandín herself is responsible for the most substantive of the rare studies about the area, as she contributes a "first attempt to describe the phenomenon of self-translation in Africa" as well as "the first systematic and descriptive approach to self-translation within a postcolonial context" (Bandín 2004: 47).[4] Other regions studied include Portugal,[5] Scotland (and more precisely Gaelic literature),[6] Belgium,[7] Latin America in general (though excluding Mexico),[8] and *Wallmapu* (the Mapuche ancestral territory that straddles the border between what are now Argentina and Chile).[9]

And what about Canada? I think it is important to draw special attention to four publications—Van Bolderen (2014), Puccini (2017), Gentes (2017), Pivato (2020)—that

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[1] e.g., López Gaseni (2007); Manterola Agirrezabalaga (2011) and (2017); Arrula-Ruiz (2018); and Arrula-Ruiz and Manterola Agirrezabalaga (2019)
[2] Gentes (2017: 45-49) provides an overview of self-translators in the country. Gentes and Van Bolderen (2018 [2015]) looks at some 20 Latino self-translators within the U.S. in what seems to constitute the only larger-scale U.S.-oriented study thus far.
[3] As Pinto (2012: unknown page) explains: "In India although self-translation has begun attracting attention, publications in this area have been only a hand few."
[4] Bandín identifies 21 self-translators, 17 of whom are from South Africa. Another, much briefer study is Granqvist 2006. Wilkinson 1999, meanwhile, specifically examines self-translation in South Africa.
[5] Santoyo 2003 and 2015
[6] Krause 2009 and 2013
[7] Grutman 2017
[8] Gentes (2017: 49-52)
[9] Stocco 2018 and 2019

represent the greatest potential thus far for larger-scale study of self-translation in Canada. The first of these is an article in which I attempt to clarify how "Canadian self-translation" might be defined, contrasting the Canadian profile of NANCY HUSTON with the profiles of the 19 self-translators in the country who had, at that time, received scholarly attention. The second publication is a monograph focused on three self-translating playwrights (BLAIS-DAHLEM, PATRICE DESBIENS, MICONE). However, although all three writers live and self-translate in Canada, the purpose of Puccini's study is not to conduct a systematic examination of Canadian practices more generally. In Gentes's case, 14 literary self-translators and several of their works are identified, with the writers ultimately classified into three groups. Pivato's article, entitled "Self-translation as a problem for Italian-Canadian authors," names a series of self-translators and self-translations. Unfortunately, however, the discussion points remain underdeveloped, primarily due to a lack of engagement with self-translation scholarship, its debates, findings and theories.[1] This brief summary serves to confirm that little in the way of larger-scale studies devoted to the topic of self-translation in Canada exists.

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It stands to reason that looking into how self-translation functions within the limits of a particular place should entail examining a sizeable cohort of self-translators. The point of theme- and region-based studies is not simply to accumulate names to produce a self-translator roll call, though. As Grutman (2013: 69) explains with respect to the problematically "partial and fragmented view of self-translation":

[1] Kippur (2015) is quoted once, Dagnino (2018) is referenced on a couple of occasions; otherwise, there are references to certain self-translators' published reflections of certain self-translators (CANTON, HUSTON, PATRIARCA).

> Nothing guarantees that the problem can be resolved by simply expanding the corpus to include a larger number of 'cases'. By juxtaposing Beckett and Nabokov, Julian Green and Nancy Huston or Karen Blixen and Eileen Chang, for instance, independently of the societal and historical contexts they inherited, we run the risk of ending up with a portrait gallery that, although impressive, is rather limited in terms of model-building.

In the case of research into self-translation in Canada more generally, developing a list *is* nonetheless one of the primary concerns because, in order to gain a better understanding of the profiles, products and practices of these self-translators, we first need to know who they are. This priority is implied when Foglia (2017: 208) conveys her doubts about the very notion of "Canadian self-translation":

> nous nous demandons si la constitution d'un manifeste de l'autotraduction canadienne douée d'un répertoire reposant sur dix-neuf (ou vingt si on octroie le droit de cité à Huston) autotraducteurs est suffisante pour affirmer qu'il existe un sous-champ de la traductologie, appelé "autotraduction canadienne."

The calls for systematic and historicizing large-scale studies that are expressed by a variety of translation and self-translation scholars[1] (cor)respond to research approaches advocated *outside* of Translation Studies. Applying historical approaches to literary studies and literary *history* in particular, Franco Moretti (2003: 68) champions a quantitative approach to research, which he also refers to as *distant reading*. Based on the idea that scholars can only do so much detailed analysis, because of the very real practical constraint of time, and that, even collectively, they therefore miss not only a great proportion of all the material to be examined but also a bird's eye view of the larger system at play, this approach serves to "[shift] our focus from exceptional texts to 'the large mass of [literary] facts'" (Moretti 2003: 67). In the process,

[1] e.g., Fillippakopoulou 2005, Grutman 2013, Hokenson 2013

it reveals patterns that, from up close, are simply unobservable. The goal is not to replace case studies with big-picture research, but rather to appreciate such approaches as complementary, thus removing any need to "plaider en faveur de la réflexion sur l'autotraduction par études de cas" (Foglia 2017: 193). That is, literary self-translation in Canada will continue to benefit from more micro- and mesoscopic examination. At the same time, macroscopic intervention into the topic would serve to lift perceptions about self-translation in Canada out of the realms of conjecture and piecemeal and into richer, more complementary vicinities of the known. The following pages of this chapter outline the research questions, hypotheses, objectives and methodological steps that, together, constitute the theoretical and practical scaffolding for this thesis.

3.2 Research questions

The research questions that guide this thesis flow logically enough from the preceding observations.

Primary research questions

- To what extent is Canada fertile ground for self-translation?
- What does it mean to self-translate in Canada?
- Why does self-translation in Canada matter?

Secondary research questions

- In what ways is such "fertility" or lack thereof expressed?
- Who are self-translators in Canada?
- What features characterize self-translations in Canada?

- What does self-translation tell us about Canadian literature and broader society?
- What does self-translation in Canada tell us about self-translation and translation more generally?

3.3 Hypotheses

Exploring these research questions means testing three general and modest hypotheses. The first is that "many"—a concept that will (need to) be more clearly defined—writers do indeed self-translate in Canada. The second: that self-translators represent a range of linguistic and cultural realities. And the third hypothesis is that self-translation products represent numerous languages and reflect a variety of practices. All three are based partly on the same speculation described earlier in relation to (self-)translation studies. Given the regular migration flows into Canada, the country's relative tolerance of linguistic diversity, its capacity for housing different readerships, its infrastructural potential for the creation and dissemination of the work (however unbalanced), and its already established tradition of allograph translation, the question quickly becomes: *Why would there <u>not</u> be a certain number of writers in Canada who translate their own material?* The hypotheses are also informed by early findings from the preliminary exploration I conducted as part of my master's thesis, also on self-translation, and during the lead-up to the more substantive research for this doctoral dissertation.

Exploring these research questions and hypotheses above will shed light on hypotheses and assertions that have recently been formulated by others, namely Grutman and Gentes. Gentes (2017: 41-45) proposes three ways of classifying self-translators in Canada:

1. those who work between Canada's official languages,

2. those who self-translate between an Indigenous language and one of these official languages, and
3. migrant self-translators.

Meanwhile, referring specifically to self-translation that is based in Canada and that incorporates the French language, Grutman (2015: 15) submits the following, which I have articulated as a list of five propositions:

1. That migrant self-translators outnumber their sedentary counterparts.
2. That Canadian immigrants and their children do not self-translate between the two official languages; they move, instead, between their "langue d'origine" and English or, in the case of those who settled in the province of Quebec, French.
3. That self-translation between English and French is much less common (i.e. than between either French or English and another language).
4. That self-translation is, by and large and still only occasionally, practiced in minority Francophone settings, namely Acadia or the Prairies.
5. That, other than certain self-translators from an earlier moment in time, DANIEL GAGNON seems to be the exclusive exception to the previous rule.

3.4 Objectives

This thesis has several goals, all intended to respond to the context, questions and hypotheses already discussed. They are:

1) To advance knowledge about self-translation in general.
2) To advance knowledge about self-translation in Canada in particular.

3) To conduct an in-depth first study of literary self-translation and self-translators within the country.
4) To conduct a systematic, large-scale, product-oriented study of literary self-translation and self-translators, observing key trends and anomalies to develop a preliminary sketch of these Canada-based texts and writers.
5) To advance methodological approaches for identifying and handling large datasets and for integrating quantitative and qualitative analysis in complementary ways.
6) To lay useful material, methodological and theoretical groundwork for enabling a wide range of subsequent investigations into literary and non-literary self-translation and self-translators in Canada and elsewhere, including other larger-scale studies as well as narrower, more focused research.

3.5 Methodology

3.5.1 Ceci n'est pas une prosopographie

My original intention, in terms of methodology, had been to carry out prosopographical research.[1] Prosopography is more often used in historical research as a form of "collective biography." The approach is defined by the following four key traits (Verboven et al. 2007: 39):

1) While not biography as such, it is biographical in nature, serving to identify certain aspects of life histories.
2) It is ultimately unconcerned with individuals, centring instead on large groups of people, where the criteria for belonging to the group in question is clearly established by the researcher.
3) It involves two specific tools: a carefully designed questionnaire and database, with the latter used to compile details gathered through the questionnaire and to inform subsequent analyses.
4) Prosopographers are strictly interested in collecting and analyzing *external* features, i.e., those "susceptible to an unequivocal description" (Verboven et al. 2007: 65). In other words, even though the same objectivity cannot be so clearly attributed to the data *analysis*, the data itself should be impartial. Thus, names, places of residence, and dates of birth could be of interest, whereas an individual's opinion about how to define self-translation would not.

[1] My sincere thanks go to Dr. Yves Frenette for alerting me to prosopography as a research approach that might be relevant to the present study.

Insofar as it constitutes a means of conducting a systematic and large-scale study involving human subjects, prosopography serves the objectives of the thesis well. However, as part of its mission to allow any number of trends to be observed, prosopography aspires to high levels of exhaustiveness in data collection, and I came to realize that ensuring the same in the thesis would mean significantly and counterproductively reducing the number of writers and writings discussed. What's more, the anthropocentric imperative of prosopography, whereby people constitute *the* central unit around which other data are collected and organized, ended up conflicting with the priorities and momentum of the investigation, in which self-translations effectively *share* centre stage with their self-translators. In short, following through with a prosopographical approach would have meant making the research findings fit into the methodology, rather than tailoring a research approach to the needs of the objectives and findings.

Nonetheless, by virtue of its proposopographical beginnings, the thesis has been significantly rooted in this model, with adaptations made as required. The priorities of collecting external data, valuing descriptive analysis, incorporating quantitative findings and evaluation, paying special attention to the *collective* as a means of observing trends including by "happy accident," and striving for exhaustiveness (all the while recognizing it will not be achieved) have been conserved. The two tools so central to prosopography—the questionnaire and database—have also been fundamental to the thesis. Adapting the approach has most significantly meant paying greater attention to features of the *self-translations*. This modified approach reflects the more general character of this project's methodology, which has involved very regularly reckoning with how to adjust the scale of the research to strike a balance

between research interests, depth and coherence, on the one hand, and feasibility, on the other. As described in detail below, a series of conceptual and practical decisions have been made to:

- establish the criteria for belonging to the group of writers and writings under examination;
- identify which features (of the texts, of the writers) to gather information on; and
- determine how that information will be collected, stored, presented, analyzed.

3.5.2 What(not)? Defining the inclusion and exclusion criteria for building a corpus of self-translations and self-translators

3.5.2.1 A note about corpora

"Corpus" is defined here according to its more general meaning of a collection of written works,[1] with the understanding that these texts are organized in relation to a group of writers. This understanding differs from the corpus linguistics definition familiar to Translation Studies, where a corpus consists of "a large collection of authentic texts that have been gathered in electronic form according to a specific set of criteria" and is at the service of research that makes "extensive use of computer technology" and that is interested in examining "what people have actually said" (Bowker and Pearson 2002: 9). The two definitions diverge in several ways but, chiefly, in terms of the fundamental goals they serve. Corpus linguistics looks to broaden our understanding of language use, namely as it applies to and serves the practice and

[1] Per Merriam-Webster (https://www.merriam-webster.com/dictionary/corpus, last consulted Sept. 11, 2020).

study of translation, whereas the thesis is geared towards deepening knowledge about self-translation in a way that shines light on its people and products, excluding microtextual analysis of the latter. Yet the conceptions also share certain key objectives. Most obviously, both are interested in recognizing the value of large-scale research as a way of observing meaningful patterns and of "shed[ding the] longstanding obsession with the idea of studying individual instances in isolation" (Baker 2020: 12). Perhaps less obviously, neither corpus is invested in the primacy of the source text or on a notion of equivalence that reveres such primacy (Baker 2020: 11).

It could be interesting in a future study to call upon corpus linguistics for an analysis of the writing identified in the thesis (something along the lines of what Anselmi 2018 advocates), with the thesis serving as a material and infrastructural gateway for launching such a study. But that type of research is beyond the scope of the present project, partly because significant energy would need to be devoted to converting the material to electronic format, but more fundamentally because it falls outside the project's goals.

3.5.2.2 Corpus criteria pertaining to Chapter 5 (Frequency) and Chapter 6 (Language)

Though there is significant overlap between them, two different corpora of self-translators and self-translations are analyzed and discussed in the main body of the thesis. One is used for the "collaboration" chapter, while the other informs the "frequency" and "language" chapters, the distinction stemming from certain variations in the chapters' aims. I will begin by outlining the inclusion and exclusion criteria for the "frequency"/ "language" corpus, as it is more narrowly defined.

3.5.2.2.1 Publication-related parameters

Published works

Although "product" can be defined in a variety of ways (i.e. drafts, journal entries, etc.), the notion is understood here in relation to publication status. That is, for a self-translation project to be included in the corpus, at least two versions of the project must be published and must, more specifically, have an International Standard Book Number (ISBN) or, in the case of works appearing in periodicals, be associated with an International Standard Serial Number (ISSN). One result of these parameters is that they perpetuate a familiar research bias that favours written material and readerships at the expense of many oral performances or presentations and their respective audiences (those attending theatre productions, storytelling sessions, poetry readings, etc.). The parameters also exclude certain online materials (e.g. literary writing shared via online social media platforms). What this internationally recognized publication status offers in the context of a first investigation into self-translation in Canada, however, is one of the clearest ways to confirm that a given self-translation is somehow available to and recognized by the public. Publication status therefore provides a relatively sturdy mechanism through which to claim that a given self-translation *exists*. All texts that lie outside these parameters are excluded. By way of illustration, here is a sampling of excluded cases (see also Appendix B):

- MARC PRESCOTT's plays *Fort Mac*[1] and *Fort Mac*

[1] Saint-Boniface, Manitoba, Éditions du blé, 2009.

- In contrast to the French version, the work in English has been performed but not published (Ladouceur 2015: 37).

- DANIEL GAGNON's novellas *My Husband the Doctor* and *Mon mari le docteur*[1]
  - As explained by GAGNON himself (2012: 238), and confirmed more recently,[2] there is no published version of the original English text.
- The poetry collections *By This River*[3] and *Delirium*[4] by DAVID CASTRO RUBIO (b. 1957[5])
  - Neither his Spanish-language counterpart of the former nor his English-language version of the latter (which is in Spanish) has been published.[6]
- The plays *Cinéma*[7] (French) and *Cinema* (English) by MISHKA LAVIGNE (b. 1984[8])
  - WorldCat identifies an ISBN and a publisher (Playwrights Guild of Canada) for the English version,[9] and a copyscript (clearly marked as such) of the English version is indeed available for purchase through the PGC website.[10] However, WorldCat also lists the work as a "[s]econd translation draft," and the numbers provided generate no valid results in an ISBN Search.[11] LAVIGNE has also explained to me that the English version serves primarily as a tool for promotion and has never been staged, which in Canada (as she has clarified) implies that it has not yet

[1] Montreal, Leméac, 1986.
[2] According to the *Inventaire du Fonds Daniel Gagnon et Agnès Whitfield* (Service des bibliothèques, 2020), the English-language work is still unpublished.
[3] Brampton, Ontario, Per Mor, 2008; published under the alias D. Alvar de Castro.
[4] Ottawa, Split Quotation/La cita trunca, 2013; published under the alias of Akiles de Castro.
[5] Born in Santiago, Chile, Castro Rubio relocated to Canada in 1974.
[6] Personal correspondence with the writer (May 31, 2016 email).
[7] Ottawa, Les Éditions L'Interligne, 2016.
[8] LAVIGNE is based in the Ottawa/Gatineau region.
[9] https://www.worldcat.org/title/cinema/oclc/1021232099?referer=di&ht=edition
[10] https://www.canadianplayoutlet.com/products/cinema
[11] https://isbnsearch.org/isbn/9781554357864

been published either.[1] An argument could surely be made for the formal "existence" of this work. In the interest of expanding our understanding of self-translation in Canada, I think it is crucial to recognize this work and others like it, once they are identified. Yet it is in the interest of consistency and coherence that *Cinéma // Cinema* are excluded from this particular study.

- Writings by Pasquale Verdicchio (b. 1954)
    - In the summer of 2015, Verdicchio similarly confirmed that, while he has self-translated his own writing in Canada (presumably between English and Italian, as those are the languages into and out of which he publishes and translates other writers' works), he has not had more than one version of a given text published.[2]
- The poetry collection *Ô cher Émile je t'aime ou l'heureuse mort d'une Gorgone anglaise racontée par sa fille, traduction sans original*[3] by Agnès Whitfield (b. 1951)[4]
    - Although Whitfield, with respect to this work, has been identified by GAGNON (2012: 239) as one of several "écrivains auto-traducteurs," the French text has no written (let alone published) counterpart in English, as indicated by the title of the book and also, oddly enough, by GAGNON's own subsequent confirmation (239).

[1] Personal correspondence with the writer (April 21, 2020 email). In this same exchange, LAVIGNE also confirmed that the entire French text was written first, the English subsequently, and that there was no back-and-forth between the two.
[2] Per the online questionnaire submitted by Verdicchio (July 15, 2015).
[3] Hearst, Le Nordir, 1993.
[4] Whitfield grew up in Peterborough (Ontario) and has, at different points in her adult life, lived in Kingston, Quebec City, Paris, Toronto and Montreal.

It is equally useful to consider an example of self-translation material that *is* included in the corpus, even though the original text has not been published. This is the case of ANTONIO D'ALFONSO's poems "Le nouveau baroque" (first published in D'ALFONSO's collection *L'autre rivage*) and "Le nouveau baroque" (first appearing in the English book *The Other Shore*). The original version of the poem was actually written in Italian ("Il nuovo Barocco") in one of D'ALFONSO's (unpublished) diaries.[1] Thus, the French and English works are represented in the corpus, while the Italian version is not.

First publications

In addition to limiting the study to published material, I have strived to identify and focus attention on only the *first* publication of each text. There are indeed many cases in this research where a text has been published several times. For instance, HUGH HAZELTON's Spanish-language poem "La bailarina"—self-translated from the English poem "Dancer" and later self-translated into the French version "La danseuse"—appears in at least four distinct publications: *Palabra de poeta* (1988), *Revista Mairena: Poesía de España y las Américas* (no. 34, San Juan, Puerto Rico, 1992, p. 286), *Iguana: escribir el exilio/Writing Exile* (2007), *Antimateria* (2009). Accounting for each iteration of a given work would surely offer valuable insights into how a particular text—and, through it, the person who wrote it—circulates. However, such an undertaking is beyond the scope of the thesis. And while focusing on the first publication is not devoid of methodological challenges,[2] I think it is an appropriate approach, particularly in the context of

[1] Personal correspondence with the writer (Jan. 29. 2020 email).
[2] Confirming the firstness of a publication is not necessarily simple, and complications often also arise when one attempts to identify, locate and consult rare works, especially those published before the turn of the 21st century.

an initial study such as this one, for at least two reasons. On the one hand, it sets up a meaningful framework for better understanding the amount of time that has passed between the linguistic versions of a given self-translation project. Interpretations of these lapses would vary rather dramatically, and in most cases misleadingly, depending on which publication was cited, as clearly illustrated by the 20+ years separating the oldest and most recent publications of HAZELTON's "La bailarina." Even though these time gaps will not be examined in the thesis, establishing the framework is itself an important contribution of this research. On the other hand, focusing on the first publication has consequences for our appreciation of a writer's self-translational output, as it allows self-translations to be more clearly quantified, namely in terms of "self-translation moments" (see "frequency" chapter: 5.2.2.3).

3.5.2.2.2 Text-type parameters

The corpus is restricted to literary genres, understood here as encompassing the following: poetry, short stories, novels, plays, graphic novels/comics, memoirs, children's literature, literature for young adults. One of the reasons underlying the decision to focus on these types of texts is the fact that existing research about self-translation continues to privilege literary writing. Thus, an advantage of concentrating on that same material is the ability to build on rich scholarly reflection. Literature also represents one important channel among others through which members of different communities, including those in minority settings, set out their priorities, articulate their perspectives, communicate with one another and others, and in short define themselves and their communities. The obvious drawback, meanwhile, is that non-literary self-translation deserves more attention than it receives. Awareness of this concern is one of the reasons for including, in previous sections of the thesis, certain references to self-

translation practices that take place in non-literary environments (e.g. within the Canadian public service). I also believe that the present research could contribute to fueling interest in and momentum for conducting a follow-up study that examines non-literary self-translation in Canada. A more pragmatic reason for zeroing in on literary works, particularly in the context of a preliminary large-scale study, is that data pertaining to literary self-translation are much more readily available and accessible. As will be discussed a little later on, identifying self-translations among literary works is already a thorny task. Nonetheless, self-translation markers are more often present in those works than in documents belonging to other domains because, and/or despite the fact that, literature "is where the stakes of authorship, authority, and originality are highest" (Shread 2009: 53).

As a rule, I defer to the product itself in terms of how genre is identified within the publication. When obtaining a copy of the book is not possible, I have looked to library catalogues for indications. At times, however, the information is available in neither of these locations, and defining the genre myself proves challenging. A case in point is JORGE ETCHEVERRY's *Tánger* (1990) and *Tangier* (1997), whose genre is not explicitly identified in the work and was unclear to me when consulting the books myself. HUGH HAZELTON (2007b: 233) describes the work as

> a collection of some 54 unnamed, unnumbered poems, the shortest of which consists of two lines and the longest of three pages; there are poems using short, abrupt lines as well as others with much longer ones or written in paragraphs. All, however, are unified by the central image of the seaport.

This view has been echoed to a great extent by ETCHEVERRY himself, who has indicated that he considers *Tangier* // *Tánger* to be "poemas largos, con formato variado"[1] (personal correspondence with ETCHEVERRY).[2] I have opted to defer to the self-translator in this case, given that the interpretations (by two informed parties) largely coincide. Whenever discrepancies have arisen, that fact and their particular features are acknowledged, and the reasons for identifying the genre as indicated are explained.

Self-translations that lie outside this inclusion criterion are excluded from the corpus, as identifying self-translations and collecting related data would otherwise be too massive an undertaking. Examples of excluded works are:

- D'ALFONSO's *In Italics* (1996) and *En italiques* (2000)
    - Both of these corresponding books are identified as collections of essays. Since the essay genre is a flexible one that straddles the literary/non-literary divide, so to speak, it is not accounted for in this study.
- Self-translations by Canadian historian and translator PIERRE ANCTIL (b. 1952), such as his article "The End of the Language Crisis in Québec: Comparative Implications" (2010)
    - This is an academic piece.
- *Writing Herself into Being: Quebec Women's Autobiographical Writings from Marie de l'Incarnation to Nelly Arcan* (2017) by Quebec Studies scholar PATRICIA SMART (b. 1940).

[1] [long poems, with different formats]
[2] Aug. 17, 2016 email. Permission to quote ETCHEVERRY was granted by the writer via personal correspondence (Feb. 6, 2020).

- In addition to being an academic work, this monograph is excluded because its publication date (2017) falls outside the corpus's temporal parameters, as will be explained below.

I am not preoccupied here with critiquing the nature or notion of genre or of any specific genres. Rather, establishing such parameters serves the two main purposes of informing later analysis with respect to how these literary expressions are represented in contemporary self-translation in Canada (see 5.2.3.3), and of helping to ensure the feasibility of this project. Note that, in each of the cases just mentioned for ANCTIL, D'ALFONSO and SMART, the self-translations are nonetheless listed in Appendix B; they are simply not taken into account in the formal analyses of the last two chapters of the thesis.

3.5.2.2.3 Temporal parameters

This research will focus on later 20th-century and early 21st-century self-translators and self-translations. What this means, more specifically, is that a self-translation project can be included in the corpus if at least the *chronologically second text*—or *chronologically equivalent text*, in the case of either multilingual editions or corresponding works that are published in the same year—has been published in 1971, in 2016, or sometime in between those two years. Note that, in this context, "chronology" is defined in relation to the *publication* order and to the *first* publication of the text.

The year 1971 is meaningful because it marks the official announcement of the implementation of Canada's Policy of Multiculturalism within a Bilingual Framework by the

(Pierre Elliott) Trudeau government[1] and constitutes an important component of a larger project that sees Canada reinventing itself. Though such periods can never be so neatly defined, this project might be conceptualized as spanning the interval between 1963, when the Royal Commission on Bilingualism and Biculturalism (1963-1971) began, and 1984, when the Canada Health Act was adopted, and as also featuring the adoption of a national flag (1965), the Official Languages Act (1969), a national anthem (1980)[2] and the Canada Act (1982). In terms of Canadian identity, the Commission[3] and the Official Languages Act, which made English and French the country's official languages, were historic in shifting the linguistic paradigm away from the officially English monolingualism that had characterized the country, as a British dominion, since Confederation (1867). The Canada Act, containing the Canadian Constitution, meanwhile represented the last step in making Canada a fully sovereign country,[4] some 50 years after that process had begun with the Statute of Westminster 1931. While the significance of flags and anthems as national symbols is obvious enough, the adoption of the Canada Health Act has, perhaps surprisingly, proved to be a pillar of Canadian national identity not to mention mythology, and is historically noteworthy in that it constitutes the amalgamation of two previous acts: the Hospital Insurance and Diagnostic Services Act (1957) and the Medical Care Act (1966). Situated roughly midway through this period of reinvention, and explicitly addressing both language and culture (two central concerns of (self-)translation activities and their study), the Policy of Multiculturalism within a Bilingual Framework on

[1] The announcement took place on October 8th of that year.
[2] Though adopted in 1980, the anthem had actually been written, in French, 100 years prior.
[3] The Commission was initiated by the Lester B. Pearson government and urged to completion by volatile sociopolitical situations in Quebec during the late 1960s.
[4] Nonetheless, the British monarch has continued to be accepted as Canada's own.

constitutes a "historical juncture" (Haque 2012: 5) that, in law and in spirit, embodies and emboldens national (if not also international) mythologies about Canada's linguistic and cultural makeup and ideologies.

The year 2016 has been identified as the other limit for the period under examination because this allows the research to account for as many of the most recent self-translations and active self-translators as possible, optimizing the extent to which a given writer's self-translational output might be represented. While also circumscribing data within a 45-year interval, 2016 marks a moment in the middle of the thesis research, putting a methodological end to the potential data that can be collected and also drawing a methodological line between data collection and data analysis, however perforated that line may have needed to be.

Self-translation projects that lie outside this 1971-2016 period are excluded from the formal analysis *unless* each of the following three criteria are met: 1) the text in question was published prior to 1971, 2) it meets the other inclusion criteria, 3) the writer has one or more other self-translations that meet the inclusion criteria. This caveat means that the corpus welcomes such works as GIANNI BARTOCCI's English-Italian bilingual edition poetry collection, *Waiting for you and other poems ≈ La tua attesa ed altre poesia* (1960). By contrast, an upcoming English self-translation of D'ALFONSO's French-language novel *L'aimé* (2007)[1] is not reflected in the formal analyses, since it will manifestly not be published in or before 2016. Nonetheless, to the extent that I am aware of their existence, works like this one by D'ALFONSO will at least be identified in Appendix B. Another, more obvious example of excluded texts are

[1] This self-translational activity was flagged to me in personal correspondence with D'ALFONSO (Jan. 28, 2020 email).

self-translations by Canadian journalist and trade unionist GUSTAVE FRANCQ (1871-1952) (see Beaudette 2019) whose writings, in addition to being non-literary, fall well outside the temporal parameters of this study.

3.5.2.2.4 Spatial parameters

A self-translation project can be included in the corpus if at least the *chronologically second text*—or the *chronologically equivalent text*, in the case of multilingual editions or of corresponding works that are published in the same year—was written when the self-translator was residing in Canada. In this instance as well, "chronology" is defined in relation to the *publication* order and to the *first* publication of that text. Self-translation projects that lie outside these parameters are excluded from the formal analysis *unless* the self-translator is known to have other works that fall within them, and as long as that project meets the other inclusion criteria.

The wording used to describe this dimension of the thesis is important, given the site-specific nature of the research. The criterion is not concerned with the writer's citizenship, or their permanent residency; it is not interested in the location of the publishing house or even in where the actual writing took place. Rather, it is related to the writer's residence at the time of self-translating. It is in this way that the investigation focuses on self-translations and self-translators *in Canada*, and not on alternative interpretations of "Canadian self-translations" and/or "Canadian self-translators."

This helps to explain why NANCY HUSTON, "[t]he current mistress of self-translation" (de Gasperi 2018: 11), is not examined here. If her writing was, not so long ago, said to "suffe[r] from exclusion in the field of self-translation" (Shread 2009: 55), this is certainly no longer true.

Her exclusion from the present project is not one of neglect or "suffering" but rather of sociocultural and geopolitical specificity and of methodological coherence. As I have discussed elsewhere,[1] HUSTON is not only widely recognized as a Canadian-born Canadian citizen but also readily studied alongside other Canadian-based self-translators in a way that suggests they are all comparable to one another (beyond merely constituting examples of self-translators, that is). This is illustrated in the introduction to *Interfrancophonies* (n˚6), when one of the contributions to the issue is being presented: "En demeurant dans le contexte francophone du Canada, Valeria Sperti […] compare la pratique autotraductive de Nancy Huston à celle de Vassilis Alexakis" (Puccini 2015a: ix). In reality, moving on to an analysis of works by HUSTON (and the French-Greek self-translator ALEXAKIS) does not mean remaining in the Francophone context of Canada at all. HUSTON grew up in a non-Francophone milieu of Calgary (Alberta), did not begin learning French until moving to the U.S. at the age of 15, and did not launch into professional writing in—let alone self-translation into or out of—*any* language until her 1973 move to France, where she has since acquired French citizenship and multiple accolades (e.g. prix Femina in 2006). As she herself explains: "C'est en français aussi, à Paris, que j'ai osé mes premiers pas dans l'écriture" (Chaulet Achour 2006: 42, quoting Gazier et al.); "je ne suis pas—je ne peux pas être—un écrivain canadien, je n'ai jamais écrit un mot au Canada" (Sperti 2015: 73, quoting Yi).

Other examples of writers who are excluded from this corpus on account of their residence when self-translating are Montreal-born writers CHANTAL BILODEAU and LAKE SAGARIS (b.

[1] Van Bolderen 2014

1956). BILODEAU was living in New York City when she wrote her play *Pleasure & Pain* and when—shortly after the first staging (in 2007) of the English work—she self-translated it into French[1] (*Au delà du plaisir*[2]).[3] (The fact that neither play has been published yet also excludes the work from the corpus.) Meanwhile, SAGARIS's bilingual edition *Exile home ≈ Exilio en la patria* (1986), consisting of self-translations between English and Spanish, came out several years after the author's relocation to Chile in 1981,[4] the self-translations presumably written after then as well.

One of the advantages of restricting the study in this way is that meaningful comparisons can be made with self-translation in other spaces. We know, for instance, that "Belgian self-translation is very much a thing of the past" (Grutman 2017: 46) and that post-Franco literary self-translation in the Basque Country is sufficiently common as to outweigh (i.e. outnumber) allograph translation (Manterola Agirrezabalaga 2017). What can be observed about self-translation in Canada?

3.5.2.2.5 Linguistic parameters

Discussion in these chapters is restricted to three linguistic groups:

1. writers who have self-translated between English and French exclusively;

[1] Although the English play had been completed and staged prior to the self-translation into French, the process ended up involving a "consistent" back-and-forth between the two languages, where both texts—the English included—underwent changes: "I would come across a line for which the motivation wasn't clear (which made it impossible to translate) and would have to go back and fix the English, or I would stumble upon a passage I knew I wanted to change and, in order to save time, would write it directly in French and then have to translate it back to English" (Svich 2013).
[2] The French-language version was never produced (see Svich 2013).
[3] Personal correspondence with BILODEAU (May 22, 2014 email).
[4] Per SAGARIS's website: https://web.archive.org/web/20070930102200/http://www.sagaris.cl/ (last consulted Oct. 5, 2020).

2. writers who, on at least one occasion, have self-translated into and/or out of Spanish; and
3. writers who, on at least one occasion, have self-translated into and/or out of standard Italian.

These groups have been identified for study for a few different reasons. One reason pertains to levels of production: together and separately, the writers reflect considerable self-translational activity. In fact, the original intention was to focus on only the first two groups, but activity among writers who incorporate Italian into their self-translation practices proved too significant to leave them out. And while self-translations involving a range of other languages have been identified over the course of the extensive data collection process for this study, I have seen no indication (so far, anyway) that comparable production exists among other linguistically defined groups.[1] This being said, such provisional observations result at least partly from biases inherent in my language repertoire, which leads me to a more pragmatic reason for focusing on these groups: they represent the only four languages in which I can competently search for self-translators and self-translations and consult relevant paratextual material. It has also been important to be able to engage in correspondences with self-translators, other writers, publishers, scholars, etc. in English, French and/or Spanish; my familiarity with Italian is unfortunately much more limited.

A third reason for focusing on these linguistic groups is that they contribute, however partially, to reflecting a certain heterogeneity of Canadian society, especially since the

[1] Jewish writers in Montreal may be the exception to this rule.

implementation of the Policy of Multiculturalism in a Bilingual Framework (PMBF) was announced. Indeed, whereas the self-translator groups are artificial constructions insofar as neither these authors nor any others have, to my knowledge, organized themselves around the shared fact of having translated their own writing,[1] the three groups are, at the same time, informed by pre-existing frameworks. In the case of the group restricted to self-translation between English and French, a parallel can be drawn between it and the framework of official bilingualism; meanwhile, the Italian-Canadian and Hispanic-Canadian literary communities serve as frameworks for the groups defined by self-translation involving Italian and Spanish, respectively. Part of what lends interest and coherence to these "frameworks" as bases for the three self-translator groups is that—despite Italian and Spanish being, to invoke Statistics Canada wording, "immigrant languages"[2] from respectively "early" and "recent settlements"—these literary communities formally came into being within a relatively short period of one another.

Official bilingualism is clearly embodied in the Official Languages Act (1969), with direct echoes of that message heard in the PMBF (1971). I would argue that the establishment of the Hispanic-Canadian and Italian-Canadian literary communities is embodied in their first anthologies, with literary anthologies being understood as discursive "vehicles used for promoting certain priorities, preferences and groups of people, and, consequently, for shaping the literature itself as well as […] the perception of it" (Van Bolderen 2013: 70). For the Italian-

[1] Panels organized around the theme of self-translation, for conferences and the like, would be the only exception.
[2] Statistics Canada defines "immigrant languages" as "[l]anguages—other than French, English and Aboriginal languages—whose presence in Canada is originally due to immigration" (Statistics Canada, Catalogue no. 11-630-X, 21 Feb. 2018: 7).

Canadian literary community, the anthology in question is *Roman Candles: An Anthology of Poems by Seventeen Italo-Canadian Poets* (1978). Whereas in earlier phases of what has come to be known as Italian-Canadian literature "there is no feeling of writing collectively for a community" (Nannavecchia 2016: 65), *Roman Candles* brings together "isolated gestures by isolated poets" and effectively "put a stop to the aforementioned isolationism" (Di Cicco 1978: 9), "prov[ing] the existence of a common endeavor among writers of Italian origin in Canada" (Nannavecchia 2016: 75). *Chilean Literature in Canada ≈ Literatura chilena en Canadá* (1982) plays a similar role in the Hispanic-Canadian literary community. While explicitly focused on Chilean writers, this anthology is the first in a long line of comparable published collectives that can be said to belong to the broader notion of what is now known as Hispanic-Canadian literature (see Van Bolderen 2013, including Appendices A and B).[1]

Through mechanisms such as these published collections, larger literary, sociocultural and indeed linguistic communities are given—or rather assert—a voice to not only engage in broader conversations about the bilingual paradigm of the Official Languages Act and the PMBF but also, and more precisely, *contest* its adequacy. In doing so, they appear to echo ideologies underlying stances like that heard in the "dissenting opinion" of Commissioner Jaroslav Rudnyckyj when, in the context of the Royal Commission of Bilingualism and Biculturalism, he

> argues the case for the other bilingualisms resulting from the migration to Canada of other, mainly European, language groups. These immigrant languages he feels should

[1] The second anthology—the trilingual edition, Literatura hispano-canadiense ≈ Hispano-Canadian Literature ≈ Littérature hispano-canadienne—was published only two years later.

> have, where numbers warrant, the same status as French and English which he refers to as the colonial languages.[1] (Porter 1969: 113-114)

In *Chilean Literature in Canada ≈ Literatura chilena en Canadá*, editor Naín Nómez deliberately presents the publication as a kind of artefact-in-motion, a contribution to and manifestation of Canada's real and evolving plurality. He also positions Chilean-Canadians and their literature as meaningful *for* Canada, calling upon Canadians to take notice and embrace the diversity that this literature contributes to reflecting:

> [T]his book is intended to be not so much an anthology as an indication of productions in various stages of development, in order to demonstrate the problematics of the culturally divided artist who is obliged to reconstruct his world with fragments of memory and his everyday experiences. (Nómez 1982: viii)
>
> This introduction is an attempt to justify the need for the existence and constant reproduction of the cultural products of those ethnic groups having arrived most recently to form part of the social mosaic that is Canada. An important factor in this need is an awareness by the Canadian community as a whole that it is precisely the differences between the people of the prairies, the Maritimes and the North-West territories; between Francophones and Anglophones and the newer immigrants all over the world, that constitutes the present and potential wealth of the country in the field of culture. (1982: vi)

While the terms of contestation in *Roman Candles* are less elaborate and direct, they carry their own intensity. Di Cicco (1978: 9) is clear that the "isolationism" of contributors to the anthology stemmed primarily from

> the conditions of nationalism prevalent in Canada in the last ten years. However pluralistic the landscape seemed to sociologists, the sheer force of Canadianism has been enough to intimidate all but the older "unofficial-language" writers.

John Porter—author of the iconic book, *The Vertical Mosaic: An Analysis of Social Class and Power in Canada* (1965), and a rather distinct sociologist from those Di Cicco references

[1] At the time, Rudnyckyj specifically advocated for "German, Italian, and Ukrainian [to] be the representatives of the 'main immigrant linguistic families in Canada'" (Porter 1969: 114).

above—submits that "[i]n the contemporary society of change, culture can act as an impediment to social development, because it emphasizes yesterday's, rather than tomorrow's, ways of life" (Porter 1969: 118). In the face of such submissions, Nómez and Di Cicco counter with their anthologies, saying: culture is *here*, and "tomorrow" is where we and our cultural products already are.

Meanwhile, we see how the *homogeneity* of that bilingual paradigm[1] (however unintended it might be) is contested by literary communities who *are* represented by and within that paradigm, as it is not long after the Official Languages Act and the PMBF that Canada saw a marked surge of new publishing houses mandated to serve the interests of different segments of Francophone communities outside of Quebec (where, thanks to the *Loi 101*, in 1977, French becomes the *de jure* official language). Thus, Éditions Prise de parole is born in 1970 in Sudbury (Ontario), as are Les Éditions d'Acadie (1972-2000) in New Brunswick, and Les Éditions du Blé (1974) in Sainte-Boniface (Manitoba). These are followed in short order by Les Éditions des plaines (1979, Winnipeg), Les Éditions Perce-Neige (1980, Moncton NB), Les Éditions L'interligne (1981) and Éditions du Vermillon (1982) in Ottawa, Les Éditions de la nouvelle plume (1984, as Éditions Louis Riel) in Regina, Saskatchewan, and Le Nordir (1988-2012) in Hearst (Ontario) and later Ottawa.

Finally, the languages are also significant because of the different minority and majority relations they express. The first group of writers reflects two federally official languages, one of

[1] Book II of the Royal Commission of Bilingualism and Biculturalism's first Report (1969), which is dedicated to language education in English and French, recognizes and discusses "minority language groups" across the country, where minority refers to either English, in Quebec, or French elsewhere in the country (see Porter 1969: 114-115).

which (French) often occupies a minority position; each of the other two groups involves a non-official language in Canada. Not only do all three groups therefore represent languages in minority relations but, collectively, they also reflect variations in how "minority" might be defined, underscoring the relative and dynamic nature of the concept (e.g. according to *whom* does a language occupy a minority position? and in relation to *what*?). Looking into these three groups thus offers insights into the interplay between different minority languages, and between more minor and more major languages and cultures, and also deepens our understanding of the intersection between self-translation and power (Castro et al. 2017).

Self-translations that lie outside this criterion can be included only if the self-translator has other works that fall within it. In other words, additional languages can be included in the corpus if a writer who self-translates with Spanish or Italian also incorporates other languages into their self-translational oeuvre. Examples of excluded writers are:

- YING CHEN: While CHEN sometimes self-translates between English and French, she also incorporates Chinese into her self-translations, as in her novels *L'ingratitude* (2003) // *再见妈妈*[1] and *Le champ dans la mer* (2008) ≈ *V家花园*.

- TOMSON HIGHWAY: Like CHEN, HIGHWAY has also self-translated between English and French, e.g., translating the libretto for his *The (Post)-Mistress* (2011) into French (*Zesty Gopher s'est fait écraser par un frigo*). However, he also and primarily self-translates between English and Cree. Indeed, he was also responsible for the Cree version of the

[1] The romanized title: Pin-yin: Zai jian ma ma

same libretto (Merkle et al. 2018: 3) and has a published a series of children's books in bilingual Cree-English editions.

- Romanian-Canadian IRINA EGLI (b. 1972), who self-translates between French and Romanian.
- Egyptian-Canadian SAAD ELKHADEM (1932-2003), who self-translated between Arabic and English.
- Soviet-Canadian GENNADI SAX (1959-2011), who self-translated between Russian and English.

3.5.2.2.6 Collaboration parameters

Finally, if a writer's self-translations are known to be *exclusively* the result of collaboration with other *translating agents*—which are understood here as distinct from various kinds of readers or revisers who may have been more superficially involved—then they are excluded from this corpus. Thus, MARGUERITE ANDERSEN's pair of novels *L'autrement pareille* (1984) // *Dreaming Our Space* (2003) have been excluded because the English version is, as discussed in 4.2 Product-oriented typology of collaborative self-translation in Canada, clearly identified as being the result of a collaborative translation between ANDERSEN and ANTONIO D'ALFONSO. Provided a writer has self-translated at least one work on their own, then the corpus theoretically accounts for them and all of their self-translations, whether solo- or collaborative in nature. This is the case for CARMEN RODRÍGUEZ and JORGE ETCHEVERRY, for instance. Given the complex nature of collaboration, accounting for collaborative self-translations beyond these paramenters would, on the one hand, make identifying and confirming self-translations especially demanding and, on the other hand, risk overinflating the fact of self-translation in Canada, which I think should

be avoided in a first study of this practice and its practitioners. The logic of this decision will, I hope, become clearer in the first main chapter of the work, where collaboration is the central focus, and analysis is based on a corpus defined according to somewhat different criteria.

Note that, in Appendix B, I have attempted to identify *all* collaborators associated with a particular self-translation, based on what has been flagged in the publication's peritext or elsewhere (e.g. personal correspondence with the writer or collaborator), and that "collaborator" is thus understood there in much broader terms than ~co-translator. The nature of each collaboration is characterized in a footnote.

3.5.2.3 Corpus criteria pertaining to Chapter 4 (Collaboration)

Although the corpus used in the "collaboration" chapter adheres to many of the criteria above, it is less narrow in its scope and far less exhaustive in its coverage, indeed prioritizing the heterogeneity of self-translation practices and perspectives over the exhaustiveness of related data collection. The temporal and spatial parameters remain largely intact. However, since self-translation *products* (in the sense invoked thus far) are not the exclusive preoccupation of the chapter, the works discussed are not necessarily published. Several additional languages are considered, even if, in nearly all cases, they are still combined with either English or French. And, given that collaboration is the focal theme, writers whose self-translations exclusively involve collaboration are readily admitted. Another distinction is that analyses are not restricted to the first publications, since it is sometimes relevant to compare how a same text is framed, over time, in different published peritexts.

3.5.3 How?

The process of identifying and confirming self-translators and self-translations in Canada, of collecting data related to these writings and writers, and of (determining how to go about) storing, managing and presenting these data, let alone analyzing them, has been a non-linear one. This is in large part due to the fact that no list of self-translators or self-translations in Canada had already existed and that any kind of larger-scale analysis of these authors and literary works was therefore contingent on such a list being drawn up. But where might one go to "discover" who these people and their publications are? The task is inherently exploratory. Another key reason for the non-linear nature of the process is that it is not uncommon for non-self-translating authors to be named (e.g. by scholars, by other authors) as self-translators, or for non-self-translated works to be identified (e.g. in publications) as self-translations. Verification of the status therefore proved crucial, but also extremely delicate, not to mention time-consuming. Who or what would be in a position to provide this confirmation? And to what extent are such (human or inanimate) resources accessible? This verification task, too, is highly exploratory.

Owing to its inductive character, this thesis research is tentacular. As such, it has demanded a certain commitment to (investment in, curiosity for, acceptance of) repeatedly getting lost, as a way of allowing something meaningful to be found. If systematicity was at the outset a fundamental aspiration of this project and remained the paradigmatic prism for conducting research throughout, it could only be applied in practice to the *framework* around which the data collection and presentation developed. That is, the criteria that define the thesis corpora have, in the case of data collection, served as a compass to the data's wanderlust,

helping to orient them (not to mention myself) back to the core concerns of the thesis; meanwhile, where data presentation is concerned, the criteria have acted as a kind of vertebral column for the data's complex nervous system, tethering the data to those same concerns, and making them mutually coherent without, I hope, compromising their particularities.

Precisely because of the "nervous" make-up of the data, and despite meta-methodological notes having been taken along the way, tracing the path back through the research strategies adopted is not so simple. Perhaps the most useful way to attempt to trace this path is to address how data have been handled, and how they are analyzed in the thesis.

3.5.3.1 How are data handled?

3.5.3.1.1 Resource consultation

At different points throughout the research, I have consulted numerous primary and secondary sources, including human, print and digital resources, all with a view to:

- identifying self-translators and self-translations;
- confirming the self-translation and self-translator status of identified works and writers, respectively;
- determining how to access, collect, manage and present data; and
- actually going about accessing, collecting, managing and presenting those data.

The following is a descriptive and critical overview of the resource types consulted.

Scholarly publications

Due to the breadth of works and writers they cover, the publications that were particularly critical to the process of identifying potential self-translators and self-translations were:

- The bibliography of self-translation,[1] which is edited by Eva Gentes and consists of an extensive, searchable online compendium of self-translation scholarship, including monographs, articles, conference talks, and masters and PhD theses.
- *Les littératures de l'exigüité* (Paré 1992), which theorizes minority ("exiguous") literatures in Canada, specifically examining Francophone writing and cultures outside of Quebec.
- *Echo: Essays on Other Literatures* (Pivato 2001 [1994]), which uses the lens of Italian-Canadian writing to investigate literary practices in Canada that are not restricted to the French and English languages.
- *Latinocanadá: A Critical Study of Ten Latin American Writers in Canada* (Hazelton 2007a), a monograph providing a historical survey of Hispanic-Canadian writing, which closely examines 10 writers in particular. It contains a rich bibliography, including those tailored to works by the featured writers. It also identifies anthologies, journals, and key figures within the field.

Literary anthologies

Anthologies, many of which were produced by the Hispanic- and Italian-Canadian literary communities, are rich resources because they cast a wide net in terms of the writers (aka potential self-translators) represented. Also, it is not uncommon for translations, including when they are done by the author, to be flagged in the peritext of these publications.

Literary journals

[1] Available via https://self-translation.blogspot.com/.

Journals are rich for similar reasons as anthologies, with the added bonus of being published very regularly. I have especially, though not exclusively, focused on Canadian publications. Many (e.g. *Prism International*, *The Apostles Review*,[1] *XYZ*, *Exile*) often publish translations and interviews with authors and translators; others (e.g. *Canadian Literature*) devote special issues to writing that is not immediately associated with English or French. *Ellipse*[2] has been relevant by virtue of being a Canadian periodical and being devoted to literary translations into the country's official languages.

Literary organization websites

The websites for organizations such as the Centre des auteurs dramatiques (CEAD)[3] and the Playwrights Guild of Canada[4] have been particularly useful for identifying potential self-translators. The "liste des traductions" on the CEAD website[5] contains the names of all Francophone playwrights in Canada, listed according to the other languages in which their works exist. As of June 2016, I had been through this list in its entirety, identifying instances where the translator's name and the name of the author corresponded. While such correspondence did not necessarily mean that the self-translations met the corpus inclusion criteria, it provided a way into exploring that possibility.

[1] Launched in 2007 and issued twice annually, *The Apostles Review* publishes poetry, essays and short fiction in Spanish and/or by Hispanic-Canadian writers (https://apostlesreview.com).
[2] Founded in 1969 at the University of Sherbrooke (Quebec) by D.G. Jones, Richard Giguère, Sheila Fischman and Joseph Bonenfant (http://bilan.usherbrooke.ca/bilan/pages/evenements/20600.html), *Ellipse* had a hiatus from 2012 until recently (Spring 2020 issue), with translator and Translation Studies scholar, Danièle Marcoux (Concordia University) reviving it, starting with a Spring 2020 issue (http://www.partisanmagazine.com/the-algonquin/2015/6/15/ellipse-set-to-relaunchm; https://www.attlc-ltac.org/en/cfs-ellipse-en/).
[3] https://www.cead.qc.ca/_accueil
[4] https://playwrightsguild.ca/
[5] At the time of writing, this feature was located in the lower right-hand corner of the page.

Publishing houses

Publishing house websites were very helpful once I had identified that a writer had self-translated at least once, as they allowed me to see if the associated publishing house had also published additional self-translations by that writer. On numerous occasions, I also wrote directly to the presses (e.g. Guernica, Prise de parole, Girol) to enquire as to whether or not they knew of any other self-translating writers they had published.

Catalogues and search engines

Countless queries based on keyword searches[1] were conducted in online catalogues such as:

- WorldCat
- UNESCO's Index Translationum
- University of Ottawa's library catalogue
- Scholars Portal RACER Interlibrary Loan
- Canadian Major Dailies (ProQuest)
- Eureka (English- and French-language newspapers and other periodicals in Canada
- Library and Archives Canada's Aurora (formerly AMICUS)

Similar searches were also periodically conducted via Google, though the results generated could of course never be exhaustively examined. WorldCat and RACER proved additionally useful when I was fine-tuning details related to certain publications: e.g., Do any earlier editions

[1] Searches for: "traduit par l'auteur"; "traduit par l'auteure"; "traduite par l'auteur"; "traduite par l'auteure"; "autotraduit"; autotraduite"; "autotraduction"; "self-translated"; "translated by the author"; "self-translation."

exist? In which other languages might the work be published? Does anyone seem to have collaborated on the self-translation in question?

ISBN search

When the publication status of a given work was unclear, I sometimes consulted the ISBN search website (https://isbnsearch.org/). The results were not always reliable, however, as on several occasions the site did not recognize or verify numbers that I already knew to be associated with certain works.

Online questionnaire

Guided by the prosopographical roots of this research, I developed an online questionnaire for potential self-translators to complete. Its three main objectives were to confirm whether or not the writers met key corpus inclusion criteria for the thesis, to collect basic biographical information about the self-translators (e.g. year of birth, migration patterns), and to gather data related to their self-translations and their literary careers more broadly (e.g. awards, funding, other writing and translation projects). The questionnaire was made available online in English, French and Spanish[1] via Fluidsurveys, which University of Ottawa students could access for free at the time, i.e., 2014.[2] No Italian-language version was created because the decision to focus special attention on self-translators who incorporate Italian into their practice was only made *after* the questionnaire was designed. It is unfortunate not to have been able to offer the

[1] My sincere thanks go to Joanne Desroches and Julián Zapata Rojas for their generous and thorough work in translating the English-language questionnaire template into French and Spanish, respectively.
[2] In 2017, the University of Ottawa decommissioned Fluidsurveys and reconfigured their systems for Survey Monkey, which acquired Fluidsurveys sometime earlier.

option of responding in Italian to those who might have preferred it. My hope, however, is that writers using that language in their self-translations would not have been precluded from completing the questionnaire, as their writing suggests they feel comfortable communicating in one or more of the survey languages.

For many of the writers who received the first round of invitations to complete the online survey, the generic Fluidsurveys introduction was the first the authors knew of my research. The invitation being part of an automated bulk distribution process, it could not be personalized with the names of the recipients, and I soon received useful feedback from some recipients that this impersonal approach was offputting and not conducive to garnering responses. All subsequent invitations were therefore preceded by an email that I sent directly to each writer, introducing myself and the thesis research, welcoming their participation in the questionnaire, and explaining that the Fluidsurveys message would follow. Although it required more time on the front end, this amended approach seemed to be more advantageous, not only in terms of the writers' experience and their likelihood to submit completed questionnaires but also for me in terms of establishing mutually beneficial and respectful working relationships with writers.

Ethics approval for the questionnaire was obtained and renewed as needed through the University of Ottawa Research Ethics Board (File Number: 08-14-28), and ultimately covered the period from September 17, 2014 to September 16, 2016. The survey was therefore not distributed to any self-translators identified after this 2016 end date. The responses I received to the questionnaires are not made public. This actually has less to do with ethics—since the vast majority of the information potentially submitted in the survey is in fact already public—

and more to do with the purpose of the questionnaires: they were not intended as finalized products but, rather, as tools for gathering raw data that would enable self-translator profiles to be sketched out. In many if not most cases, follow-up with the respondents was necessary to gain clarification about and/or amend some of the information provided, thus confirming the raw nature of the data. The survey template, in all three languages, is presented in Appendix A.

Data experts

A number of data experts were approached for counsel on how to optimize catalogue searches, gain access to relevant publications, and manage and present findings. André Vellino and Tom Delsey, experts in metadata and data management and professors affiliated with the University of Ottawa's School of Information Studies, kindly met with me on a few occasions. Following examination of the preliminary data I had collected, Tom offered concrete insights into where and how to conduct refined catalogue searches, and André provided significant assistance with organizing the data and addressing the question of whether, when and how to make the database available to the public. In later stages of the research process, I met with three members of the University of Ottawa's Geographic, Statistical and Government Information Centre (GSG): digital scholarship librarians Sarah Simpkin and Joël Rivard, and data analyst René Duplain. They gave hands-on instruction and advice about database management and manipulation (e.g. the importance of data atomization; use of Pivot Tables for analyzing data).

One important conclusion from these discussions was that, due to its relative simplicity, the sophistication of many of its functionalities, and the shorter-term scale of a doctoral project, Microsoft Excel was the best-suited database software for the thesis. Alternative options could be more suitable for longer-term projects and particularly if the database were to

be made publicly accessible. Indeed, I had originally hoped to make an in-progress version of the database available online. However, another conclusion, stemming from conversations with André in particular, was that a more appropriate course of action would be to hold off until a greater proportion of the database was finalized. Since the database remains a process-oriented object, it is not yet presentable as a product for public interfacing, especially given the high standard for accuracy and data substantiation that comes with the territory. I have presented relevant content from the database in Appendix B, in lieu of an online forum.

Other key data experts consulted include University of Ottawa Arts Librarians, Cécile Prud'Homme and Téa Rokolj, Translation Studies scholar, Barış Bilgen, and engineer, Katherine Bock. Cécile and Téa provided guidance on existing library resources (e.g. directing me to relevant databases, putting me in touch with the GSG) and encouraged me to submit requests to them for ordering additional publications for the library, which I did on a multitude of occasions. This meant that the holdings were regularly updated with new self-translation scholarship as well as various works written by self-translators in Canada. Accessing these primary sources was invaluable, as I needed to consult most of them numerous times throughout the research. Barış transferred nearly 100 pages of data from a Word document into the Excel template, based on the design and specific criteria I had developed. His special knowledge of and familiarity with terminology and data management not only ensured proper handling of the data, which was critical, but also informed more efficient approaches to subsequent data entry and adjustments to the database. Katherine offered guidance on how to visually represent certain data in Excel charts (e.g. using bubbles).

Scholarly and literary content experts

Especially in the earlier days of this research, certain well-established members of the Hispanic-Canadian and Italian-Canadian literary communities were able and willing to provide me with lists of potential self-translators. In this regard, I am indebted to HUGH HAZELTON and Joseph Pivato, leading scholars of Hispanic-Canadian and Italian-Canadian literature, respectively; Luis Molina Lora, editor-in-chief of Hispanic-Canadian publishing house, Lugar Común Editorial; and ANTONIO D'ALFONSO, founder of Guernica Editions, which was initially focused on Italian-Canadian authors.[1] I am equally grateful to my thesis supervisor, Rainier Grutman, who flagged additional potential self-translators on an ad-hoc basis throughout the research process, and to Eva Gentes and Tiziana Nannavecchia, who shared with me provisional lists of self-translators in Canada, as informed by their own ongoing (at the time) PhD theses on contemporary literary self-translation in Romanic literatures (Heinrich-Heine-Universität Düsseldorf), and translation and migration among Italian-Canadian writers (University of Ottawa), respectively.

I also sent emails directly to various University of Ottawa professors, especially those in the Department of Modern Languages and Literatures, asking if they knew of any authors who self-translated into and/or out of their language(s) of specialization. This initiative led, in several cases, to in-person meetings. In this regard, my particular thanks go to Richard Sokoloski (Polish and Russian), Arkadi Klioutchanski (Russian), Rebecca Margolis (Yiddish), Cristina Perissinotto (Italian) and historian PIERRE ANCTIL (specialist in the history of Jews in Canada).

Authors

[1] http://hpcanpub.mcmaster.ca/hpcanpub/case-study/guernica-editions

Direct communication with writers, beyond their participation in the online survey, played a critical role both in identifying self-translators, as well as those who had *not* translated their own writing, and in confirming details regarding their self-translations. The value of these correspondences cannot be overstated. While the vast majority of this communication took place over email, there were also occasions when I spoke with writers over the phone or met with them in person, whether at conferences or more locally in Ottawa—where several self-translators and I resided—or in nearby Montreal.

Ideally, I would have been in touch with each of the self-translators discussed in this thesis. In a few cases, however, I had no communication with the writers at all. Sometimes, this was because the author was unavailable or uninterested in responding to queries; other times, it stemmed from a lack, on my part, of urgent questions, of access to the author's contact information, or of time. With a few exceptions (e.g. E.D. BLODGETT, J.R. LÉVEILLÉ), writers who were not contacted are largely restricted to those who seem to have self-translated only once. Overall, authors who were contacted were extremely generous in their participation. Particularly for those with larger numbers of self-translations to their names, back-and-forth exchanges typically proved rather lengthy: in several cases, these amounted to upwards of 20 pages of correspondence per writer; in numerous cases, irrespective of the writers' self-translation output, exchanges took place over the course of several years.

Self-translators also proved to be invaluable resources because they periodically volunteered useful information about their own work or that of others. On the one hand, they were uniquely positioned to flag upcoming publications of new self-translation material, just as they were able to supply scanned versions of their publications' paratexts or hard copies of self-

translations that were out of print or otherwise very difficult to access. On the other hand, they sometimes alerted me to additional self-translating authors: when I emailed CHANTAL BILODEAU to ask about self-translations of her plays, for instance, she flagged the then-likely, now-confirmed self-translator status of NICOLAS BILLON and GILLES POULIN-DENIS.

Those with close ties to (potential) self-translators

On several occasions, someone with close ties to the writer—e.g., a partner, child, friend, colleague, allograph translator—provided insights into the writer's self-translations or lack thereof. For instance, Janine Zend and Natalie Zend provided significant information about self-translations by their late husband and late father (respectively), ROBERT ZEND; Claire Borowik clarified and confirmed numerous biobibliographical details about her mother, JACQUELINE BOROWICK (1932-2016); and Goldie Morgentaler agreed to complete the online questionnaire on behalf of her mother, CHAVA ROSENFARB (1923-2011). Claire and Goldie also met with me in person on separate occasions and have corresponded with me for several years, regularly offering new insights into and resources related to their mothers and their mothers' writings.

Other examples include HAZELTON, Pivato and SERGIO MARTÍNEZ. In his capacity as editor of a collection[1] featuring several potential self-translators, MARTÍNEZ confirmed the self-translator status of the authors and contextualized some of the circumstances surrounding the writing and translating process. On numerous occasions, Pivato and HAZELTON each rummaged through their personal and academic files and libraries to provide insights into the life trajectories and

[1] Creciendo en el desarraigo: Jóvenes chilenos en la provincia de Quebec ≈ Grandir déraciné : Jeunes chiliens dans la province de Québec (1994)

self-translation products of certain writers. For instance, Pivato helped to clarify the period when GIANNI BARTOCCI lived in Canada, and HAZELTON devoted colossal amounts of time and energy to scanning paratexts for remote publications by other self-translators so that I could consult and analyze the works.

3.5.3.1.2 A note on data storage

While the database serves to house and organize the nuts, bolts and gems of the research findings, what has also needed to be housed throughout the investigation is the material in which those data were found. Rather than being established at the outset of the research, the organization for storing these materials—along with the awareness that such organization was needed—developed over time according to the thesis's objectives and methodology and the nature and media of the materials. The method that was ultimately adopted involved creating one folder per self-translator or non-self-translating author, which identifies them along with either the corpus group/language they belong to or the reason(s) for their exclusion from the main corpus. A few examples:

- GIANNA PATRIARCA, who has self-translated into and out of Italian: *ITA - CONFIRMED - Patriarca, Gianna*.
- Kristjana Gunnars, who has never translated her own writings: *OTHER - confirmed non-STRors - Gunnars, Kristjana*.
- ROBERT ZEND, who has translated his own work between Hungarian and English: *OTHER - CONFIRMED - Zend, Robert (ENG, HUNG)*.

Each folder contains any number of the following documents:

- completed versions of online questionnaires

- published interviews with the self-translators
- scanned peritexts of different versions of their self-translations
- relevant scholarly articles
- writers' curriculum vitae
- a compilation of any correspondences with the writer or, especially in the case of deceased authors, with those close to them
- summaries of the writer's self-translations
- a file consisting of my own notes about the author and works they had self-translated

3.5.3.2 How will the findings be analyzed?

Rather than scrutinizing writers' intertextual transfer choices or attempting to assess the likes of language "mastery," I propose to explore the preceding questions by observing trends and anomalies pertaining to three general areas of investigation. The first of the three main chapters that follow is devoted to more in-depth and Canada-specific discussion of collaboration. In it, I propose a new typology of collaborative self-translation, which attempts to account for both process- and product-related considerations. The second and third theme-based chapters are devoted to frequency and language, respectively. In the frequency chapter, I introduce a conceptual framework for counting self-translations and propose new ways of classifying writers on the basis of their demonstrated self-translational productivity. In the language chapter, I analyze the corpus with a view to understanding how the writers' self-translations can be characterized in relation to language variety, combinations and

directionality. The significance and implications of each of these topics for self-translation studies and beyond will, of course, be addressed in more detail within the chapters themselves.

4 Collaboration and self-translation in Canada

While some attention was paid earlier in the thesis to how collaboration contributes to questioning the singularity of self-translation's self, my interest in returning to the topic here is to consider how related reflection might be fleshed out and refined through an examination of practices in Canada. More specifically, how is collaboration presented in published Canadian translations that involve the author? Drawing on corpus findings, I propose a product-oriented typology of collaborative self-translation that builds on existing analyses of the topic, and expands on the notions of the *pacte autotraductif* and of opaque and transparent self-translation.

4.1 Investigations into (collaboration and) self-translation: key concepts and analyses

4.1.1 Opaque and transparent self-translation

Xosé Manuel Dasilva (2011) introduces the ideas of opacity and transparency as part of his analysis of how self-translations are received and, thus, how they are presented in published form. Self-translations are opaque if they appear to be "genuinos originales desde el punto de vista paratextual"[1] (2011: 51). They are transparent if they paratextually acknowledge the twofold fact that the text is a translation and that the translation was produced by the author of its corresponding text(s). Although the concepts are explicitly defined in relation to paratexts, Dasilva's focus is actually more narrowly cast on *peri*textual material. His focus is also implicitly turned towards self-translations that involve a single translating agent. With his

[1] [genuine originals, from a paratextual perspective]

(substantial) corpus taken from the Galician cultural sphere, he observes that transparent self-translation has become far less common there, arguing that the increase in opacity stems from two factors. On the one hand, as authors, self-translators sometimes wish to avoid "subordinating" their second text to the first work, preferring to mask the relationship between the two texts (2011: 59). In other words, this factor pertains to perceived asymmetries between notions of "original" and "translation." On the other hand, and more critically according to Dasilva, there is the sociological reality of interlinguistic asymmetry. In the Galician context, writerly bilingualism is endogenous and, as elsewhere in the country, Spain's lingua franca Castilian is deemed to be the language of literary expression. The more central Castilian culture thus assimilates (versus simply importing) products from the more peripheral Galician culture, inciting writers to present their self-translations—almost all of which are indeed *supra*-self-translations (2011: 61)—as original works, with the opacity of these self-translations exacerbating the invisibility of the latter culture (2011: 62).

How might expressions and understandings of opacity and transparency coincide or differ when the published product stems from collaboration and when certain contextual features of self-translation shift by dint of the locus of their activity also changing?

4.1.2 Self-translational pact

Closely connected to Dasilva's two concepts is Ferraro's notion of the *pacte autotraductif* (2016),[1] or self-translational pact, which refers to the implied reading protocol that is

[1] As Ferraro (2016: 122) explains, she develops this term following a 2011 conference where Rainier Grutman proposed the notion, building on Philippe Lejeune's *pacte autobiographique* (1975).

established through paratextual (peritextual[1]) declarations about the writer's self-translator status and, in turn, the self-translation status of the text. Whereas Dasilva dwells more significantly on opaque self-translation, Ferraro is especially interested in transparency, setting out to develop a typology of self-translational pacts based on gradations of transparency ("degrés de visibilité") and on the modalities used to signpost them. Ferraro argues that the degrees of such visibility depend on a number of quantitative and qualitative factors: How many peritextual declarations about self-translation are there? How often are they repeated? What information is provided to the reader? (2016: 125) And to what extent is self-translation the explicit object of more elaborate peritextual discussion, such as when the practice is justified, described or otherwise evoked in lengthier texts like prefaces or forewords (2016: 128)?

Ferraro also draws attention to ways in which genre can contribute to defining the self-translational pact. Noting that the publication of shorter pieces of writing tends to be dispersed and fragmented, she observes that self-translation often enters into the picture when a bilingual writer is preparing a poetry or essay collection in a language other than the one in which (at least some of) the works were originally written and published. Due to how philologically cumbersome and taxing it would be to account in the peritext for the histories of the individual self-translations, declarations of self-translation in such instances are likely to be either altogether absent or fewer in number, less developed and/or less reliable than in the

[1] Like Dasilva, Ferraro is in fact interested in peritextual markers, despite expressly referring to paratexts more generally.

likes of novels or plays (2016: 131-132). Ultimately, Ferraro's analysis underscores three main points:

1) that the self-translational pact has a "directorial" function, orienting how self-translations are read;
2) that the pact reinforces the powerful albeit ambiguous nature and functions of paratexts, highlighting their distinction as "autofictional spaces" (2016: 135), their own "directorial" interventions with respect to reading practices, and their capacity for (in)sincerity and for expressing any number of truths and falsehoods; and
3) that the self-translational pact has strong ties to questions of belonging, serving as a mechanism for understanding how a self-translator perceives and asserts their *particular* belonging (e.g. to an artistic movement, to a monolingual national literature), their *multiple* belongings (e.g. to more than one literary tradition) and/or their *equal* belongings (across multiple memberships).

Although focusing on collaborative self-translation and distinguishing between solo and collaborative projects are not germane to Ferraro's analysis, a few of the cases she examines nonetheless involve collaboration, and two of them pertain to writers in Canada (ANTONIO D'ALFONSO, GIANNA PATRIARCA). Throughout her discussion, the modalities of self-translation's visibility are extensively explored here. Less so is the typology itself, where the only pact type that is formally labelled and defined is, ironically enough, "pacte zéro" (2016: 125)—Ferraro's way of referring to opaque self-translation, i.e., the non-pact, as it were. Bearing these modalities as well as the more particular collaborative and Canadian insights in mind, what might a typology look like with more clearly articulated categories and in the context of

collaboration in Canada? In other words, how might a *collaborative self-translation pact* be defined? And to what ends?

4.1.3 Existing research related to collaboration and self-translation

4.1.3.1 Privileging process

Whereas opaque and transparent self-translation and the self-translational pact speak to the *products* of self-translation, the analytic lens adopted in more general research about the intersection between self-translation and collaboration is, more often than not, *process*-oriented. In her exploration of the question of how authority plays out in translation situations that feature author interventions, Vanderschelden (1998) examines concerns related to "different levels of the translation process" (25), which range from the "non-intervention" to the "total involvement" of the author (22). Such concerns include the reasons for authorial involvement, the initiators of such participation, the nature of the interventions, and the advantages and complications associated with different author-translator power dynamics. The extent to which pre-publication activities are privileged—at the expense of product-oriented considerations, in this case—can also be appreciated in some of Vanderschelden's concluding remarks:

> Translation collaboration encourages translators to hide behind authorial approval. What legitimizes a translation still tends to be determined by external factors such as the target language reception by readers or critics, or even commercial success and viability.
>
> […]
>
> Authorial and translation collaboration are efficient ways to legitimize a translation, but they also constitute a safety exit by which some translators surrender part of their independence. (1998: 29)

Representing a rare instance in the article when the reception of collaborations is referenced, such claims about the legitimizing effects of authorial interventions betray the problematic assumption that readers are necessarily aware of the fact that author-implicated collaboration has taken place.

Process is similarly privileged in more recent investigations, such as articles by Sperti (2016) and Hersant (2017), in which the typologies central to the studies are conceptualized around the nature and degree of author and translator participation, and conceived along related spectrums. For Hersant, there are three types of collaboration, ranging from more limited to more engaged levels of author involvement:

1) ***Carte blanche* and recommendations**: By and large, the translator works independently, with authorial interventions taking place prior to the translation process and serving either to formally grant such autonomy to the translator or to provide anticipatory recommendations on how to approach the translation task.
2) **Revision, questions-and-answers, back-and-forths**: The author's interventions take place *during* the translation process, as part of back-and-forths with the translator (including Q&As), and/or *after* the initial translation has been drafted, where the author engages in revising the work.
3) **Closelaborations**: The translator and author work together very closely on the translation, "adapting the original with the author's active collaboration" (2017: 95), per

the now well-known term borrowed from Cuban writer Guillermo Cabrera Infante via Suzanne Jill Levine (1991).[1]

Sperti, who is interested in the negotiations between "contrôle traductif" and "privilège auctorial" (2016: 144)[2] that play out in these collaborative contexts, proposes a typology whose spectrum extends from more limited author involvement to more limited, albeit still considerable, allograph participation (145)[3]:

1) ***Collaboration traductive*** **[translational collaboration]**: This type might instead have been labelled "traduction allographe assistée" [assisted allograph translation], as a way of mirroring the third category in Sperti's typology (see below) and more clearly defining the spectrum in question. The type effectively refers to activities captured by Hersant's first two collaboration types. Thus, the example of collaboration between George Orwell and René-Noël Raimbault—whereby Raimbault's French translation of Orwell's *Down and Out in Paris and London* was highly informed by extensive correspondence with the English author—appears in Sperti's first category (2016: 151) but in Hersant's second (2017: 94).

[1] See Hersant (2017: 95) and Sperti (2016: 147).
[2] The "contrôle traductif" pertains to the monitoring of the target text's coherence with the source text, and to the translator's prestige and "capacité relationnelle et médiatrice"; the "privilège auctorial" involves tensions with respect to supervision and the symbolic capital of the rewriting process (Sperti 2016: 144). As Sperti underscores, these notions do not necessarily apply to the translator and author, respectively (144), such as in the case of interventions by T.S. Eliot—at the time already loaded with symbolic capital—in the English translation of Saint-John Perse's poem *Anabase* (see 2016: 158-159).
[3] Sperti (2016: 145) explains: "Entre l'autotraduction, où l'auteur seul est impliqué, et la traduction, où le traducteur est seul dans sa transposition—conditions qui se manifestent rarement à l'état pur—s'étend une vaste étendue intermédiaire, occupée par différentes formes de collaborations traductives plus ou moins manifestes"

2) **Closelaboration**: This type is defined by Sperti in the same way as it is by Hersant, per Cabrera Infante's neologism.
3) ***Autotraduction assistée*** **[assisted self-translation]**: In this type, interventions by the allograph translating agent are considerable, not unlike in closelaboration, but the shared division of labour that is characteristic of closelaboration shifts significantly, with decision-making ultimately and overwhelmingly residing with the author.

In Hersant's estimation, closelaboration is a form of ("mediated") self-translation (2017: 95); for Sperti, self-translation is central to *autotraduction assistée*, as plainly evidenced by the label itself. In other words, in each analysis, regardless of variations between the two typologies, self-translation is associated exclusively with the third type.

This contrasts with the typology proposed a few years earlier by Recuenco (2011: 206), where self-translation is the basic premise of all three types:

1) ***Autotraducción autorial*** **[authorial self-translation]**: Solo self-translation.
2) ***Autotraducción parcialmente autorial*** **[partially authorial self-translation]**: Self-translation in which the author does not produce the translation alone: i.e., non-solo self-translation, as it were.
3) ***Autotraducción parcialmente autorial revisora*** **[partially authorial self-translation involving revisions by the author]**: Instances in which an allograph translator prepares an initial, and usually more rudimentary, translation for the author to substantially and substantively rework for publication.

What further distinguishes Recuenco's typology from those of Sperti and Hersant is, on the one hand, that its first type is altogether unrelated to collaboration (besides representing the

absence thereof) and, on the other hand, that no underlying spectrum can be said to describe the typology, since the third category constitutes a subtype of the second, rather than an extension of the first two classifications.

All three typologies nonetheless share a common focus on process, looking at what occurs in the lead-up to publication. Because Recuenco's collaboration-related typology appears within a much larger overview and metatypology of self-translation, her consideration of collaboration is strictly limited to naming and describing the three process-based types. Product-related considerations do not go entirely unaddressed in the other articles, however. Albeit only occasionally and briefly, Sperti (2016: 144, 147-148) references the transparent or opaque ("manifeste" vs. "dans l'ombre"; "transparente" vs. "déguisée") nature of authorial input in collaborative translation projects; she notably also makes explicit mention of pacts that are inherent in statements acknowledging that collaboration has taken place (2016: 157). Hersant, for his part, refers to an instance of shared copyright between participating authorial and allograph translators (2017: 95, cf. Borges and Di Giovanni), while also raising questions about "whether collaboration has had a noticeable effect on the published translation" (106).

Process is also front and centre in studies such as Anokhina's examination of NABOKOV's post-1940 collaborative translation strategies (2017). Adopting a genetic approach and drawing on various pre-publication materials (e.g. manuscripts, correspondences), she looks at how NABOKOV went about choosing his translators, what his interpersonal relationships with them were, and how he intervened in translations into English and French. Ultimately, she places Nabokov on the latter end of a spectrum that ranges from authors who "stimulat[e] creative liberty in [their] translator, participating only slightly or not at all in the translation process" to

those who "implicat[e] [themselves] in the process actively, to the point that it becomes difficult to distinguish a co-translation from a self-translation" (2017: 122).

4.1.3.2 Considering products

What we can observe in the (thus far) rare instances of research on collaborative (self-)translation that see translation products cast in a more prominent[1] role, is that "product" is defined in relation to a) translation choices, b) peritextual material, specifically or c) paratextual material, more generally.

Translation choices

Letawe (2017) consciously combines process- and product-oriented analyses to examine Günter Grass's involvement in translations of his work.[2] Outlining the nature of Grass's interventions and paying special attention to the systematic translation seminars that Grass led, Letawe analyzes two such seminars with a view to considering their impact on the translations. How do English-, French- and Dutch-language versions compare with one another in terms of their translation choices? How do those choices compare with the original German text? And, in either case, how do the results correlate with the translators' varied levels of engagement (e.g. attending or opting out of the seminar) in Grass's interventions?

Peritextual material

[1] In this context, "more prominent" is defined in relation to the attention product otherwise receives in such analyses rather than to the prominence given to process.
[2] As Letawe (2017: 131) herself explains, she "attempt[s] not only to retrace this [collaborative] process but also to evaluate its result."

Much like Recuenco (2011: 206), Santoyo (2013a: 216-217) discusses collaboration with the primary goal of distinguishing between solo self-translation—*autotraducción individual*, literally "individual self-translation"—and self-translation involving allograph translators (*autotraducción compartida*, or "shared self-translation").[1] Also like Recuenco, he does so in the context of conducting a broader, typology-based survey of self-translation, and thus his discussion—albeit longer than Recuenco's (one page vs. a third of a page)—remains brief. The main difference is that Santoyo also lists some of the ways in which such collaboration is articulated within the resulting publications. More precisely, there is an interest here in how transparency related to collaborative self-translation is expressed in the peritext (cf. *declarations*, per Ferraro 2016). (Though Santoyo recognizes transparent and opaque self-translation elsewhere in his typology, preferring "explicit" and "implicit" as descriptors (2013a: 219),[2] he does not invoke this terminology here.) He also weighs in on the propensity for non-solo self-translation to be transparent, claiming that collaborative self-translation "suele casi siempre quedar establecida, en la propia portada de la correspondiente edición o en alguna de las advertencias iniciales" [is almost always stated, on the cover of the corresponding edition itself or in one of the initial notes]. While neither explained nor developed, this assertion—

[1] Ramis (2014: 103-104) uses the terms "autotraducció directa" [direct self-translation] and "autotraducció indirecta" [indirect self-translation], respectively, to refer to the same classifications (per Manterola Agirrezabalaga (2017: 194)); Antonio Buena also uses the latter (Santoyo 2013a: 216). Ramis defines the second term as follows: "'L'autotraducció indirecta'... és aquella que realitza o un autatraductor amb l'assessorament d'un traductor al.lògraf, sobretot en termes lingüístics […] o un traductor al.lògraf amb el suport constant de l'autor de l'obra pel que fa a la intenció i la voluntat del text" (2011: 153, qtd in Santoyo 2013). ["Indirect self-translation" […] is that which is performed by either a self-translator with the advice of an allograph translator, especially in linguistic terms […] or by an allograph translator with the constant support of the author of the work as to the intention and will of the text.]

[2] "Autotraducción explícita," "autotraducción implícita."

which may well account for the lack of attention he pays to cases in which collaboration is not flagged—stands as a useful collaboration-based counter-contention to Dasilva's 2011 conclusions about the increasingly opaque character of Galician (solo) self-translation. To what extent might Santoyo's claim be borne out in a more in-depth analysis?

Paratextual material

Dasilva (2016)

Considerations of product feature centrally in one of Dasilva's more recent articles, in which he explores the notion of "semiautotraducción" [semi-self-translation], proposed as an alternative to "collaborative self-translation." Whereas Recuenco and Santoyo focus primarily on distinguishing solo self-translation from non-solo self-translation, Dasilva (2016) is interested in taking a closer look at the latter in particular, with a view to drawing a clearer line between self-translation and non self-translation. More specifically, he calls for distinctions to be made between allograph translation involving authorial collaboration (which he defines as non-self-translation) and self-translation that involves allograph collaboration (2016: 32), and he maps out what semi-self-translation, aka non-solo self-translation, might mean. To this end, he identifies two subcategories of collaborative translation. The first is "colaboración distributiva" [distributive collaboration], where each contributor is assigned a particular portion of the translation task, to be done in relative isolation. The second is "colaboración colectiva" (collective collaboration), where the work is shared. He claims that only the latter is relevant to collaborative self-translation since, in distributive practices, the author would thus forfeit control over the work as a whole (2016: 17). Then, he identifies five modalities, based on the premise that semi-self-translation should refer exclusively to variations of *self-translation that*

involves allograph collaboration: 1) self-translation in collaboration with an allograph translator; 2) self-translation revised by an allograph translator; 3) allograph translation revised by the author; 4) self-translation in collaboration with a relative; 5) allograph translation by a relative or close friend.[1]

The process-oriented nature of these modalities is immediately clear, with each of them intended to refer to the kind of allograph-authorial collaboration that takes place prior to publication. However, Dasilva (2016: 25-26) clarifies that a critical dimension of semi-self-translation's definition pertains to the way collaboration is presented within and around the published work:

> A nuestro entender, el criterio fundamental para deslindar la autotraducción con colaboración alógrafa reside en la admisión manifiesta por el autor mediante paratextos, sean estos epitextos o peritextos, de la responsabilidad parcial de la traducción. Cuando el autor no asume la condición de traductor, aunque haya prestado su colaboración, no es posible hablar de autotraducción, sino más bien de traducción alógrafa. En este caso, por consiguiente, estaríamos ante una traducción alógrafa con colaboración del autor.
>
> [In our opinion, the fundamental criterion for defining self-translation that involves allograph collaboration lies in the author's admission through paratexts—whether epitexts or peritexts—of their partial responsibility for the translation. When the author does not assume the status of translator, even if they have been involved as a collaborator, it is not possible to speak of self-translation, but rather of allograph translation. In that case, therefore, we would be dealing with allograph translation that involves authorial collaboration.]

For Dasilva, the author's paratextual assertion of their translator status applies to the first four modalities only. Discussions of each of these contain illustrations of such paratextual assertions, along the lines of those cited in Santoyo (2013a) and Ferraro (2016), with additional emphasis

[1] 1) autotraducción en colaboración con un traductor alógrafo; 2) autotraducción revisada por un traductor alógrafo; 3) traducción alógrafa revisada por el autor; 4) autotraducción en colaboración con un familiar; 5) traducción alógrafa de un familiar o un amigo del autor

placed on epitexts. Indeed, there are vague traces here of considerations resembling those Ferraro raises in the context of the (solo-)self-translational pact[1]: Dasilva notes via examples that, in peritextual declarations, the names of the self-translator and the allograph translator can be positioned differently in relation to one another; he also often identifies where certain paratextual declarations appear (e.g. front cover, copyright page). The latter habit is not systematic, however,[2] and his remarks about relative name placement (not unlike Santoyo's list of declaration types) fall under the category of observation rather than analysis. In any case, products are discussed in terms of their perceived role and value in assuring the self-translational status of the process in question. Yet in light of Ferraro's observations about the ways (in)sincerity, truths and falsehoods play out in peritexts, it is worth considering the extent to which paratextual declarations can or should be trusted. Are some paratexts more reliable than others? And how might the frequency and repetition of declarations factor into this assessment?

As for the fifth modality (allograph translation by a relative or close friend), Dasilva submits that the author who is apparently absent from the translation equation—and certainly missing from the translation declaration—is, in fact, merely lurking "en la sombra" [in the shadows], their significant responsibility for the translation having simply not been made explicit (2016: 30). In other words, the author's translatorly contributions are *im*plicit. But implicit for *whom*? Which readers have insights into the nature of the relationship between the

[1] Since Dasilva's and Ferraro's respective articles were published in the same year, reflections in either study could not be expected to build on those in the other.
[2] He consistently identifies where peritextual declarations are found but is less consistent when it comes to epitextual indications.

undeclared authorial translator and the declared allograph translator? And how are such insights gained?

Dasilva (2016: 33) proposes that semi-self-translation can be an appealing option for writers who translate their own work because it allows them to oversee the translation process and to maintain their "perfil genuino en calidad de creadores adscritos a una determinada cultura, sobre todo cuando esta es minoritaria" [genuine profile as creators associated with a particular culture, especially when that culture is a minority one]. Using Dasilva's own logic, one would presume that this "(minority) creator profile" would be partly if not critically defined in relation to the *reception* of the author as translator-creator. Yet if—as in the fifth modality—there is no obligation to identify the author paratextually, the profile would not be fully guaranteed. If readers are expected to infer the nature of the authorial-allograph relationship, to what extent do statements about implied authorial participation point to underlying assumptions about the status of those authors and/or of their minority cultures? How is "minority" being defined? The expectation seems to be that, however minor, the culture is nonetheless sufficiently established as a literary and cultural space to have an active publishing industry and audience base. How "established" does a writer or a literature need to be for such a modality to apply?

Manterola Agirrezabalaga (2017)

Perhaps the most recent and most comprehensive[1] account of collaborative self-translation is Manterola Agirrezabalaga's article on how power dynamics characterize the phenomenon in minority literature situations (2017). Power relations are also addressed at times in the articles cited above, but they are not the primary object of study, and Manterola Agirrezabalaga's decision to concentrate on two types of close[2] author-allograph collaboration—i.e., author-publisher (ANJEL LERTXUNDI; Jorge Gimenez Bech) and author-spouse (BERNARDO ATXAGA; Asun Garikano)[3]—allows the matter of power dynamics to be considered with greater specificity, helping to flesh out the heterogeneity of authorial-allograph collaboration.

Process-related concerns are clearly central to her investigation, as she looks at how these collaborative relationships come into being, how the collaborations themselves unfold, and how the nature of the relationships as well as broader sociological asymmetries affect these and other collaborative processes. Process is also at the heart of how she conceptualizes the collaboration-related spectrum, echoing the pattern seen in other studies. Placing solo self-translators at one end of the spectrum, and authors who do not engage in the translation at all at the other (2017: 207), she proposes a scale that closely resembles Vanderschelden's (cf. total authorial intervention vs authorial non-intervention), although Manterola Agirrezabalaga's is agent-based, foregrounding translators and authors rather than translation and authorial intervention.

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[1] One feature of this publication is that it contains a thorough critical survey of scholarship, within Translation Studies and elsewhere, that pertains to the intersection between collaboration and (self-)translation; see Manterola Agirrezabalaga 2017 (191-196).

[2] Manterola Agirrezabalaga speaks of "close relationships" (2017: 199) and of "close collaborative self-translation" (2017: 211), under which the process of "closelaborations" (cf. Hersant, Sperti) might usefully be placed.

[3] Both are cases from the Basque Country.

Collaboration *products* are meanwhile featured in equal measure. Their importance is most explicitly attested to by the section "Recognition of Collaboration and Power Dynamics" (2017: 207-210), with "recognition" referring to paratextual acknowledgement of the co-translation and co-translators, another variation on Ferraro's "declarations." Manterola Agirrezabalaga acknowledges the questionable reliability of paratexts in terms of accurately reflecting collaborative practices (2017: 193, 195, 210). She also observes the phenomenon in her author-publisher case study, where only Gimenez Bech is identified as the Basque-to-Spanish translator, even though LERTXUNDI "proofreads and controls the Spanish texts, working hand in hand with" Gimenez Bech prior to the translations' publication (2017: 201). As a kind of follow-up to Dasilva's 2016 reflections, she thus argues that this collaboration should also be considered a form of semi-self-translation (2017: 201), despite not meeting all of the criteria Dasilva proposes. The fact that LERTXUNDI's interventions go unrecognized seems especially surprising and therefore interesting given, as Manterola Agirrezabalaga notes, the overwhelming tendency for major literatures to appropriate minor ones. That is, a typical consequence of such appropriation is a) that supra-self-translations are presented as *originals* (as underscored in the earlier discussion of Dasilva's proposal of opaque and transparent self-translation), or b) that publishers—i.e., the very position held by Gimenez Bech—pressure authors to self-translate (whether solo or collaboratively[1]) in a way that is ultimately transparent, with either consequence being part of a strategy for marketing the translation in

[1] "If an author decides not to self-translate, publishers will want them to be somehow present in the paratexts to demonstrate that it is an authorised version. Therefore, one might assume that (collaborative) self-translations are preferred with respect to non-authorial translations when going from a minority to a dominant language" (Manterola Agirrezabalaga 2017: 208).

the dominant receiving culture (2017: 208, citing Dasilva). In other words, one might have expected paratextual unreliability to function in the reverse instead, promoting LERTXUNDI's participation and possibly wiping out Giminez Bech's involvement.

Appreciating the vast range of collaboration types that exist (2017: 193), Manterola Agirrezabalaga wonders how *feasible* paratextual reliability actually is: "If defining the degree of collaboration might be difficult, it is no less so to put it down in words and to adequately acknowledge it in a publication" (2017: 208). Furthermore, she sketches out what to consider in terms of how collaboration is paratextually recognized (2017: 208-209), namely: How many participants are identified? Which participants are represented? And where do participants' names appear in relation to one another? These questions echo those that she herself raised in earlier analyses (e.g. Manterola Agirrezabalaga 2011: 134[1]) and that are variously flagged in Santoyo (2013a), Dasilva (2016) and Ferraro (2016). What additional considerations might apply?

In referring to instances of collaborative self-translation where the fact of collaboration is not made evident, Manterola Agirrezabalaga refers to "covert collaborative self-translation" (2017: 198). While the use of "covert" is logical enough with respect to its standard meaning of "not openly acknowledged or displayed,"[2] it proves problematic because of the Translation Studies precedence of Juliane House's functionalist framing of the word in relation to translation more generally (House 1977). Whereas "[a]n *overt* translation is one in which the

[1] In this earlier article, Manterola Agirrezabalaga makes a similar point: "si identificar el nivel de participación de cada uno es difícil, más difícil será reconocerlo por escrito" [if identifying the level of participation of each [type of collaboration] is difficult, it is all the more difficult to recognize them in writing] (2011: 134).
[2] Apple Dictionary (consulted Nov. 13, 2020)

addressees of the translation text are quite 'overtly' not directly addressed" (as in political speeches known to have been delivered in the source language and culture) (House 2014: 54; italics in original), a *covert* translation is one "whose source text is not specifically addressed to a particular source culture audience" or "particularly tied to the source language and culture"; rather, the source and target language addressees are "equally directly addressed" (2014: 56). In other words, House's use of "overt" and "covert" pertains to the immediacy of the translation's functional relevance for the target audience, vis-à-vis the source text's relevance for the source audience, rather than to the presence or absence of a declaration about the fact of (collaborative self-)translation. Indeed, a (collaborative) self-translation could thus be either opaque or transparent and still also be covert in House's sense. Nonetheless, Manterola Agirrezarabalaga's very proposal of the concept is an important contribution because it gestures towards applying Dasilva's two notions to collaboration and towards formulating a collaborative self-translation pact.

4.1.4 Applications for considering collaboration and self-translation in Canada

In the analysis that follows, I am interested in inverting the usual approach to examining collaborative (self-)translation, by placing *products* (rather than processes) at the centre of the study, making them the *starting point* for reflection, as opposed to factors that might be considered on the way to understanding process. The goal is neither to abandon collaborative self-translation processes nor to undermine the value of studying them, but rather to shift the primary focus, with a view to deepening reflection about reception, to understanding the nature and potential functioning of the products, and to considering how product-based pronouncements about self-translation and collaboration relate to their respective processes.

Indeed, "products" will be defined broadly speaking as *published artefacts* and more specifically as *peritexts*. This is more or less in keeping with existing research (about the framing and reception of self-translation, and about collaborative translations involving the author), even if scholars have often been inclined to invoke the word "paratexts" instead. The fact that peritexts are woven into the (printed or digital) physicality of the published work makes them more immediately relevant and integral to the text's presentation and reception, whereas the distance separating epitexts (i.e. the other branch of paratexts) from their corresponding texts can too easily interfere with readers' awareness of that material and, in turn, with the impact such epitextual content can actually have on the reader.

Peritexts will be examined with a view to exploring the notions of opacity and transparency in the context of collaborative self-translations in Canada. My preference for Dasilva's "opaque"/ "transparent" qualifiers[1] stems in part from the words' terminological autonomy in Translation Studies (vs. House's use of "covert") and from their more generalized adoption and implantation in self-translation scholarship.[2] However, it also stems from the conceptual relevance and creative potential of the semantic field that the word pairing embodies and reflects, since these allow additional categories of transparency/opacity to be identified—not only *along* the spectrum that runs between opaque and transparent collaborative self-translation, as it were, but also *beyond* that spectrum and either of its two nodes.

[1] Versus Santoyo's "implicit"and "explicit," or Manterola Agirrezabalaga's "covert" and (implicitly) "overt."
[2] Searches in English, French and Spanish suggest that the relative currency and circulation of Dasilva's terminology can be quickly confirmed through a Google Scholar search.

In studying these peritexts, I will analyze different *modalities of transparency* and indeed modalities of *opacity*, which frequently constitute two sides of the same coin. The range of modalities considered include those flagged by Ferraro and other scholars (e.g. frequency of declarations) but, as we will see, additional ones will also emerge. In all cases, modalities are defined by the peritextual statements in which collaborative self-translation variously is or is not acknowledged. Rather than referring to these statements as *declarations* (Ferraro) of collaborative self-translation, which imbues the statements with considerable and often undue assertiveness, I will speak of *formulations of recognition*, as I think this more neutral language better accounts for the full range of such statements, from whispers to virtual proclamations. This analysis is thus configured around a product-oriented, process-informed typology of collaborative self-translation, which in turn informs the collaborative self-translation pact. Throughout, I consider the extent to which peritexts prove reliable, how (discrepancies between) formulations of recognition (and processual "fact") relate to questions of belonging, and how different levels of transparency/opacity relate to ways in which the plurality of self-translation's self is portrayed.

Whereas in the two chapters that follow, I strive for exhaustiveness, the analysis in this chapter is not intended to account for all corpus cases, nor will it necessarily be representative. On the one hand, this is because the corpus has not been carved out in finite terms. As discussed earlier in the methodology chapter, I have consciously left many of the parameters (e.g. linguistic, temporal) of this corpus nebulous in order to identify and discuss a wider range of self-translators and self-translations than the more exhaustive chapters can accommodate. As such, I could not claim to know what an "exhaustive" list of these writers and writings might

resemble. On the other hand, even if such a list were currently within my reach, there are the methodological challenges inherent in opacity: given the number of translations and authorial and allograph writers involved, not to mention the number of writers who are deceased, it would not be feasible in the context of this thesis (if at all) to confirm with much certainty the potential collaboration processes underlying unmarked products. As the discussion below will demonstrate in more detail, this comment is also applicable to instances of *non*-opaque collaborative self-translation.

It is my contention and hope that the cases considered nonetheless prove meaningful, in terms of quantitative significance and qualitative range and depth, and that they will allow us to consider a host of questions. In addition to those asked throughout the critical survey above: What happens in collaborative self-translations in Canada? What do peritexts tell us about the power dynamics that are at play? How do these compare with dynamics described in other contexts? Who is participating in these collaborations? When and how are those collaborations flagged? What light do these modalities shed on the likes of minority cultures, migrant and sedentary self-translators, and official languages policies?

4.2 Product-oriented typology of collaborative self-translation in Canada

While Hersant (2017: 91) contends that collaborations between the author and allograph translators are "neither systematic nor even frequent," self-translation scholars generally agree that such collaborations are actually far from infrequent,[1] and that systematicity, while not the norm, nonetheless characterizes a fair number of collaborations: e.g., Julio Cortázar and Laure Guille-Bataillon (Sperti 2016: 145-146); Marguerite Yourcenar and her partner Grace Frick (Sperti 2016: 154-157); NABOKOV and his wife Véra; NABOKOV and their son Dimitri; LERTXUNDI and Gimenez Bech; ATXAGA and his wife Asun Garikano. This is also borne out in contemporary self-translation in Canada. As we will see, not only is collaborative self-translation not uncommon but there are at least a few examples of more or less systematic engagement between writers.

This assertion can be made, first and foremost, thanks to peritextual cues. In contrast to Dasilva's observation about the predominantly opaque nature of solo-self-translation in contemporary Galicia (2011), an examination of works published over the past few decades shows that collaborative self-translation in Canada is often made quite evident. And this is where we will begin to delineate and discuss a product-oriented typology: with transparent collaborative self-translation.

[1] For instance, Santoyo (2013a: 216) explains that "[n]o es infrecuente qué además del propio autor de la obra, intervenga en la traducción una segunda persona en calidad de traductor alógrafo" [it is not infrequent for a second person, in addition to the author of the work, to intervene in the translation as an allograph translator]. Similarly, Manterola Agirrezabalaga (2017: 191) submits that there are "many instances of self-translators assisted in their work by other translating agents." She has, however, observed that there are very few cases of collaborative self-translation among Basque writers in particular (2011: 132).

4.2.1 Transparent collaborative self-translation

Collaborative self-translations are considered to be transparent if they peritextually acknowledge the threefold fact that the text is a translation, that the author of the corresponding text is partly responsible for the translation, and that this author was not alone in writing the translation—i.e., that collaboration took place. But *how* is shared translation labour recognized when the author is involved in the practice? The following analysis focuses on collaborative self-translations by five authors.

4.2.1.1 Formulations of recognition of collaborative self-translation

We will begin to consider this question by looking at a partial and provisional list of what I will refer to as *formulations of recognition of collaboration*. I have abstracted the list from the dozen real examples presented in Santoyo (2013a: 216-217):

A. Translated by the author *[or: name of the author]* and *[name of allograph participant]*
B. Translated by the author *[or: name of the author]* in collaboration with *[name of allograph participant]*
C. Translated by the author *[or: name of the author]* with *[name of allograph participant]*
D. Translated by *[name of allograph participant]* and the author *[or: name of the author]*
E. Translated under the personal supervision of the author *[or: name of the author]* by *[name of allograph participant]*[1]

[1] While the first four formulations are typical, the same cannot be said of this last one. I have kept it, however, because it reflects a genuine example—"Elias Canetti: *Auto-da-fé*, New York: Farrar, Straus & Giroux, 1984: '*Translated from the German under the personal supervision of the author by C.V. Wedgwood*'" (Santoyo 2013a: 217)—and therefore tells us something important about representations of the author and the translator.

As illustrated by cases associated with the five authors below,[1] similar peritextual formulations can be observed in the context of collaborative self-translations performed in Canada, and we can see how not only a particular writer but also a particular author-allograph translator collaboration is often associated with more than one formulation type.

CARMEN RODRÍGUEZ

In the case of Spanish-English translations of writing by CARMEN RODRÍGUEZ, we note three variations, all of them involving allograph translator Heidi Neufeld (Raine):

- "Translation by Carmen Rodríguez and Heidi Neufeld" (like type A above) accompanies the short story "Oma," published in the journal *Aquelarre* (1990).
- "Translations by Heidi Neufeld Raine with Carmen Rodríguez" (a variant of type D) appears alongside the poems "Reproductions" and "Warm flesh," both initially published in a 1991 issue of the journal *Fireweed*.
- "Translation: Heidi Neufeld Raine with the author" (an alternative variant of type D) is seen with the short story "Hands"[2] (*The Capilano Review*, 1991) as well as the poems "Lights" and "Naked out there," published in RODRÍGUEZ's collection *Guerra prolongada ≈ Protracted War* (1992).

ANTONINO MAZZA

[1] The cases identified here are not necessarily the only ones that apply to each self-translator.
[2] Despite what the order of publication suggests, "Hands" (1991) is a translation of "Manos" (1997) (personal correspondence with RODRÍGUEZ, Jan. 17, 2020) and was later published under the title "Hand-made times" (1997). In addition to the distinct titles, there are a variety of differences between the two versions. The question of language directionality among self-translators in Canada is addressed in detail in 6.3 Directionality.

In *La Nostra casa è in un orecchio cosmico* (1998), an English-Italian *en-face* edition by Italian-Canadian ANTONINO MAZZA (1949-2017[1]), collaboration on the Italian versions of his English texts is expressed according to the same structure as that found in the last three works cited for RODRÍGUEZ:

- "Traduzione di Rosamaria Plevano con l'autore" [Translation by Rosamaria Plevano with the author].

GIANNA PATRIARCA

The same is true for *Donne italiane ed altre tragedie* (2009)—translated from *Italian Women and Other Tragedies* (1994)[2]—by Italian-Canadian GIANNA PATRIARCA (b. 1951[3]):

- "tradotto dal'inglese da Maria Grazia Nalli e Gianna Patriarca" [translated from English by Maria Grazia Nalli and Gianna Patriarca].

JORGE ETCHEVERRY

There is also the case of Chilean-Canadian JORGE ETCHEVERRY[4] (b. 1945), whose self-translation practice is by and large done collaboratively (14 out of 17 cases), from Spanish into English,[5]

[1] Years of birth and death per https://www.queensu.ca/gazette/stories/antonino-mazza-1949-2017. Born in Calabria (in southern Italy), MAZZA moved to Canada as a child, aged 12 or 13, in 1961 (Mazza 1992: 64).
[2] "Translated from" is used as an approximation here since the texts contained in these Italian and English publications do not correspond exactly to one another.
[3] PATRIARCA was born in Ceprano (southeast of Rome), and moved with her family to Canada in 1960; she has been living in Toronto (Patriarca 2015: 93, 94).
[4] J. ETCHEVERRY was born in Santiago and relocated to Ottawa in 1975 (online questionnaire).
[5] The only exception is his short story "Twin Beds," which was translated into Spanish as "Camas paralelas" (personal correspondence with J. Etcheverry, Nov. 19, 2018).

and in partnership with Sharon Khan (his wife).[1] These collaborations are usually identified by labels that correspond to type A:

- "Translated by the author and Sharon Khan" (e.g. poem "Exiled" [1992])
- "Translated by Jorge Etcheverry and Sharon Khan" (e.g. short stories "Strategy" [1994: 62] and "Fame" [1995: 85])

However, another formulation appears in *Tangier* (1997), the English translation of the author's 1990 book-length poem, *Tánger* (Hazelton 2007b: 233):

- "English version: Jorge Etcheverry and Sharon Khan"

And yet another label, signalling an alternative kind of collaboration, is used in an earlier book-length poem, *The Witch* (1986):

- "English version by Paulette Turcotte & Jorge Etcheverry. Revision of English text by Peter Roster[2]" (233).

MARGUERITE ANDERSEN

Finally,[3] in the poetry collection *Dreaming Our Space* (2003) by German-Canadian MARGUERITE ANDERSEN (B. 1924[4]), recognition of collaboration is predominantly formulated according to type A: "translated by the Author and Antonio D'Alfonso."

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[1] He has also collaborated on the chapbook-length poem *The Witch* (1986) with Paulette Turcotte ("his *compañera* of the time," per Hazelton 2007a: 36), and on "Let the band play" (2009) with Nika Khan as well as Sharon Khan (personal correspondence with J. Etcheverry, May 1, 2016). Both works were translated from Spanish into English (this was confirmed for the former via personal correspondence with J. Etcheverry [Nov. 19, 2019 email], and for the latter through the online questionnaire he completed).

[2] Retired Carleton University professor, Roster is one of the founding members of Girol Books, an Ottawa-based publishing house, distributor and bookstore that was established in 1975 and focuses on Spanish- and Portuguese-language works (Hazelton 2007a: 263; http://www.girol.com/about-us/, last consulted Jan. 22, 2020).

[3] While only five examples are given here, other writers who have self-translated in Canada engage in similar collaborative practices, as will be shown further on. See Appendix B.

[4] ANDERSEN was born in Magdeburg, Germany (per online questionnaire).

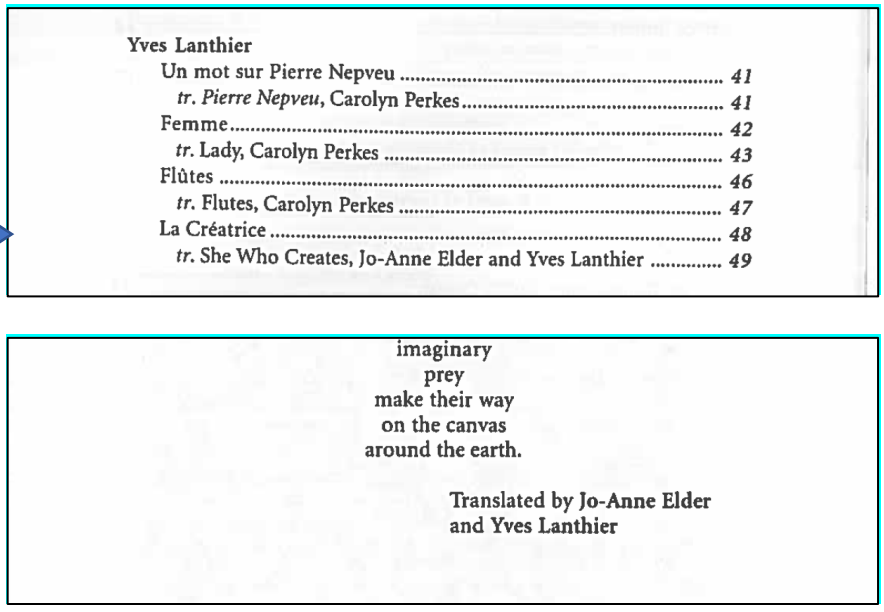
Other instances of transparent collaborative self-translation

While subsequent discussion about transparent collaboration self-translation will focus on the examples above, there are a number of other such instances in Canada, and it is useful to highlight a few of them here.

YVES LANTHIER

LANTHIER (b. 1949, Saint-Jérôme, Quebec) had a small handful of his French poems published in a 2004 issue of *Ellipse* alongside their translations into English. In three cases, the English versions appear to have stemmed from allograph translation. In the fourth, however, both Jo-Anne Elder and LANTHIER himself are identified as responsible for the English text (see Figure 3).

Figure 3: Formulations of recognition for YVES LANTHIER's poem "She Who Creates" (Ellipse, no. 72, Fall 2004): table of contents (top), end of poem (bottom)


Yves Lanthier
Un mot sur Pierre Nepveu 41
tr. Pierre Nepveu, Carolyn Perkes 41
Femme 42
tr. Lady, Carolyn Perkes 43
Flûtes 46
tr. Flutes, Carolyn Perkes 47
La Créatrice 48
tr. She Who Creates, Jo-Anne Elder and Yves Lanthier 49

imaginary
prey
make their way
on the canvas
around the earth.

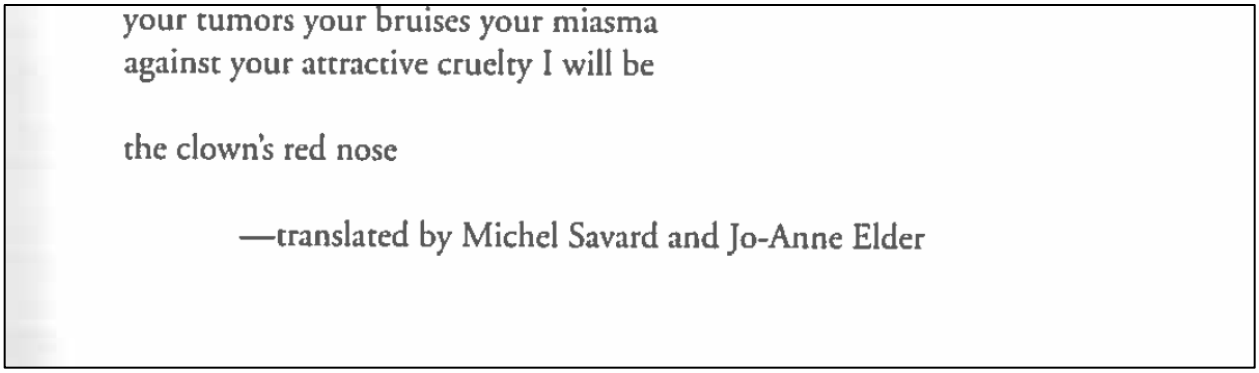
Translated by Jo-Anne Elder
and Yves Lanthier

MICHEL SAVARD

A few years later, Jo-Anne Elder also collaborated on the English translation of a French poem by Quebecois writer MICHEL SAVARD (b. 1953). Both works, "À la vie à la mort" ≈ "Til Death Doth

Us Part," appear *en face* in a 2007 issue of *Ellipse* (no. 79), with "translated by Michel Savard and Jo-Anne Elder" indicated in the table of contents and just below the end of the English text.

Figure 4: Formulations of recognition for Michel Savard's poem "Til Death Doth Us Part" (Ellipse, no. 79, 2007): table of contents (top), end of poem (bottom)



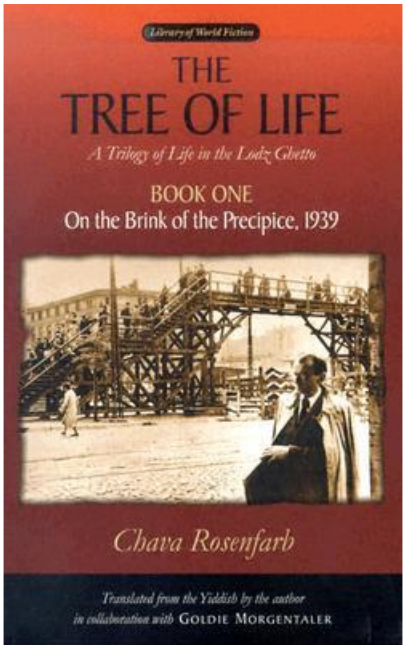
CHAVA ROSENFARB

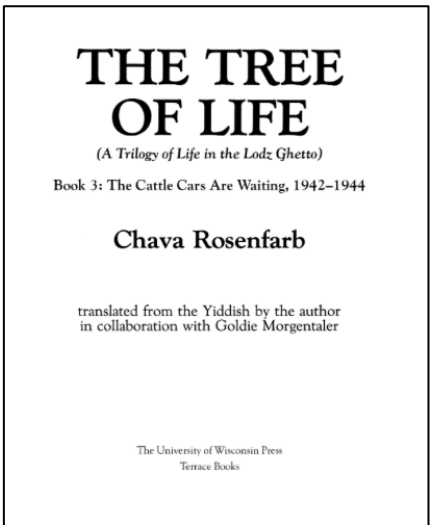
Born in Łódź, Poland, CHAVA ROSENFARB (1923-2011) migrated to Montreal in 1950, after surviving incarceration in the Łódź ghetto, Auschwitz, and Bergen-Belsen, and subsequently "spending several years homeless and stateless in Europe."[1] Her J.I. Segal Prize-winning Yiddish novel, *Der boim fun lebn* (1972), was translated into English through collaboration between Rosenfarb and her daughter and translator, Goldie Morgentaler (b. 1950). The English version appeared in three volumes, first published in 1985 and reprinted in the mid-2000s. Each volume of the reprinted editions[2] are illustrative of one another, listing "Translated from the Yiddish by

[1] https://chavarosenfarb.com/home (last consulted Dec. 3, 2020)
[2] Unfortunately, I have not been able to consult any of the 1985 publications.

the author in collaboration with Goldie Morgentaler" on the front cover and title pages (Figure 5). It is interesting to note that, on the cover, Morgentaler's name appears in upper-case type.

Figure 5: Formulation of recognition on front cover and title page of the first and third parts, respectively, of CHAVA ROSENFARB's Tree of Life trilogy (2004)



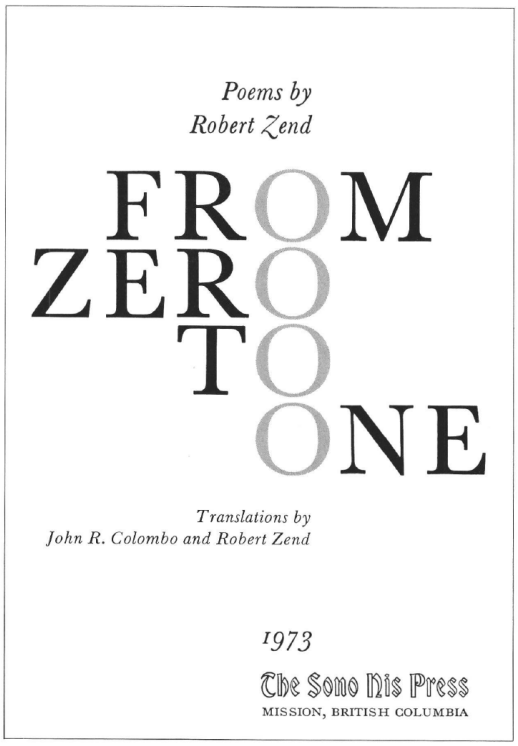


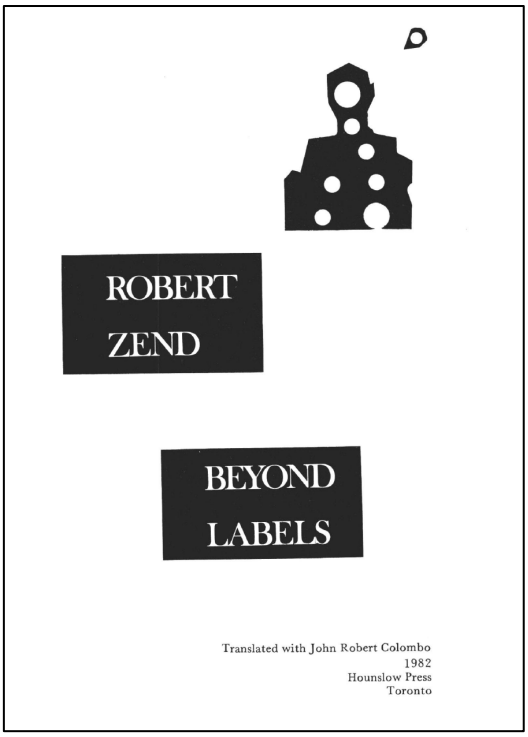
ROBERT ZEND

Hungarian-born ROBERT ZEND (1929-1985) moved to Toronto in 1956, when the Hungarian Revolution broke.[1] A dozen years later, he worked closely with Ontario writer-translator John Robert Colombo (b. 1936) to translate ZEND's (for the most part unpublished) writing from Hungarian into English. The results largely amounted to two poetry collections, *From Zero to One* (1973) and *Beyond Labels* (1982). In both cases, recognition of transparent collaborative self-translation appears on the title page (Figure 6).

[1] https://rogueembryo.com/2014/02/01/robert-zend-part-3-hungary-childhood-and-early-adulthood-2/ (last consulted Dec. 3, 2020)

Figure 6: Formulations of recognition in ROBERT ZEND's From Zero to One (1973; left) and Beyond Labels (1982; right)





4.2.1.1.1 Connector words and the relative order of translating agents

As noted earlier, certain differences in the relative placement of authorial and allograph translators in formulations of recognition have been observed but seem to have received little analytical attention. In this modest sample of formulations, covering five authors, seven allograph interventions and 10 collaborations, a number of variations are immediately evident, not only confirming the provisional nature of the proposed list of formulations on p. 156 but also underscoring the potential significance of such presentation choices. Whereas in MAZZA's and PATRIARCA's collaborative translations, the allograph translators are identified first, the opposite is true in the English version of ANDERSEN's poetry collection. Meanwhile, it is more common for ETCHEVERRY to be identified first and for RODRÍGUEZ to be identified second/last. As

the examples discussed do not necessarily cover the totality of RODRÍGUEZ's or ETCHEVERRY's collaborative self-translations,[1] these proportions should be understood not as reflecting a propensity to subscribe to a particular order but rather as attesting to the fact of internal variation across a writer's own publications. Variability in name order is thus as observable across the three authors for whom only one collaboration is identified as it is across works by the two authors who have several collaborations under their belts.

What do choices about name placement mean from a reader's perspective? Do they suggest something about *who did what*? Perhaps, for instance, there is a sense that the first person identified did the translation and that the second person was involved in the translation as a reviser or consultant, along the lines of Hersant's back-and-forths, Sperti's *collaboration traductive*, or Dasilva's allograph translation revised by the author, or self-translation revised by an allograph translator. This interpretation may seem more plausible in "with"-formulations, such as "Translations by Heidi Neufeld Raine with Carmen Rodríguez." By contrast, "and"-formulations (e.g. "tradotto dal'inglese da Maria Grazia Nalli e Gianna Patriarca") may be more likely to suggest that the agents are engaged in the translation process in mutually analogous ways (e.g. closelaboration). The relative name placement could also be interpreted as indicating something about *who did more (or less)* of the translating. Were Nalli and Neufeld Raine responsible for translating the bulk of the respective works, perhaps with PATRIARCA intervening regularly to finetune details in the poetry collection, and RODRÍGUEZ overseeing Neufeld Raine's

[1] The reason for the lack of exhaustiveness here is that I was unable to gain access to all of these writers' collaborative self-translations and have therefore also been unable to verify how formulations of recognition are articulated in those publications.

process? Or is the order perceived as relaying information about the *temporality* of the contributors' respective interventions, suggesting for example that Nalli was responsible for the first burst of translation, as it were, with PATRIARCA becoming involved in the translation process later on? Based on this kind of sequential logic, to what extent might the secondary positioning be connoted as subordinating (suggesting a more minor role for the agent in question) or ultimate (implying that that agent has final say, or greater—i.e., more and/or better—control)?

It is useful to speculate about readers' potential interpretations of name placement, even if and indeed precisely because we (just like the vast majority of readers) do not necessarily know the "truth" about the formulations' underlying processual or editorial logic. Considering what the order of the names and what the words used to connect them might suggest in terms of the relative nature, quantity and temporality of each agent's translatorly contributions deepens reflection on the character, purpose and effects of these peritextual elements. Such reflection draws attention to the non-neutrality of these choices, for instance. Rather than insignificant or innocent, the choices are performative and, especially in the context of *transparent* collaborative self-translations, central to the collaborative self-translation pact. This reflection also pushes us to consider Sperti's "privilège auctorial" and "contrôle traductif" in a way that shifts the focus from *writerly or editorial assertions* of either notion to *readerly perceptions* of those assertions. In other words, at a time when "[o]ne important yet scarcely discussed agent is the reader" of self-translations (Gentes and Van Bolderen forthcoming), we are encouraged to direct attention to readers' responses.

4.2.1.1.2 Author and language identification

Variations in formulations of recognition are also seen in the way authorial figures are referenced. Is the author identified by name? Or do the formulations refer instead to "the author"? Each choice constitutes a distinct gesture, with the *person* asserted in the first instance, and the *persona* asserted in the second. For four of the five authors, there is at least one example of the authorial translator being referred to as "author"; PATRIARCA is the exception. What we see then is that certain flexibility surrounds the identification of the author. Such flexibility is possible in part because of the referential reciprocity that is embedded in the person-persona relationship, as framed by the peritext: when the author *persona* is invoked, the person's name is known to be listed elsewhere in the peritext and to occupy the author position; when the *author-person's name* is invoked, that name is known to be listed in the author position elsewhere in the peritext and is thus understood as carrying an author persona.

Note that similar remarks cannot be made about how allograph translators are identified. We do not, for instance, see formulations of recognition along the lines of "Translated by Jorge Etcheverry and the translator." Since transparent collaborative self-translation recognizes more than one translator, assigning the translator persona to only one agent would register as incongruous. Given that the translator persona is, by definition, expected to be involved in the translation process, invoking that persona to identify the translating agent also registers as redundant, perhaps something like tagging an original work with "by the author." Therefore, what also makes flexibility in author identification possible is that the direct or indirect assertion of the author persona in translation-related formulations of recognition—as in, introduced by "translated by," etc.—is *un*expected. Moreover, and perhaps

most obviously, this flexibility stems from the peritext's recognition that the author-person plays more than one role in the work and thus, as already discussed, explicitly or implicitly assumes more than one persona (author, translator, self-translator).

Choices about how to identify the author have an effect on the collaborative self-translation pact. This is clearly evoked in the formulation of recognition associated with MARGUERITE ANDERSEN's poetry collection, where the first letter of her author designation is marked in upper-case: "translated by the Author and Antonio D'Alfonso." This decision not only directly identifies her via her author persona but also makes that persona an outstanding moment in the formulation of recognition (which, incidentally, would not be possible if her name were used). By capitalizing "author," the authorship statement proves more declaration than acknowledgement, and the formulation capitalizes on all the privileges that such author assertions already entail. Arguably, one effect is the subversion in a sense of the facts of translation and—especially given the relative positioning of the two translating agents, which foregrounds ANDERSEN—of collaboration. Indeed, this case illustrates how formulations of recognition can place particular emphasis on one of the three defining facets of transparent collaborative self-translation. What is especially underscored here is authorial involvement in the translation: the fact of *self*-translation. Thus, the English text is presented as the product of a decidedly, albeit not exclusively, authorial gesture.

In other instances, prominence is given to the fact of translation.[1] This is arguably the case with formulations that identify one of the languages of transfer, as in "tradotto dal'inglese

[1] Emphasis on the fact of *collaboration* can be seen in the formulation for ETCHEVERRY's *The Witch*: "English version by Paulette Turcotte & Jorge Etcheverry. Revision of English text by Peter Roster." Although only two agents are

da Maria Grazia Nalli e Gianna Patriarca" and "English version: Jorge Etcheverry and Sharon Khan." Identifying the language means that a second translation-related marker is introduced into the formulation and, therefore, that the reference to translation is doubled. The collaborative self-translation pact is further informed by whether the formulation lists the source language or the target language. I would suggest, building on Ferraro's insights, that these choices speak to questions of belonging and, more specifically, contribute to shaping reader perceptions of the author's belonging to a particular language and/or cultural community.

The connection between PATRIARCA and Italian, for one, can be read as an assertion of her *multiple* belongings. Her ties to Italian are implicit in the language of the peritext. The explicit source-language reference, meanwhile, makes it known that she also has ties to English. Indeed, both ties are deeply rooted, reflecting two prongs of a triple attachment, as explained in PATRIARCA's own account of her linguistic profile, where she highlights not only the primacy of each language in its respective context but also the co-presence of the languages within her:

> Certes, l'anglais est la langue dans laquelle je suis la plus compétente, la langue dans laquelle on m'a projetée à l'âge de neuf ans, lorsque je suis venue au Canada pour la première fois […] [L]'anglais est devenu ma langue maternelle et donc celle dans laquelle j'écris le plus souvent. Cependant, l'anglais n'est pas la seule langue qui nourrit les émotions, les pensées et les idées qui surgissent dans mon cœur et dans ma tête. […] [T]rès souvent je découvre que je suis assistée par l'incontestable présence des deux autres langues que j'ai apprises en premier étant enfant dans la campagne d'une petite ville du centre de l'Italie. […] Ma première langue est le dialecte ciociaro de ma ville natale, Ceprano […] L'italien correct moderne, celui qui

identified as being involved in the translation process itself, the statement containing the formulation of recognition refers to a third contributor to the published product, and I would argue that the combination of these two facts in combination reinforces the fact of collaboration.

> est utilisé aujourd'hui dans toute l'Italie, je l'ai appris à l'école avant de venir au Canada, durant mes quatre premières années d'éducation. (Patriarca 2015: 93)

Yet, thanks to "inglese" (the Italian-language reference to English in the formulation of recognition), readers do not need this background information in order to pick up on the assertion of double belonging. Mention of the source language is also significant because, despite what the language of the publication might suggest, English is the lingua franca of the most immediate receiving culture (Toronto) of PATRIARCA's book, as suggested by the local emphasis of the publisher's self-description: "Lyrical Myrical is a Toronto small press featuring talented local writers—mostly poets. The books are designed by local artists and hand-made by the publisher."[1] Thus, in addition to asserting the double belonging of the author, this formulation of recognition also activates a sense of double belonging among many if not most of the book's *readers*, and this is true regardless of how the particulars of their belongings differ from or coincide with PATRIARCA's. This particular engagement of the reader, where readers identify (consciously or unconsciously; positively or otherwise) on some level with the author, furthers our understanding of their participation in the collaborative self-translation pact.

The language identified in the formulation of recognition accompanying ETCHEVERRY's *Tangier* is also English. In this case, however, it represents the *target* language and thus also corresponds to the language of the peritext. I would argue therefore that the connection between the author and the identified language here constitutes an assertion of *particular* belonging. The source language—i.e., the Spanish of ETCHEVERRY's Chile, where the first three decades of his life were spent—does not figure into the equation: "English version: Jorge

[1] http://www3.sympatico.ca/gcaira/lyricalmyrical/index.html (consulted Nov. 28, 2020).

Etcheverry and Sharon Khan." While identification of the target language nonetheless defines the transfer as one that is interlinguistic (versus an intralinguistic adaptation), we find that, instead of evoking the straddling or inhabiting of more than one language (as in PATRIARCA's assertion of multiple belongings), the formulation of recognition expresses linguistic arrival. For ETCHEVERRY, arrival to full immersion in Engilsh stems from his spatial arrival from Chile some 25 years prior to the publication in question; but again the reader need not be aware of such biographical information to appreciate the assertion of particular belonging. In fact, embedded in this assertion of belonging is arguably a statement of ownership of—comfort and familiarity with, capacity and agility in—that language.

As a way of contrasting PATRIARCA's and ETCHEVERRY's formulations of recognition, I have situated them in a contingency table (Table 1), which crosses the source/target languages identified in formulations with the explicit/implicit way that those languages are identified. Also included in the table is the formulation from ETCHEVERRY's *The Witch*, the only other case (from our sample) that contains direct reference to a language.

Table 1: Transparent collaborative self-translation: identification of transfer language(s) in formulation of recognition

	Language identified in the formulation of recognition	
	Source language	**Target language**
Explicit identification **(via naming of the language)**	-PATRIARCA's *Donne italiane* ("inglese")	-ETCHEVERRY's *Tangier* ("English") -ETCHEVERRY's *The Witch* ("English" x2)
Implicit identification **(via language of peritext)**		-PATRIARCA's *Donne italiane* -ETCHEVERRY's *Tangier* -ETCHEVERRY's *The Witch*

As it is not possible for the source language to be implied via the peritext language, the cells representing that (im)possibility are greyed out. Note also that the table is partly designed based on the assumption that at least one of the transfer languages is made explicit in the formulation; this explains why the formulation from MAZZA's *La Nostra casa* ("Traduzione di Rosamaria Plevano con l'autore")—which would appear exclusively in the cell where implicit identification and (non local lingua franca) target language intersect—is not identified.[1] Based on the table, we can advance the argument that formulations appearing under both the source and the target language columns signal assertions of the author's multiple belonging, whereas those appearing exclusively under "Target language" indicate an assertion of particular belonging.

The two examples we have focused on here offer two different takes on language assertion in the context of transparent collaborative self-translation. Behind the scenes, such differences might be appreciated as stemming from a combination of circumstances: in terms of the authors, both ETCHEVERRY and PATRIARCA are migrant self-translators who were born in the early baby boomer generation[2] but relocated to Canada at very different ages[3]; with respect to the collaborative self-translations, each involves an official and an non-official language of Canada but the directions of translation differ. Yet the contingency table—which is restricted to features of the collaborative self-translation product—helps to clarify the vocality of peritextual

[1] The source language may, however, be implied by other means, such as formatting. As MAZZA's publication is presented as an *en face* English-Italian bilingual edition, the sourceness of the English language seems clear from the moment the reader encounters the texts themselves, with the English and Italian versions appearing on the left- and right-hand pages, respectively.
[2] ETCHEVERRY was born in 1945; PATRIARCA, in 1951.
[3] ~30 (Etcheverry); 9 (Patriarca).

elements such as formulations of recognition, some of the ways in which they "speak" to, and even about, readers. It also provides an opportunity to explore other cases of collaborative self-translation and test them against this model.

4.2.1.2 Conditions of recognition

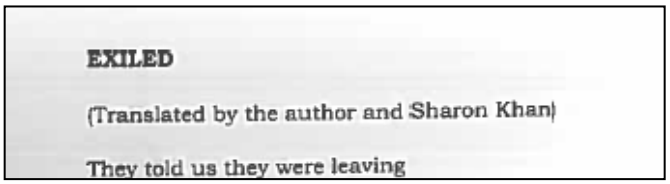
The fact that collaborative self-translation is recognized in these publications does not mean that their respective *conditions* of recognition are mutually analogous. As we have now seen, formulations of recognition of collaborative self-translation can vary in terms of their internal features, with choices affecting how readers might interpret the role(s) of translating agents, the figure of the author, assertions of authorial belonging, suggestions of readerly belonging, and the different facets of collaborative self-translation itself. Formulations of recognition can also vary in terms of their more *external* attributes, and variations of this kind affect the degree of transparency of the collaborative self-translation and, in turn, inform the collaborative self-translation pact. In other words, transparency and the pact are predicated on certain conditions of recognition. Such conditions include, per Ferraro's analysis of the self-translational pact (2016: 125), the number of formulations that appear in the published work, and how many of them are repeated. They also include where the formulations are located and how they shift in shape from one location to the next.

4.2.1.2.1 Deferred recognition

How do these formulations of recognition intersect with some of the space-time features of the works in which they appear? Where, for instance, are the formulations located? Sometimes, they are found in close proximity to the title, making the collaborative fact immediately evident

to the reader. We see this in such works as ETCHEVERRY's "Exiled"[1] (see Figure 7) and the pieces RODRÍGUEZ published in *Fireweed* and *The Capilano Review*.

Figure 7: Formulation of recognition for collaboration in JORGE ETCHEVERRY's poem "Exiled" (2007 [1992])



EXILED

(Translated by the author and Sharon Khan)

They told us they were leaving

It can also be seen in PATRIARCA's *Donne italiane ed altre tragedie* and MAZZA's *La Nostra casa è in un orecchio cosmico*. In these last two cases, however, "proximity to the title" is only partially achieved, insofar as the formulations of recognition appear near the title on the title page but *not* also on the book's cover (see Figure 8 and Figure 9). We might therefore say that, from the reader's perspective, recognition of collaboration is *deferred*.

Figure 8: Front cover (left) and title page (right) of ANTONINO MAZZA's La Nostra casa è in un orecchio cosmico (1998)

[1] Unfortunately, I have not been able to access a copy of the 1992 issue of *Ruptures* containing "Exiled" (along with its French- and Spanish-language counterparts, the French text resulting from *allograph* translation), so I cannot say for certain how the formulation of recognition appeared there. When the poem was re-published some 15 years later in *Iguana: Escribir el exilio/Writing Exile*, collaboration was identified just below the title (Carr 2007: 82).

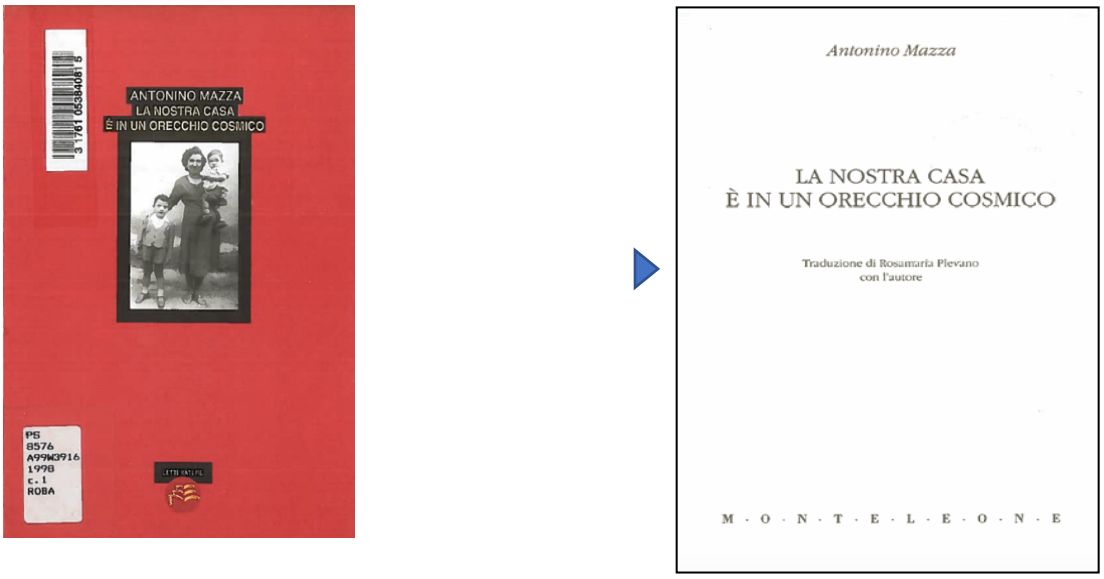
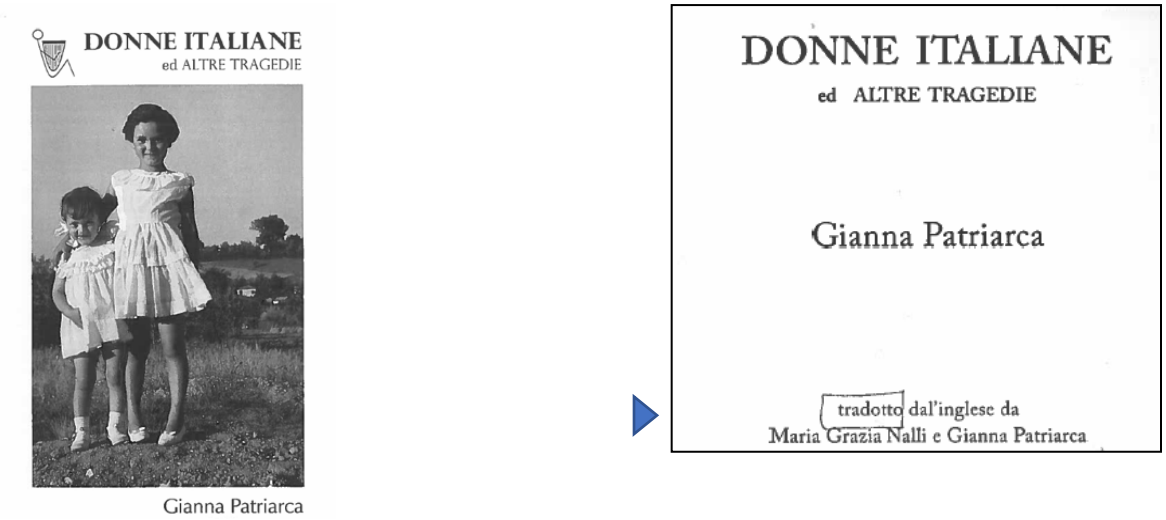
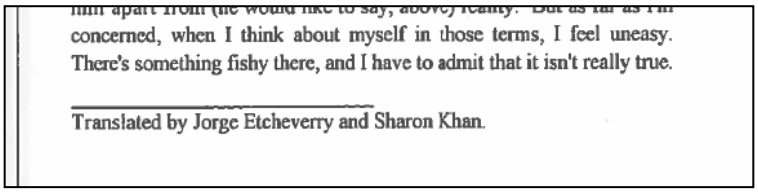


Figure 9: Front cover (left) and title page (right) of GIANNA PATRIARCA's Donne italiane ed altre tragedie (2009)



Indeed, deferral is a useful lens through which to conceptualize a range of cases, including the likes of ETCHEVERRY's "Fame" and "Strategy," where collaboration is identified at the end of each story, just below the last lines of the narrative (Figure 10).

Figure 10: Formulation of recognition of collaboration in JORGE ETCHEVERRY's "Fame" (1995)



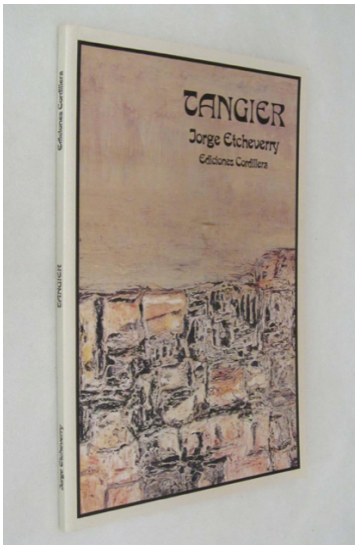
The relative placement of these formulations, which establishes significant physical distance between the reader's (linear[1]) entry into the text (e.g. the book cover, the first page of the text in a periodical) and the moment they encounter the collaborative reference, might be understood as representing the greatest possible degree of deferral, peritextually speaking. Yet the distance created when these formulations are placed in alternative locations—the copyright page in ETCHEVERRY's *The Witch* and *Tangier*, for instance—can prove even greater. Even though peritextual elements like copyright and credits pages are often located near the beginning of the publication, they are also interpreted by most readers as secondary, inconsequential features of the text. As a result, they tend to be inadvertently assigned a peripheral status, and collaborations identified therein will often be initially skipped[2] and therefore noticed *later* than the physical position of the formulations might suggest they should be. This means that they will also tend to be spotted later than collaborations flagged at the *end* of the work.

[1] Reading habits should not be taken for granted as being linear in nature. See Vandendorpe (1999)—especially the chapters entitled "Linéarité et tabularité" (41-50) and "Lecture intensive et extensive ou les droits du lecteur" (169-174)—for discussions of how different kinds of texts lend themselves more or less well to linear reading habits. When it comes to print publications, and when both text and peritext are accounted for (Vandendorpe zeroes in on the former), I would argue that readers approach *most* works—and not simply or primarily *reference materials*, such as dictionaries and encyclopedias—in non-linear ways.

[2] Of course, for a number of writers, such pages would surely be skipped entirely (rather than just initially), the collaboration thus going altogether unnoticed. It seems reasonable to assume that there are at least as many readers for whom this way of engaging with the publication would *not* apply, however, and it is based on this logic that I propose the premise of deferred (versus denied) recognition.

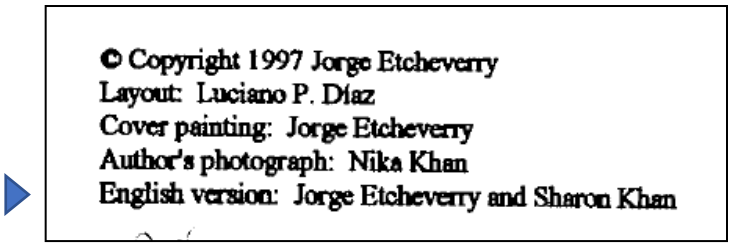
Deferral can therefore encourage the reader to apprehend the self-translator in multiple ways even within the same publication. HAZELTON alludes to this in the context of *Tangier*, saying that "Etcheverry is listed as the author, but on the credits page there is a note: 'English version: Jorge Etcheverry and Sharon Khan'" (233). In other words, on account of the rather inconspicuous placement of this collaboration note, the reader first encounters ETCHEVERRY as a *solitary* writing figure (e.g. on the book's front cover; see Figure 11) but subsequently is introduced to him as a *collaborating* agent (per Figure 12). This double-greeting also characterizes MAZZA's *La Nostra casa* (per above), but the *degree* of deferral in that case is decidedly different.

Figure 11: Front cover of JORGE ETCHEVERRY's Tangier (1997),[1] *presenting the author as a solitary writing figure*



[1] Image courtesy of www.AbeBooks.com (accessed Feb. 5, 2020)

Figure 12: Formulation of recognition on copyright page of JORGE ETCHEVERRY's Tangier (1997), presenting the author as a collaborating agent



The "pluralizing" effects of the deferred recognition of collaborative self-translation can also be observed in RODRÍGUEZ's "La oma" and "Oma." As opposed to the previous works examined, which were published separately from their other-language counterparts, RODRÍGUEZ's corresponding texts appear in tandem. The titles are placed in the upper-right and are positioned one on top of the other (Spanish, then English) to accommodate an illustration, but otherwise the versions are presented in a vertically divided split-page bilingual format (Gentes 2013: 275), with the Spanish text on the left, the English on the right, and the collaboration flagged in the bottom-right of the entry's final page (Figure 14). What distinguishes this case is not the *location* of the recognition but rather the particular dialogical relationship between this deferred expression and the framing of the title and writer at the outset of the work, each title being immediately followed by an assertion of singular writerly authority: "cuento por Carmen Rodríguez" / "a short story by Carmen Rodríguez" (Figure 13).

Figure 13: Framing of title and writer in CARMEN RODRÍGUEZ's "La oma"/ "Oma" (Aquelarre, no. 3 (1990), p. 15)

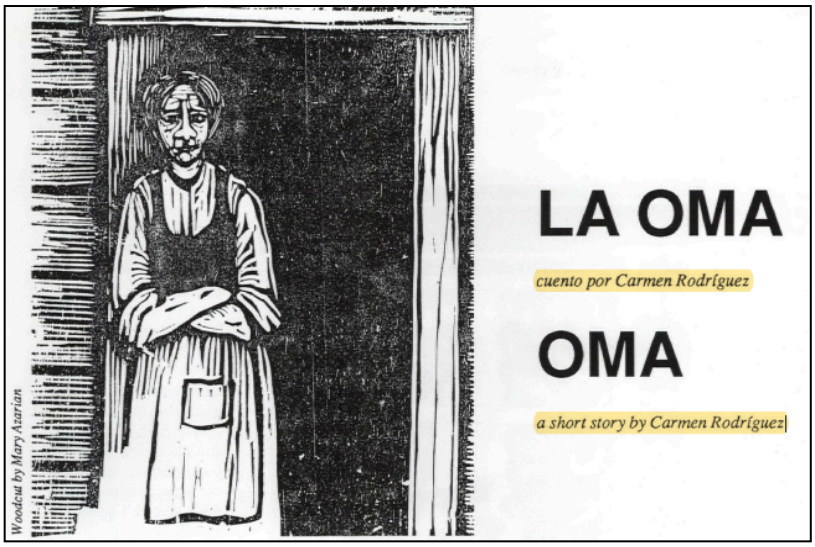
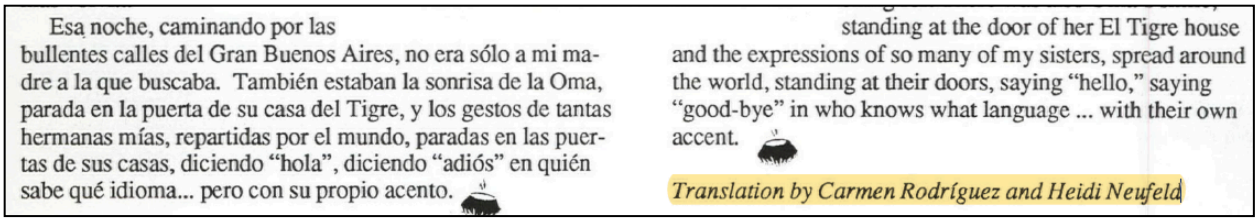


Figure 14: Formulation of recognition in CARMEN RODRÍGUEZ's "La oma"/ "Oma" (Aquelarre, no. 3 (1990), p. 18)



Esa noche, caminando por las bullentes calles del Gran Buenos Aires, no era sólo a mi madre a la que buscaba. También estaban la sonrisa de la Oma, parada en la puerta de su casa del Tigre, y los gestos de tantas hermanas mías, repartidas por el mundo, paradas en las puertas de sus casas, diciendo "hola", diciendo "adiós" en quién sabe qué idioma... pero con su propio acento.

standing at the door of her El Tigre house and the expressions of so many of my sisters, spread around the world, standing at their doors, saying "hello," saying "good-bye" in who knows what language ... with their own accent.

Translation by Carmen Rodríguez and Heidi Neufeld

In her investigation into bilingual editions of self-translations, Gentes (2013: 266) explains that, as compared to what typically happens when self-translations are presented in such dual-language publications,

> most readers of self-translated books are not aware that they are reading a literary work which has been written in two or even three different languages by the author him-/herself. Self-translators, editors, and literary critics too often act in ways that reduce the chances of making the translation process visible.

In this instance, neither translation nor self-translation is muted: they are highlighted by the parallel formatting of the story itself, combined with the repeated identification of Rodríguez's name, as author.

What is made (at least initially) invisible, rather, is *collaboration*. Even without knowing who is responsible for having made such editorial decisions, we can suppose that they reflect an interest in expressing RODRÍGUEZ's bilingual agency and creativity (Gentes 2013: 269) and asserting her equal belonging to more than one literary language: "Ce que la présence du pacte autotraductif nous révèle c'est la poétique d'un auteur qui peut vouloir appartenir en même temps à deux univers linguistiques d'une façon équivalente" (Ferraro 2016: 139). These editorial decisions may also reflect the fact that minority-language writers "are often denied the possibility of publishing their work in monolingual editions," and therefore frequently depend on bilingual editions to gain publication access (Gentes 2013: 269). This second reflection may be particularly persuasive in the context of "La oma" and "Oma," because these texts were published in the earlier days of RODRÍGUEZ's literary career.[1]

Thus, as compared to the reader of ETCHEVERRY's *Tangier*, RODRÍGUEZ's audience encounters her, first of all, as a *solitary writer*; subsequently—though almost simultaneously—as a *solo self-translator* (regardless of the direction of translation remaining unknown); and finally, after substantial delay, as a *collaborating agent in the translation process*.

4.2.1.2.2 Repeating deferred recognition

Whereas, in the preceding example, repetition serves to emphasize the *author's* involvement in the translation and to reduce the appearance of collaboration, that same device is used in MARGUERITE ANDERSEN's *Dreaming Our Space*—the English version of her *Autrement pareille*

[1] RODRÍGUEZ did not start publishing her writing until the early 1990s, only a short time after she began in earnest to write at all ("the late eighties") (http://www.carmenrodriguez.ca/extended_bio.html; last consulted Jan. 20, 2020).

(1984)—to reinforce the contributions of the *allograph* agent (ANTONIO D'ALFONSO, b. 1953[1]) and to stress the collaborative fact. Deferred recognition of collaboration in this case may initially seem to resemble what was observed in PATRIARCA's and MAZZA's works, in that a formulation of recognition appears on the title page but not on the book's front cover. What distinguishes *Dreaming*, however, is that this recognition is also reiterated several times elsewhere in the book (Figure 15 and Figure 16):

- on the copyright page: "Translation @ 2003, by Marguerite Andersen, Antonio D'Alfonso, and Guernica Editions Inc.";
- on the back cover: "Translated by the Author and Antonio D'Alfonso"; and
- in a "Note": "First published as *L'autrement pareille* (Prise de parole, Sudbury, 1984). The revised English version is the result of a collaboration between myself and Antonio D'Alfonso, whose vision and energy brought the text to its completion. A warm thank you to Daniel Sloate for his editorial suggestions."

Figure 15: Front cover (upper left), back cover (lower left), title page (upper right), note (centre right), and copyright page (lower right) in MARGUERITE ANDERSEN's Dreaming Our Space (1998)

[1] Though his parents are from the southern Italian region of Molise (D'ALFONSO 1983: 200), D'ALFONSO is not himself a migrant (cf. Ferraro 2016: 136, 138); he was born in Montreal, and has also spent a significant portion of his adult life in Toronto.

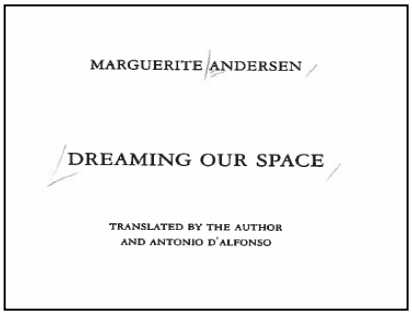
MARGUERITE ANDERSEN

DREAMING
OUR SPACE

PS
9551
N34
A6813
2003

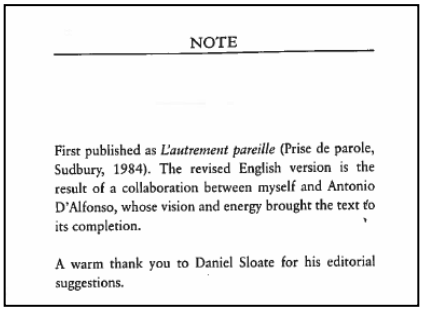
GUERNICA

SCOTT


MARGUERITE ANDERSEN

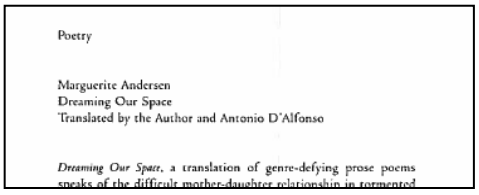
DREAMING OUR SPACE

TRANSLATED BY THE AUTHOR
AND ANTONIO D'ALFONSO


NOTE

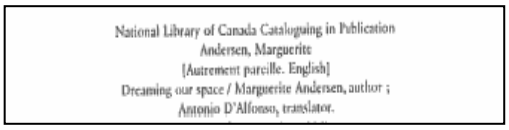
First published as *L'autrement pareille* (Prise de parole, Sudbury, 1984). The revised English version is the result of a collaboration between myself and Antonio D'Alfonso, whose vision and energy brought the text to its completion.

A warm thank you to Daniel Sloate for his editorial suggestions.


Poetry

Marguerite Andersen
Dreaming Our Space
Translated by the Author and Antonio D'Alfonso

Dreaming Our Space, a translation of genre-defying prose poems speaks of the difficult mother-daughter relationship in tormented


National Library of Canada Cataloguing in Publication
Andersen, Marguerite
[Autrement pareille. English]
Dreaming our space / Marguerite Andersen, author ;
Antonio D'Alfonso, translator.

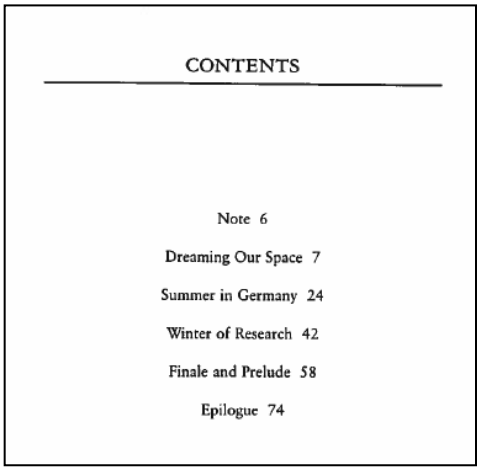
Note that the collaborator is identified on the copyright page of neither MAZZA's nor PATRIARCA's book.[1] However, a more significant point of contrast in terms of how collaborative self-translation might be assimilated and interpreted by the reader is the blurb on the back cover, which could be understood as a kind of "solo-authored" equivalent to what we saw earlier with ETCHEVERRY's "Fame" (Figure 10 above). In that case, the collaboration in question applied only to ETCHEVERRY's short story (versus also to neighbouring works by other authors featured in the collection), and the formulation of recognition was presented at the end of the narrative. In

[1] The closest mention to translation on the copyright page of MAZZA's book is "Titolo originale: *The Way I Remember It*." The copyright page in PATRIARCA's book—incidentally, the only component of the publication that is written in English (likely for the simple reason that this makes such details accessible in one of Canada's official languages)—identifies the translation as follows: "Poems in Italian, translated from the English by the author."

ANDERSEN's case, the collaboration relates to the entire collection, and the back cover (like the end of ETCHEVERRY's story) therefore becomes physically synonymous with "the end of the work." Yet here, too, a distinction must be made between physical and practical distances: given that a common first impulse upon picking up a potentially interesting book is to flip to the back as a way of further assessing that interest, readers are likely to happen upon formulations of recognition found on the back cover sooner than they would encounter those located on the title page or at the end of a story or other short piece of writing.

Other important points of contrast relate to the placement and structure of ANDERSEN's note. Located early on in the publication (p. 6), it is sandwiched directly between the table of contents (p. 5) and the initial page of the book's first poem (p. 7). Since readers inevitably engage with both of these book components, the relative placement of the note gives prominence to its contents. What is additionally striking is that the item has been incorporated into the contents page (listed first; see Figure 16)—further communicating and constructing a perception of its integral value—and that it is placed in an *en-face* relationship with the poem, begging for a dialogue between the two pages, whereby the importance of one reflects, and reflects *onto*, the other: the note adopts critical importance by virtue of facing the English-language poetry (the presumed *raison d'être* of the publication and the reading); the English version assumes greater importance because the note clarifies that the very existence of that version results from collaborative self-translation (Figure 16).

Figure 16: Contents page (left) and Note & first page of poetry (right) in MARGUERITE ANDERSEN's Dreaming Our Space (1998)



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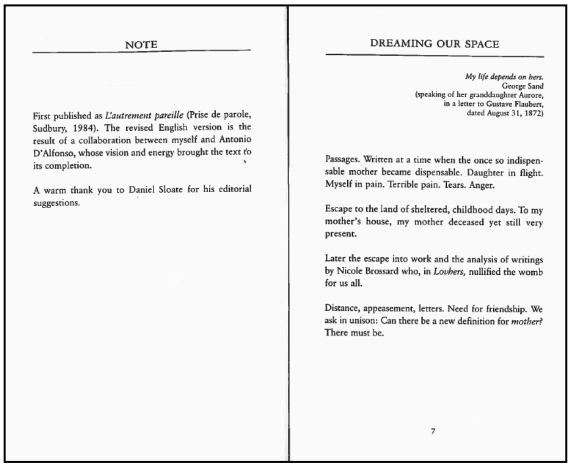


NOTE

First published as *L'autrement pareille* (Prise de parole, Sudbury, 1984). The revised English version is the result of a collaboration between myself and Antonio D'Alfonso, whose vision and energy brought the text to its completion.

A warm thank you to Daniel Sloate for his editorial suggestions.

DREAMING OUR SPACE

My life depends on hers.
George Sand
(speaking of her granddaughter Aurore,
in a letter to Gustave Flaubert,
dated August 31, 1872)

Passages. Written at a time when the once so indispensable mother became dispensable. Daughter in flight. Myself in pain. Terrible pain. Tears. Anger.

Escape to the land of sheltered, childhood days. To my mother's house, my mother deceased yet still very present.

Later the escape into work and the analysis of writings by Nicole Brossard who, in *Lovhers*, nullified the womb for us all.

Distance, appeasement, letters. Need for friendship. We ask in unison: Can there be a new definition for *mother*? There must be.

7

The note is not only hard to miss; one would be hard-pressed to *avoid* reading it. This is partly due to its placement, as one of the effects of its dialogical relationship with the poetry is that the literary work shines a spotlight on these metatextual remarks. But the readability also stems from the length of the note, so brief that very little effort is required to take it in or, perhaps more importantly, to *consider* taking it in. This facilitates readers' access to the note's content, most of which revolves around the fact of translation, naming the earlier French work and the translating agents, and thus placing not only ANDERSEN herself but also D'ALFONSO and indeed translation, self-translation, and collaboration front and centre. This analysis is particularly interesting when contrasted with earlier discussions about the upper-cased "Author" in the formulation on the back cover: considered in isolation, that choice seems to stress the authorial dimension of collaborative self-translation; yet when considered in light of repeated deferred recognition, our understanding shifts to appreciate a more balanced representation of all three facets.

No such note appears in MAZZA's book. PATRIARCA's collection, on the other hand, does contain an acknowledgements page where Maria Grazia Nalli (the allograph translator) is

named, and one can quickly detect the differences between this page and ANDERSEN's note in terms of how collaboration is portrayed and how "allographic" repetition functions. In terms of positioning, PATRIARCA's "Speciale di Ringraziamento" (Figure 17) appears on the *verso* of the book's final page, immediately after the last page of the collection's ultimate poem (versus directly before the first literary lines, per ANDERSEN). It also faces the blank space of the back cover's inside panel—a surface lacking the dialogically "reflective" potential of the introductory poetry in *Dreaming*, particularly when contrasted with ANDERSEN's note. The marginalizing effect that this placement has on the page is further underscored by the fact that, in the table of contents ("Indice"), these acknowledgements go *un*acknowledged. The *ringraziamento* page may nonetheless be read (e.g. when readers finish the last poem and go in search of a subsequent one), yet it seems likely that—combined with the peripheral status that such peritextual components carry, as previously discussed—its length would inhibit many readers' consumption of the contents. Since Nalli's involvement is signalled halfway down the list of expressions of thanks (Figure 17), there are even greater chances that audiences would miss this reference altogether.

One of the most critical differences between the formulations of recognition of collaboration in ANDERSEN's and PATRIARCA's books is that the latter is actually *not* a formulation of recognition at all. Nalli is indeed thanked: "A Maria Grazia Nalli per tutto il suo aiuto e infinito coraggio."[1] Her participation in the translation process, however, is not made explicit here. One can only suppose the translational nature of Nalli's "help" / "courage" if and when

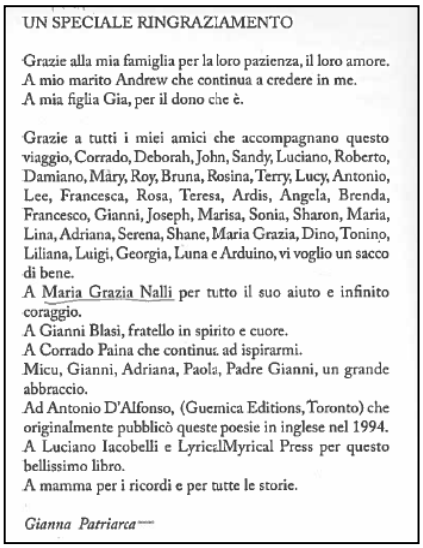
[1] [To Maria Grazia Nalli for all her help and her endless courage.]

complementary markers (i.e. the formulation of recognition located on the title page) are factored in. Similarly, although, as Ferraro (2016: 128) rightly points out, PATRIARCA's acknowledgements contains the line "Ad Antonio D'Alfonso che originalmente pubblicò queste poesie in inglese nel 1994,"[1] this seems to signal self-translation but tells the reader nothing about collaboration.

It is worth pausing a moment to consider what may be underlying the repetition in ANDERSEN's book, namely the fact that not only was D'ALFONSO the allograph co-translator but, at the time of publication, he was also the founding editor of Guernica, which published *Dreaming*. While I have no special insight into the particular dynamics between ANDERSEN and D'ALFONSO, we can appreciate how—even if those dynamics were not identical to those between LERTXUNDI and GIMÉNEZ BECH (referenced in the earlier discussion about collaboration)—D'ALFONSO's double role is not an insignificant detail. It may well have led to the assertion of his presence being more pronounced than what we see among other allograph translators who collaborate with self-translators but are not also the publisher.

[1] [To Antonio D'Alfonso who originally published these poems in English in 1994]

Figure 17: Acknowledgements in GIANNA PATRIARCA's Donne italiane ed altre tragedie (2009)



UN SPECIALE RINGRAZIAMENTO

Grazie alla mia famiglia per la loro pazienza, il loro amore.
A mio marito Andrew che continua a credere in me.
A mia figlia Gia, per il dono che è.

Grazie a tutti i miei amici che accompagnano questo viaggio, Corrado, Deborah, John, Sandy, Luciano, Roberto, Damiano, Mary, Roy, Bruna, Rosina, Terry, Lucy, Antonio, Lee, Francesca, Rosa, Teresa, Ardis, Angela, Brenda, Francesco, Gianni, Joseph, Marisa, Sonia, Sharon, Maria, Lina, Adriana, Serena, Shane, Maria Grazia, Dino, Tonino, Liliana, Luigi, Georgia, Luna e Arduino, vi voglio un sacco di bene.
A Maria Grazia Nalli per tutto il suo aiuto e infinito coraggio.
A Gianni Blasi, fratello in spirito e cuore.
A Corrado Paina che continua ad ispirarmi.
Micu, Gianni, Adriana, Paola, Padre Gianni, un grande abbraccio.
Ad Antonio D'Alfonso, (Guernica Editions, Toronto) che originalmente pubblicò queste poesie in inglese nel 1994.
A Luciano Iacobelli e LyricalMyrical Press per questo bellissimo libro.
A mamma per i ricordi e per tutte le storie.

Gianna Patriarca

While deferred recognition of collaboration characterizes both ANDERSEN's and PATRIARCA's books, the dynamic between deferral and repetition in each work differs greatly. D'ALFONSO's role as co-translator is reasserted through multiple, prominent formulations of recognition—repetition thus helping to compensate for, and even subvert, the effects of deferral—whereas Nalli's is diluted, with the potential for repeat recognition remaining untapped, possibly contributing to emphasizing the effects of the deferral. The upshot is repeat recognition of each *self-translator* and, meanwhile, decidedly distinct representations of those writers. Whereas readers encounter PATRIARCA first a *solo author* (front cover), then as a *collaborative self-translator* (title page), and then possibly as a *solo self-translator* (copyright page), they are more likely to encounter ANDERSEN as:

- first *a solo author*; and then
- *a self-translator and collaborative translating agent*, with authorial interventions stressed (back cover);
- *a self-translator and collaborative translating agent* (title page);

- *a self-translator and collaborative translating agent* (note); and potentially
- *a self-translator and collaborative translating agent* (copyright page).

4.2.1.2.3 Speculating about inconspicuousness

One might speculate that, at the root of the various expressions of inconspicuousness flagged by deferred recognition of collaborative self-translation, there lies an interest in downplaying not only the collaboration itself but also and simultaneously the very fact of translation, with the explicit admission of either endeavour representing a potential threat to the writer's authority. The translational dimension of collaborative self-translation may call into question the author's ability to *write directly* in the new local language, while the collaborative dimension may raise doubts about the author's capacity to translate into that language *on their own*. Admission of collaboration and translation thus proves symptomatic of a broader assumption about the precarious state of the author's command of the language in question. And, however (un)fairly, this precariousness may be perceived as particularly heightened—and the related threats particularly serious—for writers who, like ETCHEVERRY for example, are international and linguistic migrants; were adults at the time of migration[1] (which theoretically increases language-learning challenges[2]); had already established themselves as writers in the country from which they emigrated and in a language endogenous to that country[3]; have opted

[1] As already mentioned, ETCHEVERRY would have been about 30 years old when he moved to Canada.
[2] See, for example, Hartshorne et al. 2018. Arguing that the "critical period" for second-language learning *ability* (vs. *attainment*, or acquisition) is longer than typically believed, the authors nonetheless conclude that, in relation to "grammar-learning ability," that period caps out just before 18 years of age. As this is commonly considered the threshold for adulthood, the research therefore upholds broader scientific understandings that "[c]hildren learn language more easily than adults" (Hartshorne et al. 2018: 263).
[3] As HAZELTON explains, ETCHEVERRY was "one of the four founding members of the School of Santiago [*Escuela de Santiago*], a group of young poets of the 1960s who believed in an intertextual, fragmentary, and urbanized form

to write in a language (English, in this case) that coincides with the dominant idiom of their new place of residence (Ottawa[1]) but that had not previously figured into their linguistic repertoire as writers[2]; and/or seem interested in finding their footing in a new literary community.

It would seem then that collaborative self-translation functions very differently for certain cases of migrant versus sedentary self-translators (Grutman 2015[3]). In diglossic situations like post-Franco Galicia and the contemporary Spanish Basque Country, where linguistic and literary infrastructure for Galician, Basque and Spanish is well established, the non-migrant author's acknowledged participation in the translation process is considered an editorial and marketing strategy, a way of *endowing* the otherwise-allographic work with authority and prestige (Dasilva 2016: 16; Manterola Agirrezabalaga 2017: 208), as already discussed. So, collaboration represents a *gain*. It is perceived as reflecting the author's movement towards the translation process and towards the allograph translator, the author thus coming to the allograph translator's rescue, as it were, "saving" them from authorial poverty.

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of literary art" (2007a: 28). In the late 60s, before and after the writers' work was published, the School "had an immediate impact on Chilean letters" (30) and "received a great deal of attention in the Chilean media," including television and newspapers, as well as within literary communities locally and abroad (Mexico, Germany) (31).

[1] While French is also spoken by many people in Ottawa and other parts of the National Capital Region and therefore informs the linguistic landscape of the area, English is undeniably the dominant language, such that one would, for instance, be hard-pressed to find a local Francophone who did not also speak English fluently, whereas the reverse would not also be true.

[2] Prior to moving to Canada, ETCHEVERRY had, however, had significant exposure to English and, to a lesser extent, French: in secondary school, he "studied English and French, both of which were obligatory at the time," and perhaps most significantly, he also spent "one year in a private English-language institute and at one time had a French tutor" (Hazelton 2007a: 28). It is also worth noting that, once in Canada, he completed a PhD in Comparative Literature through the Université de Montréal, and while his thesis was written in Spanish, most of his courses took place in English or French (personal correspondence with J. ETCHEVERRY, Feb. 18, 2020; http://libcat.calacademy.org/title/dos-versiones-del-yo-en-emergencia/oclc/053740544).

[3] Note that the notions of migrants and migration are understood in relation to *international* relocation; thus far, little self-translation research has focused on *intra*national (i.e. internal) migration.

I would argue that, in the context of migrant self-translators in Canada, such collaboration is more likely to be interpreted as a *loss*. That is, it is more likely to be seen as a reflection of the allograph translator's movement towards the self-translation process and the author, whereby the allograph translator theoretically comes to the *author's* rescue (a *linguistic* deliverance, in this case), and in doing so—or at least in being recognized and perceived as doing so—exposes the author's so-called idiomatic shortcomings, which risks undermining or dragging down the writer's prestige and authority. Gains and losses are measured here according to enduring perceptions of authorial privilege and prowess, and thus, appreciating how the translator can act as a kind of safety net for the author adds dimension and useful nuance to more established visions of collaboration, whereby the author serves as the safety net for the allograph translator (see Stabile, in Vanderschelden 1998: 26).

4.2.2 Opaque collaborative self-translation

Collaborative self-translation is considered to be opaque when one or more of its defining features (translation, self-translation, collaboration) goes unrecognized in the peritext. One example of this seems to be the English version of *Straight Jacket Winter* (2019).[1] This play was written in French by Canadians ESTHER DUQUETTE and GILLES POULIN-DENIS (b. 1980)[2] and subsequently translated into English by the same two playwrights and under the same title (see Appendix B). Given the work's double authorship, the English publication acknowledges the fact

[1] As indicated in Appendix B, the French version has been performed but remains unpublished, whereas the English version has been published but has been performed as part of a bilingual presentation only.
[2] Originally from Saskatoon (Saskatchewan) where he spent his pre-post-secondary years, DENIS-POULIN currently splits his time between Montreal and western Canada (https://www.cead.qc.ca/_cead_repertoire/id_auteur/1788, consulted Dec. 1, 2020).

of collaboration. Translation and self-translation, however, appear to go unrecognized in the peritext.[1] While other examples of double-authored collaborative self-translation exist,[2] they are neither typical nor, it would seem, frequent. It is more common for collaborative self-translation to involve an *allograph* agent, and for opacity to stem from "[s]ome collaborative self-translations [being] presented as the work of a single translator, without recognising the work carried out by the whole team and hiding the real authorship of the translation" (Manterola Agirrezabalaga 2017: 208-209).

4.2.2.1 Hidden authorial agents

Thus far, I am aware of at least one Canadian example of opaque *solo* self-translation (which doubles as a form of pseudo allograph translation)—whereby certain works authored and translated exclusively by PAUL SAVOIE were credited instead to an allograph translator[3]—and two cases of opaque *collaborative* self-translation. A first is RODRÍGUEZ's short stories, "Los barquitos en la bahía" ≈ "Tiny boats in the bay,"[4] which were first published, side by side, in the journal *Aquelarre* (1991), with "Translation by Heidi Neufeld Raine" appearing just below the English

[1] I have not been able to consult the work itself, partly due to its recent publication date (2019). My remarks are informed, however, by the cover presented on the publisher's website (Playwrights Canada Press: https://www.playwrightscanada.com/Books/S/Straight-Jacket-Winter) and the WorldCat entry (https://www.worldcat.org/title/straight-jacket-winter/oclc/1119474595&referer=brief_results), which typically lists details provided on copyright pages. There is no mention in either case of translation or self-translation. This includes the fact that there is no mention of the existence of an earlier French version (likely because the French play has not been published, per footnote above).

[2] For instance, Manterola Agirrezabalaga (2011: 133-134) identifies three such cases (one each from the 1980s, 1990s, and early 2000s), drawing on her large-scale study of Basque literary self-translations.

[3] Personal correspondence with SAVOIE (Aug. 17, 2016 email); permission to refer to this matter was granted by SAVOIE via personal corrrespondence (Feb. 20, 2020 email). For ethical reasons, the identity of the allograph translator and the texts in question are not disclosed.

[4] As indicated in Appendix B, the Spanish short story would later appear as "Juegos y jugarretas" (in RODRÍGUEZ's collection, *De cuerpo entero* (1997), and the English version would appear that same year as "In the company of words" in *And a body to remember with*.

text (Figure 18). Exchanges with RODRÍGUEZ have clarified, however, that as with many of her self-translations, the English version was actually the result of a collaboration. According to her, Neufeld Raine did the lion's share of the translation but this was nonetheless done in collaboration with RODRÍGUEZ, and for reasons unknown (to the author,[1] to me), *Aquelarre* identified only the allograph translator.

Figure 18: Formulation of recognition accompanying CARMEN RODRÍGUEZ's short stories "Los barquitos en la bahía" and "Tiny boats in the bay," Aquelarre (1991)

A ver si un año de estos, cuando vuelva, te encuentro por ahí, quizás caminando por la Plaza Victoria. Nos podemos ir a dar una vuelta a ver cómo está la calle Ferrari y después te invito a un helado en el Bogarín.

A propósito, ahora sé lo que significa la palabra aborto.

By the way, now I know the meaning of the word abortion.

Piececitos de Niño: poem by Chilean Nobel Prize winner, Gabriela Mistral.
Arturo Prat: Chilean hero of the War of the Pacific.

Translation by Heidi Neufeld Raine.

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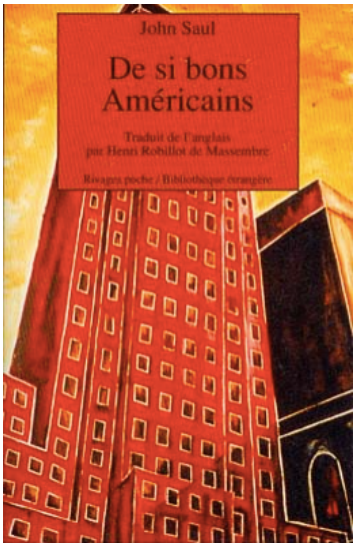
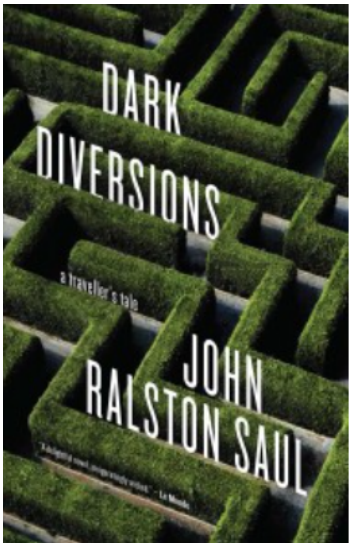
Another instance of opaque collaborative self-translation in which the authorial agent is hidden is JOHN RALSTON SAUL's novel *De si bons Américains* (1994) // *Dark Diversions: A Traveller's Tale* (2012). These texts have an intricate history, beginning in the early 1990s, when SAUL had actually first written the work in English. Subsequently, upon request for new material, he presented "the second-last draft" (Medley 2012, quoting SAUL[2]) to his interested French publisher. The French translation came out shortly thereafter, followed many years later by an English version (Medley 2012). This explains why, in this pair of publications, the work that is

[1] Per personal correspondence with RODRÍGUEZ (Jan. 28, 2019 email).
[2] SAUL explains that "[t]here was no final draft in English" prior to publication of the French version (quoted in Medley 2012).

presented as the translation is actually the text that had *preceded* it.[1] The formal translation credits are listed in the French work as "Traduit de l'anglais par Henri Robillot de Massembre" (Figure 19).

Figure 19: Front covers of JOHN RALSTON SAUL'S **De si bons Américains** *(1994) and Dark Diversions: A Travellers' Tale (2012)*





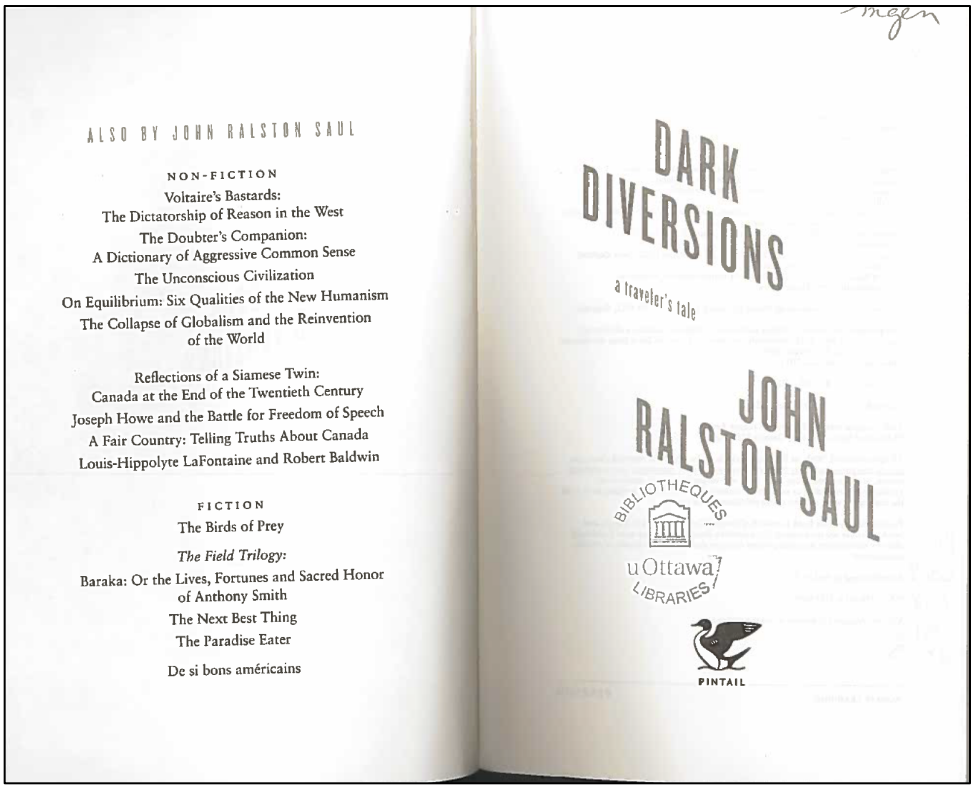
Although the French text "was published, it was not necessarily finished," and so SAUL had since been revisiting and reworking the English text on an annual basis (Medley 2012; Quill 2012). Hence Medley's striking assessment in 2012 that "Saul's new novel is 18 years old." (In fact, it would already have been *more* than 18 years old, but this takes nothing away from the punch Medley's statement packs.) More to the point, JOHN RALSTON SAUL—who was fluent in French as a young adult and was based in Paris at the time of the translation (Henighan 2010)—is said to have been involved in reworking *both* of the published novels, i.e., including the translation: "He worked with his translator, Henri Robillot, to produce a final draft in French" (Medley

[1] As will be discussed in more detail in later sections of the thesis, while this apparent non-coincidence between writing and publication order is atypical, it is not uncommon.

2012). The translation into French therefore seems to be the result of collaborative self-translation, with the authorial involvement being declared even more emphatically in a Toronto Star interview with Greg Quill, where SAUL explains that the "book was written with a French translator" (Quill 2012), thereby effectively bypassing the idea of translation ("written") and seemingly casting himself in the lead role ("*with* a French translator"). Nonetheless, the French publication recognizes only the allograph translator.

Also telling is that the English version refers to the French work only by listing the title among SAUL's publications, per Figure 20. Whereas the French work recognizes translation while obscuring the facts of self-translation and collaboration, the English publication—despite acknowledging the existence of the French title—obscures both of those facts as well as that of translation. Readers of the publication in French will therefore understand the English version as the original and the French translation as the result of a singular allograph act, while readers of the English-language publication will understand the English novel (and the French title, should they read through his other works) as original works that stem from a singular authorial act.

Figure 20: Title page and list of author's publications in JOHN RALSTON SAUL's Dark Diversions: A Travellers' Tale (2012)



ALSO BY JOHN RALSTON SAUL

NON-FICTION

Voltaire's Bastards:
The Dictatorship of Reason in the West

The Doubter's Companion:
A Dictionary of Aggressive Common Sense

The Unconscious Civilization

On Equilibrium: Six Qualities of the New Humanism

The Collapse of Globalism and the Reinvention of the World

Reflections of a Siamese Twin:
Canada at the End of the Twentieth Century

Joseph Howe and the Battle for Freedom of Speech

A Fair Country: Telling Truths About Canada

Louis-Hippolyte LaFontaine and Robert Baldwin

FICTION

The Birds of Prey

The Field Trilogy:

Baraka: Or the Lives, Fortunes and Sacred Honor of Anthony Smith

The Next Best Thing

The Paradise Eater

De si bons américains

DARK DIVERSIONS

a traveler's tale

JOHN RALSTON SAUL

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Though both readings are in keeping with the peritextual information provided, neither reading can be accurate. Indeed, the formulations of recognition are formulations of *partial* recognition. On their own, each reflects a different kind of opacity; together, they reflect a doubled opacity. The latter is unusual because it can only function if there is a non-coincidence between writing order and publication order.

4.2.2.2 Hidden allograph agents

Michele Campanini alerts us to a curious instance of opaque collaboration when, drawing on her interviews with AMARA LAKHOUS (b. 1970, Algiers[1]), she explains the following about the

[1] In 1995, LAKHOUS relocated to Rome to "escap[e] the strife of the civil war between the army-led Algerian government and the Islamic Salvation Front" (Grutman 2018b: 3).

novel *Scontro de civiltà per un ascensore a piazza Vittorio* (2006),[1] i.e., LAKHOUS's Italian iteration of the Arabic work *Kayfa tarḍa'u min al-dhi'ba dūna an ta'aḍḍaka*[2] (2003):

> Once his self-translation was finished, he gave a copy of the manuscript to some thirty friends, asking them to proofread his text. After this, as he told me, he started working through the thirty different edited versions,[3] and at the end of this very long and difficult process he produced a final manuscript for the publisher. (2012: 157-158)

As Grutman (2018b: 9) points out, not only is *Scontro* an opaque self-translation (Dasilva 2016) but the translation is also covert (House 1977), both facts corresponding to LAKHOUS's denial that the Italian version is a result of translation, as he expresses through an adage so familiar it warrants the label of "commonplace" (Grutman 2018c: 19)[4]: "I re-wrote it [...]. I didn't translate it" (2018d: 9, quoting Esposito, quoting LAKHOUS). Equally opaque is how the Italian text was shaped by collaboration, LAKHOUS being the only writing figure credited in the publication. While appreciating that both translation and collaboration did indeed take place,[5] to what extent can we consider these allograph contributions to be part of a collaborative self-*translation* (versus a monolingual editing) project?

---

[1] The title of the English translation (from Italian) by Ann Goldstein (b. 1949, United States) is *Clash of Civilisations Over an Elevator in Piazza Vittorio* (2018).

[2] Transliteration of Arabic title per Casini 2016. In English, this title could be translated as "How to be suckled by the wolf without being bitten" (per Campanini 2012 : 158) or "How to be suckled by the she-wolf without her biting you" (per Grutman 2018b: 8).

[3] Grutman (2018d: 12) stresses that, although this "suggests that [Lakhous] went through thirty drafts," "there was only one base text, annotated by thirty-odd people," whose comments may not even have been all that distinct from one another, seeing as "one surmises that several proof readers would have noticed the same weak spots."

[4] In addition to cliché, "commonplace" is used here to refer to its "original, rhetorical, sense of *locus communis* (Greek: *koinos topos*) meaning a line of argument that one expects to see addressed in the standard treatment of a given topic" (Grutman 2018c: 19).

[5] Distinguishing between two of the different kinds of logic applied to (defining) self-translation, Grutman (2018b: 9) argues that LAKHOUS's claim constitutes "an axiomatic assertion, not an empirical one[, since] existing comparative analyses of his twin versions did not yield much textual evidence to back it up."

One might argue that "the involvement of these friends [...] turns the solitary exercise of self-translation into a collective undertaking" (Grutman 2018c: 12). But was there a bilingual dimension to the proofreading? It seems improbable that LAKHOUS's pool of proofreading *amici* would not have included at least one Arabophone;[1] would they therefore have consulted the Arabic version of the novel and provided feedback in light of that (bilingual) reading? If so, the answer to our first question proves somewhat less murky. On the other hand, if the editing process was restricted to the Italian text and language, which Campanini's description seems to suggest is more likely, then the proofreading itself would not—in any *interlingual* sense at least—have been translational in nature, which ostensibly calls into question the logic of discussing this case as one of collaborative self-translation. This is a point also made by Cordingley and Frigau Manning (2017: 23-24): "If all translation is collaborative, not all collaborators are translators. […] The point may seem somewhat obvious, yet the distinction needs to be made so that the term 'collaborative translation' is not used indiscriminately, sliding between authorial and social models."

And yet, regardless of the number of languages or texts informing the proofreading process, knowledge of these two-and-a-half dozen peritextually unidentified contributors forces us to contend with what lies—or rather with *who* and *whose complementary contributions* lie—behind the singular name credited on the book, and with how one might account (conceptually, pragmatically) for such massive non-authorial input, in the context of

[1] Judging by the acknowledgments at the end of his next novel, *Divorzio all'islamica a viale Marconi*, there was at least one, in fact (Wasim Dahmash), in addition to two Italian specialists of Arabic, Jolanda Guardi and Francesco Leggio (who had translated LAKHOUS's very first novel into Italian).

self-translation. After all, while it is not at all unusual for writers (self-translators included) to turn to friends or family members for feedback on their work, it is hardly typical for input to be sought out on such a large scale. Furthermore, in addition to being an arduous task (as LAKHOUS himself indicates), an endeavour that involves gathering, considering and variously incorporating comments from so many people leads to something substantially different than a solo pursuit ever could.

Similar questions arise when we consider MADELEINE BLAIS-DAHLEM's[1] plays "La Maculée" and "sTain" (which, incidentally, featured actor and fellow Fransaskois self-translator, GILLES POULIN-DENIS[2]). As staged pieces, these corresponding works (the first primarily in French, the second predominantly in English) challenge the more conventional ways of defining self-translation products, whereby publication status is the pivotal criterion. While both versions were indeed published, in a bilingual edition, the first products were actually those that were *performed*,[3] and collaboration is inherent in those. On the one hand, it is common for works in progress[4] to evolve in light of dialogical exchanges between playwright and players (among other actors[5]), and such processes certainly apply to *La Maculée ≈ sTain* (2012). Louise Forsyth explains this with respect to the French version, highlighting the bilingual (French, English) character of the work[6]:

---

[1] Born in North Battleford (1946), Saskatchewan (Canada), BLAIS-DAHLEM has lived in Saskatoon for several decades.
[2] See photos in BLAIS-DAHLEM (2012: 80-86).
[3] Each linguistic version was brought to the stage in 2011 (Forsyth 2012).
[4] To say nothing of how changes are typically made between performances.
[5] For instance: directors; designers of sets, costumes, sound, lighting.
[6] While *La Maculée* and *sTain* are predominantly French- and English-language works, respectively, each incorporates significant dialogue in the other language, speaking to the bilingual context of where the action takes place.

> *La Maculée* est une pièce bilingue qui n'aurait pas de sens si on essayait de la mettre en scène en n'utilisant qu'une seule langue. Ainsi, Blais-Dahlem collabore avec les autres dramaturges fransaskois et fransaskoises, et avec ses collègues de La Troupe du Jour, à une sorte de laboratoire permanent dont le produit est une esthétique théâtrale hautement originale basée sur un jeu, une écriture et une scénographie bilingues. (2012: 188)

What's more, both versions were workshopped in other venues prior to being performed: the English version in Toronto (as part of Nightwood Theatre's Groundswell Festival); the French in Montreal with Marie-Ève Gagnon (Forsyth 2012: 188-189, footnote 1). How many other people were involved in the workshops? What were the nature and extent of their input and its incorporation into the performed pieces? To what extent did workshop participants know about or engage with the other-language work? And how does this inform our understanding of BLAIS-DAHLEM's writing process which generally involves a form of simultaneous self-translation, "alternat[ing] between French and English drafts"[1] (Blais-Dahlem 2012: 93)?

Insisting that the work of each agent participating in collaborative self-translation must be characterized as a *bilingual* practice would mean struggling to reconcile that insistent position with certain other accepted cases of this kind of collaboration. One well-known example, which Dasilva classifies as self-translation revised by an allograph translator, is the Spanish version of WITOLD GOMBROWICZ's[2] Polish novel *Ferdydurke*.[3] As GOMBROWICZ explains in the preface to his Spanish work, he engaged a "translation committee" (to use his own wording), consisting of four Argentinian and Cuban translators, to assist him in tackling the Spanish translation. All the while, he "knew next to no Spanish, and"—more critically for our

[1] The fact that *La Maculée ≈ sTain* emerged from a simultaneous self-translation process is corroborated in the online questionnaire Blais-Dahlem completed in the context of the present thesis.
[2] 1904-1969; born in the then-Russian Empire (Russian Poland), now Poland.
[3] The Polish version was published in 1937; the Spanish in 1947.

purposes here—"his collaborators were completely unfamiliar with the Polish language"[1] (Dasilva 2016: 28). A smaller-scale and lower-profile example would be the translation of the play *La valise* (1999), by Canadian MANON BEAUDOIN (b. 1955),[2] whose English self-translation, *The Suitcase* (1999), was done in collaboration with Doug Jamha.[3] As Jamha is a self-proclaimed "unilingual anglophone,"[4] this collaboration obviously applies to the construction of the English version of the play but not to the translation process *per se*.

CARLO TOSELLI

The examples highlighted thus far help to underscore some important complexities associated with self-translation products that obscure allograph agency. Conceptually, diachronically, and/or in terms of the media used and the number of participants involved, however, those illustrations are also less typical of this kind of opaque self-translation. An example that may be more representative is the body of work produced by Italian-Canadian medical doctor-cum-poet CARLO TOSELLI (1921-2006). Born in Torino, TOSELLI moved from Milan to Vancouver in 1980,[5] when he was just shy of sixty, and subsequently published six collections of poetry between 1993 and 2005 (with a seventh appearing posthumously):

---

[1] "El autor no sabía casi nada de español y sus colaboradores ignoraban por completo la lengua polaca" (Dasilva 2016: 28).
[2] Originally from Montreal, BEAUDOIN moved to Edmonton in 1982, returning to Montreal in the early 2000s.
[3] According to the "Responsibility" entry in the WorldCat listing, the English play is a "translation by Manon Beaudoin and Doug Jamha" (https://www.worldcat.org/title/suitcase/oclc/63066850&referer=brief_results; last consulted April 21, 2020).
[4] Per Jamha's biographical note in the programme for a 1997 performance of BEAUDOIN's *La Maison rouge* (http://www.theatrefrancophonedelouest.ca/flash/1997_La%20maison%20rouge.pdf; April 21, 2020).
[5] TOSELLI (1996: 143). See, also, the summary provided by the University of Waterloo's "Espaces culturels francophones de Colombie-Britannique" research group (http://www.espacesfrancophones.uwaterloo.ca/colombie_britannique/documents/CarloToselli.htm; consulted Jan. 10, 2016).

1. *Lo specchio di peltro ≈ The pewter mirror ≈ Le miroir d'étain* (1993)
2. *La fanciulla chi terracotta ≈ Terracotta maiden ≈ La jeune fille en terre cuite* (1996)
3. *Fra due giardini ≈ Between two gardens ≈ Entre deux jardins* (1998)
4. *Immobile correndo ≈ Motionless in motion ≈ Immobile en courant* (2001)
5. *Cos'è il tempo? ≈ What is time? ≈ Qu'est-ce que le temps?* (2003)
6. *Il bosco dei tamarindi ≈ The tamarind wood ≈ Le bois des tamariniers* (2005)
7. *Ad inverno inoltrato ≈ Late in Winter ≈ Au déclin de l'hiver* (2013)

Each of these books contain a multitude of poems,[1] which all appear in Italian, English and French. In every case, nothing alerts readers to the fact that somebody other than TOSELLI himself was involved. We are left to understand that all three versions were written by him, in relative isolation. The "other two" versions (however understood[2]) are thus implicitly presented as solo self-translations.[3] Take, for instance, *Lo specchio di peltro ≈ The Pewter Mirror ≈ Le miroir d'étain* (1993). A first observation is that TOSELLI's name is the only one identified on the book's front cover and title page (Figure 21), the content and presentation of the text being identical on both.

[1] For instance, *Lo specchio di peltro* contains 188 poems (or 564, when all linguistic versions are considered), and 128 (or 384) are contained in *La fanciulla chi terracotta*.
[2] Given the consistency of how the texts are positioned in relation to one another, with the Italian version appearing first, followed by the English and then the French (see Figure 21, Figure 23, Figure 24), readers are likely to interpret the latter two versions as translations of an Italian original.
[3] Although I have not been able to access copies of *Cos'è il tempo?* or *Ad Inverno Inoltrato*, one would expect their format to be very similar to that of the others, given that the consulted publications resemble one another and that the same publisher (Le Grazie, Vancouver) was used for all but the first book.

Figure 21: Title page of CARLO TOSELLI's Lo specchio di peltro ≈ The Pewter Mirror ≈ Le miroir d'étain (1993)

Carlo Toselli

LO SPECCHIO DI PELTRO

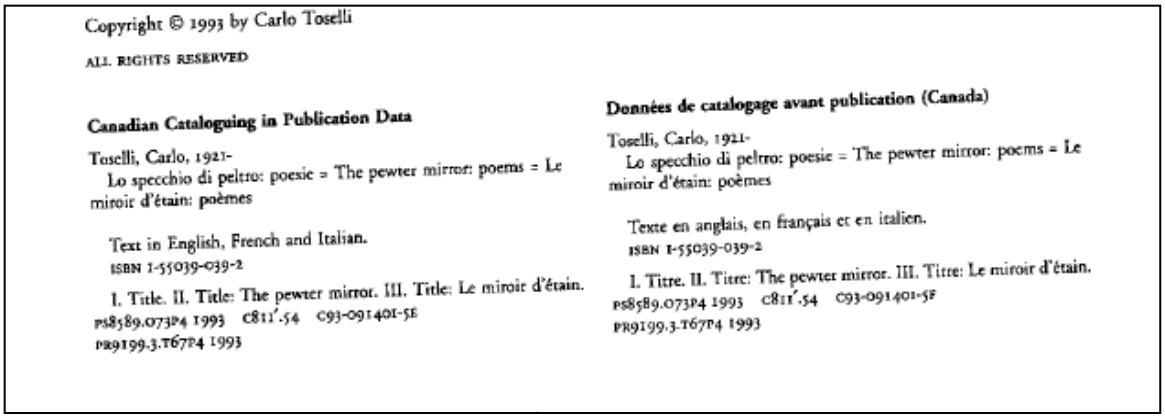
THE PEWTER MIRROR

LE MIROIR D'ETAIN

poesie / poems / poèmes

He also stands alone on the copyright page, with his name hovering directly over the titles (listed in all three languages), and the line "Text in English, French and Italian" (or its French equivalent) appearing just below that (Figure 22).

Figure 22: Copyright page of CARLO TOSELLI's Lo specchio di peltro ≈ The Pewter Mirror ≈ Le miroir d'étain (1993)


Copyright © 1993 by Carlo Toselli

ALL RIGHTS RESERVED

Canadian Cataloguing in Publication Data

Toselli, Carlo, 1921-
Lo specchio di peltro: poesie = The pewter mirror: poems = Le miroir d'étain: poèmes

Text in English, French and Italian.
ISBN 1-55039-039-2

I. Title. II. Title: The pewter mirror. III. Title: Le miroir d'étain.
PS8589.073P4 1993 C811'.54 C93-091401-5E
PR9199.3.T67P4 1993

Données de catalogage avant publication (Canada)

Toselli, Carlo, 1921-
Lo specchio di peltro: poesie = The pewter mirror: poems = Le miroir d'étain: poèmes

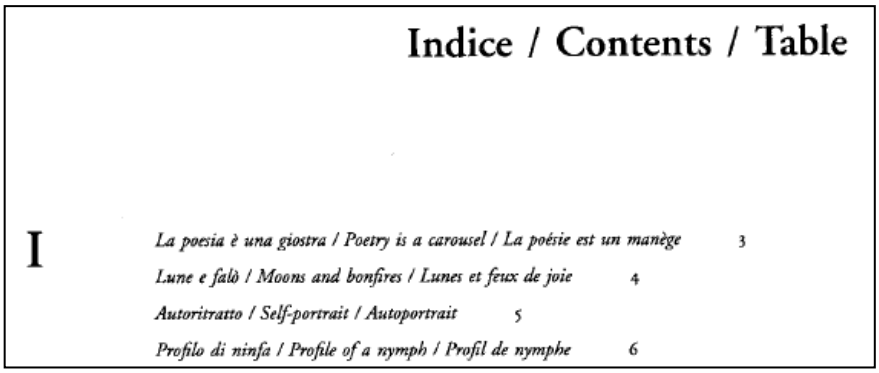
Texte en anglais, en français et en italien.
ISBN 1-55039-039-2

I. Titre. II. Titre: The pewter mirror. III. Titre: Le miroir d'étain.
PS8589.073P4 1993 C811'.54 C93-091401-5F
PR9199.3.T67P4 1993

TOSELLI's apparently singular involvement in developing the entire contents of the book is further suggested by the way the poems are listed in the table of contents and within the collection itself. Especially persuasive is the democratic fashion in which the versions are positioned relative to one another: separated only by forward slashes, the three titles of each poem appear in the table of contents on the same line (Figure 23); structurally, this anticipates

how the three versions of the work are placed side by side by side, elegantly accommodated by the square design of the book (Figure 24). This presentation does not outwit the relative ranking suggested by their order on the page (the primacy of the Italian version, the respective secondary and tertiary status of the English and French texts). Yet, especially in the absence of other writers' names and of references to translation, this horizontal sequencing is far less hierarchically loaded than certain alternatives, such as *en-face* or vertically split-page options (Gentes 2013), and therefore encourages readers to appreciate the different linguistic iterations as (approximately) "the same," in terms of not only content and form (minus the shifts in language) but also the identity of the writing agent.

Figure 23: Beginning of table of contents of CARLO TOSELLI's Lo specchio di peltro ≈ The Pewter Mirror ≈ Le miroir d'étain (1993)



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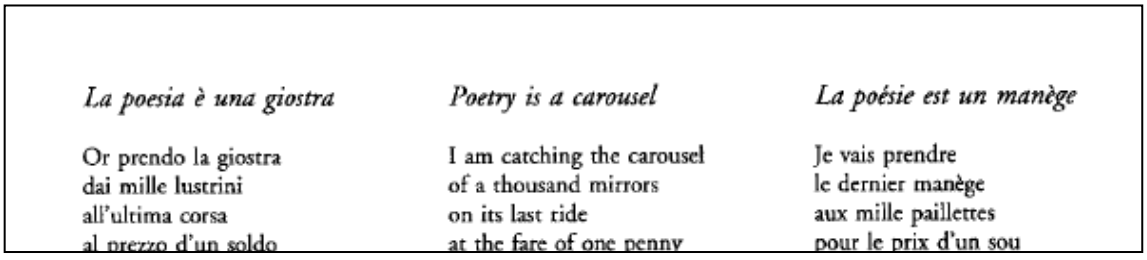
I

La poesia è una giostra / Poetry is a carousel / La poésie est un manège 3
Lune e falò / Moons and bonfires / Lunes et feux de joie 4
Autoritratto / Self-portrait / Autoportrait 5
Profilo di ninfa / Profile of a nymph / Profil de nymphe 6

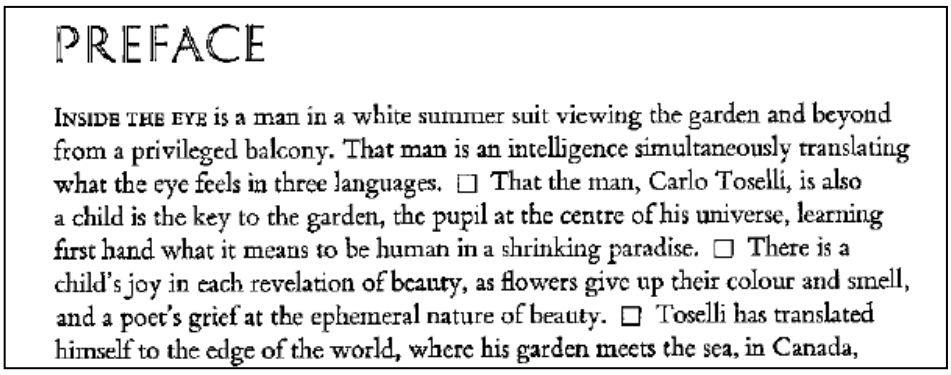
Figure 24: Layout of poems in CARLO TOSELLI's Lo specchio di peltro ≈ The Pewter Mirror ≈ Le miroir d'étain (1993)



La poesia è una giostra	*Poetry is a carousel*	*La poésie est un manège*
Or prendo la giostra	I am catching the carousel	Je vais prendre
dai mille lustrini	of a thousand mirrors	le dernier manège
all'ultima corsa	on its last ride	aux mille paillettes
al prezzo d'un soldo	at the fare of one penny	pour le prix d'un sou

Such similitude and the consistency thereof are also strongly suggested in the prefaces to the second and third collections of poetry, where Linda Rogers (b. 1944, British Columbia) writes that TOSELLI "is an intelligence simultaneously translating what the eye feels in three languages" (1996: np; see Figure 25[1]), and Andrew Parkin (b. 1936, England[2]) explains that the author "has spun in his carousel of three languages again, and yet again, through his second volume, *Terracotta Maiden*, or *La fanciulla di terracotta*, or *La jeune fille en terre cuite*, and his third book, *Between Two Gardens*" (1998: xiii).

Figure 25: Linda Rogers' preface to CARLO TOSELLI's La fanciulla di terracotta ≈ Terracotta Maiden ≈ La jeune fille en terre cuite (1996)



PREFACE

INSIDE THE EYE is a man in a white summer suit viewing the garden and beyond from a privileged balcony. That man is an intelligence simultaneously translating what the eye feels in three languages. □ That the man, Carlo Toselli, is also a child is the key to the garden, the pupil at the centre of his universe, learning first hand what it means to be human in a shrinking paradise. □ There is a child's joy in each revelation of beauty, as flowers give up their colour and smell, and a poet's grief at the ephemeral nature of beauty. □ Toselli has translated himself to the edge of the world, where his garden meets the sea, in Canada,

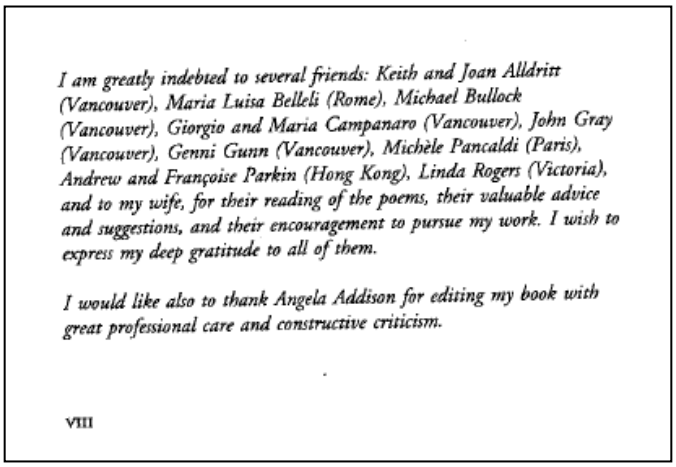
Indeed, it is only in the acknowledgements—themselves also expressed in these three languages and presented in the same linguistic order—that contributions by other (potential) writerly agents are identified (Figure 26). As indicated, the vast majority of the individuals

[1] As Figure 25 shows, Rogers also writes that "Toselli has translated himself to the edge of the world..." However, this conception of self-translation seems to correspond more specifically to *translation of the self* à la Salman Rushdie and is therefore distinct from the understanding presently guiding our discussion (i.e. translation performed *by* the self).

[2] Parkin moved to Canada (British Columbia) in 1970, and later to Hong Kong (https://alllitup.ca/contributors/P/Parkin-Andrew; consulted Mar. 10, 2020).

mentioned (including Rogers and Parkin) are TOSELLI's "friends"[1] who, along with his wife, are said to have served as additional "readers," offering "advice," "suggestions" and "encouragement." Other than TOSELLI himself, the only person explicitly associated with a formal responsibility in the book's core contents is editor Angela Addison.

Figure 26: English-language version of acknowledgements in CARLO TOSELLI's Lo specchio di peltro ≈ The Pewter Mirror ≈ Le miroir d'étain (1993)



I am greatly indebted to several friends: Keith and Joan Alldritt (Vancouver), Maria Luisa Belleli (Rome), Michael Bullock (Vancouver), Giorgio and Maria Campanaro (Vancouver), John Gray (Vancouver), Genni Gunn (Vancouver), Michèle Pancaldi (Paris), Andrew and Françoise Parkin (Hong Kong), Linda Rogers (Victoria), and to my wife, for their reading of the poems, their valuable advice and suggestions, and their encouragement to pursue my work. I wish to express my deep gratitude to all of them.

I would like also to thank Angela Addison for editing my book with great professional care and constructive criticism.

VIII

Especially when considered in conjunction with one another, these suggestions are very compelling, persuading us to conclude that TOSELLI's poetry collections consist of solo self-translations. However, insights from two of the cited friends give us reason to reconsider this interpretation. Writer and translator Genni Gunn[2], for one, acknowledges that self-translation was a component of the larger process, but she does not consider the publication to be a self-translation *per se*:

> As I recall, Carlo did a rudimentary translation of his first book, and I re-translated it to capture not only the literal meaning of the poems, but the poetic qualities in the

[1] As Linda Rogers confirms, she was very fond of TOSELLI and remains close to his wife (personal correspondence, Feb. 26, 2016; permission to quote Rogers was granted by the writer themselves (Mar. 10, 2020 email)).
[2] Gunn was born in Italy (Trieste) and moved to Canada at the age of eleven (personal website: http://www.gennigunn.com/about.html; consulted Mar. 10, 2020).

> English. Poetry is a language in itself. Carlo's literal translation did not result in good poetry in English. (Personal correspondence, Mar. 10, 2020 email[1])

This take on the nature of the published product and its underlying process is corroborated by Linda Rogers who, while recognizing the "inexact science" of translation, explains:

> Carlo wrote in Italian and then made an effort to make literal translations with understandable deficits. [...] I worked with the Italian and with his [English] translations and tried to find a happy path that would be faithful to his intention but also insightful to the English reader. (Personal correspondence, Feb. 26, 2016 email[2])

Gunn also attests to the analogous situation for the French-language versions: "As to the French, same thing there. [...] [Toselli] wrote in Italian" (Jan. 19, 2016 email[3]).

While it would be unfair to say that TOSELLI had not been involved in the translation process (his collections would not qualify as examples of pseudo-self-translation[4]), the final published versions of the English- and French-language poems can hardly be credited to him alone. In other words, they *do* represent good examples of what we might call "pseudo *solo* self-translation." So, rather than translations produced independently by the author, we are dealing with a collection of works where not only have the self-translations been revised by an allograph translator (cf. Dasilva 2016: 28) but the revisions in question are substantial, and the process involved more than one other translating agent. What is especially interesting about this case of opaque collaboration is that the allograph translators are in fact identified in the publications. This detail would seemingly undermine the "opaque" labelling, yet the *nature* (to

[1] Permission to quote Gunn was granted by the writer (Mar. 10, 2020 email).
[2] Permission to quote Rogers was granted by the writer (Mar. 10, 2020 email).
[3] Permission to quote Gunn was granted by the writer (Mar, 10, 2020 email).
[4] Per Regattin, who borrows the DTS logic underlying pseudotranslation, "pseudo-*self*-translation" refers to an allograph translation that is disguised as a self-translation (2015: 118).

say nothing of the degree) of the allograph involvement remains utterly absent from the peritext, which encourages readers to interpret TOSELLI as an independent agent of translation.

The example of TOSELLI compels us to reconsider apparently similar cases such as that of Montreal's CLAUDE HAMELIN (1943-2018). The copyright page in each of his three trilingual poetry collections (French, Spanish and English) contains the indication "révision des traductions," followed by a series of names: e.g., "Marilyn Azziz, Jean-Pascal Hamelin, Hélène Matte et Roberto Jovel (version espagnole)," in *Silence du monde ≈ Silencio del mundo ≈ Silence of the World* (1995). To what extent might HAMELIN's recognition of such agents mirror what we have just seen with TOSELLI?

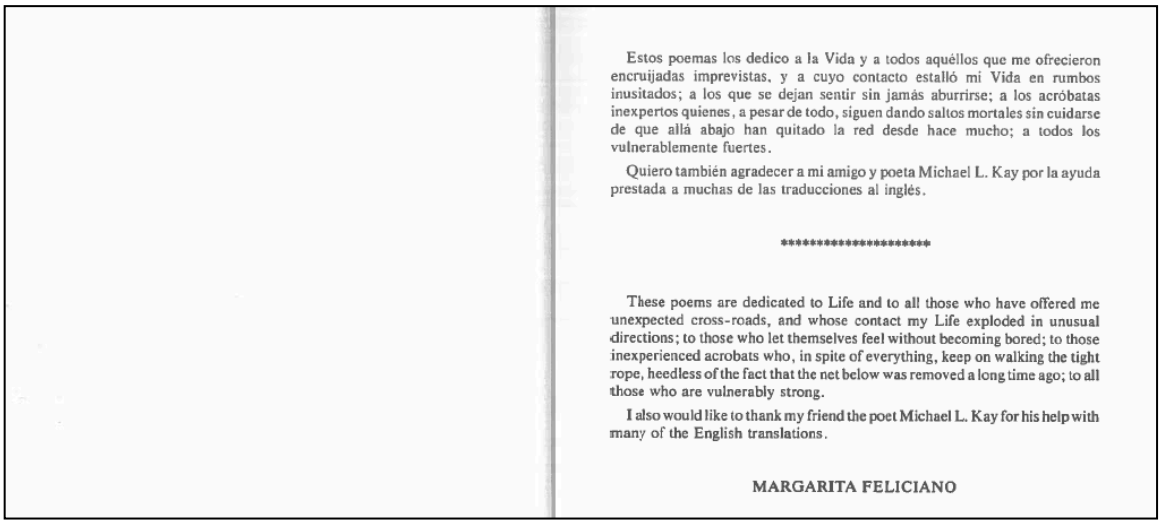
4.2.3 Translucent collaborative self-translation

The term "translucent collaborative self-translation" is used here to refer to cases where one or more of the defining features of collaborative self-translation—typically, collaboration and the collaborative translator—are identified only in a peripheral zone of the peritext and typically without that recognition being repeated. In such instances, the argument could therefore be made that translatorly collaboration would be understood as either (or neither) transparent (n)or opaque. We see this, for example, in the bilingual poetry collection *Ventana sobre el mar ≈ Window on the Sea* (1981) by MARGARITA FELICIANO (b. 1938[1]). One is inclined to understand that "[t]he English versions are by Feliciano herself" (Hazelton 2007a: 230), until reading the acknowledgements, where auxiliary contributions are recognized in the last line: "I also would

[1] Born in Sicily, FELICIANO relocated with her family to Argentina (1948) and later California (1955), arriving in Toronto in 1969, where she has since lived (Hazelton 2007a: 51-53).

like to thank my friend the poet Michael L. Kay for his help with many of the English translations" (1981). Collaboration is transparent insofar as Kay's participation in the translation process has been made explicit. It is opaque in terms of the peripheral location of its recognition and the presentation of the notably unlabelled acknowledgements in which the latter is contained (see Figure 27). This example is therefore distinct from instances of *deferred recognition* (cf. transparency), where at least one formulation occupies a *non*-peripheral position. It is also distinct from opaque collaborative self-translation in its handling of *formulations of partial recognition*, in that this partialness is eventually complemented and indeed completed by other formulations of (full or partial) recognition in the publication.

Figure 27: Acknowledgements page in MARGARITA FELICIANO's Ventana sobre el mar ≈ Window on the Sea (1981)



Estos poemas los dedico a la Vida y a todos aquéllos que me ofrecieron encruijadas imprevistas, y a cuyo contacto estalló mi Vida en rumbos inusitados; a los que se dejan sentir sin jamás aburrirse; a los acróbatas inexpertos quienes, a pesar de todo, siguen dando saltos mortales sin cuidarse de que allá abajo han quitado la red desde hace mucho; a todos los vulnerablemente fuertes.

Quiero también agradecer a mi amigo y poeta Michael L. Kay por la ayuda prestada a muchas de las traducciones al inglés.

****

These poems are dedicated to Life and to all those who have offered me unexpected cross-roads, and whose contact my Life exploded in unusual directions; to those who let themselves feel without becoming bored; to those inexperienced acrobats who, in spite of everything, keep on walking the tight rope, heedless of the fact that the net below was removed a long time ago; to all those who are vulnerably strong.

I also would like to thank my friend the poet Michael L. Kay for his help with many of the English translations.

MARGARITA FELICIANO

4.2.4 Hyper-transparent collaborative self-translation

Whereas opaque collaborative self-translation speaks to *non*-recognition of the facts of translation, self-translation and/or collaboration, there are other cases where each of those facets is peritextually recognized but one or more of them are known *not* to have actually taken

place. It would not be inaccurate to speak here of *pseudo collaborative self-translation*. Yet I prefer the term "hyper-transparent collaborative self-translation" because it is coherent with the typology's semantic field and because, as compared to "pseudo," "hyper transparent" emphasizes the *foregrounding* of information, rather than suggesting a falsification of information and implying moral judgements about insincerity or deliberate deception. What's more, hyper-transparency alerts us to an important defining feature of *transparent* collaborative self-translation: namely, that the collaborative self-translation in question is not only recognized in the peritext but also presumed (if not known) to reflect reality.

Hyper-transparent collaborative self-translation refers to instances where certain agents who are recognized for their participation in the translation are known not to have actually contributed in the ways suggested. Typically, these individuals are not mentioned, or are mentioned rather differently, in subsequent publications of the same works.

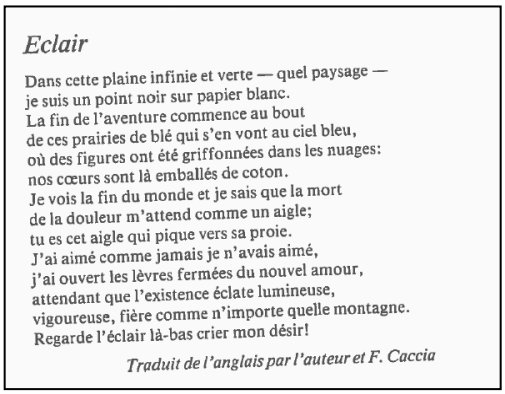
ANTONIO D'ALFONSO, Nunzia Iavarone, Fulvio Caccia: varia in *Quêtes*

This categorization seems to apply to ANTONIO D'ALFONSO's French-language poems "Eclair," "Femme de Saskatchewan, " "L'homme timide," "Le premier mars 1980" and "Circé au bar terrasse," which were first published in the multi-authored anthology *Quêtes: Textes d'auteurs italo-québécois* (1983).[1] Whereas "Traduit par l'auteur et F. Caccia"[2] appears below the first four poems (as in Figure 28), and Nunzia Iavarone is additionally credited for "Circé au bar

[1] The English-language counterparts are, in order, "Lightning," "Saskatchewan Woman," "The timid man," "The First of March, 1980"—all of which were first published in *Black Tongue* (1983)—and "Strangers at a Stranger's Table," which first appeared in *Queror* (1979) (confirmed through personal correspondence with D'ALFONSO, Jan. 28, 2020 and Mar. 16, 2020 emails).
[2] This refers to Italian-Canadian writer, Fulvio Caccia.

terrasse" (Figure 29), only D'ALFONSO's involvement is indicated when these works are subsequently republished in other outlets.[1]

Figure 28: ANTONIO D'ALFONSO's poem "Éclair" in Quêtes (1983)

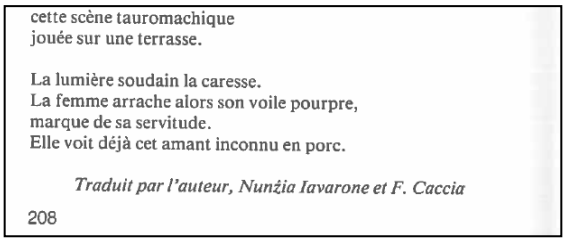


Eclair

Dans cette plaine infinie et verte — quel paysage —
je suis un point noir sur papier blanc.
La fin de l'aventure commence au bout
de ces prairies de blé qui s'en vont au ciel bleu,
où des figures ont été griffonnées dans les nuages:
nos cœurs sont là emballés de coton.
Je vois la fin du monde et je sais que la mort
de la douleur m'attend comme un aigle;
tu es cet aigle qui pique vers sa proie.
J'ai aimé comme jamais je n'avais aimé,
j'ai ouvert les lèvres fermées du nouvel amour,
attendant que l'existence éclate lumineuse,
vigoureuse, fière comme n'importe quelle montagne.
Regarde l'éclair là-bas crier mon désir!

Traduit de l'anglais par l'auteur et F. Caccia

Figure 29: Recognition of collaboration in ANTONIO D'ALFONSO's poem "Circé au bar terrasse" in Quêtes (1983)



cette scène tauromachique
jouée sur une terrasse.

La lumière soudain la caresse.
La femme arrache alors son voile pourpre,
marque de sa servitude.
Elle voit déjà cet amant inconnu en porc.

Traduit par l'auteur, Nunzia Iavarone et F. Caccia

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Rather than reflecting *opaque* collaborative self-translation, the absence of Caccia's and Iavarone's names in the later publications corresponds, according to D'ALFONSO, to the fact that the initial recognition in *Quêtes* was a gesture reflecting "kindness more than fact": it was the experience of the self-translator that the interventions of the allograph contributors were not vital to the endeavour.[2] Thus, not only are the *Quêtes* translations recognized as stemming

[1] Personal correspondence with D'ALFONSO (Jan. 28, 2020 and Mar. 16, 2020 emails)
[2] Personal correspondence with D'ALFONSO (Jan. 28, 2020 and Mar. 16, 2020 emails); permission to quote D'ALFONSO was granted by the writer (Mar. 16, 2020 email).

from a cooperative effort (cf. transparent collaboration) but that recognition reflects collaboration that, seemingly, exists *beyond* the parameters of the actual translation process (hyper-transparent collaboration), overrepresenting the allograph participation.

These examples underscore how, whereas some forms of transparent collaborative self-translation make collaboration more or less inconspicuous so as to downplay allograph input (as already seen), some kinds of hyper-transparent collaborative self-translation use their inherent conspicuousness to *enhance* allograph visibility. D'ALFONSO highlights reasons for seeking, and indeed asserting, collaboration in the case of some of his self-translations:

> I felt insecure in my French and it is this insecurity that forced me to find support in persons I was visiting and drinking with. Or lovers I was with. I am a lower class wop[1] who tried to write in French, a language he never studied. And so I needed help to feel secure. Writing is a jump into the void. And writing in a different language is a jump from one void into another void. (Personal corresponence with D'ALFONSO, Mar. 18, 2020 email)[2]

In other words, if the interventions of D'ALFONSO's so-called collaborators were not vital to the endeavour of translation in a strictly literary sense, then they were at least significant psychologically.

As mentioned earlier, Vanderschelden underscores how, in addition to providing practical aid, author interventions can also offer the translator reassurance, "represent[ing] an extra safety net" for (especially beginner) allograph translators (1998: 25-26, quoting Stabile). D'ALFONSO's experience here shows us that the reverse holds for certain self-translators: that, in

[1] While considered a derogatory term for Italians immigrants in and/or people of Italian descent in North America (Merriam-Webster, https://www.merriam-webster.com/dictionary/wop; last consulted April 25, 2020), this is the writer's preferred term in this particular context. (Contrary to popular belief, "wop" does not refer to "without papers," "without passport" or "works on pavement"; rather, it "comes from *guappo*, a word in Sicilian and Neapolitan dialects that means swaggering thug" (O'Conner and Kellerman (2009: 145)).

[2] Permission to quote D'ALFONSO was granted by the writer (April 25, 2020 email).

the case of those working into new languages or languages in which the writer feels a lot less comfortable, it is the allograph translator who represents the extra safety net. Inconspicuousness in one case and conspicuousness in another therefore seem to be able to serve a same purpose: that of responding to authorial vulnerabilities. Similarly, Hersant (2017: 104) describes the author's participation in the translation process as an "unction" that can release the allograph translator from subservience. D'ALFONSO's example shows how the stated presence of the allograph translator can be a blessing in its own right, including when the power of authorship and authorial involvement does not seem (to the author in question) to cut it. The word "stated" is important here, as it is not merely the assistance itself that matters; it is equally critical that the allographic assurance be understood by readers.

What D'ALFONSO's statement also attests to is that linguistic competency is not the only variable fuelling such insecurities. His ethnic background ("wop"), class ("lower class"), and education ("a language he never studied") are also entangled in his perceptions of why collaboration offers advantages. But these are not the only ones. D'ALFONSO goes on to elaborate further:

> I was publisher, and being the publisher of my own writings put me in a very awkward position. I easily thanked people who helped me in one way or another [...] because it was my way of saying that there was someone between me and the text. It was a façade I needed to feel more at ease with publishing myself. (Personal correspondence with D'ALFONSO, Mar. 18, 2020 email)[1]

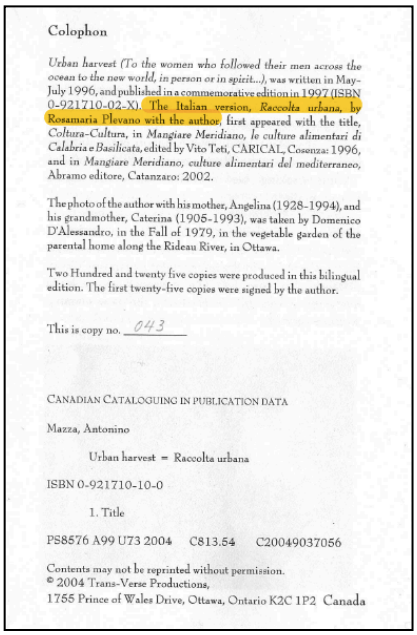
Collaboration in this case therefore also helps to compensate for professional insecurities ensuing from the different roles D'ALFONSO played in the publication.

[1] Permission to quote D'ALFONSO was granted by the writer (April 25, 2020 email).

ANTONINO MAZZA and Rosemary Plevano: *Urban Harvest ≈ Raccolta urbana*, etc.

Overrepresentation can, alternatively, apply to *authorial* participation, a variation that is observable in ANTONINO MAZZA's autobiographical pamphlet *Urban Harvest ≈ Raccolta urbana* (2004). According to the colophon (Figure 30), the "Italian version [was] by Rosemary Plevano with the author." As Tiziana Nannavecchia (2016: 149) points out, Plevano is "an Italian-Canadianist who wrote a thesis on" MAZZA. This formulation of recognition of collaboration sees Plevano's name in the primary position, before MAZZA's own, presumably denoting that she was the principal translator of the two. Yet despite (or because of?) her central role, this recognition is substantially deferred, appearing exclusively in the colophon, which is itself located on the last page of the pamphlet. According to the front cover of the publication (Figure 30), however, MAZZA appears to be wholly and solely responsible for both linguistic versions.

Figure 30: Colophon and copyright details (left) and front cover (right) of ANTONINO MAZZA's Urban Harvest ≈ Raccolta urbana (2004)



Colophon

Urban harvest (To the women who followed their men across the ocean to the new world, in person or in spirit...), was written in May-July 1996, and published in a commemorative edition in 1997 (ISBN 0-921710-02-X). The Italian version, *Raccolta urbana*, by Rosamaria Plevano with the author, first appeared with the title, *Coltura-Cultura*, in *Mangiare Meridiano, le culture alimentari di Calabria e Basilicata*, edited by Vito Teti, CARICAL, Cosenza: 1996, and in *Mangiare Meridiano, culture alimentari del mediterraneo*, Abramo editore, Catanzaro: 2002.

The photo of the author with his mother, Angelina (1928-1994), and his grandmother, Caterina (1905-1993), was taken by Domenico D'Alessandro, in the Fall of 1979, in the vegetable garden of the parental home along the Rideau River, in Ottawa.

Two Hundred and twenty five copies were produced in this bilingual edition. The first twenty-five copies were signed by the author.

This is copy no. 043

CANADIAN CATALOGUING IN PUBLICATION DATA

Mazza, Antonino

Urban harvest = Raccolta urbana

ISBN 0-921710-10-0

1. Title

PS8576 A99 U73 2004 C813.54 C20049037056

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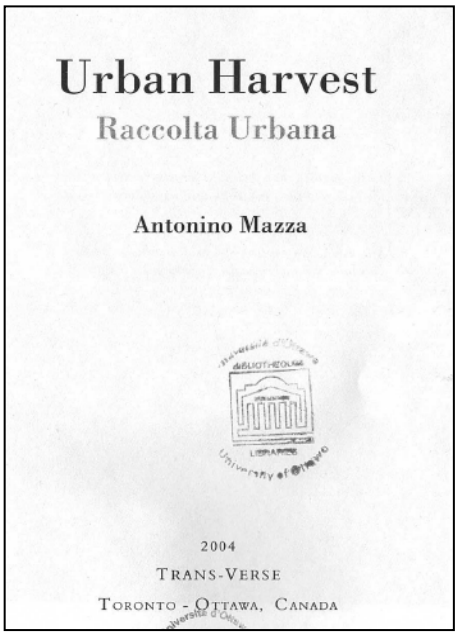


Urban Harvest

Raccolta Urbana

Antonino Mazza

2004

TRANS-VERSE

TORONTO - OTTAWA, CANADA

Indeed, given that Plevano—like Michael L. Kay, in FELICIANO's *Ventana sobre el mar ≈ Window on the Sea*—is identified only peripherally in the peritext, one might be inclined to consider this a case of *translucent* collaborative self-translation. However, further investigation tells us otherwise, exposing obvious inconsistencies in how and to whom translation is credited, and reminds us again of the questionable reliability of peritextual material. As indicated in the colophon, the Italian text had previously been published in *Mangiare Meridiano: le culture alimentari di Calabria e Basilicata* (1996) and in *Mangiare Meridiano: le culture alimentari del mediterraneo* (2002: 255-259), both times under the name "Coltura-cultura." While I have not been able to access the first of these, the 2002 document clearly identifies the Italian text as resulting from an act of *solo allograph* translation rather than from a *collaborative self-*translation effort: "Traduzione dall'inglese di Rosamaria Plevano"[1] (per Figure 31).

Figure 31: Excerpt of title ANTONINO MAZZA's "Coltura-cultura" in Mangiare Meridiano: culture alimentari del mediterraneo (2002)[2]

COLTURA-CULTURA

Antonino Mazza

(Traduzione dall'inglese di Rosamaria Plevano)

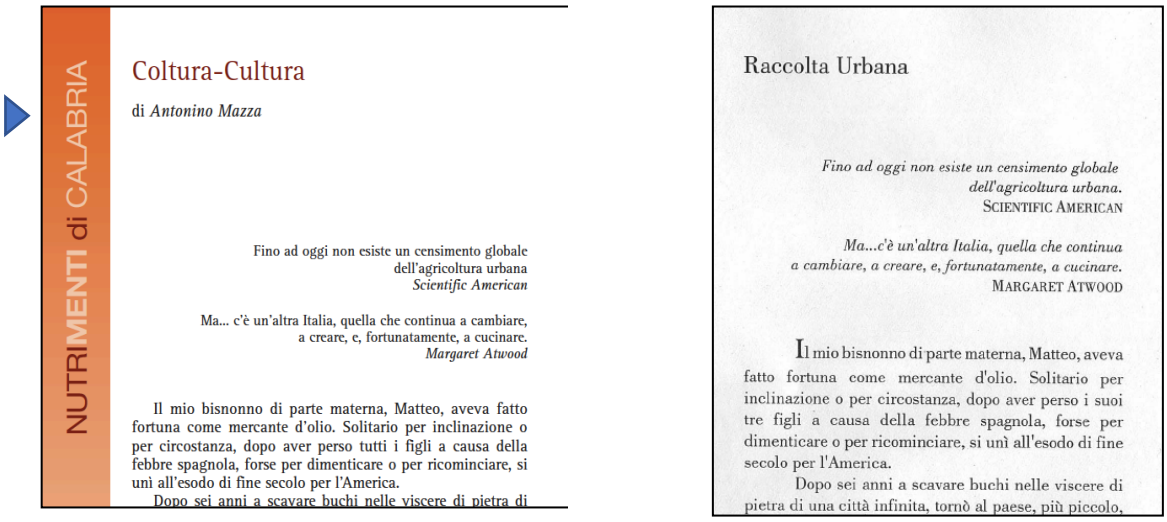
In other words, the 2004 publication of *Raccolta urbana* overrepresents authorial participation to the point of suggesting collaboration where there seems to have been none.

The hyper-transparent nature of the collaboration and the authorial involvement asserted in *Urban Harvest ≈ Raccolta Urbana* is further stressed when, 10 years later, the Italian

[1] [Translation from English by Rosamaria Plevano]
[2] Per Google Books entry: https://books.google.ie/books?redir_esc=y&id=R-gfAQAAIAAJ&focus=searchwithinvolume&q=coltura+cultura (last consulted Mar. 24, 2020).

text was published yet again—notably, under its initial title—in *Nutrimenti di Calabria* (2014: 104-109), and MAZZA is the only writer associated with it (Figure 32); Plevano is named nowhere in the document (cf. opaque translation).

Figure 32: Excerpts of the first page of ANTONINO MAZZA's "Coltura-cultura" in Nutrimenti di Calabria (2014) and of his "Raccolta Urbana" in Urban Harvest ≈ Raccolta Urbana (2004)



NUTRIMENTI di CALABRIA

Coltura-Cultura

di *Antonino Mazza*

Fino ad oggi non esiste un censimento globale dell'agricoltura urbana
Scientific American

Ma... c'è un'altra Italia, quella che continua a cambiare, a creare, e, fortunatamente, a cucinare.
Margaret Atwood

Il mio bisnonno di parte materna, Matteo, aveva fatto fortuna come mercante d'olio. Solitario per inclinazione o per circostanza, dopo aver perso tutti i figli a causa della febbre spagnola, forse per dimenticare o per ricominciare, si unì all'esodo di fine secolo per l'America.
Dopo sei anni a scavare buchi nelle viscere di pietra di

Raccolta Urbana

Fino ad oggi non esiste un censimento globale dell'agricoltura urbana.
SCIENTIFIC AMERICAN

Ma...c'è un'altra Italia, quella che continua a cambiare, a creare, e, fortunatamente, a cucinare.
MARGARET ATWOOD

Il mio bisnonno di parte materna, Matteo, aveva fatto fortuna come mercante d'olio. Solitario per inclinazione o per circostanza, dopo aver perso i suoi tre figli a causa della febbre spagnola, forse per dimenticare o per ricominciare, si unì all'esodo di fine secolo per l'America.
Dopo sei anni a scavare buchi nelle viscere di pietra di una città infinita, tornò al paese, più piccolo,

Collectively, therefore, the publications track how Plevano's interventions are gradually supplanted by MAZZA's presence, sequentially representing cases of transparent (allograph) translation, of hyper-transparent collaborative self-translation and, finally, of opaque (allograph) translation. As a result, we can imagine a range of readers accessing "Coltura-Cultura"/ "Raccolta Urbana," and the range of impressions potentially characterizing their understanding of the authorial and/or translatorial responsibility. For readers who:

- encounter only the 2004 pamphlet and who actually consult the colophon at the back of the work, the Italian translation will seem to stem from collaboration;

- encounter only the 2004 work and do *not* read the colophon, the English and Italian versions will both be seen as MAZZA's alone;
- encounter only the 1996 (?) and/or 2002 editions of *Mangiare Meridiano*, the notion of self-translation or of collaboration will not register; such notions will be irrelevant because, for them, Plevano has evidently translated the work into Italian;
- encounter only *Nutrimenti de Calabria* (2014), MAZZA will be understood as an author who writes independently and directly in Italian;
- encounter the 2004 publication as well as any or all of the others mentioned, confusion is likely to ensue.

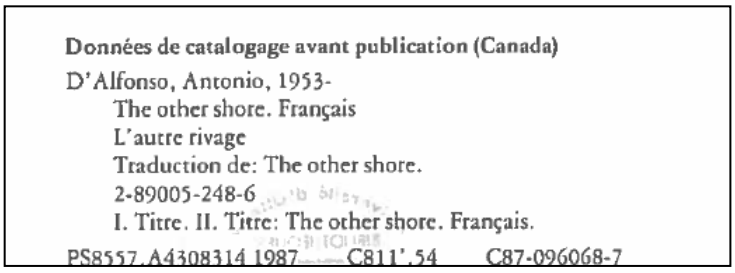
The underlying assumption here—which responds to the enduringly privileged status of original writing and writers over translation and translators—seems to be that there is far less cause to be suspicious of misrepresentation (*over*representation) when it comes to transparent allograph translation, as seen in the 2002 and (presumably) 1996 editions, than when it comes to assertions of self-translation (cf. 2004 publication) or, indeed, "original" writing (cf. 2014). Given the dramatic differences in recognition in the particular case of the Italian translation of MAZZA's *Urban Harvest*, however, we are compelled to wonder which peritexts *should* be trusted.

ANTONIO D'ALFONSO and Michel Rondeau: *L'autre rivage*, etc.

As the earlier example of D'ALFONSO's apparent collaborations reminds us, such assumptions can be misleading in certain situations. D'ALFONSO's publications also provide insights into hyper-transparent collaborative self-translation related to authorial overrepresentation. In the "Note" contained in the early pages of his *L'autre rivage : poésie* (1987), D'ALFONSO concludes:

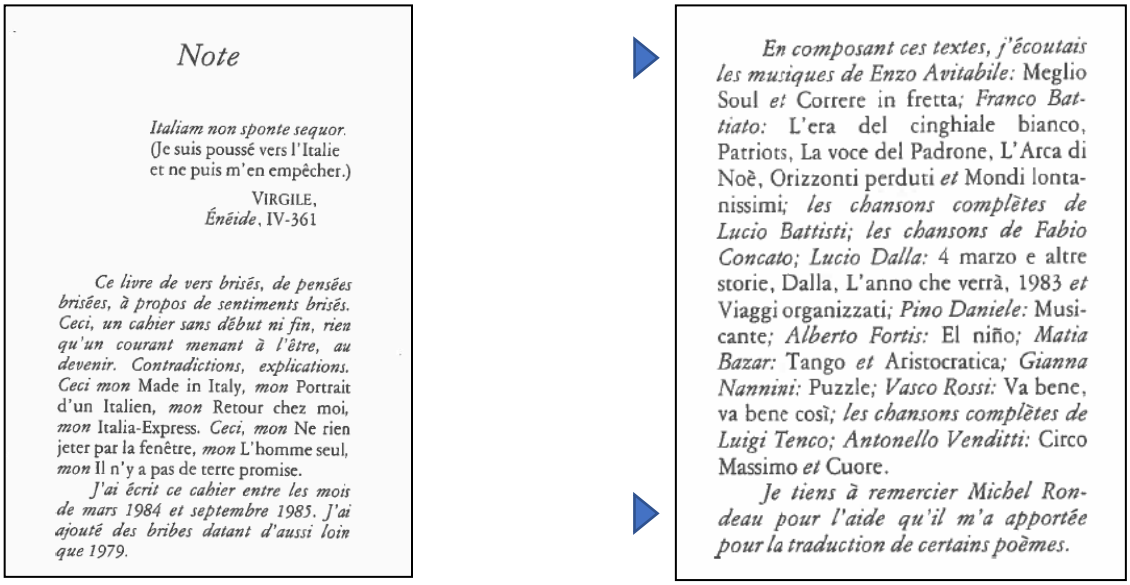
"Je tiens à remercier Michel Rondeau pour l'aide qu'il m'a apportée pour la traduction de certains poèmes" (8, Figure 34). Readers of this acknowledgement are likely to understand that Rondeau assisted D'ALFONSO in translating some of his own poems (cf. transparent collaborative self-translation). A complementary interpretation, whereby D'ALFONSO is seen to have been involved in the translation process for all poems in the collection, is further informed by the particulars of the copyright page (Figure 33)—where D'ALFONSO is identified as the unique English-to-French translator of *L'Autre rivage*—and arguably also by adjacent elements in the Note, which reinforce the author's agency: e.g., "J'ai écrit ce cahier..."; "En composant ces textes, j'écoutais..."

Figure 33: Copyright page in ANTONIO D'ALFONSO's L'Autre rivage (1987)



Données de catalogage avant publication (Canada)
D'Alfonso, Antonio, 1953-
The other shore. Français
L'autre rivage
Traduction de: The other shore.
2-89005-248-6
I. Titre. II. Titre: The other shore. Français.
PS8557.A4308314 1987 C811'.54 C87-096068-7

Figure 34: "Note" in ANTONIO D'ALFONSO's L'Autre rivage (1987: 7-8)



Note

Italiam non sponte sequor.
(Je suis poussé vers l'Italie
et ne puis m'en empêcher.)
VIRGILE,
Énéide, IV-361

Ce livre de vers brisés, de pensées brisées, à propos de sentiments brisés. Ceci, un cahier sans début ni fin, rien qu'un courant menant à l'être, au devenir. Contradictions, explications. Ceci mon Made in Italy, *mon* Portrait d'un Italien, *mon* Retour chez moi, *mon* Italia-Express. *Ceci, mon* Ne rien jeter par la fenêtre, *mon* L'homme seul, *mon* Il n'y a pas de terre promise.

J'ai écrit ce cahier entre les mois de mars 1984 et septembre 1985. J'ai ajouté des bribes datant d'aussi loin que 1979.

En composant ces textes, j'écoutais les musiques de Enzo Avitabile: Meglio Soul *et* Correre in fretta; *Franco Battiato:* L'era del cinghiale bianco, Patriots, La voce del Padrone, L'Arca di Noè, Orizzonti perduti *et* Mondi lontanissimi; *les chansons complètes de Lucio Battisti; les chansons de Fabio Concato; Lucio Dalla:* 4 marzo e altre storie, Dalla, L'anno che verrà, 1983 *et* Viaggi organizzati; *Pino Daniele:* Musicante; *Alberto Fortis:* El niño; *Matia Bazar:* Tango *et* Aristocratica; *Gianna Nannini:* Puzzle; *Vasco Rossi:* Va bene, va bene così; *les chansons complètes de Luigi Tenco; Antonello Venditti:* Circo Massimo *et* Cuore.

Je tiens à remercier Michel Rondeau pour l'aide qu'il m'a apportée pour la traduction de certains poèmes.

Yet the peritext in *Voix Off : Dix poètes anglophones du Québec* (1985), which was published two years prior, indicates that six of the 10 poems found in the section "L'uomo solo" of *L'Autre rivage* were translated into French solely by Rondeau, per Figure 35 and Figure 36 below.[1]

Figure 35: Introductory page recognition of Michael Rondeau as translator of ANTONIO D'ALFONSO's "L'homme seul" in Voix-Off (1985)

ANTONIO D'ALFONSO

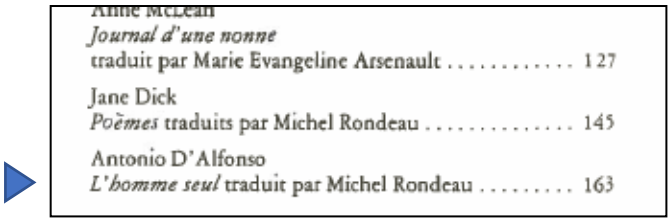
L'homme seul

(Extraits)
Traduits par Michel Rondeau

Pour Philippe Haeck

[1] The titles of the works are: "Boire le geste en mouvement," "La passion et son ivresse," "La feuilleté des mots," "Tu te refuses à écrire," "Il n'y aura pas de terre promise," and "Quel est le sens de tout cela?" (see Appendix B).

Figure 36: Table of contents recognition of Michael Rondeau as translator of ANTONIO D'ALFONSO's "L'homme seul" in Voix-Off (1985)



In terms of how Rondeau's contributions are recognized, it is useful to compare the presentation of the respective introductory pages in *Voix-Off* ("L'homme seul," per Figure 35 above) and *L'Autre rivage* ("L'uomo solo," per Figure 37 below).

Figure 37: Introductory page to the "L'uomo solo" section of ANTONIO D'ALFONSO's L'Autre rivage (1987)

Though this is less clear in the case of MAZZA's "Coltura-Cultura"// "Raccolta urbana," both examples of hyper-transparent collaborative self-translation taken from D'ALFONSO's oeuvre constitute cases of *pseudo* collaborative self-translation. However, "pseudo" is not understood here in the usual sense associated with pseudotranslation to describe assertions of translation where, in reality, no corresponding "original" exists (Toury 1995: 40). Instead, it refers to a lack of *collaboration*, whether the "overstated" agent is allographic—as in the first example (*Quêtes*), where the translation in question

actually seems to be the result of solo self-translation—or authorial, as in *L'Autre rivage*, where the translation apparently stems from solo allograph translation.

What further complicates the supposed collaboration in *L'Autre rivage* is that, according to D'ALFONSO, despite the editorial decision in *Voix-Off* to attribute the translations solely to Rondeau, the French versions actually resulted from a kind of collaboration in which D'ALFONSO was responsible for the translation work itself, and Rondeau polished the French poems in minor ways to ensure grammatical coherence.[1] In other words, for D'ALFONSO, it would be *authorial* involvement in *Voix-Off*—rather than allographic involvement in *L'Autre rivage*—that is underrepresented.[2]

Jean Marc Dalpé and Maureen Labonté: *Le chien*

Another instance of hyper-transparent collaborative self-translation that overexposes authorial interventions seems to be the English version of the play *Le chien*, by Franco-Ontarian Jean Marc Dalpé.[3] The Governor General's award-winning[4] French version was published in 1987 but, between 1988 and 2013, the English version existed only as an unpublished manuscript, with the translation credited to Dalpé himself and Montreal's Maureen Labonté. This is evident in major database and catalogue listings.[5] It is also

[1] Personal correspondence with D'ALFONSO (Mar. 18, 2020 email).
[2] Permission to cite D'ALFONSO was granted by the writer (Mar. 18, 2020 email).
[3] Dalpé was born in Ottawa in 1957 and relocated to Montreal in 1989 (https://www.prisedeparole.ca/auteurs/?id=1010).
[4] Winner in in the category of Théâtre (français) in 1988 (https://livresgg.ca/gagnants-et-finalistes-precedents)
[5] See, for example, the Centre des auteurs dramatiques, which made the manuscript publicly available in the first place (http://cead.qc.ca/_cead_repertoire/id_document/3862; last consulted April 21, 2020), and WorldCat, where the worked is identified as having been "translated by Maureen Labonté & Jean Marc Dalpé" (https://www.worldcat.org/title/chien/oclc/62924134&referer=brief_results; last consulted April 22, 2020).

reflected in scholarly work: the English text is widely understood as the product of "une collaboration de l'auteur et de Maureen Labonté" (Nolette 2008: 59), and the translation is therefore interpreted in light of this understanding. Thus, for instance, upon observing that the codeswitching which is prominently featured in the French play does not appear in the English version, Louise Ladouceur stresses that such "erasure was the result of a consensus inasmuch as the author collaborated on the English translation of his play with Labonté" (2012: 123).[1]

As Dalpé explains, however, describing the translation of *Le Chien* as a collaboration "n'est pas vraiment exacte."[2] He goes on to clarify the limits of his engagement in the process:

> J'ai participé de façon très minoritaire au texte anglais qui a été vraiment l'œuvre de Maureen Labonté. [...] [J]'ai commencé une première version des 10 premières pages que j'ai montré à Maureen qui m'a dit..."C'est bon, mais..." et puis elle les a corrigées. Immédiatement après avoir lu sa version, j'ai dit... "Damn. Guess what... You're going to do it!" (Personal correspondence with Dalpé, June 1, 2016 email)[3]

This is borne out in the eventual publication of the English work, with the front cover of the book indicating "Translated by Maureen Labonté and Robert Dickson" (DICKSON[4] is identified because he was responsible for the English translation of Dalpé's *Lucky Lady*,

[1] Ladouceur may have sought to assert consensus—thereby asserting authorial endorsement—as a way of relieving Labonté of some of the weight of the "lukewarm reception" the English version of *Le chien* enjoyed, since "[a]ccording to one *Toronto Star* critic, one didn't know whether to blame the translation or the fact that the original production's actors had to speak a second language in which they were not comfortable" (2012: 125).

[2] Personal correspondence with Dalpé (June 1, 2016 email).

[3] Permission to cite Dalpé was granted by the author (April 23, 2020 email).

[4] As indicated in subsequent portions of this thesis, DICKSON has also self-translated.

which also appears in the publication), per Figure 38.[1] Then again, one could argue, as Dasilva would, that collaboration in this instance is a given, because Labonté and Dalpé are partners.[2]

Figure 38: Portion of front cover of English translations of Jean Marc Dalpé's Lucky Lady / Le Chien (2013 edition)

In a sense, this example of hyper-transparent collaborative self-translation applies to a manuscript, i.e., a document that has not been printed for public consumption, and that therefore does not comply with the peritextual criteria that otherwise characterizes this chapter. I have included it here nonetheless because the manuscript is made public as soon as it is formally performed before an audience—after all, it is not uncommon for public encounters with the work to precede print publication,[3] if the work is published in

[1] Le théâtre du Nouvel-Ontario (Sudbury), for instance, exclusively recognizes Labonté: https://letno.ca/programmation/le-chien-1987-1988/ (April 22, 2020).
[2] See, for instances, Dickson (2003: 106).
[3] *Le chien* (French) was first performed in 1987; the first performance of *Le Chien* (English) took place at Factory Theatre in Toronto on May 20, 1988 (http://cead.qc.ca/_cead_repertoire/id_document/3862).

that way at all—and, importantly, because performances are typically accompanied by printed programmes. What we have then is a performance-text and a programme-peritext. In the instance of the English version of *Le chien*, it seems reasonable to suppose that the programme might have contained a translation note resembling those found in the epitexts already discussed.

What these insights about translations of MAZZA's, D'ALFONSO's, and Dalpé's works bring to light is, on the one hand, that individual instances of collaborative self-translation are unique unto themselves: they differ in terms of who contributed, how they contributed, and/or how significant their relative contributions might have been. On the other hand, and critically, they also shed light on the fact that the way the division of labour is assessed by the various intervening agents and by readers—whose understanding is fundamentally shaped by the publications, performances and/or performance documents themselves, and whose anticipated reactions indeed contribute to shaping editorial choices—can, and often will, differ rather dramatically. Such discrepancies in interpretation are, it would seem, inherent in collaborative models of translation, and this may be particularly true when the author is involved.

4.2.5 Additional considerations

Finally, the term "anticipatory collaboration[1]" is proposed as a way of referring to instances of self-translation where collaboration characterizes the *front* end of a self-translation trajectory.

4.2.5.1 Anticipatory collaboration: collaboration that precedes the self-translation

One way for anticipatory collaboration to be understood is as preceding the self-translation and characterizing the initial writing process rather than the interlinguistic transfer itself. Consider, for instance, the English- and Spanish-language short story collections *Red Rock* (1990 and 1991, respectively) by Chilean-Canadian RAMÓN SEPÚLVEDA (b. 1951).[2] Together, these two books contain 10 corresponding works, five of which stem from self-translation.[3] The publications also contain prominent acknowledgements pages (

[1] As will be discussed, collaboration "anticipates" the self-translation, processually, or anticipates the original, in terms of product. However, "anticipatory" is used to evoke something that manifests itself before another, and is not intended to suggest that the process of self-translation or the publication of the original text are necessarily *intended* or *known to be* on the horizon when the collaboration was enacted or asserted.

[2] Before moving to Ottawa in 1974, SEPÚLVEDA had lived exclusively in Santiago (online questionnaire completed by the author).

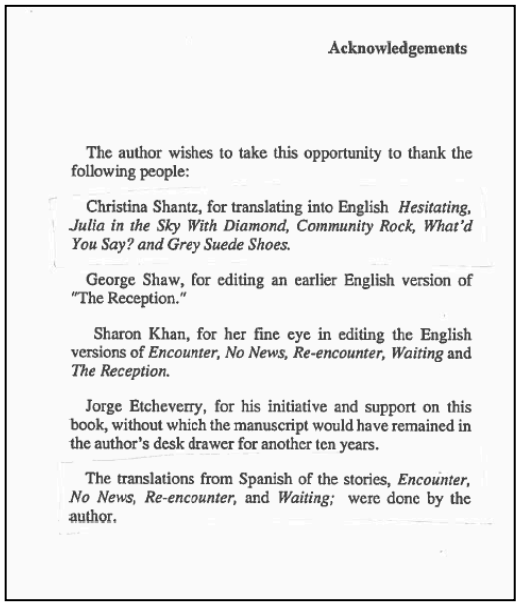
[3] The English versions in the other five cases were translations by Christina Shantz, as indicated on both acknowledgements pages.

Figure 39)—located before the table of contents (English) and before the foreword (Spanish)—which highlight a kind of labour sharing that pivots around editing. In four of the five cases, self-translation was done from Spanish into English, with "The Reception" ≈ "La recepción" being the only pair of short stories in the collections where the English text was written first: "Las traducciones al inglés de *Encuentro*, *Ninguna novedad*, *Re-encuentro* y *La espera*, y del inglés al español de *The reception*, fueron hechas por el autor."[1]

Yet based on the relatively detailed and generous summary of how different agents contributed to certain texts, we can see that, regardless of the source or target status of the languages, SEPÚLVEDA consistently worked alone on the Spanish versions and consistently received assistance with the English texts. In other words, whereas collaboration is associated with the *translation* in four cases, it applies instead and exclusively to the "original" writing phase in the fifth case. "The Reception" is therefore of particular interest to us here.

[1] Translations into English of *Encuentro*, *Ninguna novedad*, *Re-encuentro* and *La espera*, and from English into Spanish of *The reception*, were done by the author

Figure 39: Acknowledgements pages in RAMÓN SEPÚLVEDA's Red Rock (1990: English; 1991: Spanish)



Acknowledgements

The author wishes to take this opportunity to thank the following people:

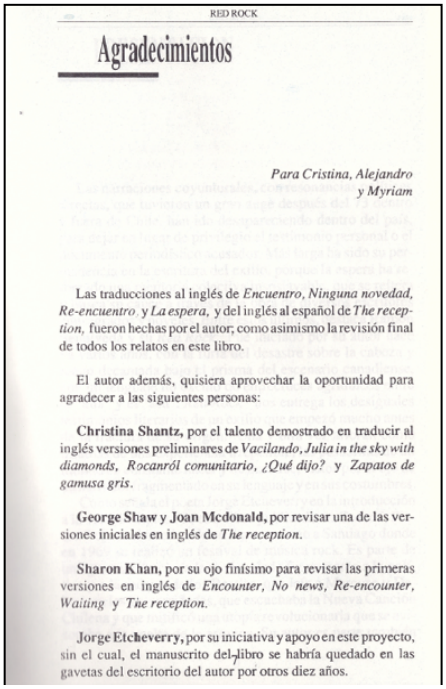
Christina Shantz, for translating into English *Hesitating, Julia in the Sky With Diamond, Community Rock, What'd You Say? and Grey Suede Shoes.*

George Shaw, for editing an earlier English version of "The Reception."

Sharon Khan, for her fine eye in editing the English versions of *Encounter, No News, Re-encounter, Waiting* and *The Reception.*

Jorge Etcheverry, for his initiative and support on this book, without which the manuscript would have remained in the author's desk drawer for another ten years.

The translations from Spanish of the stories, *Encounter, No News, Re-encounter,* and *Waiting;* were done by the author.



Agradecimientos

Para Cristina, Alejandro y Myriam

Las traducciones al inglés de *Encuentro, Ninguna novedad, Re-encuentro* y *La espera,* y del inglés al español de *The reception,* fueron hechas por el autor; como asimismo la revisión final de todos los relatos en este libro.

El autor además, quisiera aprovechar la oportunidad para agradecer a las siguientes personas:

Christina Shantz, por el talento demostrado en traducir al inglés versiones preliminares de *Vacilando, Julia in the sky with diamonds, Rocanról comunitario, ¿Qué dijo?* y *Zapatos de gamusa gris.*

George Shaw y **Joan Mcdonald,** por revisar una de las versiones iniciales en inglés de *The reception.*

Sharon Khan, por su ojo finísimo para revisar las primeras versiones en inglés de *Encounter, No news, Re-encounter, Waiting* y *The reception.*

Jorge Etcheverry, por su iniciativa y apoyo en este proyecto, sin el cual, el manuscrito del libro se habría quedado en las gavetas del escritorio del autor por otros diez años.

Several people are recognized for their contributions to it. Recognized in the English acknowledgements are George Shaw and the same Sharon Khan who collaborated on various works by JORGE ETCHEVERRY: the former is thanked "for editing an earlier English version"; the latter is acknowledged for her "fine eye in editing." Both individuals are also identified in the Spanish book. Interestingly, though, the second publication offers a degree of clarification as to the nature of such contributions. Unlike readers of the English, the Spanish audience will understand that Khan's editing was more specifically linked to "las *primeras* versiones en inglés"[1] (my emphasis) and that, in addition to Shaw's interventions in the "versiones iniciales,"[2] a third editor was involved: Joan McDonald. So, while each of the other "collaborated" English texts involved only one additional allograph contributor, "The Reception" received assistance from as many as three.

Our understanding of the depth of the collaboration is meanwhile intensified because, in the Spanish version (in contrast to the English), emphasis is placed on SEPÚLVEDA's ultimate authority over the published versions: after explaining that "[l]as traducciones [...] fueron hechas por el autor," he stipulates "como asimismo la revisión final de todos los relatos en este libro."[3] Since this kind of anticipatory collaboration applies to the initial writing phase and not to the translation process or product, it would not be considered a type of *collaborative self-translation*. It is, however, relevant

[1] [the first versions in English]
[2] [initial versions]
[3] [The translations [...] were done by the author]; [as was the final revision of all the stories in this book]

to the phenomenon of collaborative self-translation in that it helps shape our understanding of the plurality of the self-translator's self and of how the solo translation project that the author subsequently engages in is deeply informed by an earlier writing process, involving other contributors.

4.2.5.2 Anticipatory collaboration: collaborative self-translations published before publication of the "original"

Anticipatory collaboration can, alternatively, be understood as a joint effort that pertains to the self-translation while nonetheless *preceding* the original. In this variation of the notion, temporality is defined in a properly product-oriented way, whereby the collaborative self-translation is published before the publication of the work on which it was based. In other words, the original occurs processually before the collaborative self-translation, but it reaches the public sphere afterwards.

JORGE ETCHEVERRY and Sharon Khan

JORGE ETCHEVERRY's oeuvre offers several examples of this. His short story "Strategy," as mentioned earlier, stemmed from collaborative translation with Sharon Khan and was published in 1994. Its Spanish counterpart, "Estrategia"—which was written first and was completed in full before the translation process began[1]—was not published until 2015, however. Similar observations can be made about the following poems of his:

[1] Per online questionnaire completed by J. ETCHEVERRY. Due to the challenges associated with accessing back issues from the 1990s and late 1980s, I have not been able to consult "The Man" and "Ode to Greta Garbo" to determine whether and/or how collaborative self-translation is recognized. Given that ETCHEVERRY's collaborative self-translations have rather consistently been transparent or translucent, one might expect the same to apply to these works.

- "The Man" (1990) // "El hombre" (2013)[1]
- "Dream with Guaracha" (1991) // "Sueño con guaracha" (1995)[2]
- "Consumo y mala conciencia (Comienzos 1991)" (1998) // "Consumerism & Guilt (the beginning of 1991)" (1995)[3]
- "Homenaje a Greta Garbo" (2000) // "Ode to Greta Garbo" (1989)[4]

As evidenced by the years associated with each text's first publication, these collaborative self-translations came out (often long) before the corresponding solo originals.[5] As indicated below in Figure 40, the relationship between process and product might be described according to an A-B-B-A, or ABBA, structure[6] and might even be usefully expressed along the lines of one of the Swedish band's songs: "I saw it in the mirror."[7]

Figure 40: "I saw it in the mirror" ABBA anticipatory collaboration[8]

Process	*Product*

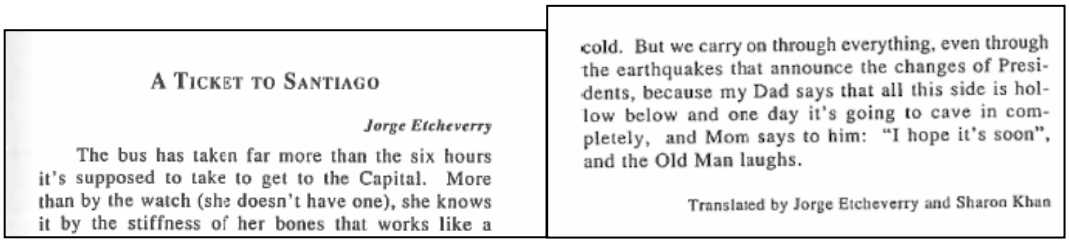
[1] Khan was responsible for revising the English text (online questionnaire, completed by J. ETCHEVERRY).
[2] Atypically for collaborations with ETCHEVERRY, Khan's name is identified first here. Recognition of collaborative self-translation is listed at the end of the short story as "Translated by Sharon Khan and Jorge Etcheverry" (1991: 17).
[3] "Translated by Jorge Etcheverry and Sharon Khan" appears below the final lines of the poem when it was first published in the journal *Arc* (1995: 48). In the online questionnaire J. ETCHEVERRY completed for this thesis, Khan is identified as having been involved in the revision ("revisión") of English version.
[4] Khan was involved in editing ("editora") the English version (online questionnaire, completed by J. ETCHEVERRY). See earlier footnote about not being able to access a copy of this work.
[5] The solo nature of this writing process has been corroborated by J. ETCHEVERRY through my personal correspondence with him.
[6] This labelling is partly inspired by the "ternary form"(or A-B-A form) used in artistic composition, especially for music and dance. In either case, a given sequence (of sound/silence, of movement/stillness) is presented before as well as after another contrasting sequence and is usually slightly modified in its final iteration (see, for instance, Smith-Autard 2014: 62-63).
[7] From ABBA's album *Ring Ring* (1973), which itself conveniently features repetition and the notion of reverberration.
[8] The subscript "c" in B_c refers to "collaborative" and distinguishes this A-B-B-A variation from (a thus far hypothetical) one that would apply to solo self-translation (B_s).

(writing)		*(publication)*	
TL1	TL2	TL2	TL1
A	**B_c**	**B_c**	**A**

Collaboration can thus contribute to propelling artists and their writings onto a literary stage or into a literary community much sooner than if those same writers had translated the work on their own or waited for their other-language work to be published. This is particularly true when the direction of translation moves from a language that is locally defined as peripheral to one that is more central, as it does here (cf. supra(self-)translation). What we can observe then is that, despite the writing order, there are significant ways in which the translation acts as an original. Contrary to the DTS principle whereby a work that is identified as a translation *functions* as a translation regardless of its factual status, this observation is arguably true even when the collaborative self-translation is defined as precisely that. After all, when a transparent or translucent collaborative self-translation is the first linguistic version to formally reach an audience, that version is also the one through which readers encounter the author.

Indeed, there are numerous cases where the collaborative self-translation functions as the *only* linguistic version known to the public, such as in ETCHEVERRY's short stories "Fame" (1995) and "A Ticket to Santiago" (1993; Figure 41), both of which are also transparent collaborative self-translations.

Figure 41: Formulation of recognition in JORGE ETCHEVERRY's "A Ticket to Santiago" (1993): excerpts from first (left, p. 21) and last (right, p. 30) pages of the text



A TICKET TO SANTIAGO

Jorge Etcheverry

The bus has taken far more than the six hours it's supposed to take to get to the Capital. More than by the watch (she doesn't have one), she knows it by the stiffness of her bones that works like a

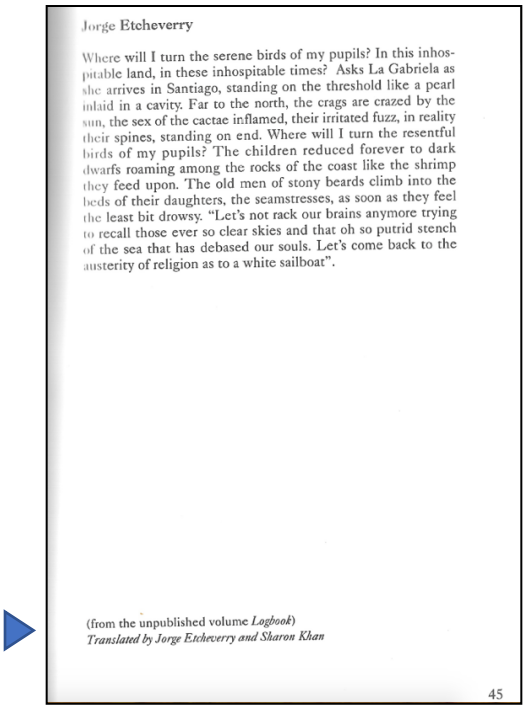
cold. But we carry on through everything, even through the earthquakes that announce the changes of Presidents, because my Dad says that all this side is hollow below and one day it's going to cave in completely, and Mom says to him: "I hope it's soon", and the Old Man laughs.

Translated by Jorge Etcheverry and Sharon Khan

Some 25 and 27 years after their respective Spanish translations came out, the original English versions remain unpublished.[1] The same is true for two untitled pieces published in Ottawa's *Arc Poetry Magazine* (no. 35, 1995), one of them beginning with "Where will I..." (Figure 42), the other with "After years...," and both identified as "[t]ranslated by Jorge Etcheverry and Sharon Khan."[2] Below each of the respective works, we find the following parenthetical notes: "from the unpublished volume *Logbook*" and "from *Logbook*."

[1] Personal correspondence with J. ETCHEVERRY (May 2, 2016 email).
[2] When republished in October 2011 in the online journal *Ygdrasil* (vol. 19, no. 222), these excerpts appeared under the titles "XI" and "XXVII," respectively (http://users.synapse.net/kgerken/Y-1110.HTM; last consulted May 18, 2020).

Figure 42: JORGE ETCHEVERRY's untitled work ["Where will I turn the serene birds of my pupils?"] (Arc Poetry Magazine, no. 35, 1995)



Jorge Etcheverry

Where will I turn the serene birds of my pupils? In this inhospitable land, in these inhospitable times? Asks La Gabriela as she arrives in Santiago, standing on the threshold like a pearl inlaid in a cavity. Far to the north, the crags are crazed by the sun, the sex of the cactae inflamed, their irritated fuzz, in reality their spines, standing on end. Where will I turn the resentful birds of my pupils? The children reduced forever to dark dwarfs roaming among the rocks of the coast like the shrimp they feed upon. The old men of stony beards climb into the beds of their daughters, the seamstresses, as soon as they feel the least bit drowsy. "Let's not rack our brains anymore trying to recall those ever so clear skies and that oh so putrid stench of the sea that has debased our souls. Let's come back to the austerity of religion as to a white sailboat".

(from the unpublished volume *Logbook*)
Translated by Jorge Etcheverry and Sharon Khan

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The publication status of the larger English-language volume also applies to the earlier Spanish-language work, *Cuaderno de bitácora*. As ETCHEVERRY has explained, *Cuaderno* has never been published in print form and it is publicly available only via the web page http://www.letras.mysite.com/etcheverry210603.htm[1] (personal correspondence, April 7, 2020). These two examples illustrate how publication status and formulations of recognition are combined to frame the self-translation products themselves and the self-translating author.

In comparison with the previous structure, this process-product relationship might therefore be better expressed as an ABB[A] structure—whereby the publication

[1] The date associated with the electronic version of *Cuaderno de bitácora* is, based on the content of its URL, March 2016. In keeping with the criteria outlined in the methodology chapter, this work is not considered to be a publication because it has no ISSN.

of the original work (A) is always pending—and understood in terms of the musical title "I've been waiting for you"[1] (Figure 43).

Figure 43: "I've been waiting for you" ABB[A] anticipatory collaboration

Process (writing)		*Product (publication)*	
TL1	TL2	TL2	TL1
A	**B_c**	**B_c**	**[A]**

We also find examples of these kinds of anticipatory collaboration in ROBERT ZEND's oeuvre, namely in the two poetry collections entitled *From Zero to One* (1973) and *Beyond Labels* (1982). These works had originally been written in Hungarian, after ZEND's relocation to Canada,[2] and the English publications stemmed from collaborative self-translation with John Robert Colombo, as clearly marked on each title page. As Janine Zend, ZEND's widow, explains:

> Robert worked very closely with John Robert Colombo in 1969 to translate together a great number of his poems in English. Since Colombo did not know Hungarian, they would start from a rough translation by Zend who then hammered the poem rhythm with his knuckles for Colombo to come up with an English version that would render both meaning and music of the poem. They would then work together on a final version that would satisfy both.[3]

However, the volumes existed in published form in English only, a fact that is acknowledged in *From Zero to One*, in the biographical note found on the back flap of

[1] ABBA's "I've Been Waiting for You" first came out in 1974. Another candidate title: "You Owe Me One" (released in 1982).
[2] Personal correspondence with Natalie Zend, Dec. 4, 2020 email).
[3] Personal correspondence with Janine Zend (Oct. 26, 2015 email). Permission to cite J. Zend was granted by her through personal correspondence with her (Dec. 5, 2020 email).

the book: “Although [Zend] has published many articles in Hungary and in Canada, *From Zero to One* is his first book of poems in any language.” (Given the reference to the publication status of his articles, it seems reasonable to expect that readers would infer “published” either before or after “poems.”)

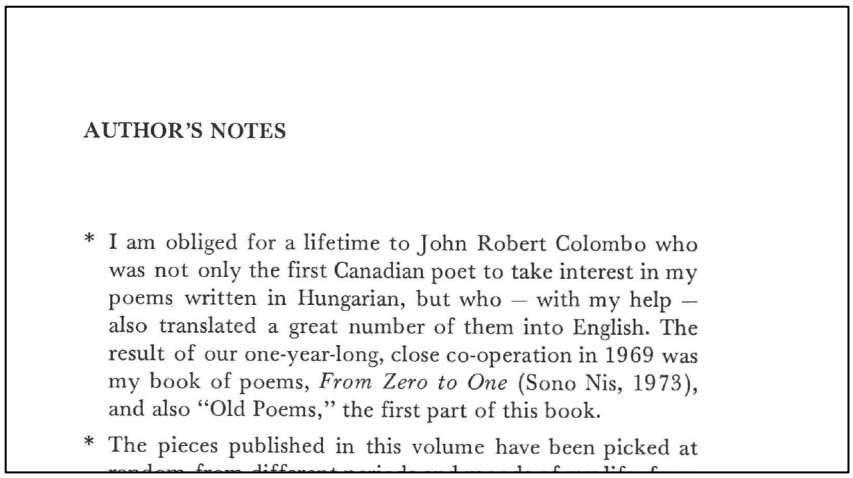
Indeed, the singular publication status of the English versions remained intact for several decades. As late as 2015, when Janine Zend and I first corresponded, she confirmed that none of her late husband’s work had been published in both English and Hungarian[1] (ABB[A]). It is only in 2017 that this changed, with the posthumous publication of *Bibliai Időkben Éltünk*,[2] a new collection of ZEND’s Hungarian poems that is based on a variety of published and unpublished materials, including some of the original poems in *From Zero to One* and *Beyond Labels*.[3] *Bibliai Időkben Éltünk* contains the corresponding Hungarian texts for at least 17 poems in the former collection and 2 in the latter.[4] It would be appropriate, then, to use ABBA to describe the individual poems that appear in both the latter and the new Hungarian publication. Given that these poems represent only a modest proportion of the total works in *From Zero to One*, and seemingly very few of them in the case of *Beyond Labels*, however, it may be more appropriate to suggest a variation on this theme for the English-language collection as a whole: in other words, perhaps ABBa would better describe the proces-product evolution of *Zero to One*.

---

[1] Personal correspondence with Janine Zend (Oct. 26, 2015 email)
[2] Published by Seleris Project Bt (Balatonfüred, Hungary)
[3] Personal correspondence with Natalie Zend (Dec. 4, 2020 email)
[4] Personal correspondence with Natalie Zend (Dec. 4, 2020 email)

The importance of such collaborative self-translation for ZEND is clear in the initial fragment of his acknowledgements in *Beyond Labels*: he is "obliged for a lifetime" to Colombo but indeed also to their "close co-operation," as he recognizes that it was through this process that his work could be known (Figure 44).

Figure 44: Note about John Robert Colombo in ROBERT ZEND's Beyond Labels (1982: 155)



AUTHOR'S NOTES

* I am obliged for a lifetime to John Robert Colombo who was not only the first Canadian poet to take interest in my poems written in Hungarian, but who – with my help – also translated a great number of them into English. The result of our one-year-long, close co-operation in 1969 was my book of poems, *From Zero to One* (Sono Nis, 1973), and also "Old Poems," the first part of this book.

* The pieces published in this volume have been picked at

4.3 Conclusions

4.3.1 Typology of recognition

This analysis of collaborative self-translation in Canada takes into account 19 self-translators, 29 allograph agents, and upwards of 45 published texts. While also considering certain biographical and writerly factors of the participating agents along the way, I have examined the works as public artefacts and in relation to how their peritextual content variously acknowledges translation, self-translation and collaboration. The product-oriented typology therefore amounts, more precisely, to a *typology of recognition of collaborative self-translation*, which can be summarized as follows:

- **Opaque collaborative self-translation**: At least one of the three facets of collaborative self-translation is *not* peritextually recognized.
- **Translucent collaborative self-translation**: At least one of the three facets of collaborative self-translation is peritextually recognized, but exclusively in a *peripheral* zone of the publication.
- **Transparent collaborative self-translation**: All three facets of collaborative self-translation are peritextually recognized in a *central* zone of the publication, and are presumed, or known, to reflect processual reality.
- **Hyper-transparent collaborative self-translation**: At least one of the agents peritextually recognized for participating in the translation is known or believed *not* to have actually contributed in the ways suggested.

The typology thus describes a spectrum that runs between greater opacity and greater transparency, and that breaks from more familiar binary (e.g. Dasilva, Santoyo) and ternary (e.g. Sperti, Manterola Agirrezabalaga, Hersant, Recuenco Peñalver) conceptions, thereby helping to clarify and nuance finer details of the spectrum. Terminologically informed by Dasilva's notions of transparency and opacity, its four nodes speak to a common semantic field and evoke intersections between product-based and process-oriented concerns, though the emphasis is placed first and foremost on the former.

4.3.2 Modalities of recognition

Within these four recognition types, we have observed many variations, depending on a series of features characterizing the publication. These, I propose, are the *modalities of recognition of collaborative self-translation*, and can be classified as either micromodalities—i.e., those properties that pertain to the internal make-up of the formulations of recognition—or macromodalities, which pertain to the relationship between the formulations and other attributes of the publication's text and peritext.

Micromodalities

- Relative order of authorial and allograph translators' names
- Words used to connect the authorial and allograph translators (*with*, *and*, etc.)
- Author identification
    - as person (naming the author) or persona ("author")
    - using special typeface (uppercase, boldface, italics, etc.)

- Explicit or implicit identification of source or target language
- Partial recognition (of one or more facets of collaborative self-translation; of authorial or allograph translator)

Macromodalities

- Peripheral vs. central location within the publication
- Location relative to other components of the publication (e.g. first poem in a collection, blank page at end of the book)
- Proximal vs. deferred recognition, in relation to the text's title and the readerly logic of the publication
- Repeated deferred recognition
- Length of (formulation of) recognition
- Bilingual/multilingual edition of publication (which itself attests to the fact of translation)
- Discussion within prefaces, etc. (which may often attest to the fact of *self*-translation)
- Recognition of collaboration pertaining to the original/source text
- Indication that the translation has been published before the original

4.3.3 Collaborative self-translation pact

Collaborative self-translation pacts can vary greatly and, I would argue, therefore do not lend themselves well to being typologized.[1] Rather, as this chapter has shown, it is more meaningful to investigate pacts through the proposed typology and modalities of recognition. It is through the analysis of how these features come together that the reading protocol can be interpreted, postulated and, at least potentially, questioned.

[1] Incidentally, this sheds useful light on an earlier observation about the absence of such a typology in Alessandra Ferraro's analysis of self-translational pacts, despite her stated interest in establishing one.

5 Frequency and self-translation in Canada

5.1 Frequency of self-translators

5.1.1 How many writers self-translate in Canada?

This chapter predominantly focuses on the number of times a writer has self-translated. Before examining those texts, however, we must consider the writers themselves: how many self-translators are there? As indicated in Appendix B, my research thus far indicates that no fewer than 115 writers have translated at least one of their own literary works while living in Canada. This figure reflects self-translations that cover a range of languages, text types, collaborative practices, and publication dates and types. When it comes to writers who meet the particular parameters outlined for this chapter,[1] including those related to the three language groups identified, the total drops to 67 people. Table 2, below, puts names to these numbers.

[1] See 3.5.2.2 Corpus criteria pertaining to Chapter 5 (Frequency) and Chapter 6 ((p. 94).

Table 2: Self-translators in Canada (1971-2016), in alphabetical order

1	PATRICIA APPLETON	**24**	BRUNA DI GIUSEPPE-BERTONI	**47**	NATHANAËL
2	KARIN ARROYO	**25**	JULIE DOUCET	**48**	GIANNI PATRIARCA
3	GIANNI BARTOCCI	**26**	BLANCA ESPINOZA	**49**	CARLOS PASTÉN
4	MARTHA BÁTIZ ZUK	**27**	GABRIELA ETCHEVERRY	**50**	MANUEL ANDRÉS PEÑAFIEL
5	JANICK BELLEAU	**28**	JORGE ETCHEVERRY	**51**	TERESA PEÑAFIEL
6	MANUEL BETANZOS SANTOS	**29**	MARGARITA FELICIANO	**52**	MARC PRESCOTT
7	NICOLAS BILLON	**30**	DANIEL GAGNON	**53**	CAMILA REIMERS
8	MADELEINE BLAIS-DAHLEM	**31**	LAURIER GAREAU	**54**	MIGUEL RETAMAL
9	E.D. BLODGETT	**32**	RAOUL GRANGER	**55**	MARIE-COLOMBE ROBICHAUD
10	JACQUELINE BOROWICK	**33**	CLAUDE HAMELIN	**56**	CARMEN RODRÍGUEZ
11	NICOLE BROSSARD	**34**	HUGH HAZELTON	**57**	FILIPPO SALVATORE
12	ANDRÉ BRUNEAU	**35**	DIANE CARMEL LÉGER	**58**	PAUL SAVOIE
13	LICIA CANTON	**36**	J.R. LÉVEILLÉ	**59**	ALEJANDRO SARAVIA
14	LISA CARDUCCI	**37**	ANGÈLE LUX	**60**	DANIELA SEGURA
15	DAVID CASTRO RUBIO	**38**	YAZMET MADARIAGA SANCHEZ	**61**	RAMÓN SEPÚLVEDA
16	FRANCIS CATALANO	**39**	MARIA PIA MARCHELLETTA	**62**	MICHELLE TISSEYRE
17	GIOVANNI COSTA	**40**	SERGIO MARTÍNEZ	**63**	JEAN-LOUIS TRUDEL
18	D.E. CYR	**41**	ANTONINO MAZZA	**64**	GISÈLE VILLENEUVE
19	ANTONIO D'ALFONSO	**42**	YVES MEYNARD	**65**	ALBERTE VILLENEUVE-SINCLAIR
20	CLAIRE DÉ	**43**	DÔRE MICHELUT	**66**	ELISABETH VONARBURG
21	PATRICE DESBIENS	**44**	MARCO MICONE	**67**	BIANCA ZAGOLIN
22	ROBERT DICKSON	**45**	ROGER MOORE		
23	LUCIANO DÍAZ	**46**	GEORGE MORRISSETTE		

Although sketching in-depth biographical and literary profiles for these self-translators is beyond the scope of the thesis and this chapter, it is relevant to lay preliminary frequency-related groundwork for certain features of the writers' profiles.

5.1.2 Sketching self-translator profiles

5.1.2.1 Language

A first consideration is how many self-translators belong to each language group. Per Table 3 below, 29 writers have self-translated exclusively between English and French (EF), 14 have self-translated into or out of standard Italian (ITA), and 24 writers have done likewise with Spanish (SPA).[1]

[1] "EF," "ITA" and "SPA" will be used to refer to these three groups of self-translators, respectively.

Table 3: Self-translators in Canada (1971-2016), by language group

	French-English (EF)	Italian (ITA)	Spanish (SPA)
1	NICOLAS BILLON	GIANNI BARTOCCI	PATRICIA APPLETON
2	MADELEINE BLAIS-DAHLEM	JANICK BELLEAU	KARIN ARROYO
3	E.D. BLODGETT	LICIA CANTON	MARTHA BÁTIZ ZUK
4	JACQUELINE BOROWICK	LISA CARDUCCI	MANUEL BETANZOS SANTOS
5	NICOLE BROSSARD	FRANCIS CATALANO	DAVID CASTRO RUBIO
6	ANDRÉ BRUNEAU	GIOVANNI COSTA	LUCIANO DÍAZ
7	D.E. CYR	BRUNA DI GIUSEPPE-BERTONI	BLANCA ESPINOZA
8	ANTONIO D'ALFONSO	MARIA PIA MARCHELLETTA	GABRIELA ETCHEVERRY
9	CLAIRE DÉ	ANTONINO MAZZA	JORGE ETCHEVERRY
10	PATRICE DESBIENS	DÔRE MICHELUT	MARGARITA FELICIANO
11	ROBERT DICKSON	MARCO MICONE	CLAUDE HAMELIN
12	JULIE DOUCET	GIANNI PATRIARCA	HUGH HAZELTON
13	DANIEL GAGNON	FILIPPO SALVATORE	YAZMET MADARIAGA SANCHEZ
14	LAURIER GAREAU	BIANCA ZAGOLIN	SERGIO MARTÍNEZ
15	RAOUL GRANGER		ROGER MOORE
16	DIANE CARMEL LÉGER		CARLOS PASTÉN
17	J.R. LÉVEILLÉ		MANUEL ANDRÉS PEÑAFIEL
18	ANGÈLE LUX		TERESA PEÑAFIEL
19	YVES MEYNARD		CAMILA REIMERS
20	GEORGE MORRISSETTE		MIGUEL RETAMAL
21	NATHANAËL		CARMEN RODRÍGUEZ
22	MARC PRESCOTT		ALEJANDRO SARAVIA
23	MARIE-COLOMBE ROBICHAUD		DANIELA SEGURA
24	PAUL SAVOIE		RAMÓN SEPÚLVEDA
25	MICHELLE TISSEYRE		
26	JEAN-LOUIS TRUDEL		
27	GISÈLE VILLENEUVE		
28	ALBERTE VILLENEUVE-SINCLAIR		
29	ELISABETH VONARBURG		

The EF writers are therefore the largest subset of Canada-based self-translators. This is not terribly surprising insofar as the two languages involved have official status. Yet the writers in this group are comfortably outnumbered by those in the other two groups combined (29 vs. 38), a fact which underscores the significant presence of literary self-translators who incorporate non-official languages into their practice, especially when we take into account that other non-EF groups are not represented in this corpus.

Among these writers, not only are self-translators who work with Spanish far more numerous than those self-translating into or out of Italian (24 vs. 14)—indeed, the difference between SPA and EF numbers is slim enough (24 vs. 29)—but I would posit that they constitute the single largest subset of Canada-based literary self-translators working with an non-official language. Appendix B testifies to writers whose self-translations incorporate a range of other languages: Arabic, Cavarzeran, Chinese, Ciociaro, Cree, Friulian, German, Haitian Creole, Hungarian, Innu/Montagnais, Inuktitut, Irish, Latvian, Portuguese, Romanian, Russian, Serbian, Sicilian, Swahili, Wolastoqey, Yiddish. I have, however, seen no indication that any of these 21 languages receives comparable attention to (let alone more of it than) Spanish in terms of the number of writers who self-translate into or out of the language in question. Since, as previously highlighted, this assessment is partially informed and biased by the inevitably restricted repertoire of languages through which I have conducted this research (i.e. English, French, Italian, Spanish), these claims will surely benefit from being reviewed by scholars with alternative linguistic lenses. We will return to questions of language in the next chapter.

5.1.2.2 Generation

Part of understanding who these self-translators are, and what contexts informed their upbringing and self-translation practice, is appreciating when they were born. This information is detailed in the tables below, where self-translator generations are proposed according to decade of birth.

As indicated, these writers were born no sooner than 1925 (GIANNI BARTOCCI) and no later than 1979 (YAZMET MADARIAGA SANCHEZ). Informed guesstimates suggest that, in the eight unconfirmed cases, writers were likely born between the 1940s and 1970s. Over a third of the corpus self-translators were born in the 1940s: indeed, for each language group, there are more writers born during that decade than in any other single decade represented by the corpus. We see a dwindling of ITA self-translators after that, with seemingly none born after the 1960s. By contrast, and despite markedly fewer EF and SPA self-translators being born after the 1940s, the numbers for each of these two groups more of less plateau from that point onwards and are otherwise comparable to one another in actual numbers during the 1950s, 1960s and 1970s. Thus, proportionately speaking, the "retention" rate, as it were, is somewhat greater among SPA than EF self-translators.

Table 4: Self-translators in Canada (1971-2016), by decade of birth

	1920s	1930s	1940s
1	GIANNI BARTOCCI (1925, ITA)	JACQUELINE BOROWICK (1932, EF)	BIANCA ZAGOLIN (1942, ITA)
2		ANDRÉ BRUNEAU (1932, EF)	NICOLE BROSSARD (1943, EF)
3		MANUEL BETANZOS SANTOS (1933, SPA)	LISA CARDUCCI (1943, ITA)
4		E.D. BLODGETT (1935, EF)	CLAUDE HAMELIN (1943, SPA)
5		MARGARITA FELICIANO (1938, SPA)	MARIE-COLOMBE ROBICHAUD (1943, EF)
6		GEORGE MORRISSETTE (1938, EF)	ROBERT DICKSON (1944, EF)
7			ROGER MOORE (1944, SPA)
8			JORGE ETCHEVERRY (1945, SPA)
9			J.R. LÉVEILLÉ (1945, EF)
10			SERGIO MARTÍNEZ (1945, SPA)
11			MARCO MICONE (1945, ITA)
12			JANICK BELLEAU (1946, ITA)
13			MADELEINE BLAIS-DAHLEM (1946, EF)
14			GABRIELA ETCHEVERRY (1946, SPA)
15			DANIEL GAGNON (1946, EF)
16			HUGH HAZELTON (1946, SPA)
17			PAUL SAVOIE (1946, EF)
18			MICHELLE TISSEYRE (1947, EF)
19			ELISABETH VONARBURG (1947, EF)
20			PATRICE DESBIENS (1948, EF)
21			MIGUEL RETAMAL (1948, SPA)
22			CARMEN RODRÍGUEZ (1948, SPA)
23			FILIPPO SALVATORE (1948, ITA)
24			RAOUL GRANGER (1949, EF)
25			ANTONINO MAZZA (1949, ITA)

	1950s	1960s	1970s
1	GISÈLE VILLENEUVE (1950, EF)	FRANCIS CATALANO (1961, ITA)	NATHANAËL (1970, EF)
2	BRUNA DI GIUSEPPE-BERTONI (~1951, ITA)	ANGÈLE LUX (1961, EF)	MARTHA BÁTIZ ZUK (1971, SPA)
3	GIANNI PATRIARCA (1951, ITA)	ALEJANDRO SARAVIA (1962, SPA)	MARC PRESCOTT (1971, EF)
4	CAMILA REIMERS (1951, SPA)	LICIA CANTON (1963, ITA)	DANIELA SEGURA (1975, SPA)
5	RAMÓN SEPÚLVEDA (1951, SPA)	YVES MEYNARD (1964, EF)	KARIN ARROYO (1976, SPA)
6	DÔRE MICHELUT (1952, ITA)	JULIE DOUCET (1965, EF)	NICOLAS BILLON (1978, EF)
7	ANTONIO D'ALFONSO (1953, EF)	MANUEL ANDRÉS PEÑAFIEL (1966, SPA)	YAZMET MADARIAGA SANCHEZ (1979, SPA)
8	CLAIRE DÉ (1953, EF)	JEAN-LOUIS TRUDEL (1967, EF)	
9	LUCIANO DÍAZ (1955, SPA)	TERESA PEÑAFIEL (1968, SPA)	
10	DAVID CASTRO RUBIO (1957, SPA)		
11	DIANE CARMEL LÉGER (1957, EF)		

	Unconfirmed[1]
1	PATRICIA APPLETON (SPA)
2	GIOVANNI COSTA (ITA)
3	D.E. CYR (EF)
4	BLANCA ESPINOZA (SPA)
5	LAURIER GAREAU (EF)
6	MARIA PIA MARCHELLETTA (ITA)
7	CARLOS PASTÉN (SPA)
8	ALBERTE VILLENEUVE-SINCLAIR (EF)

[1] Speculations about the likely decade of birth for each of these "unconfirmed" writers are included in writer-specific footnotes in Appendix B.

Table 5: Summary of self-translators in Canada (1971-2016), by decade of birth

	Unconf'd	1920s	1930s	1940s	1950s	1960s	1970s	
EF	3	∅	4	11	4	4	3	29
ITA	2	1	∅	6	3	2	∅	14
SPA	3	∅	2	8	4	3	4	24
Total	8	1	6	25	11	9	7	67

5.1.2.3 Country of birth

In addition to considering self-translators in relation to such temporal factors, we can examine them in terms of space. Namely, where were they born? And where in Canada do they reside? We will begin with the first of these questions. Per the tables below, 10 countries are represented in this corpus, three of which—Italy (12), Chile (15) and Canada (30)—represent the birth country of 57, or over 85%, of these 67 self-translators. Thus, we see that almost all EF self-translators were born in Canada, that ITA self-translators were overwhelmingly born in Italy, and that most SPA writers hail from Chile (15/24). The concentration of Chilean-born self-translators is striking, though not entirely surprising, given the 1973 putsch push factor that led to massive Chilean emigration (Wright and Oñate 2012: 149), including some 7,000 arriving in Canada around that time (Dirks 1995: 61).

Notably for a corpus with one language group defined in relation to Spanish, only one self-translator was born in Spain (BETANZOS SANTOS [SPA]), although Scottish-born PATRICIA APPLETON (SPA) had also lived there prior to relocating to Canada. It is useful to understand BETANZOS SANTOS's uniqueness in relation to the fact that, among those who migrated to Canada from Spain in the 1950s and 1960s and became published writers in Canada, many had "already [been] successful authors in Spain before they emigrated"

(Hazelton 2007a: 5). In other words, pre-migration writerly status does not seem to have encouraged self-translation among this group of migrants. Given the abundance of self-translation in Spain that involves the minority official languages of Catalonia, the Basque Country, and Galicia, the fact that BETANZOS SANTOS was Galician[1] may not be insignificant. Equally noteworthy, given the large numbers of migrants to Canada from Argentina in particular and more recently Colombia, is that none of the self-translators were born in either of those countries. Italian-born MARGARITA FELICIANO (SPA), however, moved to Argentina as a young girl and grew up there, which helps to explain the presence of Spanish in her self-translation practice.

Other interesting cases, on account of their apparently anomalous nature, are non-EF self-translators who were born in Canada—JANICK BELLEAU (ITA), FRANCIS CATALANO (ITA), LISA CARDUCCI (ITA) and CLAUDE HAMELIN (SPA)—and SPA writers who were born in countries where Spanish is not an official language: PATRICIA APPLETON (as already mentioned), ROGER MOORE (SPA, born in Wales) and American-born draft-dodger HUGH HAZELTON (SPA), although the critical presence of Spanish in the United States should not be understated.

Table 6: Self-translators in Canada (1971-2016), by country of birth

	Bolivia	**France**	**Scotland**	**Spain**	**Wales**	**unconf'd**
1	ALEJANDRO SARAVIA (SPA, b. 1962)	ELISABETH VONARBURG (EF, b. 1947)	PATRICIA APPLETON (SPA)	MANUEL BETANZOS SANTOS (SPA, 1933-1995)	ROGER MOORE (SPA, b. 1944)	D.E. CYR (EF)

[1] Hazelton (2007a: 5)

	Mexico	United States
1	MARTHA BÁTIZ ZUK (SPA, b. 1971)	E. D. BLODGETT (EF, 1935-2018)
2	YAZMET MADARIAGA SANCHEZ (SPA, b. 1979)	HUGH HAZELTON (SPA, b. 1946)

	Chile	Italy
1	KARIN ARROYO (SPA, b. 1976)	GIANNI BARTOCCI (ITA, b. 1925)
2	DAVID CASTRO RUBIO (SPA, b. 1957)	LICIA CANTON (ITA, b. 1963)
3	LUCIANO DÍAZ (SPA, b. 1955)	GIOVANNI COSTA (ITA, ?-2011)
4	BLANCA ESPINOZA (SPA)	BRUNA DI GIUSEPPE-BERTONI (ITA, b. ~1951)
5	GABRIELA ETCHEVERRY (SPA, b. 1946)	MARGARITA FELICIANO (SPA, b. 1938)
6	JORGE ETCHEVERRY (SPA, b. 1945)	MARIA PIA MARCHELLETTA (ITA)
7	SERGIO MARTÍNEZ (SPA, b. 1945)	ANTONINO MAZZA (ITA, 1949-2017)
8	CARLOS PASTÉN (SPA)	DÔRE MICHELUT (ITA, b. 1952-2009)
9	MANUEL ANDRÉS PEÑAFIEL (SPA, b. 1966)	MARCO MICONE (ITA, b. 1945)
10	TERESA PEÑAFIEL (SPA, b. 1968)	GIANNI PATRIARCA (ITA, b. 1951)
11	CAMILA REIMERS (SPA, b. 1951)	FILIPPO SALVATORE (ITA, b. 1948)
12	MIGUEL RETAMAL (SPA, b. 1948)	BIANCA ZAGOLIN (ITA, b. 1942)
13	CARMEN RODRÍGUEZ (SPA, b. 1948)	
14	DANIELA SEGURA (SPA, b. 1975)	
15	RAMÓN SEPÚLVEDA (SPA, b. 1951)	

Canada			
1	JANICK BELLEAU (ITA, b. 1946, Montreal)	**16**	RAOUL GRANGER (EF, b. 1949, Willow Bunch, SK)
2	NICOLAS BILLON (EF, b. 1978, Ottawa)	**17**	CLAUDE HAMELIN (SPA, 1943-2018, Montreal)
3	MADELEINE BLAIS-DAHLEM (EF, b. 1946, North Battelford, SK)	**18**	DIANE CARMEL LÉGER (EF, b. 1957, Memramcook, NB)
4	JACQUELINE BOROWICK (EF, 1932-2016, b. Montreal)	**19**	J.R. LÉVEILLÉ (EF, b. 1945, Winnipeg, MB)
5	NICOLE BROSSARD (EF, b. 1943, Montreal)	**20**	ANGÈLE LUX (EF, b. 1961, QC)
6	ANDRÉ BRUNEAU (EF, b. 1932, Montreal?)	**21**	YVES MEYNARD (EF, b. 1964, Quebec City)
7	LISA CARDUCCI (ITA, b. 1943, Montreal)	**22**	GEORGE MORRISSETTE (EF, 1938-2016, Saint-Boniface/Winnipeg, MB)
8	FRANCIS CATALANO (ITA, b. 1961, Montreal)	**23**	NATHANAËL (EF, b. 1970, Montreal)
9	ANTONIO D'ALFONSO (EF, b. 1953, Montreal)	**24**	MARC PRESCOTT (EF, b. 1971, Sainte-Anne-des-Chênes, MB)
10	CLAIRE DÉ (EF, b. 1953, Montreal)	**25**	MARIE-COLOMBE ROBICHAUD (EF, b. 1943, Chéticamp, Cape Breton Island, NS)
11	PATRICE DESBIENS (EF, b. 1948, Timmins)	**26**	PAUL SAVOIE (EF, b. 1946, Saint-Boniface/Winnipeg, MB)
12	ROBERT DICKSON (EF, 1944-2007, b. Erin, ON)	**27**	MICHELLE TISSEYRE (EF, b. 1947, Montreal)
13	JULIE DOUCET (EF, b. ,1965, Montreal)	**28**	JEAN-LOUIS TRUDEL (EF, b. 1967, Toronto)
14	DANIEL GAGNON (EF, b. 1946, Beauport, QC)	**29**	GISÈLE VILLENEUVE (EF, b. 1950, Montreal)
15	LAURIER GAREAU (EF, b. St.-Isidore-de-Bellevue, SK)	**30**	ALBERTE VILLENEUVE-SINCLAIR (EF, b. Ottawa)

Table 7: Summary of self-translators in Canada (1971-2016), by country of birth

	Country	Total	EF	ITA	SPA
1	Bolivia	1	∅	∅	1
2	Canada	30	26	3	1
3	Chile	15	∅	∅	15
4	France	1	1	∅	∅
5	Italy	12	∅	11	1
6	Mexico	2	∅	∅	2
7	Scotland	1	∅	∅	1
8	Spain	1	∅	∅	1
9	United States	2	1	∅	1
10	Wales	1	∅	∅	1
*	unconfirmed	1	1	∅	∅
		67	29	14	24

Sedentary and migrant self-translators

The information above allows our corpus to be further described, in terms of how many "sedentary" versus "migrant" self-translators are represented (Grutman 2015: 10). However partial, the results laid out in Table 8 draw attention to the migrant status of so many self-translators in Canada, without minimizing the presence of their sedentary counterparts.

Table 8: Self-translators in Canada (1971-2016), sedentary vs. migrant self-translators

	Total	EF	ITA	SPA
Migrant self-translators	36	2	11	23
Sedentary self-translators	30	26	3	1
unconfirmed	1	1	∅	∅
	67	29	14	24

These figures, in conjunction with the earlier tables and the basic migration data outlined in Appendix B, help us to better understand the extent to which self-translation in Canada seems to be an activity primarily practiced by *first*-generation migrants, i.e., those who immigrated to Canada as adults. As Table 9 and Table 10 detail, only seven

(7) self-translators might be considered generation-1.5 migrants, meaning that they immigrated at a relatively young age and were therefore brought up in Canada (Rumbaut 2004). These tables also demonstrate how the generation-1.5 writers are divided more or less evenly between ITA and SPA self-translators, with none of them being EF writers.

Table 9: Self-translators in Canada (1971-2016), generation-1.5 migrants[1]

	Self-translator	Arrival in Canada (writer's age)
1	KARIN ARROYO (SPA), b. 1976	1979 (~3 years old)
2	LICIA CANTON (ITA), b. 1963	~1967 (4 years old)
3	MARIA PIA MARCHELLETTA (ITA)	(under 1 year old)
4	GIANNA PATRIARCA (ITA), b. 1951	1960 (8 years old)
5	MANUEL ANDRÉS PEÑAFIEL (SPA), b. 1966	1979 (~13 years old)[2]
6	TERESA PEÑAFIEL (SPA), b. 1968	1979 (~11 years old)[3]
7	DANIELA SEGURA (SPA), b. 1975	1975 (under 1 year old)

Table 10: Self-translators in Canada (1971-2016), migrant self-translators

	Total	EF	ITA	SPA
First-generation migrants	29	2	8	19
Generation-1.5 migrants	7	∅	3	4
	36	2	11	23

Second-generation Canadian migrants—i.e., the misnomer used to refer to people who were born (and typically raised) in Canada but whose parents were born (and typically raised) elsewhere—applies to at least some of the sedentary self-translators in the corpus. Although accounting for the potential migration patterns of all these writers'

[1] See Appendix B for details.
[2] It is perhaps less obvious than in the other cases listed here to neatly fit M.A. PEÑAFIEL (especially) and T. PEÑAFIEL into one of these migrant categories.
[3] See previous footnote.

parents falls outside the scope of the thesis, we can at least begin to identify the few confirmed cases of second-generation migrants (Table 11).

Table 11: Self-translators in Canada (1971-2016), second-generation migrants[1]

	Self-translator	Emigration country of parents
1	~FRANCIS CATALANO (ITA), b. 1961	Italy (father)[2]
2	ANTONIO D'ALFONSO (EF), b. 1953	Italy[3]

As a sedentary self-translator, LISA CARDUCCI fits into none of the above categories, as it was her (paternal) grandparents, as opposed to her own parents, who migrated from Italy to Canada.[4] This would make her a "third-generation migrant" (another misnomer).

Table 12: Self-translators in Canada (1971-2016), third-generation migrants

	Self-translator	Emigration country of grandparents
1	LISA CARDUCCI (ITA), b. 1943	Italy

Too little is known about the other 27 sedentary self-translators for us to draw meaningful conclusions from this table right now. The prominence of Italy and/or Italian here nonetheless compels us to consider two possible lines of investigation for eventual study. First, there is the question of what self-translation among second-generation migrants might tell us about intergenerational language transmission. For instance, to what extent might second- or third-generation migrant self-translators reflect higher rates of transmission among migrants who are from certain places or who use certain

[1] See Appendix B for details.
[2] CATALANO's father is from Naples; his mother is from Quebec ("Notes sur les traducteurs," 1994: 146).
[3] Both of D'ALFONSO's parents are from the Molise region of Italy (http://canadian-writers.athabascau.ca/english/writers/adalfonso/adalfonso.php).
[4] Personal correspondence with CARDUCCI (July 14, 2021 email).

languages rather than others? CARDUCCI initially seems to be a particularly interesting case for this question. This being said, her inclination to self-translate with Italian would be best understood in relation to how she came to know the language: while she had Italian-born grandparents, and although her father spoke the Ripabottoni dialect, standard Italian was not spoken in the home in which she grew up, since neither of her parents knew the language; instead, CARDUCCI learned Italian independently, in much the same way she learned Spanish.[1]

Secondly, how does self-translation intersect with migration waves? Consider for instance that, in Canada, Italian is an "immigrant language from early settlements," whereas Spanish is an "immigrant language from recent settlements," to invoke Statistics Canada parlance. Canadian immigration from Italy began in earnest in the early 20th century, with a first major wave taking place between 1900 and World War I, and a second wave occurring between 1950 and 1970 (Sturino 2019). The number of Canadians identifying Italian as their mother tongue surged during this second wave, quintupling from fewer than 100,000 people to over 500,000[2] (see Chart 3 below). While gradually declining over more recent years, these figures remained relatively stable until 2006 (Chart 3), which is particularly striking when we consider how changes to immigration regulations in the late 1960s greatly reduced the possibilities for immigrating to Canada:

[1] Personal correspondence with CARDUCCI (July 14, 2021 email).
[2] For context, it is worth noting that, during this same 20-year period, the national population of Canada increased by only about 50%, from 14 million to 21.5 million (per the 1951 and 1971 censuses).

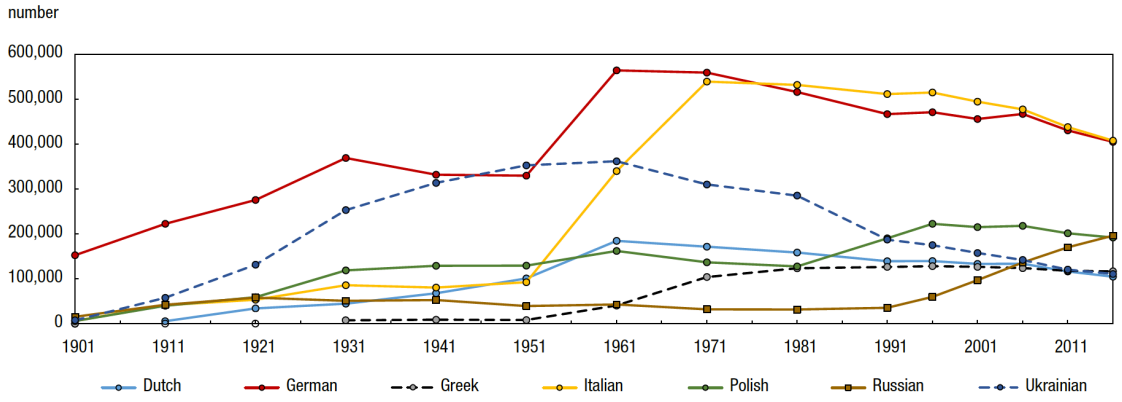
> [I]n 1958, Italy surpassed Britain as a source for immigrants. Starting in 1967, new regulations based admissibility on universal criteria such as education; this "points system" spelled out conditions for family sponsorship that would apply to a limited range of relatives. As a result, Italian immigration dropped significantly in the ensuing years. (Sturino 2019)

During this same 1950-1970 period, the number of Canadians with Spanish as a mother tongue rose from 1,516 to 23,815.[1] The fact that these figures are so much more meagre than those associated with the Italian language and, at the same time, express a proportionately much greater leap over time—increasing by more than 15 times (versus ~5)—is at least partly a reflection of immigration factors leading up to this period. While a couple of thousand people moved from Spain to Canada in 1913 and 1914 (Anderson and Cazorla-Sánchez 2009/2019), the first significant waves of Spanish-speaking migrants did not take place until several decades later. In terms of migrants from Spain, most "arrived during the 1960s and 70s (16,184 between 1961 and 1989) with approximately 1300 arriving each of the peak years 1966, 1967 and 1968. After 1977, immigration dropped off significantly" (Anderson and Cazorla-Sánchez 2009/2019). HAZELTON (2007: 6) identifies two significant waves of (predominantly political) migration from Spanish-speaking Latin America, largely occurring in response to military coups[2] and to what were otherwise deemed by eventual emigrants to be unacceptable living conditions: the first wave consisted of Uruguayans, Chileans and Argentinians in the 1970s; the second took place in the 1980s and involved people from a range of countries (e.g. El Salvador, Peru, Bolivia). Thus, as indicated in Chart 5 below, the

[1] Per the 1951 and 1971 Canadian Censuses, respectively.
[2] Coups took place in Uruguay in 1972, in Chile in 1973, and in Argentina in 1976.

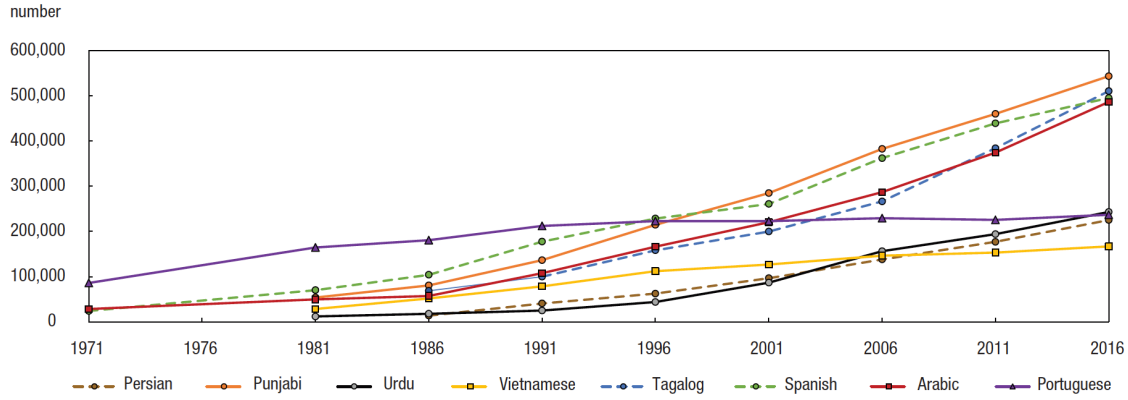
number of Canadians with Spanish as their mother tongue has gradually increased since the early 1970s and has seen a more dramatic upswing since 2001 especially.

Chart 3
Evolution of the total population, by selected immigrant languages from early settlements, 1901 to 2016, Canada



Note: Data for 1901 on people who declared Dutch as their mother tongue are too unreliable to be published. Data for 1901, 1911 and 1921 on people who declared Greek as their mother tongue are too unreliable to be published.
Source: Statistics Canada, Census of the Population.

Chart 5
Evolution of the total population, by selected immigrant languages from recent settlements, 1971 to 2016, Canada



Note: Data for 1971 on Persian, Punjabi, Urdu, Vietnamese and Tagalog languages are not availalble. Data for 1981 on Persian and Tagalogue languages are not available.
Source: Statistics Canada, Census of the Population.

In light of these preliminary sketches of migration waves from Italian- and Spanish-speaking regions of the world, and bearing in mind the brief discussion of intergenerational language transmission, to what extent can or should we expect to encounter additional ITA or SPA self-translators in Canada in the coming years? Ultimately, I think this question speaks to alternative ways of understanding *self-*

translator generations. That is, in addition to looking at "generation" as defined by the writer's year of birth (per earlier discussions), we might also consider it vis-à-vis when writers start self-translating. What self-translator generation does a writer belong to in terms of:

- when *in their career as a (published) writer* they first self-translated?
- *how old they were* when they began self-translating?
- when *in relation to the writer's migration status* (first, second, third generation; generation 1.5) they started to self-translate?

This last question implies an analysis of the migration patterns and the possibilities for intergenerational language transmission that relate to that writer's presence in Canada. Thus, what if, for instance, writers in Canada rarely produce their first self-translation before they have published at least one monograph, or before their 40th birthday, or after five years have passed since they migrated from elsewhere? Examining self-translators through the kind of multi-generational (as it were) lens that these *whens* imply would allow us to speculate more meaningfully as to the likelihood of, say, second-generation migrant SPA self-translators—many of whom would have been born in the 1970s—starting to emerge in the near future. Perhaps they have simply not begun to produce self-translations yet.

5.1.2.4 Locations in Canada

Whereas questions about when and where a person was born lead to answers that are synchronic in nature and tend toward the unequivocal, the matter of where self-translators are located in Canada is—thanks to internal migration—a diachronic

question that implies the possibility of more than one response. In other words, there are many cases in which a given writer in our corpus is associated with more than one place of residence. The tables below collectively provide an overview of these person-place ties, listing self-translators' names in parentheses when the writer no longer lives in that location,[1] and placing an asterisk (*) after the name if the writer is a migrant self-translator. Further information about the relative chronology of these changes of address can be found in Appendix B. Although these accounts (in the appendix, in the tables) remain incomplete, due to the fact that providing a more detailed record of self-translator mobility is beyond the scope of the thesis, this overview offers a number of insights while also encouraging follow-up investigations.

[1] In the case of writers who are now deceased, I have listed the location of their last residence as though they still lived there, i.e., without the use of parentheses (e.g. E.D. BLODGETT; South Surrey, BC). The same approach has been taken for writers who now live outside of Canada (e.g. NATHANAËL; Montreal, QC).

Table 13: Self-translators by province/territory of residence

Province/Territory	Total # of self-translators who have lived there
Yukon (YT)	∅
Northwest Territories (NT)	∅
Nunavut (NU)	∅
British Columbia (BC)	4
Alberta (AB)	4
Saskatchewan (SK)	4
Manitoba (MB)	7
Ontario (ON)	32
Quebec (QC)	41
New Brunswick (NB)	2
Nova Scotia (NS)	1
Newfoundland and Labrador (NL)	1
Prince Edward Island (PE)	∅

Table 14: Self-translators who have lived in Montreal

Montreal (QC): 12 EF, 7 ITA, 14 SPA			
1	ARROYO [SPA]*	**18**	(J. ETCHEVERRY [SPA]*)
2	BELLEAU [ITA]	**19**	GAGNON [EF]
3	MANUEL BETANZOS SANTOS [SPA]*	**20**	HAMELIN [SPA]
4	BILLON [EF]	**21**	HAZELTON [SPA]*
5	(BOROWICK [EF])	**22**	MADARIAGA SANCHEZ [SPA]*
6	BROSSARD [EF]	**23**	MARTÍNEZ [SPA]*
7	(BRUNEAU [EF])	**24**	MICONE [SPA]*
8	CANTON [ITA]*	**25**	NATHANAËL [EF]
9	CARDUCCI [ITA]	**26**	M.A. PEÑAFIEL [SPA]*
10	CASTRO RUBIO [SPA]*	**27**	T. PEÑAFIEL [SPA]*
11	CATALANO [ITA]	**28**	SALVATORE [ITA]*
12	(COSTA [ITA]*)	**29**	SARAVIA [SPA]*
13	D'ALFONSO [EF]	**30**	SEGURA [SPA]*
14	DÉ [EF]	**31**	TISSEYRE [EF]
15	DESBIENS [EF]	**32**	(TRUDEL [EF])
16	DOUCET [EF]	**33**	ZAGOLIN [ITA]*
17	ESPINOZA [SPA]*		

Table 15: Self-translators who have lived in Toronto or Ottawa

	Toronto (ON): 7 EF, 5 ITA, 6 SPA	**Ottawa (ON): 7 EF, 2 ITA, 6 SPA**
1	APPLETON [SPA]*	(BELLEAU [ITA])
2	BÁTIZ ZUK [SPA]*	(D'ALFONSO [EF])
3	(BILLON [EF])	(DESBIENS [EF])
4	BOROWICK [EF]	DÍAZ [SPA]*
5	(BRUNEAU [EF])	G. ETCHEVERRY [SPA]*
6	(D'ALFONSO [EF])	J. ETCHEVERRY [SPA]*
7	(DESBIENS [EF])	MAZZA [ITA]*
8	(DICKSON [EF])	MEYNARD [EF]
9	DI GIUSEPPE-BERTONI [ITA]*	REIMERS [SPA]*
10	FELICIANO [SPA]*	(SAVOIE [EF])
11	MARCHELLETTA [ITA]*	(SARAVIA [SPA]*)
12	(MAZZA [ITA]*)	SEPÚLVEDA [SPA]*
13	MICHELUT [ITA]*	(TRUDEL [EF])
14	(MOORE [SPA]*)	(VILLENEUVE [EF])
15	PATRIARCA [ITA]*	VILLENEUVE-SINCLAIR [EF]
16	PASTÉN [SPA]*	
17	SAVOIE [EF]	
18	(SARAVIA [SPA]*)	

Table 16: Self-translators who have lived in Quebec City, Saint-Boniface/Winnipeg or Sudbury

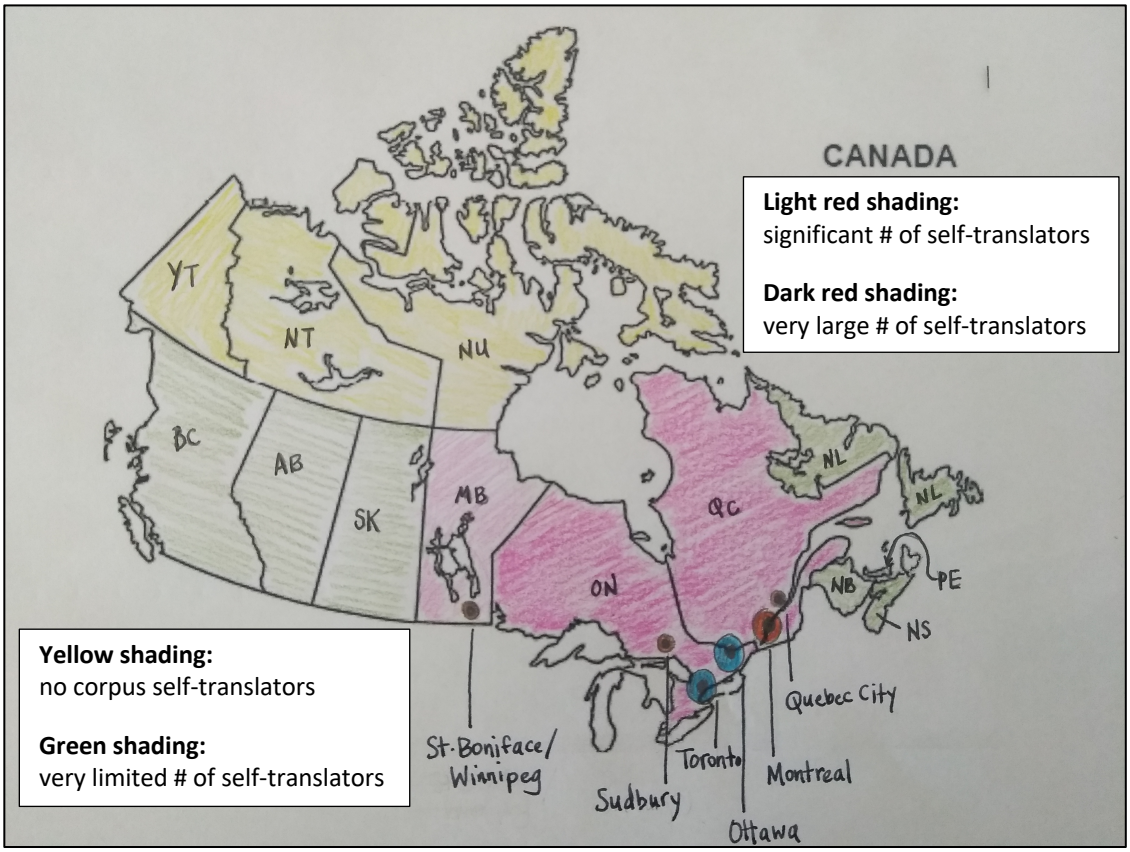
	Quebec City (QC): 5 EF, 1 ITA	**Saint-Boniface (Winnipeg)[1] (MB): 3 EF, 1 ITA, 1 SPA**	**Sudbury (ON): 3 EF, 1 SPA**
1	COSTA [ITA]*	(BELLEAU [ITA])	(DESBIENS [EF])
2	(DESBIENS [EF])	LÉVEILLÉ [EF]	DICKSON [EF]
3	(DICKSON [EF])	MORRISSETTE [EF]	(REIMERS [SPA]*)
4	(MEYNARD [EF])	(PASTÉN [SPA]*)	(TRUDEL [EF])
5	(SAVOIE [EF])	(SAVOIE [EF])	
6	TRUDEL [EF]		

[1] Saint-Boniface, incoprated as a town in 1883 and a city in 1908, was absorbed into the city of Winnipeg in 1972. The ward has retained its distinctive Francophone character and is typically identified by self-translators who have lived there and in literature about those writers.

Table 17: Other locations where self-translators have lived in Canada

	Province/Territory: # of self-translators per language group	**City**	**Self-translator**
1	British Columbia (BC): 2 EF, 2 SPA	Granisle	(HAZELTON [SPA]*)
2		South Surrey	E.D. BLODGETT [EF]*
3		Vancouver	(HAZELTON [SPA]*)
			RODRÍGUEZ [SPA]*
4		Victoria	(LÉGER [EF])
5	Alberta (AB): 2 EF, 1 ITA, 1 SPA	Calgary	VILLENEUVE [EF]
6		Edmonton	(BLODGETT [EF]*)
			(MARTÍNEZ [SPA]*)
7		Other (unknown)	(MICHELUT [ITA]*)
8	Saskatchewan (SK): 4 EF	North Battleford	(BLAIS-DAHLEM [EF])
9		Ponteix	(D'ALFONSO [EF])
10		Regina	GRANGER [EF]
11		Saskatoon	BLAIS-DAHLEM [EF]
12		St.-Isidore de Bellevue	GAREAU [EF]
13	Manitoba (MB): 2 EF	Saint-Anne-des-Chênes	PRESCOTT [EF]
14		Willow Bunch	(GRANGER [EF])
15	Ontario (ON): 4 EF, 1 ITA	Burlington	(BOROWICK [EF])
16		Erin	(DICKSON [EF])
17		Guelph	BARTOCCI [ITA]*
18		Timmins	(DESBIENS [EF])
19		Welland	(LÉVEILLÉ [EF])
20	Quebec (QC): 7 EF	Beauport	(GAGNON [EF])
21		Chicoutimi	VONARBURG [EF]*
22		Longueuil	(MEYNARD [EF])
23		Magog	(GAGNON [EF])
24		Saint-Marc-des-Carrières	(DESBIENS [EF])
25		Sherbrooke	(GAGNON [EF])
26		Val-des-Monts	LUX [EF]
27		Val-d'Or	(BOROWICK [EF])
28		Other (unknown)	(LÉVEILLÉ [EF])
29	Nova Scotia (NS): 1 EF	Chéticamp (Cape Breton)	(ROBICHAUD [EF])
30		Meteghan Centre	ROBICHAUD [EF]
31	New Brunswick (NB): 1 EF, 1 SPA	Island View	MOORE [SPA]*
32		Memramcook	LÉGER [EF]
33	Newfoundland and Labrador (NL): 1 SPA	Fogo Island	(HAZELTON [SPA]*)

Figure 45: Locations where corpus self-translators have lived in Canada



This overview underscores that the fact that self-translation takes place *in* Canada does not necessarily mean that it takes place *all over* Canada; nor does it mean that writers are evenly distributed in the places where self-translation might be practiced. For instance, none of the corpus writers have lived in any of the three territories—Yukon (YT), NorthWest Territories (NT), Nunavut (NT)—or in the province of Prince Edward Island (PE). It is also clear that some provinces more than others have housed a higher or lower number of self-translators: whereas few corpus writers have lived in the more westerly (BC, AB, SK) and eastern provinces (NS, NB, NL), Ontario and Quebec have been home to very significant numbers of self-translators.

These data also suggest that self-translation in Canada is a predominantly urban, if not largely metropolitan, phenomenon. The most common places for EF, ITA and SPA self-translators to live are Montreal (33), Toronto (18) and Ottawa (15), with several having ties to Quebec City (6), Saint-Boniface/Winnipeg (5) and/or Sudbury (4). These six cities might be said to represent *self-translator hubs*. By contrast, 31 of the 33 other locations are identified based on just one self-translator having lived there (the 32nd and 33rd locations being Edmonton and Vancouver, where 2 writers each have lived). This helps to explain how Manitoba lies somewhere between the extremes of Ontario-Quebec (shaded in darker red in Figure 45, above) and the westerly/eastern provinces (shaded in green). While it has not been home to nearly as many self-translators as have the two "dark red" provinces, it nonetheless has more than the "green" provinces (particularly in relation to its population[1]). Moreover, and critically, unlike the latter provinces and much like the former, Manitoba contains a self-translation hub.

In terms of how sedentary versus migrant self-translators are represented, several observations can be made. Perhaps the most obvious is that migrant self-translators tend to have lived exclusively in the three largest hubs: 7 out of 15 writers who have lived in Ottawa are international migrants; this is the case for 11 out of 18 self-translators in Toronto; and in Montreal, 17 of the 33 writers are migrants. This follows logically enough from broader immigration patterns that see most migrants making their homes in the largest cities of Ontario, Quebec, Alberta and British

[1] While, according to the 2016 Canadian Census, Winnipeg has a population of over 700,000 people, there are fewer than 50,000 people in Saint-Boniface.

Columbia. Saskatchewan, by contrast, has been home to sedentary self-translators only, while corpus self-translators in British Columbia have mostly been migrants (BLODGETT, HAZELTON, RODRÍGUEZ), with only LÉGER born in Canada (New Brunswick).

Among SPA writers, only 4 have lived outside of the self-translator hubs (HAZELTON, MARTÍNEZ, MOORE and RODRÍGUEZ). Indeed, a considerable number of these writers are associated with this "Ottawa-Montreal-Toronto triangle" (Hazelton 2007a: 8), the largest proportion being in Montreal (12 writers, versus 6 in each of the other two cities). ITA self-translators, by comparison, have tended to be located in Toronto and Montreal. This being said, there are as many as five cases known to diverge from this pattern: JANICK BELLEAU (Ottawa; Saint-Boniface), COSTA* (Quebec City), MAZZA* (Ottawa), BARTOCCI* (Guelph) and MICHELUT* (Alberta). The last two also represent the only examples of ITA writers who have lived outside of a self-translator hub.

In Quebec, Ontario and Manitoba, corpus self-translators who have lived outside of a self-translator hub are EF writers and are sedentary self-translators. The sole exceptions to this rule are BARTOCCI* (ITA, Guelph) and VONARBURG* (EF, Chicoutimi). Also notable is that Montreal is the only self-translator hub that houses non-EF self-translators who are also *non*-migrant self-translators: BELLEAU (ITA), CARDUCCI (ITA), CATALANO (ITA), HAMELIN (SPA). Indeed, as far as what this corpus can demonstrate, Montreal seems to host the most diverse collection of self-translators. Is it surprising, meanwhile, that only two corpus self-translators have lived in New Brunswick, the only officially bilingual province in Canada? Is it further surprising that neither of them (LÉGER,

MOORE) seem to have lived in Moncton, i.e., the only officially bilingual city in Canada (until 2017, when Ottawa joined the club)?

This preliminary discussion of how self-translators and place (in Canada) intersect only alerts us to what has yet to be examined. For instance, these data are predominantly informed by (what I know of) the self-translators' biographies, and not how their places of residence relate to their writings. This means that further investigation and analysis are still required for better understanding where writers were when they actually wrote and/or published their self-translations, and what that might mean. Case in point: While HUGH HAZELTON has lived in at least four different Canadian cities that cover three rather different provinces (BC, QC, NL), all of his self-translations were published, and in all likelihood written, while he was living in Montreal. What does this mean for how we understand him as a self-translator?

It is also worth considering to what extent the known presence of other self-translators informs a writer's decision to self-translate or their approach to self-translating. What conscious or (more likely) accidental self-translator networks might emerge in Canada? As we have seen, several locations are home to many self-translators, and many of these writers are in close contact with one another through shared literary and cultural communities. This is true for SPA writers in Ottawa; I would venture to say that it has also been true for some self-translators in and/or from Saint-Boniface, which is an important space for French as a minority language. And what about potential influences via "inter-hub" exchanges? For instance, the Italian-Canadian literary community is alive and well not only *in* Toronto and Montreal (among other

places) but also *between* those two cities. Similarly, exchanges between self-translators in Saskatchewan are facilitated by different engines of the Fransaskois literary community, such as Saskatoon's La Troupe du Jour (a company "vouée au développement du théâtre francophone en Saskatchewan"[1]) and the publishing house Les Éditions de la nouvelle plume (Regina). Is it "simply" out of necessity or by coincidence that not only MADELEINE BLAIS-DAHLEM, LAURIER GAREAU and RAOUL GRANGER but also IAN NELSON and GILLES POULIN-DENIS—who do not meet the corpus inclusion criteria but have nonetheless self-translated (see Appendix B)—are all connected through such channels? In other words, how does knowing a self-translator and witnessing (even participating in[2]) the process and products of that self-translation practice serve as a kind of mentoring or role modeling experience for up-and-coming self-translators?

Finally, we cannot ignore the important role that the languages of the corpus play in how writers and self-translator hubs are distributed throughout Canada. Unsurprisingly, while accounting for additional languages may not have a dramatic effect on findings pertaining to EF writers, the complementary (aka non-corpus) data in Appendix B suggest that examining writers whose self-translations incorporate non-Romance languages would nuance our appreciation of self-translators' whereabouts: In particular, there is reason to believe that there exists a fair amount of self-translation

[1] http://www.latroupedujour.ca/a-propos-mandat/

[2] For example, both NELSON and POULIN-Denis performed in peformances of Blais-Dahlem's *La Maculée ≈ sTain* (2010) (see Blais-Dahlem 2012: 80-86).

involving Chinese, and self-translation involving Indigenous languages that are native to Canada.

5.1.3 Many writers self-translate in Canada

As demonstrated above, there are indeed many writers self-translating in contemporary Canada. Since "many" is a descriptor that needs to be qualified, it is useful to consider the notion along four definitional lines. First, in relation to non-self-translating authors, 67 writers could *not* be understood as "many." Second, as compared to non-self-translating allograph translators, we also could not claim to have identified many self-translators. Rather, it is, on the one hand, in terms of *expectations* about self-translation in Canada that the abundance of self-translators seems evident. That is, as a follow-up to the initial discussions in the methodology chapter (3.1 Observations), I would contend that the corpus figures (to say nothing of the 40+ additional cases identified in Appendix B) are much higher than self-translators or the general public would have expected. I would also speculate that the results are higher than self-translation scholars expected, even despite their preemptive claims to Canada being a hotbed for self-translational activity. On the other hand, I would posit that the number of self-translators identified here is considerable relative to other spaces. This remains something of a hypothesis for the time being, since only a few region-based studies exist. Yet, as Table 18 indicates, comparisons between those studies and the thesis point us in this direction.

Table 18: Self-translator frequency in various geopolitical regions

Region	Study-related details	# of self-translators
Basque Country	Post-Franco (Manterola Agirrezabalaga 2011) "In Spanish the number of authors who have sometimes translated their own work is double that of authors who have never faced the task of self-translation" (Manterola 2018: 11).	63
Belgium	1880-2015 (Grutman 2017: 35-36)	18
Canada	EF, ITA, SPA; 1971-2016	67+ (115+)
France	(Gentes 2017)	71
Mexico	Contemporary Indigenous literatures (Gentes 2017, 2019)	27+
Spain[1]	(Gentes 2017)	143
United States	20th- and 21st-century writers (Gentes 2017; Gentes and Van Bolderen 2018 [2015])	26
Wallmapu	Contemporary Mapuche literature (Stocco 2018)	~12

[1] There would be overlap between these figures and those listed for the Basque Country.

5.2 Frequency of self-translations

5.2.1 How has frequency been factored in?

Existing scholarship recognizes that self-translation involves a deliberate and therefore meaningful decision, as stressed in each of the three widely cited self-translation[1] entries in the *Routledge Encyclopedia of Translation Studies*: self-translators "choose to create in more than one language" (Grutman 1998: 17), and "[t]heir conscious awareness of this option" (2009: 257) "to self-translate (or not) cannot be overstated" (2020: 516). Equally meaningful, then, is a writer's decision to self-translate *x* number of times. But how does self-translation frequency figure into scholarly discourse?

A first observation is that the issue is raised rather regularly. It is, I would argue, among those foundational and recurring questions that guide self-translation research. Along with *Who self-translates? What gets self-translated? When and where does self-translation occur? Why does it take place?* and *How is it accomplished?*, we find the likes of *How often is it practiced?* In other words, is self-translation "an isolated experience […] or does the practice become systematic over time?" (Grutman 2020: 516). A second observation, partially foreshadowed by the contents of this last question, is that the generally agreed-upon answer is commonly articulated along the lines of a *none-one-many* logic: some writers "refuseront d'explorer l'option de l'autotraduction, pour d'autres, elle restera une expérience isolée, tandis que d'autres encore iront jusqu'à en faire une pratique systématique" (Gentes 2016: 88). Here, we can detect hints of a

[1] The entry is labelled "auto-translation" in the *Encyclopedia*'s first edition.

typology of self-translation frequency, conceptualized according to three classifications, where variations of "more than one" tend to be not only lumped together but also defined as relatively abundant.

A third set of observations pertains to what might be understood as more prominent gestures towards such a typology, as illustrated in Rainier Grutman's "A Sociological Glance at Self-translation and Self-translators" (2013) and Sara Kippur's *Writing It Twice: Self-translation and the Making of A World Literature in French* (2015). While neither study contains a frequency typology per se, both evoke typological frameworks in a way that is both conscious and indirect, insofar as the frameworks are primarily used as structuring mechanisms to support other argumentative ends. In the first instance, Grutman presents a critical analysis of the problems associated with assigning "paradigmatic status" (2013: 69) to SAMUEL BECKETT in reflections on self-translation. In an early section of the article, laying some of the groundwork for understanding how atypical BECKETT's self-translation profile and practice are, Grutman presents three "main categories of self-translators" (2013: 64) via the following subheadings: "[Mavis] Gallant,[1] the non self-translator," "[Jorge] Semprún,[2] the occasional self-translator," "Beckett (of course), the systematic self-translator" (2013: 65-68). In the second instance, Kippur examines self-translation as a means of producing world literature, and addresses "how self-translation acts as a pressure point on questions of translation, authorship, cultural mediation, memory, and language" (2015:

[1] b. 1922, Montreal; d. 2014, Paris
[2] b. 1923, Madrid; d. 2011, Paris

23). In doing so, she incorporates frequency into the organization of the monograph as a whole: structured "conceptually rather than chronologically," the book "charts a course *from a steadfast commitment to self-translation to its virtual erasure*," with "[e]ach chapter center[ing] on a case study of a particular author" (2015: 23; italics are mine). Indeed, whereas Grutman's article begins with scant Gallant and ultimately makes its way to busy BECKETT, Kippur starts off with prolific NANCY HUSTON—who "pursue[s] a committed self-translation agenda" (2015: 23)—and gradually moves on to:

- RAYMOND FEDERMAN,[1] who had "multiple engagements with self-translation" (2015: 24) (Chapter 2[2]);
- SEMPRÚN, who is identified as having self-translated just the one time (Chapter 3: "Resisting Self-Translation"); and finally
- Hector Bianciotti,[3] who "functionally erased" (102) his one-time experience, or "flirt[ation]" (2015: 25), with translating his own writing (Chapter 4). Per its title ("The Erasure of Self-Translation"), this chapter effectively points to non self-translation.

Thus, in both publications, frequency provides an important way into discussing self-translation. While this remark should not suggest that these studies tell us nothing *about* frequency, I think it is fair to say that they reflect how, as a rule thus far, self-

[1] b. 1928, near Paris; d. 2009, San Diego (U.S.)
[2] Per the list provided by Kippur (2015: 51), FEDERMAN's published self-translations total 7 works, if collaborations are accounted for, and 4 otherwise.
[3] b. 1930, Calchín Oeste (Argentina); d. 2012, Paris

translation frequency is apprehended as a *medium* of study rather than as an object of study in its own right.

Also notable in these works is that the frequency frameworks betray certain terminological incongruities, on the one hand, and, on the other hand, tend to serve at the pleasure of individual self-translators. This second point is demonstrated clearly enough by the headings of chapters (Kippur) and subsections (Grutman) and by the case-study nature of their contents. It is also one of the reasons I argue that the works contain *gestures* towards typologies rather than typologies as such: whereas the latter are, by definition, intended to map out more general phenomena, the generalizability of these specific frameworks, however real it may be, must be either inferred or taken for granted. Terminological incongruities, meanwhile, can be observed at the levels of both conceptualization and application. Conceptually, self-translator categories such as "occasional" (Grutman, Kippur) and "prolific" (Kippur) are of a different order than those of "systematic" (Grutman) and "committed" (Kippur): the notions underlying the first two labels speak exclusively to the writer's self-translations (*How many self-translations have they produced?*); the second two, by contrast, define frequency in a way that is predicated on comparisons with the author's broader literary production (*What proportion of their works have they themselves translated?*). In other words, the discrepancy pertains to *absolute* versus *relative* frequency. Incongruities related to application can be seen in the way that distinct frequency labels are used to characterize a same writer. This is most obvious in depictions of SEMPRÚN who, recognized by Kippur and Grutman as having self-translated once only, is nonetheless

formally identified as an "occasional" self-translator (Grutman 2013: 66; Kippur 2015: 69-70), a term that would instead seem to express *more*-than-onceness. Thus, we might say that "once" is acknowledged here as a frequency *practice* but not as a frequency-related *category* of self-translators.

These studies illustrate how, as flagged with respect to Gentes's remarks above, frequency tends to be understood in terms of three categories of self-translators or, more precisely, one category of (active) *non*-self-translators and two categories of self-translators, loosely conceived of as either "not many" and "many," or as "one" and "more than one." Variations that exist within either category are therefore muted. Moreover, as also already mentioned, "more than one" is readily interpreted as "many," which in turn tends to be understood as *systematic*. The frequency binary (e.g. many / not many) is, for instance, reflected in the distinction between "committed" and "occasional" self-translators in Kippur (2015: 69): self-translators "may, like Beckett, write nearly their entire literary oeuvre in both languages […] Or they may occasionally self-translate" (2015: 22). The muffled granularity of categories can be appreciated in the way HUSTON and FEDERMAN are both classified as "committed" (2015: 69), despite the fact that HUSTON is identified as having self-translated almost all of the works she wrote between 1993 and 2015, which amounts to more than 12 books (novels and essay collections) (2015: 32), while FEDERMAN is cited as having begun self-translating much later in his writing career and as having published four solo self-translations, with an additional three resulting from collaborative self-translation. Why would FEDERMAN not, instead, be considered an *occasional* self-translator?

While it seems clear that frequency is a relevant factor to consider in reflecting on self-translation, it is difficult to find evidence of it being the focus of research. This being said, it is important to recognize work that integrates frequency more centrally into the discussion and uses it as an analytical lens. One of the most dedicated scholars on this front is surely Manterola Agirrezabalaga (e.g. 2011: 122-138; 2018: 7-11) who, over the past decade, has produced a significant body of scholarship that reflects on frequency in the Basque Country. Drawing on ELI, the catalogue that she devised for Basque literature in translation (https://www.ehu.eus/ehg/eli/), she has provided a wealth of frequency-related information about self-translation and non-self-translation in the Basque Country and/or by Basque writers located elsewhere. But what happens when we take frequency as our primary object of study?

5.2.2 Units of measurement

One of the first steps involved in examining frequency, as it pertains to self-translation products (versus agents), is to clarify how frequency is defined. In other words, how does one go about counting self-translations? What exactly should be counted? In a scenario involving two writers, where one has self-translated a novel, and another has published a collection of 50 self-translated poems, have both writers produced the same number of "self-translations"—i.e., one novel, one poetry collection? Or has the first writer self-translated once, while the second has done so 50 times? "Self-translation" quickly reveals itself to be a polysemous term whose ambiguity in product-oriented contexts allows different kinds of publications to be conflated. If both of the preceding questions can be answered by "yes" as well as by "no," this is because distinctions between varying notions of self-translation either have been recognized or have gone unacknowledged. Such distinctions have not, to my knowledge, been formalized yet. Thus, I propose three main categories of terms for referring to self-translation: text-sets, collection-sets, and moments. These are described below and will be used as units of measurement for subsequently counting and analyzing self-translations.

5.2.2.1 Self-translation texts & text-sets

5.2.2.1.1 Self-translation text-sets

A *self-translation text-set* consists of a single, completed piece of writing (a poem, short story, play, etc.) in one language[1] *in conjunction with* each of its self-translation counterparts in other languages, including cases where more than one such text exists within the same language.

> **Example:**
> HUGH HAZELTON's poem "La bailarina" (in Spanish) and its self-translations into English ("Dancer") and French ("La danseuse") form one self-translation text-set.

5.2.2.1.2 Self-translation texts

A *self-translation text* refers to each individual text that contributes to forming a self-translation text-set.

> **Example:**
> HAZELTON's text-set would consist of three self-translation texts: "La bailarina," "Dancer" and "La danseuse."

Note that a published "original" is therefore among the works defined as a self-translation text. This is important given that simultaneous self-translation processes corrupt standard notions of original and translation, and that even in consecutive self-translation practices, the identity of the original is not necessarily public knowledge. The

[1] Or in one variation of a *mixture* of languages.

"self-translation text" status can of course only be applied to the so-called original work after the fact, i.e., once a second (published) self-translation text is known to exist.

5.2.2.1.2.1 Antecedent vs. subsequent self-translation texts

The terms "antecedent" and "subsequent" allow self-translation texts within a given text-set to be distinguished from one another. The former refers to chronologically *earlier* texts, while the latter refers to chronologically *later* texts. These concepts are contingent in that they can be understood only in relation to the other texts, which becomes especially meaningful when a text-set involves more than two texts. The notions are also contingent in that their applicability can vary depending on the lens through which texts are examined. While there is often, if not usually, a coincidence between the order in which a self-translation text-set's texts are written and the order in which they are published, it is (as we have already seen) not necessarily uncommon for there to be a discrepancy between these chronologies. In such discrepant cases, "antecedent" and "subsequent" could therefore be applied to a same text.

> **Example:**
>
> HAZELTON's poem "Dancer" was written first, followed by "La bailarina" and then "La danseuse." However, the publication order sees the Spanish text appearing first (1988), then the French text (1989), and finally the English version (2003). From a product-oriented perspective, "La danseuse" and "Dancer" are therefore subsequent texts in relation to "La bailarina," while the English version is a subsequent text relative to "La danseuse," which is, in turn, an antecedent text relative to "Dancer." Taking a process-oriented perspective would involve assigning the opposite labels to the English and Spanish texts.

The contingent nature of antecedence and subsequence, as opposed to the absolute character of the familiar notions of source/original and target, also lends itself well to instances in which the "original" (from a process-oriented perspective) has not been published. Whether one adopts a product- or process-oriented lens, it would not make sense then to refer to the first published work as the "original" or as "the source text."

Example:

LICIA CANTON's text-set "Chi non viene" [ITA] (2006) // "Ceux qui ne viennent pas" [FRE] (2015) involves two published texts. While, in keeping with the publication order, the French version was written after the Italian version, the poem was actually first written in Cavarzeran. Thus, from a strictly product-oriented perspective, the Italian version is the antecedent text, the French version is the subsequent text, and the Cavarzeran version does not exist. From a process-oriented perspective, meanwhile, the Cavarzeran poem is an antecedent text, the French poem is a subsequent text, and the Italian version adopts either status, depending on the self-translation text with which it is being compared.

5.2.2.1.3 Stand-alone vs. dependent self-translation texts and text-sets

There are two kinds of texts and text-sets: 1) *stand-alone*, where the works are issued as independent publications; and 2) *dependent*, where the text or text-set appears in a publication that contains other works, by the self-translator and/or by a range of other writers.

Examples of stand-alone text:

MARC PRESCOTT's plays *Encore* (2003 [FRE], 2009 [ENG]).

Examples of stand-alone text-set:

CAMILA REIMERS' bilingual-edition children's book *El cóndor pasa sobre el nort* ≈ *When the Condor Meets the Eagle* (2016).

Examples of dependent text:

NATHANAËL's prose work "Douze chutes d'un film à refaire" (2015), published in the literary journal *Cahier Artaud*.

Examples of dependent text-set:

FRANCIS CATALANO's poems "Il neigeait doucement" ≈ "Nevicava lentamente" (2006), published in the journal *Brèves littéraires*.

As it is not uncommon for a given text or text-set to be issued in more than one publication and publication type over time, "stand-alone" and "dependent" are relative notions defined by the specific publication under examination—namely, the *first* publication, in the context of this thesis.

5.2.2.2 Self-translation collections & collection-sets

5.2.2.2.1 Self-translation collection-sets

A *self-translation collection-set* refers to one or more publications that contain a) writings by only one writer and b) at least two self-translation text-sets. As outlined below, collection-sets can be further classified in terms of 1) presentation and 2) comprehensiveness.

Presentation: conjoined vs. individuated self-translation collection-sets

In terms of presentation, self-translation collection-sets can be either conjoined or individuated. In a *conjoined self-translation collection-set*, the text-sets are contained within a single publication.

Example:

E.D. BLODGETT's poetry collection *Le poème invisible ≈ The Invisible Poem* (2008), which consists of one book containing 64 self-translation text-sets.

An *individuated self-translation collection-set*, by contrast, consists of two or more distinct publications, where each publication contains at least two self-translation texts that correspond to self-translation texts in the other publication(s), as part of a self-translation text-set.

Example:

GIANNA PATRIARCA'S English-language *Italian Women and Other Tragedies* (1994) and the Italian-language *Donne Italiane ed altre tragedie* (2004), which consists of two books, each containing 44 mutually corresponding self-translation texts.

Comprehensiveness: exhaustive vs. partial self-translation collection-sets

In terms of their comprehensiveness, collection-sets can be exhaustive or partial.

An *exhaustive self-translation collection-set* follows the logic of an $x=x^1$ equation, where x is the presence of a certain number of self-translation texts, and x^1 is the presence of the same number of corresponding self-translation texts. In other words, it refers to instances where each of the texts presented in a given language has a self-translation "match" within the same publication (per a conjoined collection-set) or in another publication (per an individuated collection-set), leaving no additional texts stranded.

Example:

JACQUELINE BOROWICK's bilingual (English-French) poetry collection, *The Cuckoo's Song ≈ Le chant du coucou* (2008), which is a conjoined collection-set consisting of 64 self-translation text-sets and no unpaired self-translation texts.

A *partial self-translation collection-set*, by contrast, follows an $x=x^1+y$ (or $x=x^1-y$) equation, where *x* and x^1 are the same as indicated above, and where *y* is any number of stranded texts. In other words, a partial collection-set refers to an instance in which at least one self-translation text does not have a corresponding self-translation text in that same publication (cf. conjoined) or in separate publication (cf. individuated) featuring other texts that correspond to the first collection.

> **Example:**
> LISA CARDUCCI's *Au cœur et alentour* (2015), which contains 10 independent poems (in French) and 18 pairs of poems (in various languages), of which 5 are self-translation text-sets and the other 13 pairs stem from the intervention of an allograph translator.

5.2.2.2.2 Self-translation collections

A *self-translation collection* is a grouping of at least two self-translation texts by the same writer, which appear in one publication and whose self-translation counterparts can be found either in that same publication or in a separate published work. Corresponding self-translation collections form a self-translation collection-set. Thus, the relationship between a *self-translation text* and a *self-translation text-set* is analogous to the relationship between a *self-translation collection* and a *self-translation collection-set*. There are two types of self-translation collections: hitched and unhitched. An *unhitched self-translation collection* refers to any one of the distinct publications that form an individuated self-translation collection-set.

> **Example:**
> GABRIELA ETCHEVERRY's *El árbol del pan y otros cuentos* (2011). Each of the 22 short stories contained within this book has a corresponding version in G. ETCHEVERRY's

The Breadfruit Tree and Other Stories (2012), which is also an unhitched collection. Nine (9) of these 11 pairs of texts are self-translation text-sets, with the other two stemming from allograph translation. Together, these collections amount to a partial individuated self-translation collection-set.

By contrast, a *hitched self-translation collection* refers to each of the collections in a *conjoined* self-translation collection-set.

Example 1:

CLAUDE HAMELIN's trilingual book of poems, *Néant bleu ≈ Nada azul ≈ Blue Nothingness* (1994). "Néant bleu," "Nada azul," and "Blue Nothingness" are conceptually understood to comprise all of the French, Spanish, and English texts, respectively.

Example 2:

BLANCA ESPINOZA's prose collection, *Tango* (2005), which contains text-sets in French and Spanish. Even though the different linguistic versions are not flagged in the book's title, the title implicitly contains the idea of a *Tango [French]* and a *Tango [Spanish]*.

5.2.2.2.2.1 Antecedent vs. subsequent self-translation collections

As with self-translation texts, self-translation collections can also have an "antecedent" or "subsequent" status.

5.2.2.3 Self-translation moments

A *self-translation moment* refers to any publication containing at least one self-translation text *that exists subsequent to* another self-translation text from the same text-set. Here, "subsequent" is defined in relation to publication order. This publication can, but does not necessarily, contain a complete self-translation text-set. Thus, whereas a self-translation collection-set is limited to a publication of works by only *one*

writer (i.e. the self-translator), a self-translation moment also accounts for publications that include works by a variety of writers. Note that a self-translation text-set can involve more than one self-translation moment if that text-set comprises a) more than two texts, and b) texts that are not all first issued within the same publication.

Example:

MARCO MICONE's only self-translation text-set, which consists of the French-language plays *Gens du silence* (1982), *Gens du silence* (1991), *Gens du sillences* (1996) and *Silences* (2004) as well as the Italian *Non era per noi* (2005). This text-set involves *four* self-translation moments: 1) the second French version, 2) the third French text, 3) the fourth French text and 4) the Italian text.

5.2.3 How many self-translations are there in Canada?

As indicated in the following table, the 67 corpus writers have collectively produced 44 collection-sets and over 1783 text-sets, representing no fewer than 225 self-translation moments.

Table 19: Summary of self-translations: all corpus writers

	Self-translators	Text-sets	Collection-sets	Moments
1	PATRICIA APPLETON	1	0	1
2	KARIN ARROYO	1	0	1
3	GIANNI BARTOCCI	60	1	3
4	MARTHA BÁTIZ ZUK	6	0	7
5	JANICK BELLEAU	190	2	25
6	MANUEL BETANZOS SANTOS	4	0	1
7	NICHOLAS BILLON	1	0	1
8	MADELEINE BLAIS-DAHLEM	2	0	2
9	E.D. BLODGETT	65	1	1
10	JACQUELINE BOROWICK	64	1	1
11	NICOLE BROSSARD	1	0	1
12	ANDRÉ BRUNEAU	1	0	1
13	LICIA CANTON	6	0	7
14	LISA CARDUCCI	51	2	10
15	DAVID CASTRO RUBIO	25	1	1
16	FRANCIS CATALANO	1	0	1
17	GIOVANNI COSTA	235	4	4
18	D.E. CYR	1	0	1
19	ANTONIO D'ALFONSO	137	2	8
20	CLAIRE DÉ	1	0	1
21	PATRICE DESBIENS	1	0	1
22	LUCIANO P. DÍAZ	113	3	4
23	ROBERT DICKSON	1	0	1
24	BRUNA DI GIUSEPPE-BERTONI	1	0	1
25	JULIE DOUCET	3	0	1
26	BLANCA ESPINOZA	34	2	2
27	GABRIELA ETCHEVERRY	19	1	2
28	JORGE ETCHEVERRY	17	0	4
29	MARGARITA FELICIANO	95	3	4
30	DANIEL GAGNON	1	0	1
31	LAURIER GAREAU	1	0	1
32	RAOUL GRANGER	1	0	1
33	CLAUDE HAMELIN	144	3	3
34	HUGH HAZELTON	27	1	18

35	DIANE CARMEL LÉGER	1	0	1
36	J.R. LÉVEILLÉ	29	2	5
37	ANGÈLE LUX	1	0	1
38	YAZMET MADARIAGA SANCHEZ	3	0	1
39	MARIA PIA MARCHELLETTA	61	1	1
40	SERGIO MARTÍNEZ	1	0	1
41	ANTONINO MAZZA	15	1	3
42	YVES MEYNARD	16	0	16
43	DÔRE MICHELUT	29	2	2
44	MARCO MICONE	1	0	4
45	ROGER MOORE	1	0	1
46	GEORGE MORRISSETTE	2	1	1
47	NATHANAËL	48+	2	7
48	CARLOS PASTÉN	1	0	1
49	GIANNA PATRIARCA	50	3	7
50	MANUEL ANDRÉS PEÑAFIEL	1	0	1
51	TERESA PEÑAFIEL	1	0	1
52	MARC PRESCOTT	1	0	1
53	CAMILA REIMERS	2	0	2
54	MIGUEL RETAMAL	1	0	1
55	MARIE-COLOMBE ROBICHAUD	100	1	1
56	CARMEN RODRÍGUEZ	41	2	7
57	FILIPPO SALVATORE	20	1	2
58	ALEJANDRO SARAVIA	5	0	3
59	PAUL SAVOIE	1	0	1
60	DANIELA SEGURA	1	0	1
61	RAMÓN SEPÚLVEDA	5	1	1
62	MICHELLE TISSEYRE	1	0	2
63	JEAN-LOUIS TRUDEL	14	0	14
64	GISÈLE VILLENEUVE	3	0	2
65	ALBERTE VILLENEUVE SINCLAIR	2	0	2
66	ELISABETH VONARBURG	15	0	9
67	BIANCA ZAGOLIN	1	0	2
	TOTALS	**1783+**[1]	**44**	**225**[2]

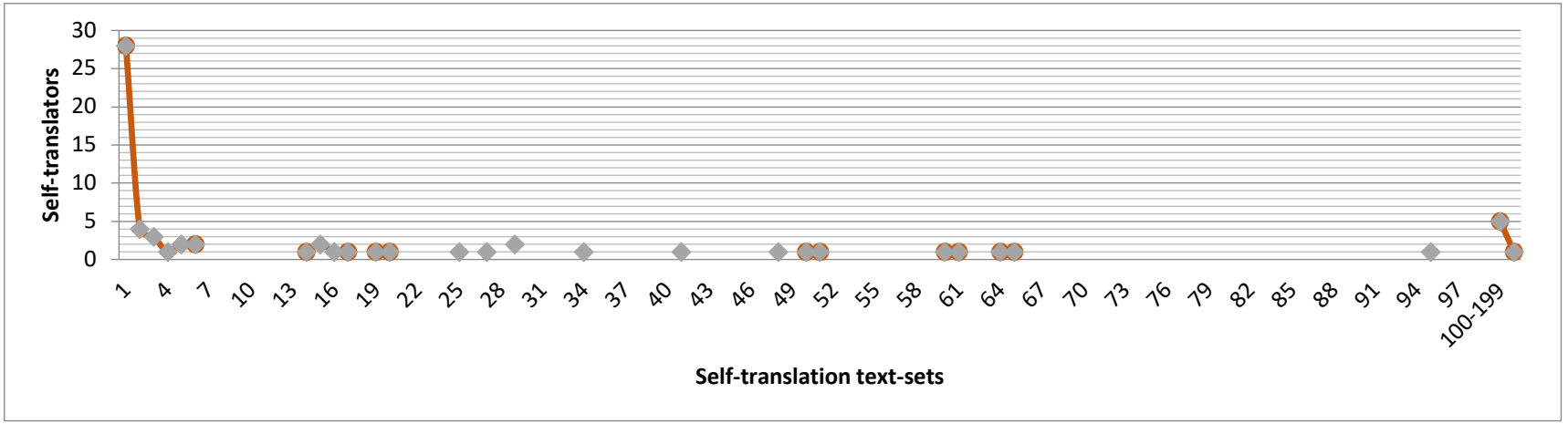
1 The total number of text-sets would normally add up to 1785+. However, two of the text-sets (both short stories) listed for Yves Meynard coincide with two text-sets identified for Jean-Louis Trudel, on account of collaborative authoring and self-translation projects published under the pseudonym Laurent McAllister: “Le cas du feuilleton De Québec à la Lune, par Veritatus” // “The Case of the Serial De Québec à la Lune, by Veritatus” and “Driftplast” // “Sur la plage des épaves.”

[2] The total number of self-translation moments would normally add up to 227. The number has been reduced by two to reflect the fact that two moments are listed twice. See the previous footnote for explanations.

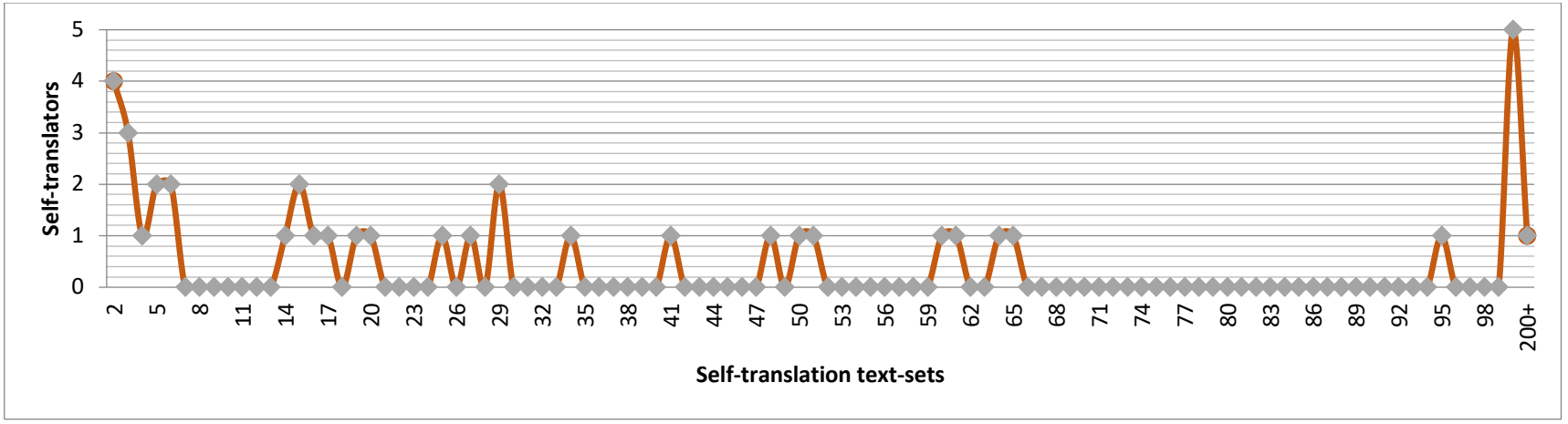
It is helpful to digest the table data by considering them visually, starting with the series of graphs below, which account for all of the corpus self-translators (or nearly so) while isolating each of the three kinds of self-translation listed above. Data on self-translation moments and text-sets are, in each case, presented over two graphs, with the first of the two representing all levels of productivity (Graph 1 and Graph 4) and the second zeroing in on only those writers who have more than one self-translation (text-set or moment) to their name (Graph 2 and Graph 5).

The value of having established a working terminology for variations in how self-translation products are defined is immediately clear in the vast differences between the totals listed above. Further evidence can be found in the results of each of the graphs on the following pages. This is perhaps most obvious in the decidedly different scales used along the x axis to express self-translation figures. The high end of each scale varies dramatically, from 4 (moments) to 25 (collection-sets) to 200+ (text-sets). Yet there is also an important distinction to note with respect to the *low* end of the scales: whereas, in the context of this corpus's inclusion criteria, it is not possible for self-translation text-sets or moments to exist in the realm of "0" (zero moments or text-sets would simply signify non-self-translation), it is indeed possible to speak of self-translators who have zero self-translation *collection-sets*.

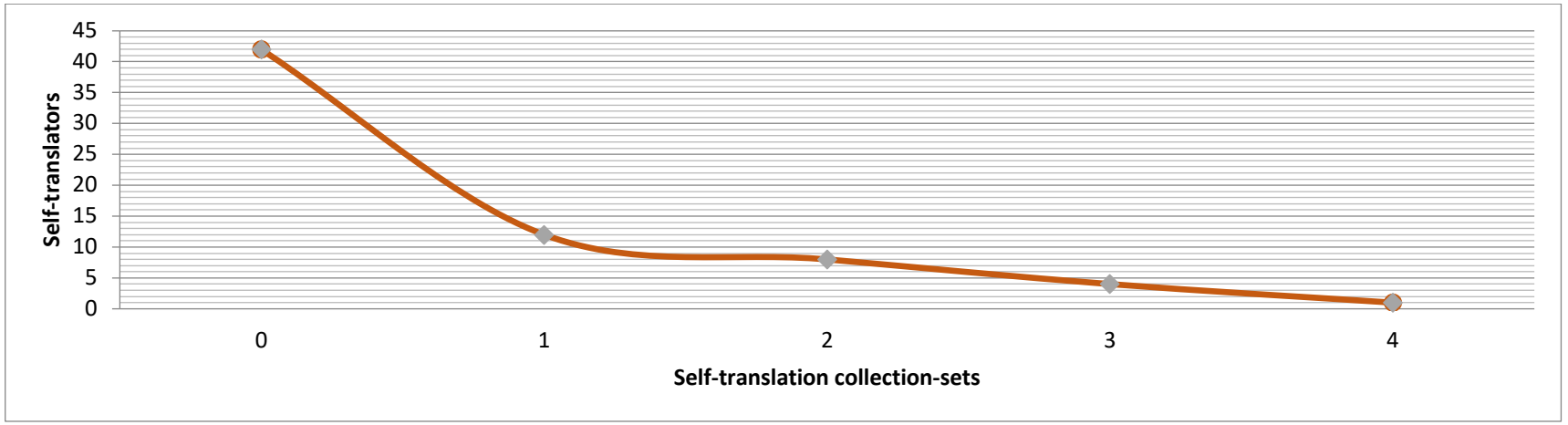
Graph 1: Self-translation text-sets produced per self-translator: all corpus self-translators



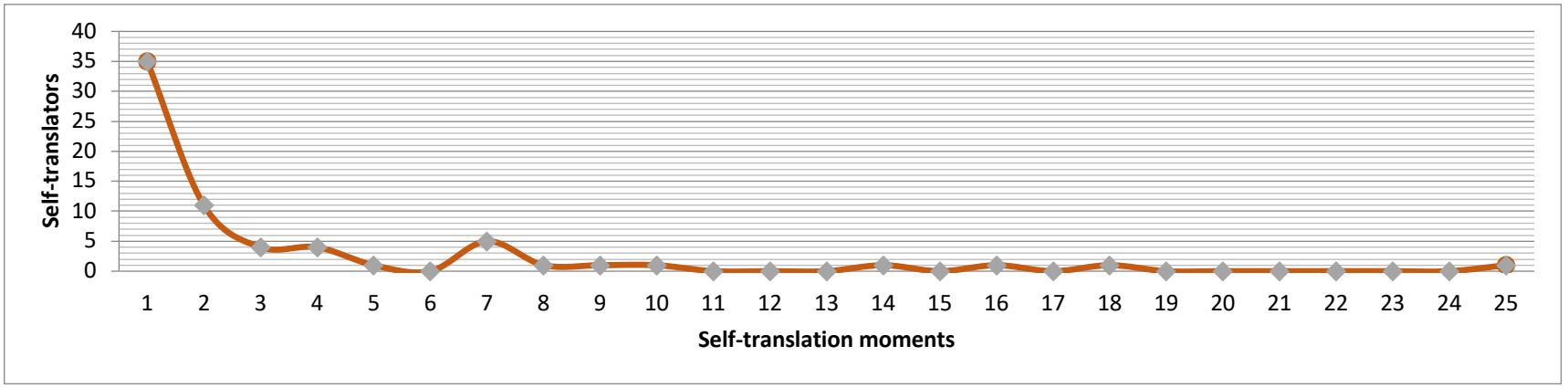
Graph 2: Self-translation text-sets produced per self-translator: all corpus self-translators, excluding writers who have produced only one text-set



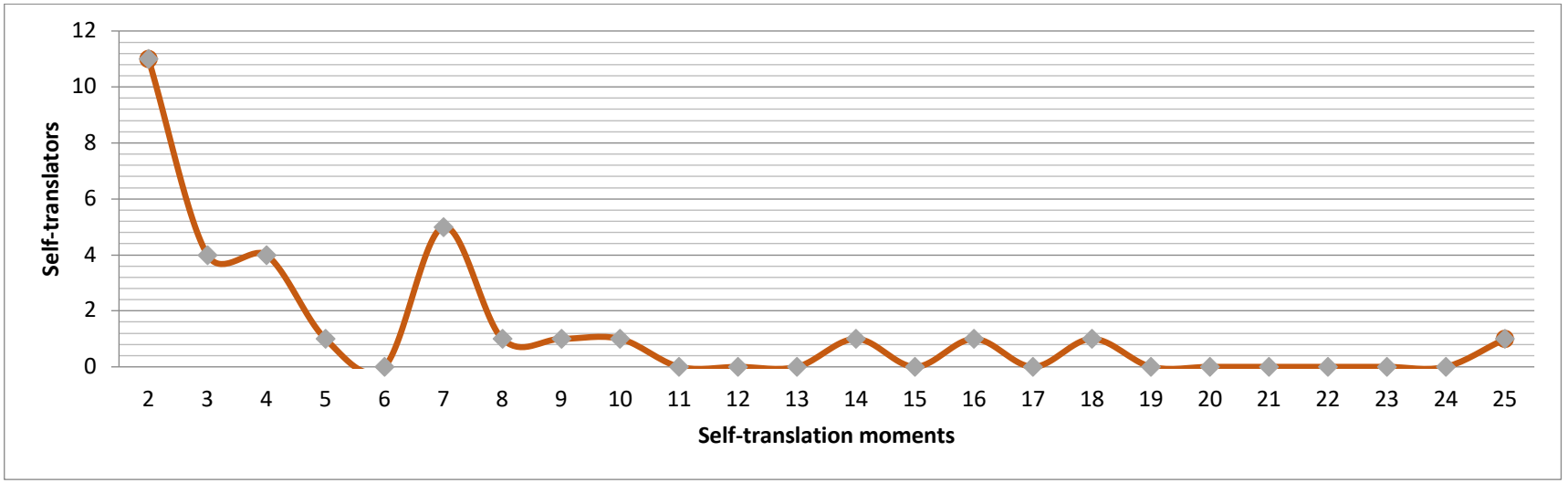
Graph 3: Self-translation collection-sets produced per self-translator: all corpus self-translators



Graph 4: Self-translation moments per self-translator: all corpus self-translators



Graph 5: Self-translation moments per self-translator: all corpus self-translators, excluding writers who have only one self-translation moment



5.2.3.1 Once upon a time

Self-translation 101

One of the patterns that these graphs draw attention to is the predominance of one-time and "none-time" (as it were) experiences of self-translation. Some 41% (or 28) of the writers have produced only one text-set, and 52% (or 35) have just one self-translation moment under their belt. (Indeed, it is precisely because these numbers are so high that the complementary Graph 2 and Graph 5 have been created: they enable a more granular appreciation of other rates of self-translation moment and text-set production.) What we see in the case of collection-sets is that, while the number of "one-time" self-translators is relatively low (at 12 or ~18%), as many as 62% (or 42) of the corpus writers have produced no collection-sets at all.

When these three predominant numbers—28 (writers with only one text-set), 42 (writers with no collection-sets), and 35 (writers with only one self-translation moment)—are considered in light of one another, it quickly becomes clear that the writers who have zero collection-sets cannot all be the same writers who have one text-set and/or one self-translation moment. Yet the coexistence of these otherwise distinct trends does indeed represent the single most common "text-set/collection-set/moment" practice in this corpus of writers. As demonstrated in Table 19, there are 25 self-translators—representing 37% of the corpus—whose activity is depicted as follows:

Text-sets	Collection-sets	Moments
1	0	1

We might usefully refer to this phenomenon as "self-translation 101." While the suffix "101," which emerged as part of a convention for cataloguing post-secondary courses (primarily in the U.S.), has come to signify a first foray into a given area, topic, practice, etc., I would argue that its meaning covers more than just that of the introductory, since it often also implies the *end*. That is, while many who enrol in Course 101 will subsequently move on to upper-level modules within the same discipline (Course 102, Course 201, etc.), building directly on that foundational experience and knowledge, it is common, even normal, for Course 101 to also represent the attendees' final official encounter with the material in question.[1] Hence, the relevance of invoking the figure of speech here: *self-translation 101* refers to an experience or practice of self-translation that, on the one hand, has been formally recognized and recorded (e.g. via ISBN) and that, on the other hand, has not been repeated—at least not thus far, or by any of the three standards used here to define self-translation.

What's more, the expression is conceptually useful for summing up the broader trend that we have noted in self-translation activity within the corpus, as reflected by the combined figures cited earlier: 28 | 42 | 35. In other words, the "self-translation 101" coinage can be understood as linking the three digits in a way that is either *additive*—referring to the 25 writers who have all produced 1 text-set, zero collection-

[1] This commonly occurs, for instance, when the module is part of "general education" courses that serve to complement core programming. Might there be way in which self-translation serves as part of a writer's so-called general education?

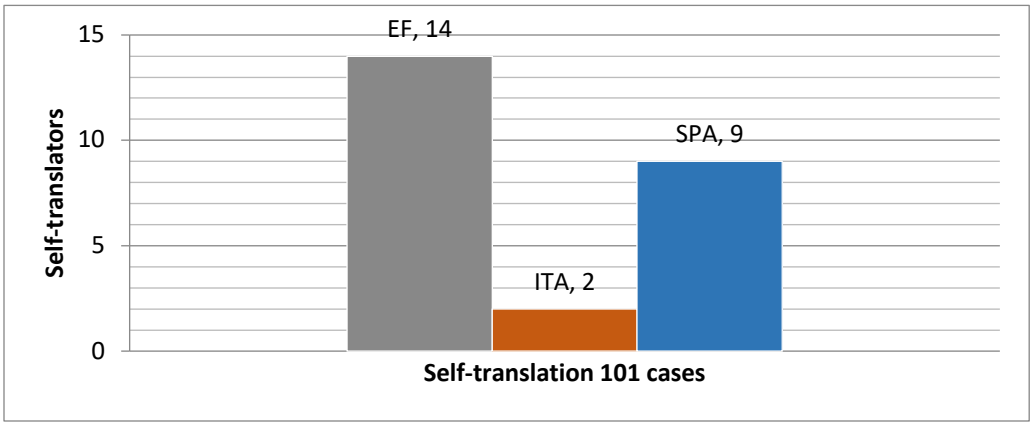
sets and 1 self-translation moment—or *substitutive*, alluding to the collective idea of 28 writers who have 1 self-translation text-set, 42 self-translators who have produced no collection-sets, and/or 35 writers who have just 1 self-translation moment.

It would be inaccurate, however, to suggest that self-translation 101 (or ST 101) is evenly represented across different cohorts of writers. In terms of language groups, the phenomenon describes 14 EF writers, 9 SPA self-translators and 2 ITA writers (Graph 6). As depicted in Graph 7 and Graph 8, these three figures respectively account for:

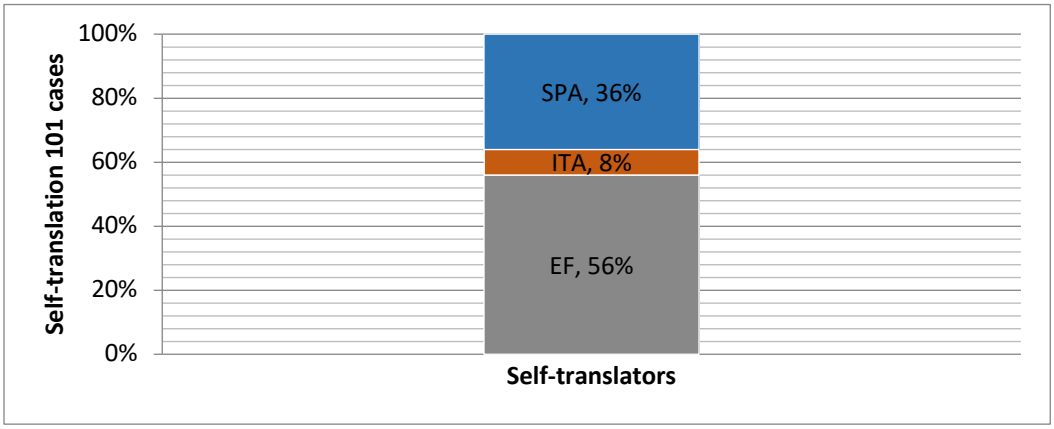
- nearly half of the EF cohort (48%), and more than half of the ST 101 writers in the corpus (56%);
- just over a third of the SPA writers (37.5%), and a comparable proportion of the overall ST 101 numbers (36%); and
- slightly more than 14% of the ITA group, and 8% of the ST 101 contingent.

Thus, in both absolute and relative terms, this practice is common among EF and, to a lesser extent, SPA writers, and it is decidedly uncharacteristic of ITA self-translators.

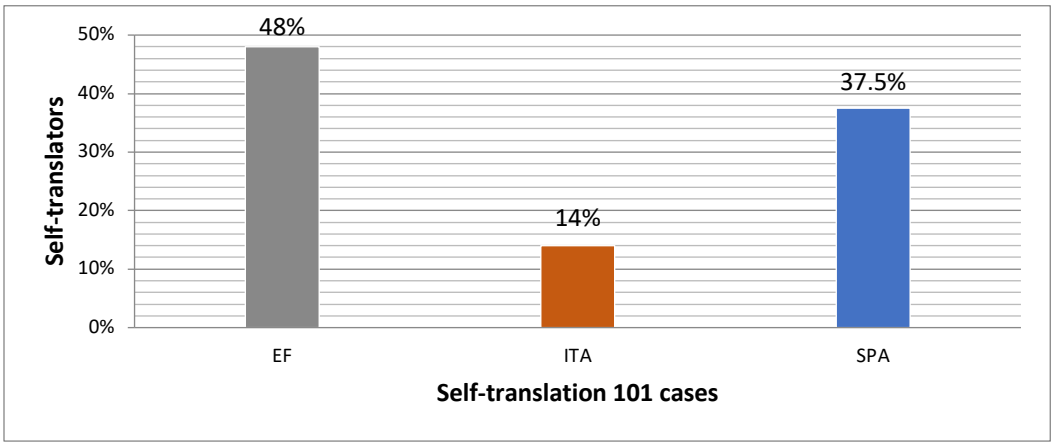
Graph 6: "Self-translation 101" writers by language group



Graph 7: Percentage of "Self-translation 101" writers, per total cases



Graph 8: Percentage of "self-translation 101" writers, per language cohort



Given that these EF cases outnumber the ITA and SPA cases, and that EF self-translators in the corpus are overwhelmingly sedentary, it follows that ST 101 is predominantly a sedentary practice: represented by all 14 EF writers, plus FRANCIS CATALANO (ITA). It remains to be seen, however, how migrant/sedentary representations would shift if other language groups were taken into account, and/or if more time were allowed to pass, creating the opportunity for a greater number of self-translators (including second- and third-generation "migrants") to emerge within the corpus's existing language groups.

Self-translation 211

From a product- and reception-oriented perspective, one-time experiences with self-translation can also be expressed through once-ness that applies simultaneously to the self-translation *moment* count and to the self-translation *collection-set* count. Since collection-sets imply a minimum of two text-sets, "2" is used here to represent any number of text-sets that exceed 1:

Text-sets	Collection-sets	Moments
2	1	1

This phenomenon of *self-translation 211* (ST 211), so to speak, accounts for writers whose only self-translation is, for instance, a bilingual edition of self-translated poetry; the book itself is understood as the single self-translation. ST 211 describes the activity of seven writers in the corpus—4 EF self-translators (1 migrant, 3 sedentary), 1 (migrant) ITA writer and 2 SPA writers (both migrant):

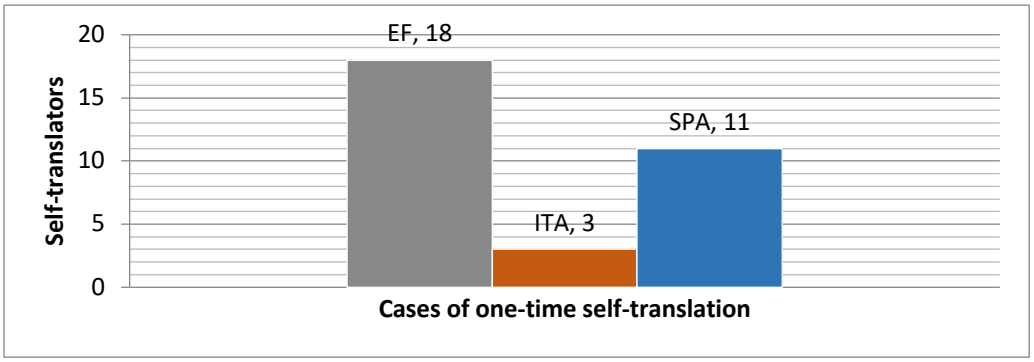
Table 20: Self-translation 211 writers

	Self-translators	Text-sets	Collection-sets	Moments
1	E.D. BLODGETT (EF)*	65	1	1
2	JACQUELINE BOROWICK (EF)	64	1	1
3	DAVID CASTRO RUBIO (SPA)*	25	1	1
4	MARIA PIA MARCHELLETTA (ITA)*	61	1	1
5	GEORGE MORRISSETTE (EF)	2	1	1
6	MARIE-COLOMBE ROBICHAUD (EF)	100	1	1
7	RAMÓN SEPÚLVEDA (SPA)*	5	1	1

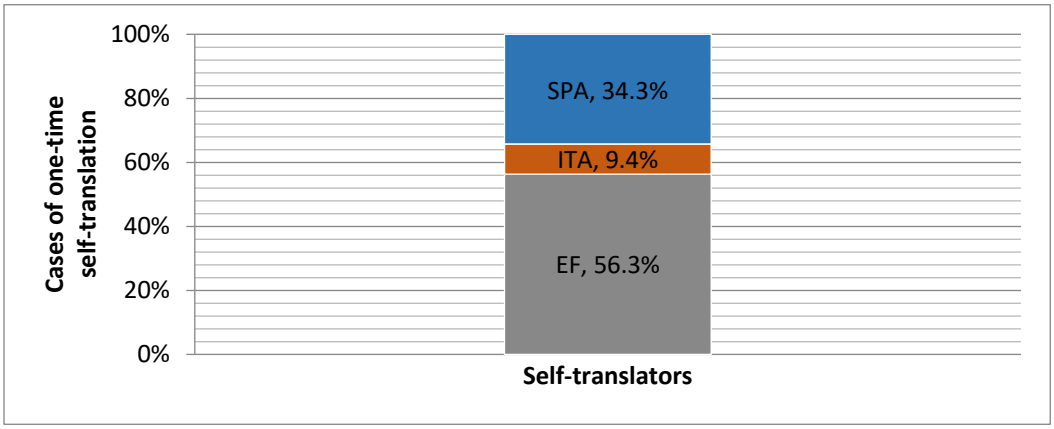
We can see how the ST 211 expression of onceness simultaneously expresses *more* than-onceness; we will return to this matter a little later. Of the 67 corpus writers, 32 or roughly 48% are one-timers. While self-translation 101 is the single most common

frequency pattern when the three language groups are considered together, it is clearly *un*common among ITA writers, and self-translation 211 numbers do little more than squeak the overall numbers for ITA one-timers up from 2 to 3. Thus, as Graph 11 demonstrates, "one-time self-translation" (i.e. ST 101 + ST 211) represents between 21% and 63% of the writers in each language cohort.

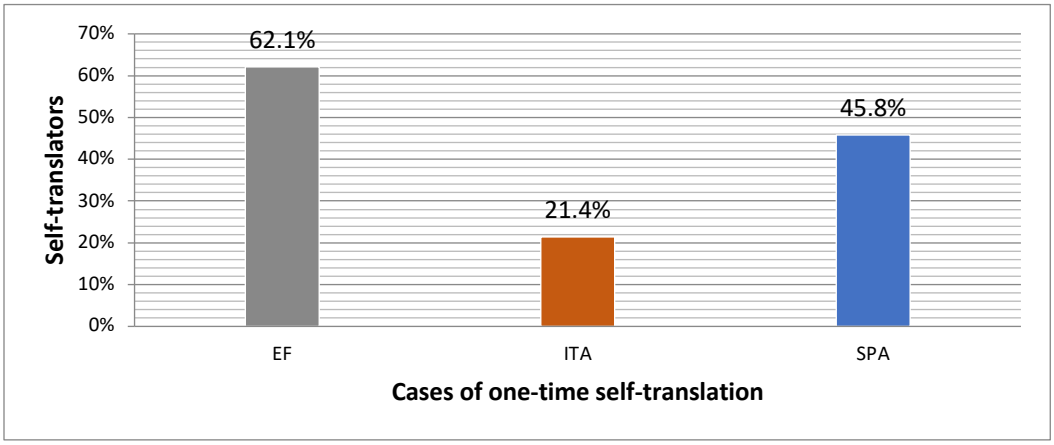
Graph 9: One-time self-translators, by language group



Graph 10: Percentage of one-time self-translators, per total cases



Graph 11: Percentage of one-time self-translators, per language cohort



This analysis foregrounds one-time self-translation not only as a common frequency pattern within this corpus but also as a practice that manifests itself in two distinct ways. In both scenarios, a single self-translation is recorded for two of the three frequency categories in a writer's self-translational oeuvre: self-translation 101 is predicated on counts of one text-set and one moment; self-translation 211, meanwhile, involves one moment and one collection-set. We can also imagine the third scenario: where the writer has produced one collection-set and one text-set. Given that, by definition, a collection-set necessitates a minimum of two text-sets, however, such a scenario proves impossible. This analysis also underscores the value not only of understanding frequency in terms of text-sets, collection-sets and self-translation moments but also of considering these three expressions of self-translation in relation to and indeed in combination with one another.

5.2.3.2 Repeat experiences with self-translation

While one-time self-translation accounts for a significant proportion of self-translation activity, alternative frequency practices nonetheless apply to roughly 52% (or 35) of the corpus writers, representing more than a third of EF writers (~38%), over half of SPA self-translators (~54%), and upwards of three-quarters of the ITA cohort (~78%). In other words, self-translators working with Spanish are split more or less evenly between writers who have had only one experience with self-translation and those who have had multiple experiences; whereas EF and ITA self-translators overwhelmingly tend to self-translate only once and more than once, respectively.

This frequency summary already identifies the corpus of writers and writings as heterogeneous. Yet, as previously discussed, the likes of *one-time/not one-time* binaries do not provide a particularly nuanced sense of how self-translation frequency functions or manifests itself. The following question remains to be explored: *What does self-translation frequency look like beyond one-time experiences?* We might respond, initially, by adopting a similar approach to that used above—that is, by identifying self-translation frequency types based on various intersections between the respective numbers of self-translation moments, collection-sets and text-sets.

5.2.3.2.1 Frequency categories for repeated self-translation

Self-translation 102

As in ST 101, *self-translation 102* (ST 102) involves one text-set and zero collection-sets. What makes this scenario distinct is that the number of self-translation moments

exceeds one. ST 102 describes three cases in our corpus, consisting of 1 EF (sedentary) self-translators and 2 ITA (migrant) writers:

Table 21: Self-translation 102 writers

	Self-translators	Text-sets	Collection-sets	Moments
1	MARCO MICONE (ITA)*	1	0	4
2	MICHELLE TISSEYRE (EF)	1	0	2
3	BIANCA ZAGOLIN (ITA)*	1	0	2

While the ST 102 digits happen to coincide with those in TISSEYRE's and ZAGOLIN's practices, I propose the label to refer to *any* instance of self-translation that involves one text-set (and therefore no collection-sets) and multiple self-translation moments. As such, ST 102 also accounts for much rarer[1] situations in which a writer has produced one text-set but has three or more self-translation moments, as in MICONE's case.

For TISSEYRE and ZAGOLIN, their only text-set consists of *three* self-translation texts, with each one published separately and written in a distinct language relative to its immediately antecedent self-translation text, as defined from a process- (if not also product-) oriented perspective.[2] BIANCA ZAGOLIN self-translated her French novel *Une femme à la fenêtre* (1988) into Italian (*Una donna alla finestre* [1989]), with an English self-translation of a section of the novel published that same year ("November crossing"). MICHELLE TISSEYRE translated her novel *La passion de Jeanne* (1997) from

[1] These scenarios would be rare, because they would involve the self-translator either a) knowing four or more languages and indeed self-translating between all of them, or b) preparing new versions of certain texts in the same language and having those revised texts published. As we will see, the corpus contains some such examples, but they are not numerous.

[2] Per Appendix B, MICONE's text-set involves only French- and Italian-language self-translation texts, and TISSEYRE's involves only French- and English-language texts.

French into English (*Divided Passions* [1999]), and then back into French, under the title *Une rose tardive* (2008). MARCO MICONE translated his French play, *Gens du silence* (1982), into French twice more under the same title (1991, 1996), then into Italian (*Non era per noi* [2005]) and finally into French again (*Silences* [2004]).

Self-translation 201

Self-translation 201 (ST 201) refers to frequency scenarios in which a) there are two text-sets, b) more than one subsequent self-translation text appears in a same publication, c) that publication is *not* a self-translation collection, and d) the texts are reflected in only one self-translation moment:

Text-sets	Collection-sets	Moments
2	0	1

Thus, as with ST 102, the "2" in ST 201 is intended to stand in for anything more than one. This notion applies to three corpus cases, namely 2 SPA (migrant) writers and 1 EF (sedentary) self-translator:

Table 22: Self-translation 201 writers

	Self-translators	Text-sets	Collection-sets	Moments
1	MANUEL BETANZOS SANTOS (SPA)*	4	0	1
2	JULIE DOUCET (EF)	3	0	1
3	YAZMET MADARIAGA SANCHEZ (SPA)*	3	0	1

Four of BETANZOS SANTOS's poems appeared in the trilingual anthology, *Literatura Hispano-Canadiense/Hispanic Canadian Literature/Littérature Hispano-Canadienne*, in Spanish as well as in French self-translation. In MADARIAGA SANCHEZ's case, three poems were published in Spanish and in French self-translation in the bilingual anthology, *Le*

Dépanneur Café. Meanwhile, DOUCET's collection of comic book episodes, *Changements d'adresses*, contains three subsequent self-translation texts, each of which belongs to a distinct text-set, and each of whose corresponding antecedent texts were published separately.

Self-translation 202

Defined by the absence of collection-sets and the presence of more than one self-translation moment and more than one text-set, *self-translation 202* (ST 202) describes the practice of 11 self-translators in the corpus, predominantly made up of EF (6: 5 sedentary, 1 migrant) and SPA (4 migrant) writers, with LICIA CANTON being the only (migrant) ITA writer:

Table 23: Self-translation 202 writers

	Self-translators	Text-sets	Collection-sets	Moments
1	MARTHA BÁTIZ ZUK (SPA)*	6	0	7
2	MADELEINE BLAIS-DAHLEM (EF)	2	0	2
3	LICIA CANTON (ITA)*	6	0	7
4	JORGE ETCHEVERRY (SPA)*	17	0	4
5	YVES MEYNARD (EF)	16	0	16
6	CAMILA REIMERS (SPA)*	2	0	2
7	ALEJANDRO SARAVIA (SPA)*	5	0	3
8	JEAN-LOUIS TRUDEL (EF)	14	0	14
9	GISÈLE VILLENEUVE (EF)	3	0	2
10	ALBERTE VILLENEUVE SINCLAIR (EF)	2	0	2
11	ELISABETH VONARBURG (EF)*	15	0	9

This frequency category covers a range of works from science fiction prose published in journals (MEYNARD, TRUDEL, VONARBURG) to poems (e.g. BÁTIZ ZUK, J. ETCHEVERRY, SARAVIA) and short stories (e.g. CANTON, VILLENEUVE) published in literary anthologies to stand-

alone plays (e.g. BLAIS-DAHLEM) and books for children and youth (e.g. REIMERS, VILLENEUVE-SINCLAIR).

Self-translation 212

With *self-translation 212* (ST 212), writers have one collection-set, multiple self-translation moments, and multiple text-sets. This scenario applies to five writers in the corpus, all of whom are migrant self-translators and none of whom belong to the EF cohort (3 ITA, 2 SPA):

Table 24: Self-translation 212 writers

	Self-translators	Text-sets	Collection-sets	Moments
1	GIANNI BARTOCCI (ITA)*	60	1	3
2	GABRIELA ETCHEVERRY (SPA)*	19	1	2
3	HUGH HAZELTON (SPA)*	27	1	18
4	ANTONINO MAZZA (ITA)*	15	1	3
5	FILIPPO SALVATORE (ITA)*	20	1	2

Here, the 2+ self-translation moments tell us that the singular collection-set does not contain all of the text-sets—or, at least, does not contain the first publication of each of them. For instance, the subsequent text (all in English) for six of SALVATORE's text-sets were published in the anthology, *Roman Candles*, and those poems, along with the subsequent self-translation texts for another 14 text-sets (also poems) were published in SALVATORE's self-translation collection, *Suns of Darkness*. Thus, even though Suns of Darkness contains all 20 of SALVATORE's text-sets, his body of self-translational work is actually characterized by two self-translation moments. Another example is GABRIELA ETCHEVERRY's oeuvre: the subsequent text for 18 of her 19 text-sets (short stories) were

published in her self-translation collection, *The Breadfruit Tree*, with a 19th text-set being a bilingual-edition children's book, *Añañuca*.

Self-translation 222

Finally, *self-translation 222* (ST 222) refers to situations where the writer's self-translational oeuvre reflects counts of more than one in each of the three categories. This represents 3 (sedentary) writers from the EF group, and 5 each from the ITA (2 sedentary, 3 migrant) and SPA (1 sedentary, 4 migrant) cohorts:

Table 25: Self-translation 202 writers

	Self-translators	Text-sets	Collection-sets	Moments
1	JANICK BELLEAU (ITA)	190	2	25
2	LISA CARDUCCI (ITA)	51	2	10
3	GIOVANNI COSTA (ITA)*	235	4	4
4	ANTONIO D'ALFONSO (EF)	137	2	8
5	LUCIANO P. DÍAZ (SPA)*	113	3	4
6	BLANCA ESPINOZA (SPA)*	34	2	2
7	MARGARITA FELICIANO (SPA)*	94	3	4
8	CLAUDE HAMELIN (SPA)	144	3	3
9	J.R. LÉVEILLÉ (EF)	29	2	5
10	DÔRE MICHELUT (ITA)*	29	2	2
11	NATHANAËL (EF)	48+	2	7
12	GIANNA PATRIARCA (ITA)*	50	3	7
13	CARMEN RODRÍGUEZ (SPA)*	41	2	7

These five categories are meaningful for a number of reasons: they reflect variations in self-translation production, help to frame self-translation activities that are similarly constructed, and give important information about the contexts of these self-translation products, namely in terms of how frequency might be understood from the point of view of reception. We also note that, by virtue of the count increases that are built into the categories' terminological anatomy, ascension from one category to the next (per

the order presented above) generally, and logically enough, reflects a gradual increase in the range of numbers associated with the self-translation text-set count:

Table 26: Range of text-sets per frequency category

Frequency category	Range of text-sets
ST 102	1
ST 201	3 to 4
ST 202	2 to 17
ST 212	15 to 60
ST 222	29 to 235

This observation is also true for collection-sets, whose multiple expressions are found only in the last category (ST 222), although those numbers only extend between 0 and 4 here. It does not, however, hold in the same way for self-translation moments: while the upper end of the range generally increases, the lower end remains stable at or around 2:

Table 27: Range of self-translation moments per frequency category

Frequency category	Range of self-translation moments
ST 102	2 to 4
ST 201	3 to 4[1]
ST 202	2 to 16
ST 212	2 to 18
ST 222	2 to 25

Moreover, we note that self-translation moment and (especially) text-set counts vary significantly within each range for ST 202, ST 212 and ST 222, with one important consequence being that count combinations for different self-translators within a given

[1] The fact that "2" is not listed here is a reflection of the corpus findings, rather than of the limitations of such a possibility.

frequency category can seem incompatible with one another. How meaningful is it, for instance, to say that JANICK BELLEAU (190 | 2 | 25) and DÔRE MICHELUT (29 | 2 | 2) have similar self-translation frequencies? Each writer has 2 collection-sets, but a claim of sameness is otherwise limited to their more generalized "222" composition. Comparing writers from distinct categories can raise similar concerns: returning to ST 211 onceness (which itself covers a very wide text-set range: 2 to 100), we are also compelled to wonder how convincing or coherent it is to say that CAMILA REIMERS (2 | 0 | 2) has "more" self-translations than MARIE-COLOMBE ROBICHAUD (100 | 1 | 1). Even when we acknowledge that REIMERS has two self-translation moments whereas ROBICHAUD has just the one, are 2 text-sets not (vastly) outweighed by 100?

What I would like to argue is that these categories are indeed meaningful but that, as independent mechanisms, they are insufficient for capturing self-translation frequency. The significant discrepancies between text-set counts and, albeit to a lesser extent, counts for self-translation moments tell us that additional nuance is required. Indeed, these three-digit categories draw on a *none-one-many* logic problematized earlier in this chapter. Here, we can appreciate that, while using "2" in the category titles to symbolize "more than one" is structurally meaningful, that equation remains, from a representational perspective, overly reductive. Given that, both within a given category and across categories, count discrepancies are decidedly greater among text-sets, as opposed to self-translation moments, I propose a complementary taxonomy that solves for text-sets in particular.

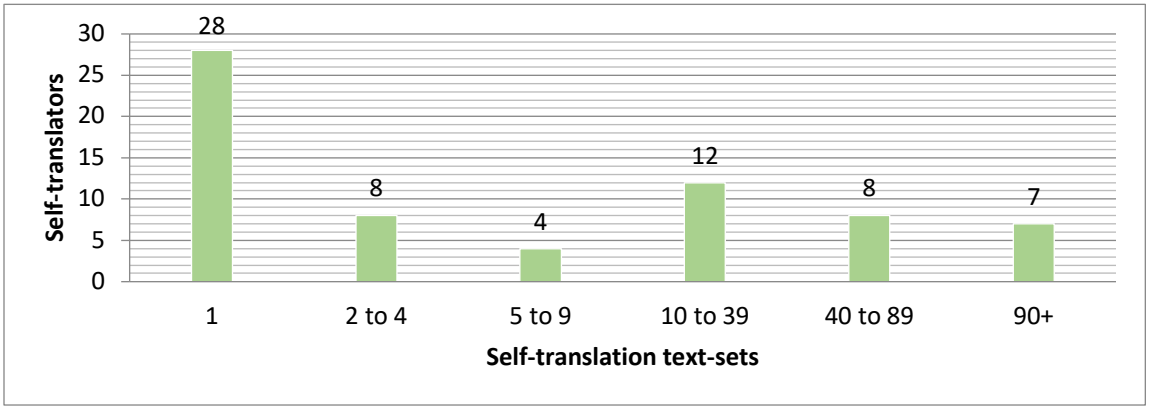
5.2.3.2.2 Self-translation text-set frequency qualifiers

Based on Graph 1 and Graph 2, presented at the start of this discussion of self-translation frequency, I propose six frequency clusters of self-translation text-sets. These are listed and labelled in Table 28, with Graph 12 charting their distribution across the corpus.

Table 28: Frequency clusters of self-translation text-sets

Self-translator frequency label	Number of self-translation text-sets in writer's oeuvre
One-timer	1
Rare	2 to 4
Occasional	5 to 9
Active	10 to 39
Seasoned	40 to 89
Prolific	90+

Graph 12: Distribution of text-set frequency clusters: all self-translators



It is important to acknowledge, from the outset, that the project of identifying such clusters and, more specifically, of establishing dividing lines between them is inherently inexact and variously arbitrary. Equally important, however, is to recognize the series of conscious choices that have contributed to shaping the clusters. Given earlier discussions about how repeated encounters with self-translation tend to be

homogeneously represented, I deliberately sought out relevant ways to reflect the *heterogeneity* of "more than once-ness," in light of the corpus findings. I was also mindful of respecting what I perceived to be a kind of internal logic within the data themselves, aware that the very existence of such a logic was informed by my own interpretation. Thus, whereas it might have been tempting to draw a dividing line between 49 and 50 text-sets, on the one hand, and between 99 and 100 text-sets, on the other hand, the findings themselves suggested that doing so would actually be both counterintuitive and counterproductive. The difficulty with splitting frequency clusters at the 49|50 mark (something I had indeed initially considered) is that the number of text-sets produced by certain writers fall too close to such a cut-off point: CARDUCCI (51), NATHANAËL (48+), PATRIARCA (50). The division would therefore not have proved very meaningful. What's more, it is unnecessary and avoidable: given that the next highest text-set counts are 34 (ESPINOZA), 29 (LÉVEILLÉ, MICHELUT), 27 (HAZELTON) and 25 (CASTRO RUBIO), this potential issue is preemptively resolved by splitting the categories between 39 and 40 instead. Splitting clusters at the 99|100 mark also struck me as counterproductive because the only writer with more than 65 text-sets yet fewer than 100 (MARGARITA FELICIANO) has 95 text-sets; the 89|90 mark was therefore more logical.

The clusters are meanwhile partly shaped by my own assessment of what certain frequency rhythms might mean. For instance, it made sense to me for the range covered by each subsequent cluster to increase as the frequency clusters moved farther away from one-time self-translation, marking ever increased levels of activity. Underlying this is the view that these ranges speak to a kind of comparability among

their writers. Thus, in terms of their level of familiarity with self-translation, a writer who has self-translated two text-sets seems (to me to be) similar to someone who has self-translated three or four text-sets, insofar as all of these writers are engaging in the practice more than once (which remains an important distinction) but not *a lot* more often than that. I think it is reasonable to make similar remarks regarding the fairness of comparing writers within each of the other groups. Another, related example pertains to the distinction made between the second and third clusters: whereas one might have been inclined to establish a cluster that runs from 2 to 9 text-sets, I think there is a distinction to be made between two, three and four text-sets, on the one hand—which seem to speak to a more tentative or exploratory engagement with the practice—and five, six, seven, eight and nine text-sets, on the other hand, which reflect a steadier self-translation practice.

I also made a conscious decision to ensure that the clusters' edges were flush with one another, and that the clusters themselves were developed in light of the entire corpus of writers, rather than in a way that favoured patterns that were characteristic of any one cohort, however defined (language, migrant/sedentary, etc.). Precluding a kind of no man's land of self-translation activity levels, the flushed edges allow the clusters to account for all possible text-set counts, thereby increasing the applicability of the categories. The total-corpus approach also serves to encourage representativeness, allowing these cluster categories and the thesis results that they reflect to be tested against frequencies manifested among other groups of self-translators, within and outside of Canada. As for the labels chosen for each cluster, I have sought to describe

self-translation frequency in ways that are more or less independent of the writer's broader literary production: hence "active" and "prolific," for instance, rather than the likes of "systematic." This being said, it goes without saying that, in order for someone to be a "prolific" self-translator, their larger body of literary work will necessarily be characterized by a certain level of prolificness as well.

With a view to establishing a more robust taxonomy of self-translation frequency, I propose combining these text-set cluster categories with the more structural frequency categories identified earlier, such that the former effectively serve as qualifiers for the latter, and vice versa. These combinations are laid out in the contingency table below (see Table 29), into which I have also entered the names of the corpus self-translators. Revisiting questions and examples raised earlier, we can now distinguish more clearly between JANICK BELLEAU and DÔRE MICHELUT, the latter being an "active ST 222 self-translator," the former being a "prolific ST 222 self-translator." We can also better appreciate how the production profile of CAMILA REIMERS—a "rare ST 202 self-translator"—both does and does not reflect greater frequency than in the case of MARIE-COLOMBE ROBICHAUD, a "prolific ST 211 self-translator."

In terms of the presentation of the contingency table, cells that represent a conceptual or practical impossibility (e.g. the intersection between "prolific" and "ST 101") have been greyed out to signal their non-applicability. Meanwhile, the "one-time ST 102" cell has been shaded in dark grey to flag its anomalous status vis-à-vis both onceness and repeated self-translation. On the one hand, ST 102 involves only one text-set (cf. "one-time"); on the other hand, it is nonetheless defined as an expression of

multiple experiences with self-translation. In other words, contrary to most other frequency categories here, ST 102 is defined, first and foremost, by its self-translation *text-set* count, with the *moment* count serving to qualify that plurality. Finally, a hatched pattern has been used to signal onceness according to the way the notion was defined in earlier parts of this thesis—i.e., relative to the *reception* of the published works. It thus applies to the "one-time" qualifier, the ST 101[1] frequency category, and each of the "rare"-through-"prolific" ST 211 cells, attesting to the way ST 211 also straddles one-time and repeat engagements with self-translation. Here, as compared to with ST 102, onceness is defined in relation to self-translation *moments*, with the *text-set* count serving to qualify that once-ness.

The underyling logic of the dark grey shading and the hatched pattern reminds us that, as with all taxonomies, this one is inevitably imperfect. In the case of these two visual markers, such imperfections stem from the ways in which the taxonomy is variously adapted to self-translation moments (cf. onceness). On the other hand, the shading stems from the ways in which the taxonomy is *not* directly adapted to self-translation moments: we note several cases where lower frequency is associated with writers who have a greater number of self-translation moments to their name. Consider, for instance, how three of the five writers with the highest number of self-translation moments (i.e. 10+) are listed as *active* self-translators—TRUDEL (14), MEYNARD (16), HAZELTON (18)—while writers with as few as 3 self-translation moments are identified as

[1] Although we understand that ST 101 writers are indeed one-time self-translators, it would be redundant to speak of "one-time ST 101 self-translator"; the "one-time" qualifier therefore proves unnecessary.

seasoned (e.g. BARTOCCI) or *prolific* (e.g. D'ALFONSO, FELICIANO). This being said, "active" still evokes significant engagement with self-translation, and the other two writers with very high levels of self-translation moments—CARDUCCI (10) and BELLEAU (25)—are respectively classified as *seasoned* and *prolific*. We might conclude then that, while the cluster categories are defined in relation to text-sets, they also reflect more significant self-translation moment activity rather adequately.

Table 29: Self-translation frequency contingency table, crossing text-set cluster categories and structural frequency categories: all corpus writers

	ST 101	ST 211	ST 102	ST 201	ST 202	ST 212	ST 222
One-time	**14 EF;[1] 1 ITA,[2] 1 ITA*[3]; 9 SPA*[4]**		MICONE (ITA)* TISSEYRE (EF) ZAGOLIN (ITA)*				
Rare (2-4 text-sets)		**MORRISSETTE (EF)**		BETANZOS SANTOS (SPA)* DOUCET (EF) MADARIAGA SANCHEZ (SPA)*	BLAIS-DAHLEM (EF) REIMERS (SPA)* VILLENEUVE (EF) VILLENEUVE SINCLAIR (EF)		
Occasional (5-9 text-sets)		**SEPÚLVEDA (SPA)***			BÁTIZ ZUK (SPA)* CANTON (ITA)* SARAVIA (SPA)*		
Active (10-39 text-sets)		**CASTRO RUBIO (SPA)***			J. ETCHEVERRY (SPA)* MEYNARD (EF) TRUDEL (EF) VONARBURG (EF)*	G. ETCHEVERRY (SPA)* HAZELTON (SPA)* MAZZA (ITA)* SALVATORE (ITA)*	LÉVEILLÉ (EF) MICHELUT (ITA)* ESPINOZA (SPA)*
Seasoned (40-89 text-sets)		**BLODGETT (EF)* BOROWICK (EF) MARCHELLETTA (ITA)***				BARTOCCI (ITA)*	CARDUCCI (ITA) NATHANAËL (EF) PATRIARCA (ITA)* RODRÍGUEZ (SPA)*
Prolific (90+ text-sets)		**ROBICHAUD (EF)**					BELLEAU (ITA) COSTA (ITA)* D'ALFONSO (EF) DÍAZ (SPA)* FELICIANO (SPA)* HAMELIN (SPA)

[1] Billon, Brossard, Bruneau, Cyr, Dé, Desbiens, Dickson, Gagnon, Gareau, Granger, Léger, Lux, Prescott, Savoie
[2] Catalano
[3] Di Giuseppe-Bertoni
[4] Appleton, Arroyo, Martínez, Moore, Pastén, M.A. Peñafiel, T. Pénafiel, Retamal, Segura

This contingency table and the taxonomy described within it tell us that onceness and repetition are not necessarily discrete or stable notions. This is clearly demonstrated by ST 102 and variations on ST 211, where definitional flexibility is not only welcome but actually required. In these cases, repeat and one-time experiences with self-translation are understood in relation to both a) the number of self-translation moments + collection-sets and b) the number of text-sets, which unusually but usefully reflects an *and/also*, versus *either/or*, interpretation of how frequency functions. The taxonomy also reinforces earlier remarks about the value of examining self-translation frequency through a composite lens, whereby text-set, collection-set and self-translation moment counts are considered in combination. Individually, the initial structural frequency categories (e.g. ST 102) provide contextual information about the nature and structure of the frequency types, harnessing the ontological (and taxonomic) potential of a *none-one-many* (0, 1, "2") understandings of how self-translation might be counted. Together, the categories reflect and—thanks to the possibilities and impossibilities of how the three digits can appear alongside one another—even *reveal* the heterogeneous character of frequency. The text-set cluster classifications further emphasize this heterogeneity, while also underscoring that text-sets, as the smallest of the three units of self-translation measurement, provide particularly meaningful insights into frequency. I would therefore argue that, of the principal self-translation variants, text-sets should be privileged.

5.2.3.2.3 Frequency by language group

While the frequency taxonomy was formulated based on an analysis of the full corpus of self-translators, it is equally important to take a closer look at how frequency is represented within and between language groups. The following table summarizes each group's self-translation counts, while recalling the number of self-translators per group.

Table 30: Frequency summaries by language group

	# of self-translators	Text-sets	Collection-sets	Moments
EF	29	513+	10	84
ITA	14	721	17	70
SPA	24	549	17	69
	67	1783+	44	223+

Two observations are perhaps most immediately striking. The first is that, for each type of self-translation, the counts per group are often very similar if not identical to one another (per cells with darker grey shading), in spite of differences in cohort size. The second observation is that, when one count differs from the other two (per the paler grey shading), there is an inverse relationship between the relative size of that count and the relative size of its respective language cohort. Thus, text-set numbers are clearly higher for the much smaller ITA cohort, and collection-set figures are noticeably lower for the much larger EF cohort. It would seem then that, in this Canadian corpus, larger numbers of writers generally produce fewer self-translations and vice versa. While this first remark applies most obviously to EF writers, it is equally relevant to SPA self-translators, a cohort that is comparable in size.

Self-translation frequency & JANICK BELLEAU: A thought experiment

Prolific ST 222 self-translator, JANICK BELLEAU (190 | 2 | 25), represents something of an anomaly in terms of her language group classification as well as her text-set and self-translation moment counts. While she meets the criteria for belonging to the ITA group, by virtue of having self-translated using the Italian language, nearly all of her self-translations have involved translation between English and French, with Italian incorporated into only 2 of her 190 text-sets. One of them—notably her *first*[1] self-translation—is an untitled haiku ("1.2") that she initially wrote in French, subsequently translated into English, and then also translated into Italian. The second, also a haiku, was written first in Italian (untitled: cattedrale grigia) and then self-translated into French (untitled: cathédrale grise). As will be discussed in more detail in the next chapter, this discrepancy between cohort affiliation and predominant language combinations is unlike other corpus self-translators. BELLEAU is also an anomaly in that she has more text-sets than almost any other corpus self-translator (exception: GIOVANNI COSTA @ 235), and more self-translation moments than any of the other writers (recall that only 5 of the 67 writers have 10+ moments: 10, 14, 16, 18, 25).

In light of these combined facts, we might be tempted to contemplate how the overall self-translation counts would change if BELLEAU's text-sets were calculated as part of the EF cohort instead. What would this mean? The results of these hypothetical adjustments are presented in Table 31:

[1] "First" is defined here in terms of the order of its publication relative to that of her other self-translation text-sets.

Table 31: Frequency summaries by language group, if BELLEAU were categorized as an EF writer

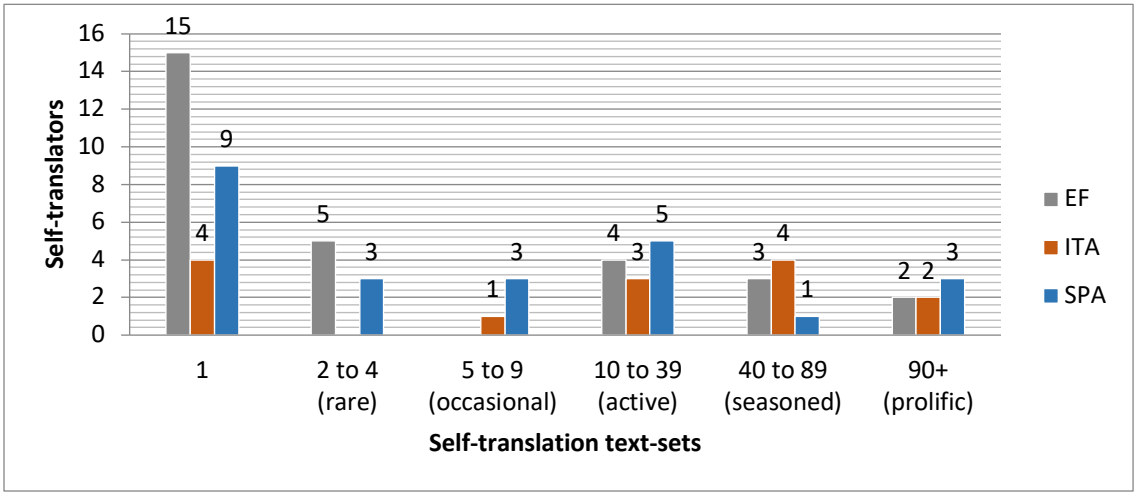
	# of self-translators	Text-sets	Collection-sets	Moments
EF	29	703+ (up from 513+)	12 (up from 10)	109 (up from 84)
ITA	14	531 (down from 721)	15 (down from 17)	45 (down from 70)
SPA	24	549	17	69
	67	1783+	44	223+

What is critical to observe here is *not* that BELLEAU would be better off classified as an EF self-translator, but rather that, even when data from one of the corpus's busiest self-translators are shifted from the ITA group to the EF cohort, this does not resolve the apparent discrepancies between larger numbers of self-translators and smaller numbers of self-translations. Only the figures for self-translation moments might be said to more closely reflect these relative proportions. This thought experiment helps us to appreciate the extent to which ITA writers tend to be particularly engaged in the practice of self-translation, and the degree to which this is much less the case among EF and SPA self-translators.

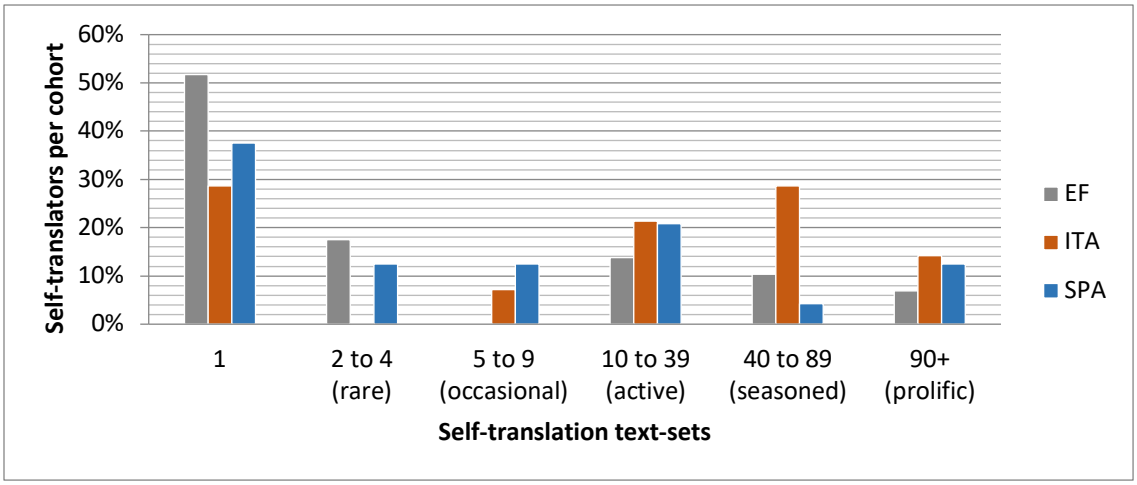
Frequency clusters of self-translation text-sets

The two graphs below echo what has already been presented in Graph 12, except that in these iterations, data is organized by language group. The first graph shows the cluster figures in absolute numbers. In the second graph, by contrast, self-translational activity is shown as it relates proportionately to the respective cohort's size.

Graph 13: Frequency clusters of self-translation text-sets: comparison of language groups, in absolute numbers



Graph 14: Frequency clusters of self-translation text-sets: comparison of language groups, proportional activity per cohort



Since the EF and SPA language groups are not very different in size, the relative activity between the two cohorts changes very little from the first graph to the second. The shift in perspective is, instead, significant to our understanding of self-translation frequency among ITA writers: the graphs visually demonstrate just how productive ITA self-translators are in terms of the absolute and proportional numbers of writers who are producing various quantities of self-translations. This is particularly compelling in the last three cluster categories, where the orange ITA columns rise either to surpass ("active," "prolific") those of the other two cohorts or to jump much farther beyond them ("seasoned"). Proportions related to onceness are also telling here since, despite being numerically much less significant than in the EF and SPA cohorts, one-time self-translation among ITA writers proves proportionately more significant than those numbers likely suggest. Thus, rather than drawing attention to the lower ITA numbers (as in Graph 13), Graph 14 highlights the more even distribution of ITA writers across text-set clusters. Similarly, the graphs help us to appreciate the steady self-translational activity among SPA writers: whereas there are no "occasional" EF self-translators and no "rare" ITA self-translators, SPA self-translators are represented in each of the 6 text-set cluster categories.

5.2.3.3 Genre: poetic license

Thus far, we have looked at various ways of defining and categorizing the number of times a writer has translated their own work, but little has been said about the genre (e.g. novels, poems, plays) of the works themselves. To some extent, this has been a deliberate choice, as being aware of the publications' genre can increase the temptation to allow questions related to *self-translation effort*—i.e., the relative challenge or ease associated with tackling self-translations projects—to interfere with how self-translation frequency is conceptualized. For instance, if self-translating a children's book is perceived to be much less arduous than translating one's own novel, then it may not seem logical to use a same frequency category to classify a writer who has self-translated three novels and a writer who has self-translated three children's books; the novel, one might claim, should carry more weight, should count for more. I would argue, instead, that effort should not factor into how we count self-translations, because it is ontologically distinct from frequency: whereas self-translation effort is a process-oriented concern that is especially subject to qualitative assessment, self-translation frequency is understood through a product-oriented lens and is assessed, first and foremost (though not exclusively), through quantitative means. Effort can, however, be relevant to how we interpret the intersections between self-translation frequency and genre, as such reflections can shed light on why writers might prefer certain genres over others.

Table 32 provides a summary of the number of self-translation text-sets associated with the different genres found in the corpus. As we can see, there are 10

different genres covered by these works, but poetry is overwhelmingly privileged, representing nearly 88% of the total number of corpus text-sets. This preference is clear across all three language groups, representing almost 86% of SPA works, nearly 88% of EF text-sets, and as many as 96% of the text-sets produced by the ITA cohort.

Table 32: Distribution of genres across self-translation text-sets and language groups

	Genre	Total text-sets	EF	ITA	SPA
1	Children's book	5	2		3
2	Comics	3	3		
3	Fictional dialogue	8		8	
4	Memoir	9		8	1
5	Monologue	1	1		
6	Novel/novel excerpt	11	9	2	
7	Play	10	7	1	2
8	Poem	1568	401	697	470
9	Prose	67	47		20
10	Short story	101	43	5	53
		1783	513	721	549

The next most common genre, at the corpus level, is the short story, yet its numbers do not even come close to those of poems: < 10% (SPA), ~8% (EF), less than 1% (ITA). In fact, what we see is that, for 7 of the 10 genres identified, there is at least one language group that has no text-sets at all.

The prevalence of poetry among self-translations in Canada is surely partly due to the genre's fragmentary nature, which offers certain advantages when it comes to eventual self-translations. As Ferraro (2016: 131-132) explains:

> L'autotraduction d'un texte romanesque ou d'une pièce théâtrale est un acte qui présuppose une volonté réfléchie, puisqu'il s'agit d'un ensemble accompli et autonome. Il en va différemment pour des recueils de poèmes, d'essais et de nouvelles, textes qui peuvent être composés à des époques différentes et publiés d'une manière dispersée. Dans les deux premiers genres, surtout depuis le XX^{e} siècle, le caractère fragmentaire est un trait constitutif : un

> poème et un essai peuvent être publiées dans une langue au départ et ensuite autotraduits lors de la publication d'un recueil dans une deuxième langue. Un auteur bilingue, surtout à ses débuts, publiera là où l'occasion se présentera.

As Ferraro indicates, an early-career writer will take advantage of publishing opportunities whenever they arise; it seems likely that this claim also applies to migrant writers who had established a literary career before relocating and who wish to continue publishing in Canada. Perhaps the most obvious advantage of poems is that they tend to be shorter than other genres. Their small size makes producing the subsequent (self-)translation text easier. Especially if the writer is working into a language with which they feel less familiar or comfortable, a poem allows the writer to devote more time to visiting and revisiting various components of the subsequent text: as compared to "longer" genres, a poem requires less time and energy, and makes the self-translation process more manageable, less daunting; in short, we might say that poems represent reduced self-translation effort.

The relative compactness of poems also means that the self-translation text has heightened mobility. Indeed, in Canada, poetry seems to offer a kind of licence to drive—it constitutes a vehicle through which works (and therefore ideas, aesthetics, personas, etc.) can circulate more readily, and in turn, it allows writers to increase their literary and cultural presence, to increase their access to audiences and to gain visibility. While high levels of visibility are far from guaranteed, poetry nonetheless facilitates the mobility of the self-translation. As Appendix B shows, a large proportion of the self-translated material produced by Canada-based writers appears in periodicals and anthologies, which speaks to the importance of these outlets within the different

literary communities associated with these writers. While short stories—also brief, in name and in nature—are also featured, poetry remains more transportable. This is thanks to the *graphic* mobility of poetry (i.e. via its written form); however, it is also due to its *oral* mobility, as poetry lends itself very well to public presentations or performances, allowing self-translations to circulate via the likes of poetry readings,[1] book launches, and radio interviews. Indeed, this double mobility allows for *repeated* circulation of a given work: while the present research is limited to counting *types* (e.g. the first publication of a given self-translation text), rather than *tokens* (i.e. each publication instance of that particular text),[2] self-translation texts, especially poems, are often published in more than one place; likewise, poems can be read and reread at a variety of public events, both before and after publication.

Poetry would seem to offer the same potential for mobility in other parts of the world. The fact that self-translations in the Basque Country and among Latino writers in the United States nonetheless produce fewer poetry self-translations reminds us that genre choice is determined by a number of factors—that the "obvious" mobility of poems does not necessarily make it the genre of choice. The predominance of children's and youth literature in the Basque Country, for instance, is strongly rooted in post-Franco initiatives to institutionalize and revitalize the Basque language and culture

[1] The El Dorado poetry series, for example (Hazelton 2007a: 10).

[2] The notions of "token" (i.e. each iteration of a given word, letter or sentence) and "type" (i.e. the abstract notion of that particular item) were first introduced by Charles Sanders Peirce (Wetzel 2005: 1028). As such, they are readily used in Translation Studies, especially within the areas of corpus linguistics and computer-aided translation, in which the two terms designate ways of classifying the words found within an identified text. (See, for example, section 3.2.1 Word-Frequency Lists in Bowker and Pearson (2002: 47-49).) I am adapting them here to self-translation texts.

(Manterola Agirrezabalaga 2011: 123). The same does not apply to ITA or SPA in Canada, for instance, though it could be relevant to Francophone spaces, particularly those outside the province of Quebec. As for understanding the popularity of memoirs and autobiographies among Latinos in the United States, further investigation is needed, yet it seems likely that the inclination to engage with those genres is linked to the migrant status of 14 of the 17 self-translators and the "border" status of the other three "who grew up on the Mexico-US border" (Gentes and Van Bolderen 2018 [2015]).

The prevalence of poems among self-translation text-sets is surprising, given the familiar axiom about the poetry's untranslatability.[1] Just as Lombez (2016: 206-207) stresses how self-translations of poetry were especially popular in the West during the Renaissance,[2] Tanasescu (2016: 6) argues that

> [n]o matter how long-standing the controversy related to the untranslatability of poetry, its undeniably translatable character is demonstrated by the sheer number of translated poems; poetry has been and still is translated in all literatures.

Indeed, an interesting aspect of this research into self-translation in Canada is that the predominance of poetry contributes to further exposing "the popular untranslatability fallacy" (Tanasecu 2016: 6).

[1] See Tanasescu (2016) for how this claim has been (re)asserted and propagated.
[2] "Il semble … que les autotraducteurs aient surtout œuvré à cette époque du latin vers la langue vulgaire, et *que cette pratique concerne dans une large mesure les poètes bien plus que le prosateurs*" (Lombez 207, my emphasis).

5.2.3.4 Conclusions

When Fitch, invoking a theatre analogy, proposed an ontological assessment of the self-translation process, he established compelling links between self-translation and repetition: "One might say that while the first version is no more than a rehearsal for what is yet to come, the second is but a repetition of what has gone before, the two concepts coming together in the one French word *répétition*" (1988: 157). By contrast, the product-oriented assessment of self-translation frequency that has been elaborated in this chapter, and which invokes a curriculum-inspired analogy, clarifies certain meaningful *limits* related to the links between self-translation and repetition. This is most evident in the abundance of Canadian self-translators in the corpus who have self-translated only once, whether defined in relation to text-set—per self-translation 101 (and ~ST 102)—or in relation to collection-sets and self-translation moments, as in ST 211. These writers have not refused to self-translate (as active non-self-translators have) but have, in one way or another, refused to self-translate *again*.

The limits of repetition are also expressed in answers to questions such as *Who is associated with repeat encounters with self-translation?* While all three language cohorts have self-translated more than once, they have not all done so to the same degree. SPA writers are about as likely to self-translate once as they are to do so at least twice, whereas the inclination to re-engage is weaker among EF writers and particularly strong among ITA writers and, albeit to a somewhat lesser extent, migrant writers. These last two points are usefully illustrated in the ST 102 frequency category, where writers are compelled to revisit self-translation in the context of working with a *same*

(not to mention their *only*) text-set: while the category describes only a small sample of three corpus writers, two of them are migrant self-translators in the ITA cohort (MARCO MICONE and BIANCA ZAGOLIN; the third being sedentary EF writer, MICHELLE TISSEYRE).

There is also the question of *how* repetition is manifested. Only rarely is it expressed via self-translation collection-set, for instance: of the 67 corpus writers, only 13 writers have more than one collection-set, with 8 having just two, 5 having three, and 1 having four. Therefore, what does repetition mean—or, rather, how do meanings of repetition shift—when self-translation is revisited only a few times (as in "rare" ST 102 or "occasional" ST 202) versus on a multitude of occasions (e.g. "active" ST 222; "seasoned" ST 212; "prolific" ST 101)? Finally, what limits does repetition encounter when it comes to genre? This corpus indicates that, across language cohorts, self-translation in Canada is predominantly a *poetry* phenomenon, with certain activity also pertaining to plays, especially in minority Francophone milieux (BLAIS-DAHLEM, DESBIENS, GAREAU, GRANGER, PRESCOTT). In other words, there appear to be certain barriers in Canada to self-translating novels, memoirs, children's literature, short stories, etc. While some of these have been broached, the nature of and contexts surrounding these hurdles (political, financial, editorial, linguistic, psychological, etc.) are important questions that deserve more in-depth study.

The analyses in this chapter demonstrate more clearly the problems associated with framing frequency in relation to a *none-one-many* logic. While each of these three expressions of frequency are legitimate, the heterogeneity of self-translation frequency exists both within and beyond them. On the one hand, as we have seen, the notion of

"many" applies to only certain writers, representing only a portion of those who have self-translated more than once (cf. "rare," "occasional," etc.). On the other hand, it encompasses a rather extensive range of more-than-onceness ("active," "seasoned," "prolific"), just as the notion of "one" proves to be less univocal than one might otherwise expect (cf. ST 211, ST 102, etc.).

This examination also raises questions about what it means to refer to someone as a "self-translator," and thus what it means for someone to *be* a "self-translator." Only a couple of years ago, Manterola Agirrezabalaga (2018: 11) made the following observation:

> The term "self-translator" is potentially problematic, as it equally describes an author who has translated a single work and an author who has translated many more; it also describes those who systematically translate all their works, as well as any other author who has at some point translated a work and decided not to repeat the experience.

Indeed, the findings in this chapter encourage further awareness of and reflection on this and, more specifically, on the potential relevance of distinguishing between "self-translators," on the one hand, and "writers who have self-translated," on the other. The former might designate writers who have engaged in the practice of self-translation with some recurrence, perhaps accounting for all "occasional," "active," "seasoned" and "prolific" self-translators. By contrast, "writers who have self-translated" might refer to those who have only dabbled in self-translation (namely, "rare" self-translators and writers categorized as ST 101, ST 102) and for whom the "self-translator" label could be viewed as an overstatement of the writer's involvement in the activity. However, this reflection ultimately draws our attention less to a need to deny certain writers access to

the “self-translator” label than to the value of the proposed frequency taxonomy, which allows self-translators to be distinguished from one another based on their respective activity levels.

6 Language and self-translation in Canada

In this chapter, we will further examine literary self-translation in Canada by considering it through the lens of language. The three groups of self-translators identified for this thesis have been *a priori* defined by the languages that are featured in the writers' self-translations and, in one case, also by a particular language combination (i.e. French-English). Therefore, when referring to language here, we are distinguishing those that have been *self-translated* (into and/or out of), from a) those that are *spoken*, b) those that are *used in writing that is unrelated to self-translation*, and c) those that are *inherited* (through birthplace, schooling, ancestry, etc.) *but no longer actively mastered*. These distinctions are instrumental to the present research as they allow language to be located in the *materials* of self-translation rather than in more abstract, precarious and contentious notions of (linguistic, cultural, national) belonging that encourage individuals—and consequently their texts—to be pigeon-holed or essentialized.

Language is thus understood here, on the one hand, as a fixed (however heterogeneous) feature of the published text and, on the other hand, as a temporary and fluid attribute of the writer, via the writer's association with those texts. Approaching language in this way allows us to consider what these self-translations, as artefacts, tell us about:

- the people (individually and collectively) who produce them;
- the contexts that inform them, including what the texts suggest about how these writers self-identify, how they are defined and presented by and to themselves and others; and

- how such artefacts might prove meaningful beyond those writers.

This approach will also allow us to gain further insight into the linguistic dynamics at play in self-translation, particularly within Canada. This chapter is organized according to three dimensions of language:

- **variety**: the "linguistic repertoire" (Gumperz 1964)[1] of these self-translators and the linguistic range of their self-translations;
- **combination**: the way languages are combined within self-translations and contribute to further defining the self-translators' linguistic repertoire; and
- **directionality**: the sequencing of languages within self-translations, based on the language combinations already outlined.

6.1 Variety

The following section will focus almost exclusively on self-translation texts and text-sets, the former being the locus of language variety, and the latter being especially relevant to language combinations and directionality. While it would be insightful to examine self-translation collections/collection-sets and self-translation moments as well, such analysis risks bogging reflection down in descriptive detail at the expense of analytic depth. Prioritizing self-translation texts and text-sets allows us to understand the products of self-translation in the most comprehensive way, since—as established in the

[1] Defined, by John Gumperz, as "the complete set of linguist resources speakers possess and may use in social interaction" (Goldstein 1997: 43). However, as flagged on the previous page, we are interested in those resources that are possessed and used by *self-translators in self-translation*, rather than by "speakers" more generally.

previous chapter—these constitute the most granular representations of self-translation products.

6.1.1 Self-translators via/and self-translation texts

Self-translation texts in the corpus used for this study are written in one of the following eight linguistic varieties:

1. Cavarzeran (from the Veneto region of Italy)
2. Ciociaro (from the south of Rome)
3. English
4. French
5. Friulian (from the north-east of Italy)
6. Italian (i.e. standard Italian)
7. Sicilian (from Sicily, in the south of Italy)
8. Spanish

There are distinctions to be made between these linguistic varieties vis-à-vis their status, which is informed by the relative position occupied by each language, with respect to local, national and international power dynamics, including how notions of "language" versus "dialect" are interpreted, just as it is informed by a range of writer- and product-specific characteristics, such as the writer's prestige, the relative presentation of the antecedent vs. subsequent self-translation texts, and the extent to which collaboration may be known to play a role in self-translation. In the context of this thesis, the varieties will be considered equal to, and equally distinct from, one another *as languages*, because they constitute a principal trait of the text, reflecting the decision

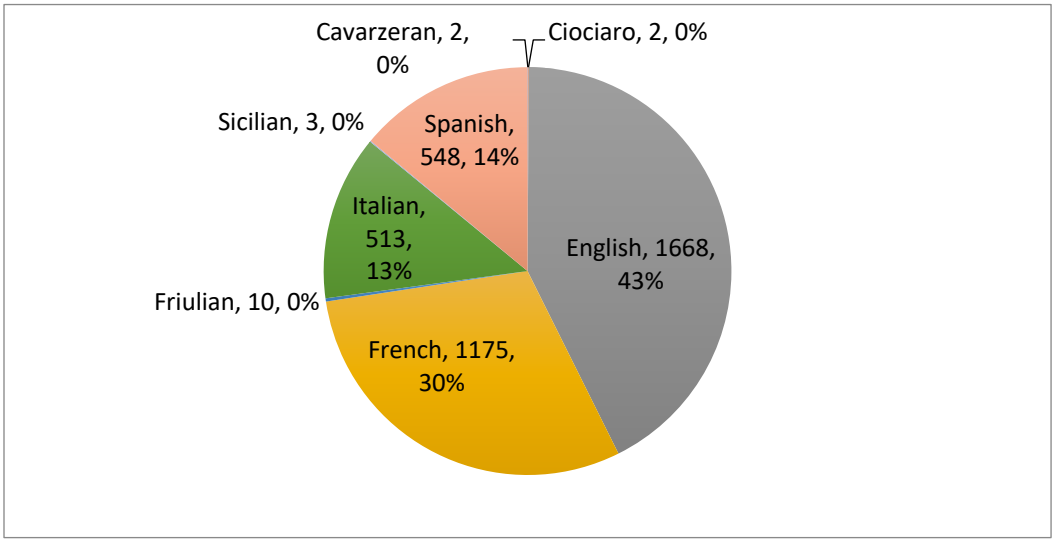
to write the text in that language. “Language” is therefore seen here as a suitable term for referring to any one of the eight linguistic varieties cited above.

While several regional languages of Italy have been identified, reflecting certain variations in “Italian,” a distinction has not been made between variations of English, French, standard Italian and Spanish. It is important to recognize that the use of these languages can indeed vary from one text or self-translator to the next, by virtue of how Englishes, Frenches, Spanishes and Italians vary not only across national borders but also, of course, *within* those boundaries. However, distinctions between such variations do not apply in this research, because they are not immediately flagged by the texts themselves: identifying and distinguishing between national, regional or sociolectal variations would require textual analysis, which is an order of analysis that lies beyond the scope of the thesis.

Figure 46 below presents the distribution of these languages across the 3923 self-translation texts in the corpus, demonstrating the more significant use of English, the more moderate use of French, the more limited use of both Italian and Spanish, and the minimal use of Cavarzeran, Ciociaro, Friulian and Sicilian.[1]

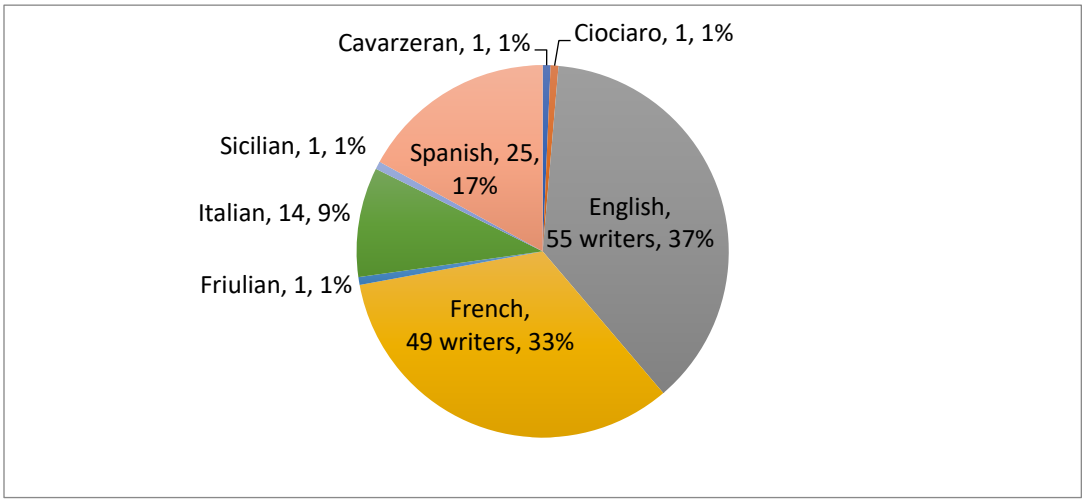
[1] “Sicilian” will be used here to refer to what would otherwise be listed as “Sicilian dialect.”

Figure 46: Representation of self-translation texts by language



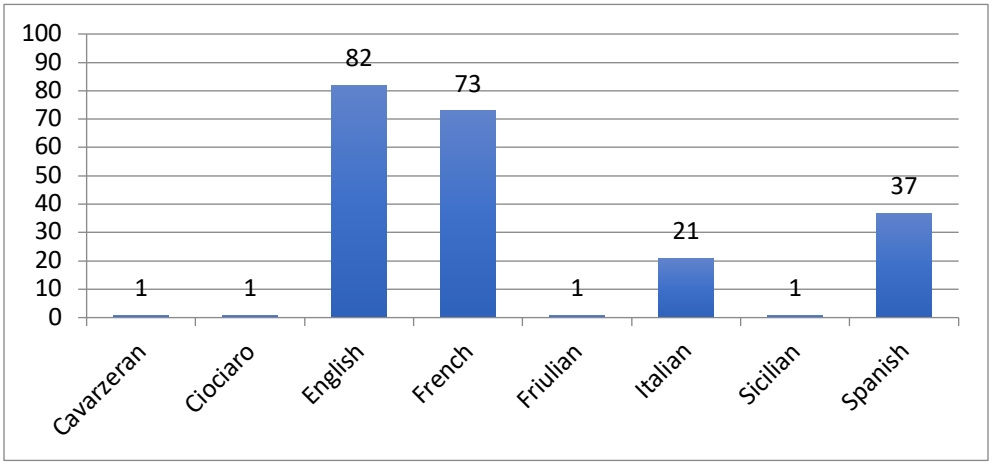
These proportions shift somewhat when we consider the number of self-translators that these text-sets reflect. In Figure 47, self-translators are counted as tokens (vs. types), in relation to the number of languages they use. Thus, a writer like GEORGE MORRISSETTE, who has two self-translation texts in English and two in French, is represented twice here (once for each language), which explains why the number of self-translators appears to total 147, rather than 67.

Figure 47: Representation of writers by language, per self-translation text



Graph 15 (below), which serves as a complement to the previous graph, illustrates the percentage of self-translators who work with each language. Note that these proportions speak to language use as it relates to self-translation texts but are independent of the actual *number* of self-translation texts the writers have produced. Here again, self-translators are counted as tokens, so there is overlap between the percentages: e.g., many of the 82% writers who self-translate using English are also represented among the 37% who self-translate into or out of Spanish.

Graph 15: Percentage of self-translators working with each language



The ordinal ranking of the languages generally remains intact when comparing their distribution among self-translators (Figure 47, above) and among self-translation texts (Figure 46). The exception is that, whereas the percentage of Italian- and Spanish-language self-translation *texts* is effectively the same (13% and 14%, respectively), the percentage of *self-translators* working with Spanish exceeds that of those working with Italian, nearly doubling it (17% vs 9%). More generally, we see that, as compared to the proportion of self-translation texts, there is a lower percentage of self-translators who use English (37% vs 43%) and standard Italian (9% vs 13%), and a higher percentage of

writers who self-translate using French (33% vs 30%), Spanish (17% vs 14%) and Cavarzeran, Ciociaro, Friulian and Sicilian (with each of the latter four language varieties going up to 1% from just over 0%). In other words, smaller groups of writers are producing larger quantities of self-translation texts, while larger numbers of writers are producing smaller quantities of self-translation texts: proportionally speaking, there is more activity among self-translators in English and, especially, standard Italian (relatively less writer engagement; relatively more texts) and a larger proportion of writers investing in each of the other six language varieties (relatively greater writer engagement; relatively fewer texts). This distinction therefore does not divide along official/non-official language lines.

6.1.2 Variations per cohort

Given the way language groups have been defined for this study, it is important to consider the extent to which self-translators actually engage with their cohort language. Optimal levels of engagement are a given in the case of EF self-translators (i.e. who work exclusively between English and French) and ST 101 and ST 102 writers (i.e. who have produced only one text-set), by virtue of the corpus's inclusion criteria. However, this is not necessarily clear for self-translators working outside of these three constraints. How many ITA and SPA text-sets actually incorporate the cohort language? As Table 33 demonstrates, the extent of this engagement is overwhelming.

Table 33: Use of cohort language among ITA and SPA self-translators who are not ST 101 writers[1]

	Self-translator (cohort language)	Text-sets	Text-sets involving cohort language (ITA/SPA)	% of text-sets
1	GIANNI BARTOCCI (ITA)	60	60	100
2	MARTHA BÁTIZ ZUK (SPA)	6	6	100
3	JANICK BELLEAU (ITA)	190	2	1
4	MANUEL BETANZOS SANTOS (SPA)	4	4	100
5	LICIA CANTON (ITA)	5	5	100
6	LISA CARDUCCI (ITA)	51	42	82
7	DAVID CASTRO RUBIO (SPA)	25	25	100
8	GIOVANNI COSTA (ITA)	235	235	100
9	LUCIANO P. DÍAZ (SPA)	113	113	100
10	BLANCA ESPINOZA (SPA)	34	34	100
11	G. ETCHEVERRY (SPA)	19	19	100
12	J. ETCHEVERRY (SPA)	17	17	100
13	MARGARITA FELICIANO (SPA)	95	95	100
14	HAMELIN (SPA)	144	144	100
15	HAZELTON (SPA)	27	24	89
16	MADARIAGA SANCHEZ (SPA)	3	3	100
17	MARIA PIA MARCHELLETTA (ITA)	61	61	100
18	ANTONINO MAZZA (ITA)	15	15	100
19	DÔRE MICHELUT (ITA)	29	20	69
20	GIANNA PATRIARCA (ITA)	50	47	94
21	CAMILA REIMERS (SPA)	2	2	100
22	CARMEN RODRÍGUEZ (SPA)	41	41	100
23	FILIPPO SALVATORE (ITA)	20	20	100
24	ALEJANDRO SARAVIA (SPA)	5	4	80
25	RAMÓN SEPÚLVEDA (SPA)	5	5	100

It is indeed most common for writers to use their cohort language in *all* of their self-translation text-sets. As illustrated above, this is true not only for the 29 EF writers and

[1] The following 13 ITA and SPA writers are thus excluded from the list: PATRICIA APPLETON (SPA), KARIN ARROYO (SPA), FRANCIS CATALANO (ITA), BRUNA DI GIUSEPPE-BERTONI (ITA), SERGIO MARTÍNEZ (SPA), MARCO MICONE (ITA), ROGER MOORE (SPA), CARLOS PASTÉN (SPA), MANUEL ANDRÉS PEÑAFIEL (SPA), TERESA PEÑAFIEL (SPA), MIGUEL RETAMAL (SPA), DANIELA SEGURA (SPA), BIANCA ZAGOLIN (ITA).

the other 14 ITA and SPA writers who are ST 101 and ST 102 self-translators; it is also the case for 19 of the 25 writers above. The remaining 6 writers nonetheless represent a significant proportion of self-translators—24% of the list above and nearly 9% of the corpus—who also create text-sets that *exclude* their cohort language. As highlighted by the blue font in Table 33, text-sets by BELLEAU, CARDUCCI, MICHELUT and PATRIARCA do not always include Italian, just as text-sets by HAZELTON and SARAVIA do not necessarily incorporate Spanish. What we notice, therefore, is that writers in the Spanish-language cohort far more frequently work *only* with Spanish (13 of the 15 listed here; 13 of the 24 writers in the cohort), whereas 40% of the 10 ITA self-translators listed above (or 4 of the 14-person ITA cohort) exclude Italian from some of their text-sets. As will be fleshed out in subsequent sections of this chapter, both Spanish- and Italian-language self-translators otherwise incorporate the official languages into the fold, while alternative languages of Italian origin (Cavarzeran, Ciociaro, Friulian, Sicilian) are involved in works by the Italian-language writers. The exception here is LISA CARDUCCI's oeuvre, as she incorporates Spanish into two of the text-sets (both poems) that do not involve Italian: "Paisaje" [SPA] ≈ "Paysage" [FRE] and "Eternidad" [SPA] ≈ "Éternité" [FRE], which are published in her collection *Au cœur et alentour*. We will return to this.

The outliers in this discussion are the two self-translators who use their cohort language *less* than 80% of the time: namely DÔRE MICHELUT, who incorporates Italian in roughly two-thirds of her text-sets, and JANICK BELLEAU, for whom only two text-sets involve Italian. MICHELUT's text-sets otherwise contain English and Friulian, compelling us to wonder why (and, in turn, by what or by whom) special value has been placed on

Friulian and what role self-translation plays in activating and/or fulfilling those needs. What is also underlying these considerations is the question of why MICHELUT might not have embraced (standard) Italian to a greater extent? Meanwhile, for BELLEAU—who self-translates between English and French in every instance except with two French-Italian haiku text-sets—the opposite question arises: what circumstances led her *towards* Italian? A detail that would seem to increase the significance of Italian's presence in her work is that these text-sets also constitute some of BELLEAU's earliest experiences with self-translation (from a product-oriented point of view), with one being her first published text-set, and the other representing her fourth.

Also noteworthy, though not germane to the time frame of the thesis, is how LICIA CANTON's more recent self-translations suggest a certain shift in language use, away from the ITA cohort language. As outlined in Appendix B, I am aware of three additional text-sets (all short stories) that have been published since 2016, and one of them—"School Is Out" (2008) // "Ma cinquième année" (2017)—involves English and French exclusively. What's more, one of her unpublished text-sets ("In the Stacks" (2012) // "Parmi les livres" (unpublished)) also incorporates only these two languages.

This summary allows us to appreciate the different levels of engagement self-translators have with their respective cohort languages. What's more, since such a substantial proportion of these self-translators so frequently use Italian or Spanish, the "Italian-language" and "Spanish-language" cohort labels prove meaningful. One could easily have imagined, even anticipated, a counter scenario according to which writers in each group would have used their cohort language in only a small fraction of their self-

translational work, notably given the powerful importance of the new home language(s) as a "pull factor" in what has come to be known as migrant writing (formerly "ethnic writing"), most of which does not involve non-official immigrant languages (see Kamboureli 2009[1]).

[1] Consider, for instance, first-generation migrant writers, such as Argentine-born Alberto Manguel (b. 1948) and Lebanese-born Rawi Hage (b. 1964); second-generation writers, such as Ontario-born Nino Ricci (b. 1959), whose parents moved to Canada from Italy; and generation-1.5 writers like Kim Thúy (b. 1968), who arrived in Canada from Vietnam when she was 10 years old.

6.2 Combinations

Having established the range of languages at play in literary self-translation in Canada among the writers in our corpus, we will now consider how these languages are combined within self-translators' linguistic repertoires, on the one hand, and in individual text-sets, on the other. While many intersections between these languages are theoretically possible, mapping out the actual convergences will allow us to understand the logic of how language functions in this particular group of writers and writings.

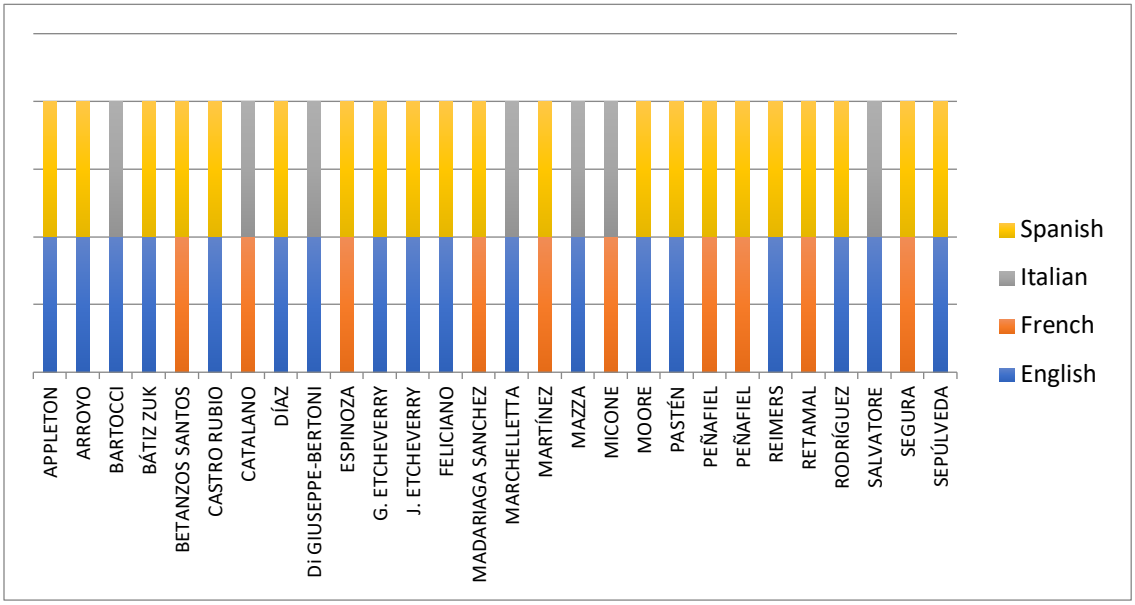
6.2.1 Language combinations within a self-translator's linguistic repertoire

The self-translators in our corpus have as many as four languages within their repertoire. Data pertaining to these repertoires are presented below in three parts, which summarize language use among self-translators working with two, three and four languages, respectively.

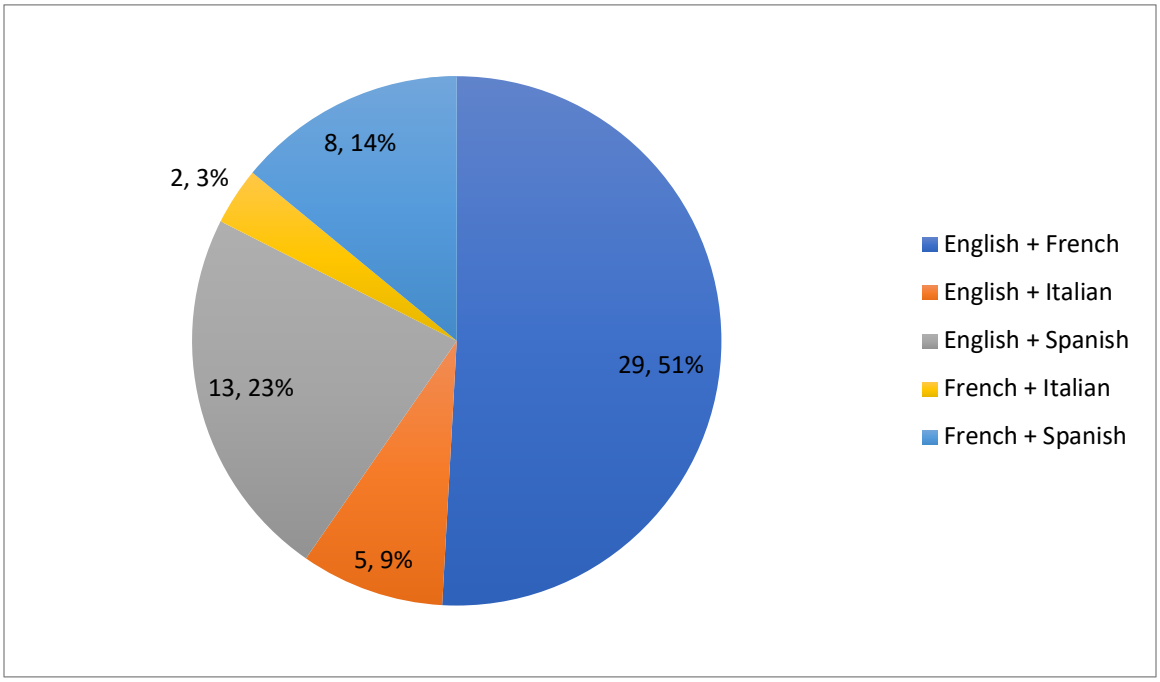
6.2.1.1 Self-translators working with two languages

Of the 67 self-translators in our corpus, 57 self-translators (or 85%) work with two languages. As we already know, 29 of these writers self-translate between English and French exclusively. Graph 16 identifies the other 18 writers, and Graph 17 describes the linguistic repertoire of all 57 "bi-language" self-translators by grouping them together by language combination.

Graph 16: Language combinations per self-translator: writers working with two (2) languages including only one non-official language



Graph 17: Self-translators per language combination: writers working with two (2) languages



As illustrated above, these writers reflect five different language combinations, each of which pairs an official language with a non-official language, and none of which involve

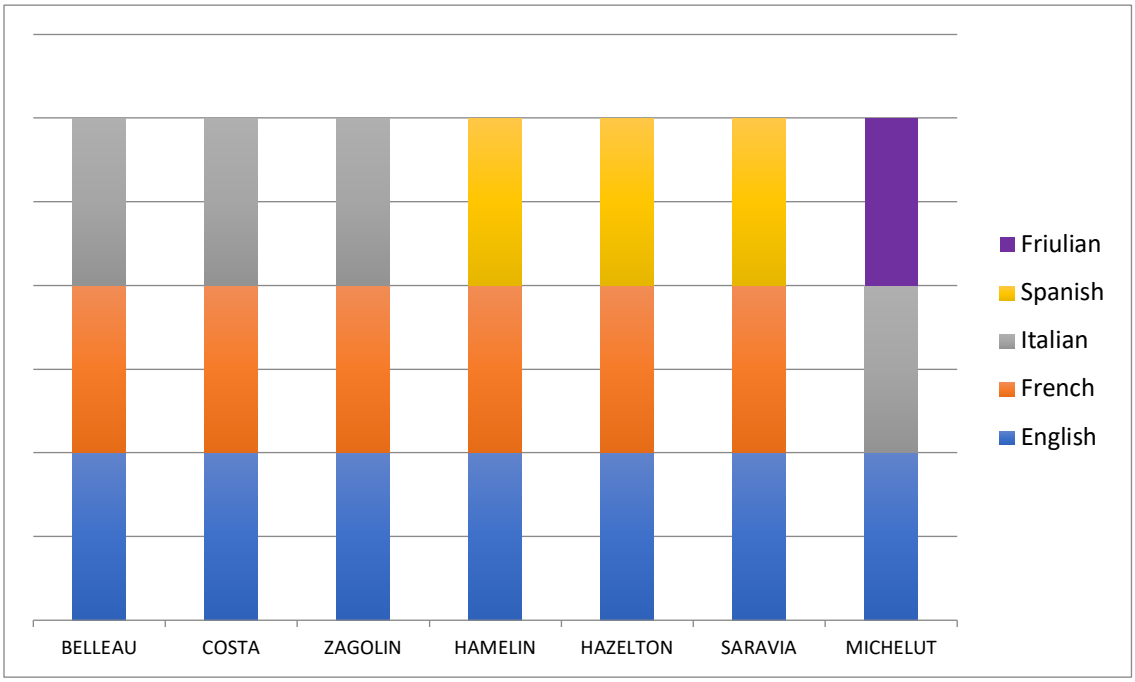
Cavarzeran, Ciociaro, Friulian or Sicilian Also notable is that, while 84% (21 of 24) of the SPA writers work with only two languages, this is true of only half of the ITA cohort is (7 out of 14). Unsurprisingly, given how many corpus writers work with English, this language, as opposed to French, is most commonly paired with Spanish (13 vs. 8 writers) and with Italian (5 vs. 2 writers).

6.2.1.2 Self-translators working with three languages

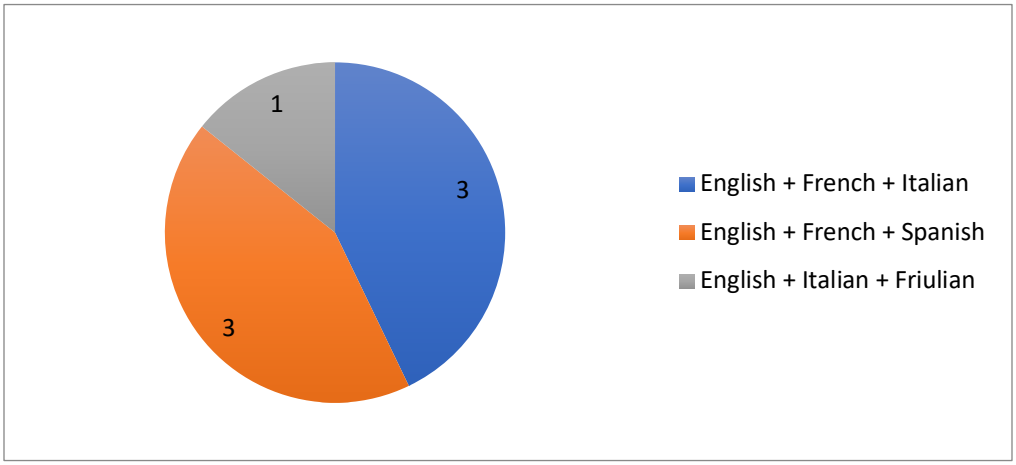
There are seven corpus self-translators (or over 10%) whose linguistic repertoire consists of three languages. These writers and their language combinations are identified in Graph 18;

Graph 19, meanwhile, summarizes overall trends in terms of the relative popularity of the language combinations.

Graph 18: Language combinations per self-translator: writers working with three languages



Graph 19: Self-translators per language combination: writers working with three languages

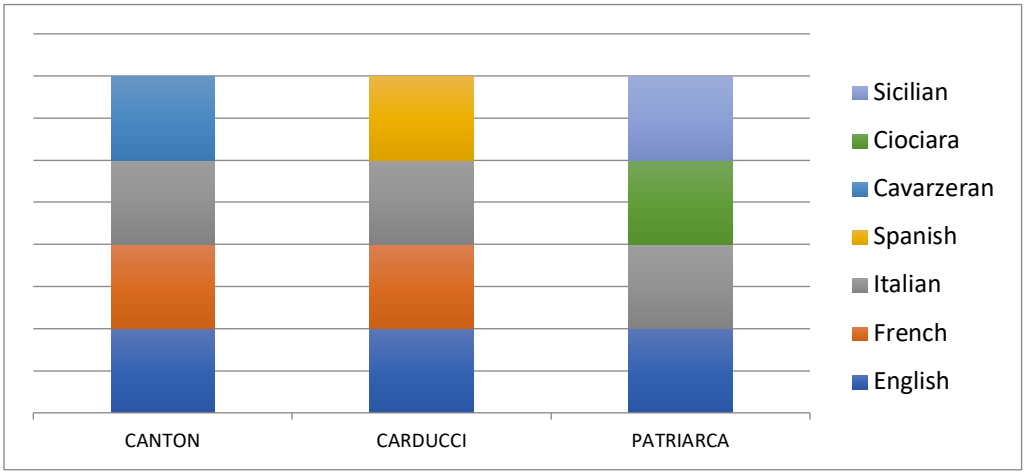


Despite the small quantity of these numbers, it is useful to briefly summarize some basic characteristics of the combinations. In terms of popularity, it is most common to see combinations of a) English, French and Italian and of b) English, French and Spanish. Secondly, whereas English is present in all seven cases and French appears in six of them, Italian is featured in two of the combination types and Spanish appears in only one. Notably, Spanish and Italian are never combined by self-translators whose repertoire consists of only three languages. Here, Friulian appears on account of writings by DÔRE MICHELUT in her *Ouroboros: The Book That Ate Me* (1990). However, whereas in all other cases, French and English are both present along with a third language, this instance includes two languages whose status is *non-official* in Canada: MICHELUT's repertoire combines Friulian along with English and standard Italian.

6.2.1.3 Self-translators working with four languages

Three writers have no fewer than four languages in their linguistic repertoire, as depicted Graph 20 below.

Graph 20: Language combinations per self-translator: writers working with four languages



It need not be surprising that English is involved in all three cases. What may be interesting, however, is that this can also be said of Italian, but *not* of French (which is used in only two cases). Again, these numbers are very small, which means that they should not be used to make great generalizations. But it is worth noting that, as far as usage in this subset of the corpus is concerned, a non-official language (in Canada) proves more significant than one that is official. Indeed, each of these self-translators belongs to the ITA cohort. In the case of GIANNA PATRIARCA's linguistic repertoire, as many as three Italian language varieties (Ciociaro, standard Italian, Sicilian) take precedence over French. LISA CARDUCCI provides the only example of self-translators in our corpus whose repertoire includes both Italian and Spanish, as highlighted earlier. LICIA CANTON's range includes Cavarzeran, in addition to English, French and standard Italian. These observations, especially when considered alongside the previous remark about MICHELUT (i.e. anomalously combining two non-official languages), suggest that language behaves in a particularly varied way among self-translators in Canada who work with Italian.

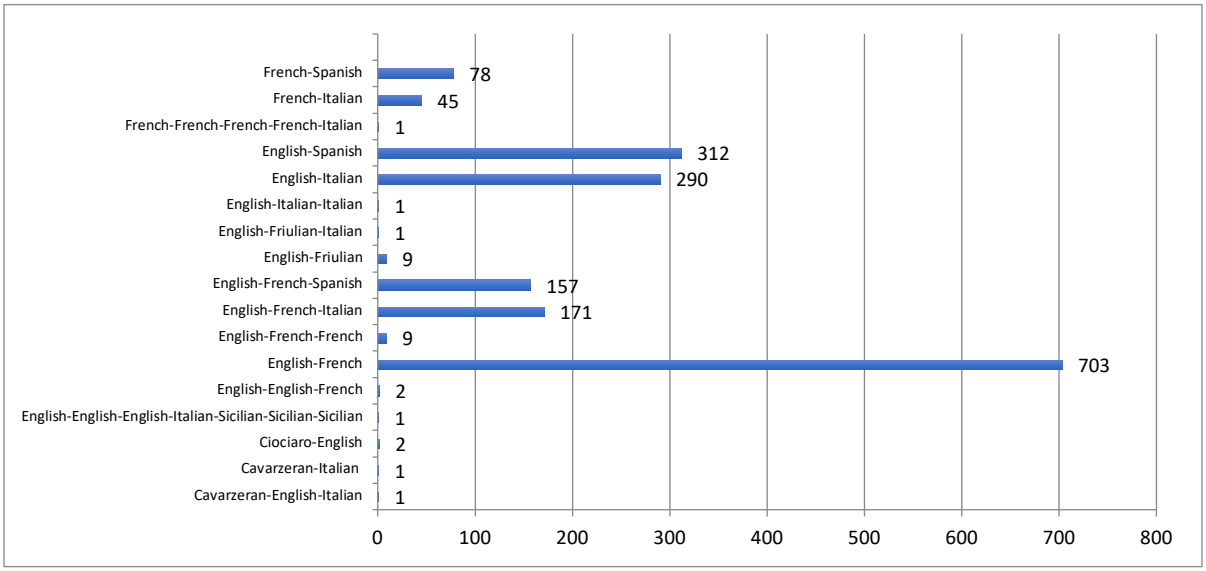
6.2.2 Language combinations within self-translations

In this section, and for the same reasons stated in previous sections, attention will be paid to self-translation text-sets. As we will see, the specific language combinations involved in given self-translation text-sets do not necessarily parallel the combinations found in that writer's linguistic repertoire.

6.2.2.1 Language combinations within self-translation text-sets

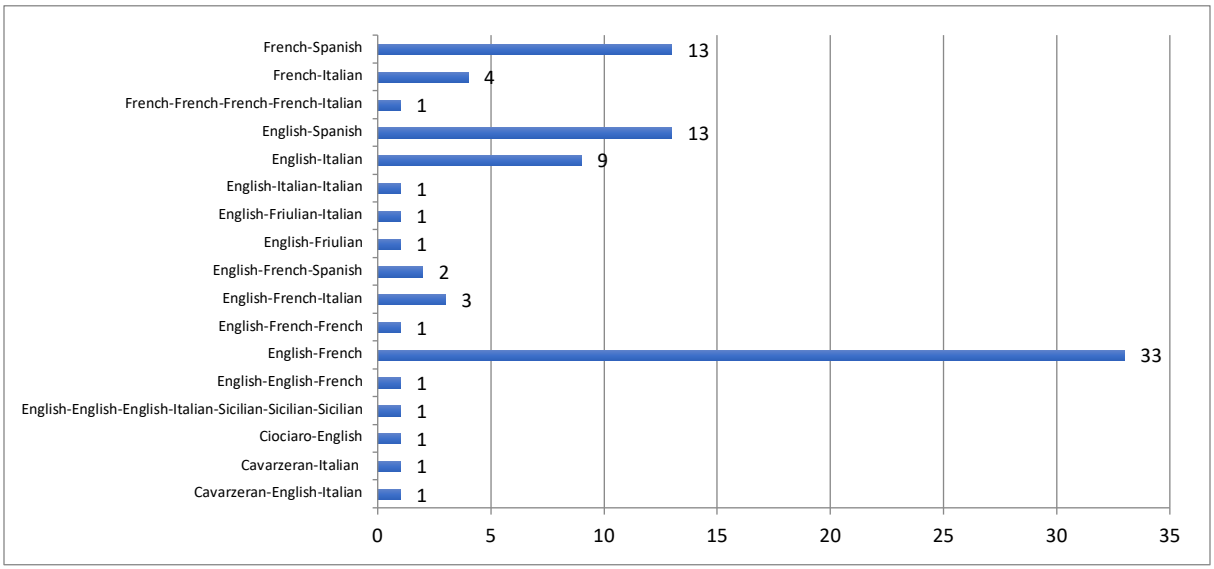
The two graphs below present, first, the language combinations that are found in the self-translation text-sets and, second, the number of self-translators whose text-sets involve those same language combinations. As these graphs demonstrate, there are 17 language combinations among text-sets. Nine are multilingual, with 7 consisting of three languages, an eighth consisting of five languages, and a ninth consisting of seven.

Graph 21: *Language combinations among self-translation text-sets*[1]



[1] The order in which the languages are presented in Graph 21 and Graph 22 and others presented in this chapter subsection is alphabetical and does not reflect the *direction* of translation; directionality is addressed in a next section.

Graph 22: Language combinations among self-translators (by text-set)[1]



One notable feature in these graphs is that a language can appear more than once in a given combination, depending on how many self-translation texts in the text-set are written in that language. It is useful to pause here to discuss the decision to represent languages in this way—i.e., as tokens—by considering what differences might emerge if the languages were, instead, counted strictly as types (Wetzel 2005: 1028). For one, combinations such as English-Italian-Italian (CANTON) and French-French-French-French-Italian (MICONE) would be lost. This would fail to account for CANTON's "Almond Wine and Fertility" // "Vino alla mandorla e fertilità [1]" // "Vino alla mandorla e fertilità [2]" text-set and MICONE's *Gens du silence* (1991) // *Gens du silence* (1992) // *Gens du silence* (1996) // *Silences* (2004) // *Non era per noi* (2005) text-set, all of them

[1] This graph seems to account for 73 writers but actually reflects the fact that, whereas each self-translation text-set is necessarily tied to a particular language combination, self-translators are often represented in more than one of them.

plays. Both would be folded into the existing English-Italian and French-Italian combinations, resulting instead in a total of "merely" 15 language combinations. Furthermore, PATRIARCA's seven-piece text-set—whose titles range from "Rita" to "Rituzza" to "Little Rita"—would be collapsed into a three-part combination: English-Italian-Sicilian. Thus, if languages were counted by type, only five combinations would be multilingual, all of them trilingual (Cavarzeran-English-Italian, English-French-Italian, English-Friulian-Italian, English-French-Spanish, English-Italian-Sicilian). As we can see here, even though the numbers do not change dramatically, the value of counting languages as tokens is that this reflects the density of the text-set and, therefore, the complexity of these self-translations, both as products and as processes. At times, it will therefore be meaningful to distinguish between *token-languages* and *type-languages*. Note that this distinction did not apply in the discussion of linguistic repertoire above because repertoire languages are necessarily defined in terms of type. Graph 21 and Graph 22 show that, while the linguistic repertoire of self-translators in our corpus combine two, three or four (type-)languages, the corpus text-sets combine two, three, five or seven token-languages and either two or three type-languages. There are no instances in which four languages (whether token- or type-) are used in a single text-set, which urges us to consider the extent to which self-translation text-sets exhaust the language combinations available to a writer within their linguistic repertoire. Since the corpus does not include self-translators whose text-sets are purely *intra*lingual (i.e. consisting exclusively of two texts written in the same type-language)—which, in turn, means self-translators with bilingual repertoires necessarily use both of those

languages—the following "exhaustion" analysis considers only self-translators who use three and four type-languages.

Three type-languages

Six of the seven self-translators who have trilingual repertoires also have text-sets that function trilingually:

- BELLEAU's first published self-translation text-set, ZAGOLIN's only text-set, and 169 of COSTA's 235 text-sets contain texts in English, French and Italian.
- All of HAMELIN's 144 text-sets and 13 of HAZELTON's 27 text-sets include texts in English, French and Spanish.
- One of MICHELUT's 29 text-sets involve texts in English, Friulian and Italian.
- SARAVIA is the outlier in this respect: he has one English-Spanish text-set ("Lettres de Nootka" // "Cartas de Nootka"), one English-French text-set ("Sauline's secret" // "Le secret de Sauline"), and three text-sets that involve French and Spanish self-translation texts.

Thus, text-sets of four out of these seven writers predominantly *function bilingually*. In other words, bilingual behaviour characterizes not only all of SARAVIA's works but also the vast majority of MICHELUT's text-sets (the only trilingual item being her poetic "The Crowd Cease" ≈ "Vonde Int" ≈ "Si finisce" in *Ouroboros*) and all but one of the 190 text-sets by BELLEAU. Moreover, although ZAGOLIN's self-translation text-set involves three languages, the English text ("November crossing") constitutes only a small fraction (a six-page segment) of what is represented in the French and Italian texts (a complete novel, in each case: *Une femme à la fenêtre* and *Una donna alla finestra*). Relative to

their linguistic repertoire, the behaviour of BELLEAU's, MICHELUT's and ZAGOLIN's text-sets therefore signals more of a *gesture towards* trilingualism, as opposed to what might be considered a full(er) expression of it. This gesture should not be diminished in significance, however, seeing as many who *could* engage in trilingual practices do not end up doing so. At the same time, their more limited engagement provides useful insight into how work by these three writers might be distinguished from a) the more consistent trilingual behaviour exhibited by COSTA and HAMELIN, b) the consistently bilingual functioning of SARAVIA's self-translations, and c) the more balanced attention HAZELTON has paid to both bilingual and trilingual practices.

Four type-languages

In comparison with the varied language functioning of text-sets among type-trilingual self-translators, bilingual behaviour is clearly typical among quadrilingual self-translators.

- CANTON's five text-sets are comprised of just as many language combinations:
    - Cavarzeran, English and Italian
    - Cavarzeran and Italian
    - English and Italian
    - English and two iterations of Italian
    - French and Italian
- CARDUCCI's 51 text-sets consist of 42 that combine French and Italian, 2 that combine French and English, and another 2 that combine French and Spanish.

- Of PATRIARCA's 50 text-sets, 2 combine Ciociaro and English, 47 consist of self-translation texts in English and Italian, and 1 incorporates three texts in English, three in Sicilian and one in Italian.

As illustrated here, all three of these self-translators have text-sets that function bilingually, be it exclusively (CARDUCCI), predominantly (CANTON: 3 out of 5 text-sets; or overwhelmingly (PATRIARCA: 49 out of 50). Thus, only three of the writers' combined 106 text-sets behave otherwise: as described earlier, three function trilingually in terms of type-languages, whereas in terms of token-languages, one (by CANTON) is trilingual and another (by PATRIARCA) is septilingual. As noted, none behave quadrilingually.

6.3 Directionality

As discussed in the chapter on collaboration, the fact that self-translations are frequently opaque (Dasilva) threatens our capacity to recognize self-translation texts. Yet, once these have been identified, language variety and language combinations (as they pertain to the texts, at least) are plainly observable in the published products. The same cannot be said of language directionality, which is embedded in the *process* of self-translation.

In allograph translation, even if we do not know the specific details of when the original and the translation were produced, and provided that the translation status is asserted ("transparent allograph translation," as it were), the *relative order* of their production is readily evident: except in instances of pseudotranslation (i.e. where translation exists as a construct rather than materially), the text written by the allograph translator cannot exist, from a process-oriented perspective, before the text that was produced by the author; the original necessarily precedes the translation, and the respective languages associated with "original" and "translation" are clear, because the respective writers are distinguishable. Language directionality is not so easily established in self-translation. Here, too, it is true that the "original" (antecedent text) precedes the (self-)"translation" (subsequent text), even in the case of simultaneous self-translation, where the texts routinely swap antecedent ("original") and subsequent ("translation") status. Yet the fact that the writer of each self-translation text is the

same (legal) person means that the relative order of the texts, with respect to the language in which they are written, is often uncertain.[1]

Still, the process-oriented leanings of language directionality in self-translation do not preclude self-translation products from containing indicators of directionality. Such peritextual markers include publication dates of earlier linguistic versions, listed either on the copyright page or, in cases such as conjoined self-translation collections (per 5.2.2.2.2), alongside the self-translation texts. These indicators also include notes such as "translated from the [language] by the author" found next to the text, in a preface or postface, signalling the "subsequent" and/or "antecedent" status of that text and others. Even if this note is unaccompanied by a date, we still have a clue as to the order of the writing.[2]

While not unusual, the presence of this kind of peritextual information cannot be taken for granted. These markers are frequently if not typically incomplete, and the process-oriented nature of directionality therefore makes self-translation products fickle. Language directionality therefore often requires additional validating, whereby material existing beyond those products needs to be consulted. In other words, it means also examining epitextual material in search of, for instance, publication dates in library catalogues and of statements by the self-translators themselves about the order in which they wrote certain texts, as found in the likes of published interviews or personal

[1] This would seem to contribute to heightening the *(dis)trust paradox* of self-translation (see section 2.3.3).
[2] The word "clue" is used deliberately here since, as seen in the chapter on collaboration (see section 4.2), such markers should be met with a certain amount of skepticism.

correspondence with these writers. In the context of the present thesis (cf. 3.5 Methodology), an online survey for self-translators was created, and personal correspondences were initiated with numerous writers, all of which testifies to the need, sometimes, to *develop* such epitextual material so that it is available for examination.

In the following analysis, we will consider directionality by zeroing in on text-sets produced by one of the three language cohorts in the corpus: self-translators working with Italian. As this is the smallest of the groups, focusing attention on these writers allows for more in-depth analytical coverage. Moreover, as we have seen in earlier sections of this chapter, ITA self-translators are the most varied in terms of their language activities, representing the widest range of both typical and anomalous behaviours; this suggests that the way directionality functions in these writers' self-translations are likely to be equally diverse and comprehensive, and therefore broadly relevant in terms of extrapolating observations to other self-translators.

6.3.1 Text-sets among self-translators working with Italian

By default, directionality will be defined here according to publication order. During data collection for this thesis, the *first* publication of each self-translation text was deliberately privileged. This choice was partly motivated by the fact that this information would be critical to understanding directionality, a fact that was partly based on the assumption that the relative order of these first publications was indicative of the order of writing. As we will see this was indeed an assumption. Nonetheless,

publication order is useful as a starting point and as a means of exploring the problematic nature of such assumptions.

In the following pages, I present and discuss the directionality at play in text-sets for each of the corpus's 14 ITA writers, identifying the relative sequencing of the languages (per the relative sequencing of the texts), and underscoring a) how this sequencing is known, b) when publication dates prove inadequate, and c) when confirmation of sequencing has not been available. (These details are also provided, more succinctly and for all writers, in Appendix B.) In cases of conjoined collection-sets, such as BARTOCCI's poetry collection-set *Waiting for You ≈ La tua attesa* (1966), I have listed the languages in the order in which they are presented in the publication's title: English is identified as the language of the first text, Italian is the language of the second. In the case of dependent text-sets (see section 5.2.2.1.3), the language order according to the order in which the self-translation texts' titles are presented: thus, for CANTON's poetry text-set, "Putea abandonà" ≈ "Bimba abbandonata," which appear alongside one another in the literary journal *Cavarzere in fiera* (2009), Cavarzeran and Italian are identified as the languages of the first and second texts, respectively. In instances where the self-translation texts were published separately but in the same year—as in CARDUCCI's *Grand comme le monde* (2002) // *As Great As the World* (2002)—I have either confirmed that the language order matches the writing order or, when the writing order is unknown, I have listed the texts alphabetically by their title, as with BIANCA ZAGOLIN's "November crossing" (1998) // *Una donna alla finestra* (1998).

6.3.1.1 GIANNI BARTOCCI

Table 34: Publication order, language order and writing order in GIANNI BARTOCCI's self-translation text-sets

Titles of texts (year of publication)	# of text-sets	Language of T1	Language of T2	Language order = writing order?
all text-sets in *Waiting for You ≈ La tua attesa* (1966) conjoined collection-set	57	English	Italian	Yes
"Encounter with Belfagor" (1980) ≈ "Incontro con Belfagor" (1980)	1	Italian	English	Yes
"Biography of Love" (1980) ≈ "Biografia d'amore" (1980)	1	Italian	English	Yes
"È da gran tempo" ≈ "For a Long Time" (1985)	1	Italian	English	Yes

The table above shows that, for each of BARTOCCI's text-sets, the corresponding texts are published in the same year, immediately flagging one of the limitations of using publication dates to understand the temporal relationship between certain self-translation texts. However, there is sufficient peritextual material here to gain insight into directionality. In the case of the 57 text-sets in this writer's conjoined collection-set *Waiting for You ≈ La tua attesa*, the Italian version of the title page reads "Versioni italiane dell'Autore" [Italian versions by the author]. Since there is no similar note on the English-language title page, this note seems to confirm that all of the Italian texts were

written subsequent to the English versions.[1] Meanwhile, the English texts in the text-sets that are published in a 1980 issue of *Canadian Fiction Magazine* are accompanied by "trans. by author," and "Transl. by Gianni Bartocci" follows the English text in the text-set issued in 1985 (per p. 49), all three cases thereby attesting to the fact that the Italian-language versions preceded the English texts. As illustrated in Table 35 below, BARTOCCI is a bidirectional English-Italian self-translator, with a much greater propensity for self-translating from English into Italian (57 text-sets out of 60).

Table 35: Directionality summary for GIANNI BARTOCCI

Directionality	# of text-sets	Text-sets
English → Italian	57	all text-sets in *Waiting for You*
Italian → English	3	"Encounter with Belfagor"; "Biography of Love"; "È de gran tempo"

[1] Another interpretation might be that *only* the Italian texts were written by BARTOCCI. However, this possibility is removed thanks to a republication of one of the collection's text-sets ("Weary of my solitude" ≈ "Stanco della mia solitudine") in *Poeti italo-americani=Italo-American Poets*, which cites "Gianni Bartocci" at the end of the English text, and "trad. di Gianni Bartocci" [trans. by Gianni Bartocci] at the end of the Italian text.

6.3.1.2 JANICK BELLEAU

Table 36: Publication order, language order and writing order in JANICK BELLEAU's self-translation text-sets

Titles of texts (year of publication)	# of text-sets	Language of T1	Language of T2	Language of T3	Language order = writing order?
"1.2" [FRE] ≈ "1.2" [ENG] ≈ "1.2" [ITA]	1	French	English	Italian	Yes
[untitled: cattedrale grigia] // [untitled: cathédrale grise]	1	Italian	French	n/a	Yes
[untitled: ¿?] // [untitled: fresh morning] ≈ [untitled: Fraiche matinée]	1	English	English	French	Yes
+84 (new) text-sets in *D'âmes et d'ailes* ≈ *Of souls and wings*	84	French	English	n/a	Yes
numerous other text-sets, involving English and French	102	Unconfirmed	Unconfirmed	Unconfirmed	Unconfirmed

Despite the number and proportion of cases where directionality is unconfirmed for BELLEAU, we see that she is a bidirectional self-translator in terms of the type-languages of English and French. This being said, the tendency to self-translate from French into English is much stronger, with 85 confirmed cases, as compared to just one that moves from English(+English) to French. It is less clear that she is a bidirectional French-Italian self-translator, because English seems to play a role; however, her publications obviously gesture towards such bidirectionality.

Table 37: Directionality summary for JANICK BELLEAU

Directionality	# of text-sets	Text-sets
English → English	1	[untitled: ¿?] // [untitled: fresh morning] ≈ [untitled: Fraiche matinée]
English+English → French	1	[untitled: ¿?] // [untitled: fresh morning] ≈ [untitled: Fraiche matinée]
French → English	85	"1.2" [FRE] ≈ "1.2" [ENG]; 84 text-sets in *D'âmes et d'ailes ≈ Of souls and wings*
French+English → Italian	1	"1.2" [FRE] ≈ "1.2" [ENG] ≈ "1.2" [ITA]
Italian → French	1	[untitled: cattedrale grigia] // [untitled: cathédrale grise]
unconfirmed, but involves French and English only	102	varia

Table 38: Summary of source languages in JANICK BELLEAU's self-translation text-sets

Source	# of text-sets
English	1
English+English	1
French	85
French+English	1
Italian	1
unconfirmed (possibilities: English; French; combinations of the two)	102

Table 39: Summary of target languages in JANICK BELLEAU's self-translation text-sets

Target	# of text-sets
English	86
French	2
Italian	1
unconfirmed (possibilities: English; French)	102

6.3.1.3 LICIA CANTON

Table 40: Publication order, language order and writing order in LICIA CANTON's self-translation text-sets

Titles of texts (year of publication)	# of text-sets	Language of T1	Language of T2	Language of T3	Language order = writing order?
"From the Sixth Floor" (2001) // "Dal sesto piano" (2006)	1	English	Italian	n/a	Yes
"Almond Wine and Fertility" (2004) // "Vino alla mandorla e fertilità" (2006) // "Vino alla mandorla e fertilità" (2015)	1	English	Italian	Italian	Yes
"Riposti ai antenati" ≈ (2009) ≈ "Riposta agli antenati" (2009) // "The most extraordinary man" (2016)	1	Cavarzeran	Italian	English	Yes
"Putea abandonà" (2009) ≈ "Bimba abbandonata" (2009)	1	Cavarzeran	Italian	n/a	Yes
"Chi non viene" (2006) // "Ceux qui ne viennent pas" (2015)	1	Italian	French	n/a	Yes

As indicated above, the order suggested by any differences in publication dates reflects the order of the writing. This has been confirmed exclusively through personal correspondence with the self-translator,[1] for almost all of CANTON's text-sets. The only exception is "Chi non viene" (2006) ≈ "Ceux qui ne viennent pas" (2015). In this case, we

[1] Per Dec. 15, 2015, Feb. 7, 2016 and Feb. 9 & 10, 2016 emails.

know the order from an article CANTON wrote about her experience with self-translation where she mentions these poems:

> On remarque des différences entre les deux versions : le titre « Chi non viene » au singulier en italien est traduit au pluriel en français « Ceux qui ne viennent pas ». J'y ai pensé longuement, et j'ai choisi le pluriel pour retenir la neutralité du genre. Un autre petit détail : *lo* scialle sulle spalle se traduit par *un* châle sur ses épaules.[1] (Canton, 2015: 92; underlining is mine.)

The Italian version of CANTON's short story "Almond Wine and Fertility" appears below a republication of the English text and is accompanied by the note "versione italiana copyright © 2006 Licia Canton."[2] Confirmation of the self-translation status and the order was also confirmed through personal correspondence with the writer. It is clear that the second Italian version, published in the book entitled *Almond Wine and Fertility*, was produced subsequent to the English: the back cover recognizes CANTON's involvement in the translation into Italian[3]; plus "Traduzioni di: Licia Canton, …" appears on the title page. Although the precise text CANTON was involved in translating is not immediately identified, a note appears alongside the translation of "Vino alla mandorla e fertilità," signalling a collaboration between CANTON and Giulia De Gasperi. Personal correspondence with CANTON (Feb 7, 2016) confirmed the order.

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[1] Self-translation is acknowledged earlier in the article: "Ce poème, je l'ai écrit en dialecte en premier pour un publique vénitien de Montréal, puis en italien et en français. J'ai bien essayé de l'écrire en anglais mais je n'ai pas réussi. Je vous le propose ici en italien et en français" (Canton 2015: 90). The initial version written in dialect has not (yet) been published and is therefore not accounted for here; meanwhile, the order of the Italian and French versions is clarified only in relation to the text written in dialect, and not in relation to one another.

[2] Italian version copyright © 2006 Licia Canton (http://www.bibliosofia.net/files/s.l. canton farina.htm).

[3] "Era il libro perfetto per un esperimento di traduzione a più mani, traduzioni che si confrontano le une con le altre, si confrontano con l'autrice (che collabora come traduttrice di se stessa) con il testo." [It was the perfect book for experimenting with collaborative translation, translations that can be compared both with one another and with the version by the author (who works as her own translator).]

CANTON is versatile in terms of combining languages within text-sets, but is nonetheless a unidirectional self-translator, meaning she self-translates her work in only one direction within each of those combinations: e.g. from Caverzeran into Italian, but not the other way round. This observation rests on the premise that multiple antecedent texts combine to form what I will call a *cumulative source*, based on which a subsequent self-translation is written. Otherwise, one could argue that CANTON also self-translates from Italian into English (per "Riposti…") and from Italian into Italian, as it were (per "Almond Wine…"). Yet the linguistic "source" texts for those "target" texts are actually doubled: Cavarzeran+Italian; English+Italian, respectively. As illustrated below, CANTON more commonly writes a first version in English or Cavarzeran, never beginning with French, and she typically translates into Italian, never into Cavarzeran.

Table 41: Directionality summary for LICIA CANTON

Directionality	# of text-sets	Text-sets
Cavarzeran → Italian	2	Riposti; Putea
Cavarzeran+Italian → English	1	Riposti
English → Italian	2	Sixth Floor; Almond Wine
English+Italian → Italian	1	Almond Wine
Italian → French	1	Chi non viene

Table 42: Summary of source languages in LICIA CANTON's self-translation text-sets

Source	# of text-sets
Cavarzeran	2
Cavarzeran+Italian	1
English	2
English+Italian	1
Italian	1

Table 43: Summary of target languages in LICIA CANTON's self-translation text-sets

Target	# of text-sets
English	1
French	1
Italian	5

6.3.1.4 LISA CARDUCCI

Table 44: Publication order, language order and writing order in LISA CARDUCCI's self-translation text-sets

Titles of texts in text-set (year of publication)	# of text-sets	Language of T1	Language of T2	Language order = writing order?
all text-sets in *La dernière fois* (1989) // *L'ultima fede* (1990)	38	French	Italian	No
"Le vol" ≈ "Il volo" (2000)	1	French	Italian	No
Pays inconnu ≈ *Paese sconosciuto* (2002)	1	French	Italian	Unconfirmed
Grand comme le monde (2002) // *Great As the World* (2002)	1	French	English	Yes
Stagioni d'amore (1997) // *Saisons d'amour* (2006)	1	Italian	French	Yes
Ces gens merveilleux du Xinjiang (2008) // *These Wonderful People of Xinjiang* (2008)	1	French	English	Yes
Ces gens merveilleux du Ningxia (2008) // *These Wonderful People of Ningxia* (2008)	1	French	English	Yes
Ces gens merveilleux du Guangxi (2008) // *These Wonderful People of Guangxi* (2008)	1	French	English	Yes
Ces gens merveilleux du Mongolie intérieure (2010) // *These Wonderful People of Inner Mongolia* (2010)	1	French	English	Yes
"Paisaje" ≈ "Paysage" (2015)	1	Spanish	French	Yes
"Eternidad" ≈ "Éternité" (2015)	1	Spanish	French	Yes
"I treni" ≈ "Les trains" (2015)	1	Italian	French	Yes
"Typhoon" ≈ "Typhon" (2015)	1	English	French	Yes
"Landscape" ≈ "Paysage" (2015)	1	English	French	Yes

CARDUCCI provides two more examples of text-sets where publication order is misleading. The self-translated texts in *L'ultima fede* were in fact written before those in *La dernière fois*, just as "Il volo" was written before "Le vol" (per correspondence with the writer; Nov. 22, 2015 and July 9, 2016 emails). The relative sequencing of most other texts is identified within the publications.[1] The exception is *Pays inconnue ≈ Paese sconosciuto*, in which the copyright page says "Texte en français et en italien" but does not address the writing order.

What we notice, then, is that CARDUCCI is a bidirectional English-French self-translator, with 2 text-sets translated from the former language into the latter, and 5 text-sets translated in the opposite direction. Should the direction of self-translation for *Pays inconnue ≈ Paese sconosciuto* happen to correspond to the order in which the languages appear in the publication's title, then she is also a bidirectional self-translator when it comes to French and Italian. In that case, however, there would be a marked imbalance in the number of text-sets represented for each direction: 42 from Italian into French, as opposed to just one from French into Italian. As for French-Spanish self-translation, CARDUCCI works unidirectionally, having translated two text-sets from the latter language into the former. As the three tables below show, CARDUCCI has most

[1] The title page of *Saisons d'amour* reads: "traduit de l'italien par Lisa Carducci." The table of contents in *Au cœur et alentour* specifies: "Les versions originales, suivies de leur traduction, sont de l'auteure sauf pour le chinois et le portugais," confirming that the five 2015 text-sets listed in CARDUCCI's table above were translated into (rather that out of) French.

commonly used Italian as a source language (41 out of 51 cases) and French as the target language (45 out of 51 cases).

Table 45: Directionality summary for LISA CARDUCCI[1]

Directionality	# of text-sets	Text-sets
English → French	2	Typhoon; Landscape
French → English	5	Grand comme le monde; Ces gens…Zinjiang; Ces gens…Ningxia; Ces gens… Guangxi; Ces gens… Mongolie intérieure
French → Italian	1	Pays inconnu*
Italian → French	41	Il volo; Stagioni d'amore; All text-sets in L'ultima fede; I treni
Spanish → French	2	Paisaje; Eternidad

Table 46: Summary of source languages in LISA CARDUCCI's self-translation text-sets

Source	# of text-sets
English	2
French	5 + 1*
Italian	41
Spanish	2

Table 47: Summary of target languages in LISA CARDUCCI's self-translation text-sets

Target	# of text-sets
English	5
French	45
Italian	1*

[1] The asterisk in this table indicates that the information in question is unconfirmed.

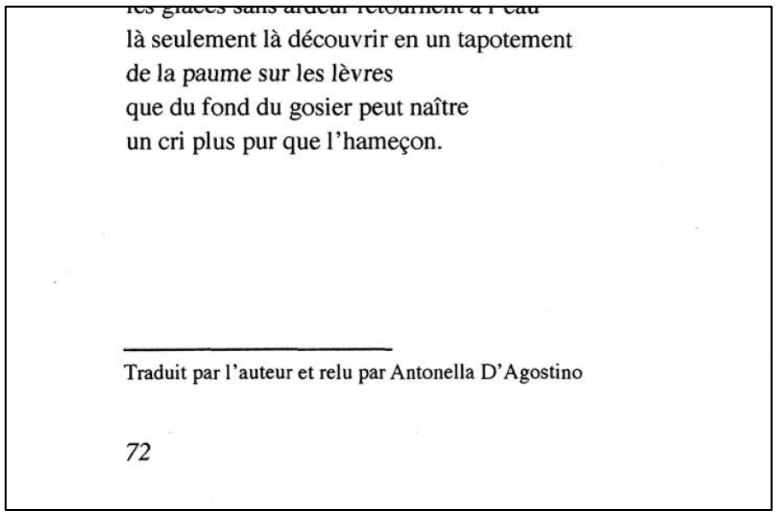
6.3.1.5 FRANCIS CATALANO

Table 48: Publication order, language order and writing order in FRANCIS CATALANO's self-translation text-sets

Title of text-set (year of publication)	# of text-sets	Language of T1	Language of T2	Language order = writing order?
"Il neigeait doucement" ≈ "Nevicava lentamente" (2006)	1	FRE	ITA	No

Published in the Quebec journal *Brèves littéraires* (known since mid-2016 as *Entrevous)*, CATALANO's text-set appears in an *en-face* presentation, with the French text on the left-hand page (p. 72) and the Italian version on the right-hand page (p. 73). Per Figure 48, the note "Traduit par l'auteur et relu par Antonella D'Agostino" appears in the footnote area below the French text, seemingly identifying the French version as the self-translation of the Italian poem.

Figure 48: Translation note following CATALANO's self-translation text, "Il neigeait doucement" (2006, p. 72)


les glaces sans ardeur retournent à l'eau
là seulement là découvrir en un tapotement
de la paume sur les lèvres
que du fond du gosier peut naître
un cri plus pur que l'hameçon.

Traduit par l'auteur et relu par Antonella D'Agostino

72

Given that Antonella D'Agostino, CATALANO's wife, is from Italy and has Italian as her first language,[1] and that CATALANO is a Montreal-born Francophone, one might expect such a translation note to apply, instead, to the Italian text: i.e., would he not be less likely to ask someone to reread a text written in the language with which he is most familiar? Yet when CATALANO and D'Agostino have collaborated on *allograph* translations, which has occurred on numerous occasions, the direction of translation also, and seemingly consistently, moves from Italian into French. By virtue of having only one self-translation text-set to his name, CATALANO is a unidirectional self-translator.

Table 49: Directionality summary for FRANCIS CATALANO

Directionality	# of text-sets	Text-sets
French → Italian	1	"Il neigeait doucement" ≈ "Nevicava lentamente"

[1] Catalano and Delisle 2002; http://lametropole.com/arts/litterature/exit-entrevue-25e-anniversaire/

6.3.1.6 GIOVANNI COSTA

Table 50: Publication order, language order and writing order in GIOVANNI COSTA's self-translation text-sets

Titles of texts in text-set (year of publication)	# of text-sets	Language of text 1	Language of T2	Language of T3	Language order = writing order?
all text-sets from *Parlami di stelle – Fammi sognare: poesie ≈ Speak to me of stars – Let me dream* (1994)	66	Italian	English	n/a	Yes
all text-sets from *Alternanze ≈ Alternance ≈ Alternations* (1999)	60	Italian	French	English	Unknown
all text-sets from *Al di là dell'orizzonte ≈ Au-delà de l'horizon ≈ Beyond the Horizon* (2004)	54	Italian	French	English	Unknown
all text-sets from *È un gioco di foglie ≈ C'est un jeu de feuilles ≈ It's a playing of Leaves* (2009)	55	Italian	French	English	Unknown

In the preface of each of COSTA's four self-translation collection-sets, he explains that he wrote the poems first in Italian and then self-translated them into English (1994) or into English and French (1994: x; 1999: xiii; 2004: xiii; 2009: xv). In the case of *Parlami di stelle – Fammi sognare*, the order is apparent because only two languages are involved. The relative order in which the English and French versions were produced for text-sets in the other three collection-sets, however, is unclear. We might guess that English preceded French, based on the fact that English is privileged in the first self-translation

collection-set. Then again, one could say that the opposite is more likely, given the order in which the collection titles appear in the publication: i.e., the Italian title first, then the French, and finally the English. As COSTA passed away in 2011,[1] before I began this research, I was unable to confirm with him the order of the texts or to enquire about a potential practice of simultaneous self-translation between English and French. As it stands, COSTA appears to be a unidirectional self-translator, consistently writing the first self-translation text in Italian.

Table 51: Directionality summary for GIOVANNI COSTA[2]

Directionality	# of text-sets	Text-sets
Italian → English	66 + *possibly 169	all text-sets in : Parlami di stelle; *Alternanze; *Al di là dell'orizzonte; *È un gioco di foglie
*Italian → French	*169	all text-sets in *Alternanze; *Al di là dell'orizzonte; *È un gioco di foglie
*Italian + English → French and/or *Italian + French→ English	*169	all text-sets in *Alternanze; *Al di là dell'orizzonte; *È un gioco di foglie

[1] http://federationgenealogie.qc.ca/bases-de-donnees/avis-de-deces?avisID=715013# (consulted November 4, 2018)

[2] An asterisk is used in this table to signal that the items in question remain unconfirmed.

6.3.1.7 BRUNA DI GIUSEPPE-BERTONI

Table 52: Publication order, language order and writing order in BRUNA DI GIUSEPPE-BERTONI's self-translation text-sets

Title of text-set (year of publication)	# of text-sets	Language of T1	Language of T2	Language order = writing order?
"Olivo Secolare" (2004) // "Old Olive Tree" (2013)	1	Italian	English	Yes

Though the Italian poem in BRUNA DI GIUSEPPE-BERTONI's text-set was initially published several years beforehand, it also appears alongside the first publication of its English-language counterpart, in *Italian Canadians at Table: A Narrative Feast in Five Courses*. It is in the credits section of this anthology that the original publication of the Italian version of the poem is recognized[1] and that the directionality of the text-set is clarified: "English translation titled 'Old Olive Tree' translated by the author" (Gatto-White and De Santis 2013: 265). DI GIUSEPPE-BERTONI is, by default (since her only self-translation combines just two languages), a unidirectional self-translator, working from Italian into English.

Table 53: Directionality summary for BRUNA DI GIUSEPPE-BERTONI

Directionality	# of text-sets	Text-sets
Italian → English	1	Olivo Secolare ≈ Old Olive Tree

[1] "'Olivo Secolare' copyright © 1998 by Bruna Giovanna Di Giuseppe. Previously published in *Sentieri D'Italia*, published by Lyrical Myrical, Toronto, ON" (Gatto-White and De Santis 2013: 265).

6.3.1.8 MARIA PIA MARCHELLETTA

Table 54: Publication order, language order and writing order in MARIA PIA MARCHELLETTA's self-translation text-sets

Title of text-set (year of publication)	# of text-sets	Language of T1	Language of T2	Language order = writing order?
all text-sets in *Sentieri dell'Anima* ≈ *Journey of the Soul* (2010)	61	English	Italian	Yes

Directionality is not addressed within this collection-set but has been confirmed through personal correspondence with the writer (Feb. 13, 2016 email). MARCHELLETTA is therefore also a unidirectional self-translator, consistently writing in English first and then self-translating into Italian.

Table 55: Directionality summary for MARIA PIA MARCHELLETTA

Directionality	# of text-sets	Text-sets
English → Italian	61	all text-sets in *Sentieri dell'Anima* ≈ *Journey of the Soul* (2010)

6.3.1.9 ANTONINO MAZZA

Table 56: Publication order, language order and writing order in ANTONINO MAZZA's self-translation text-sets

Title of text-set (year of publication)	# of text-sets	Language of T1	Language of T2	Language order = writing order?
"The Ethnic imagination, or Writing the Trans-Individual Subject" (1985) // "Versi in margine" (1997)	1	English	Italian	Yes
"Country, Culture and Context: Re-inventing the Canadian Poetic Voice" (1989) // "Paese, cultura e contesto: ri-inventare la voce poetica canadese" (1998)	1	English	Italian	Yes
varia in *The Way I Remember It* (1992) // *La nostra casa è in un orecchio cosmico* (1998)	12	English	Italian	Yes
"Urban Harvest" (1996) // "Coltura-Cultura" (2004)	1	English	Italian	Yes

Consistently self-translating from English into Italian, with corresponding self-translation texts published in that same order, MAZZA is a unidirectional self-translator.

Table 57: Directionality summary for ANTONINO MAZZA

Directionality	# of text-sets	Text-sets
English → Italian	15	all listed above

6.3.1.10 DÔRE MICHELUT

Table 58: Publication order, language order and writing order in DÔRE MICHELUT's self-translation text-sets

Titles of texts in text-set (year of publication)	# of text-sets	Language of T1	Language of T2	Language of T3	Language order = writing order?
all text-sets in *Loyalty to the Hunt* (1986) collection-set[1]	3	Friulian	English	n/a	Unknown
several text-sets in *Ouroboros* (1990) collection-set	8	Friulian/ English?	Friulian/ English?	n/a	Unknown
several text-sets in *Ouroboros* (1990) collection-set	17	Italian/ English?	Italian/ English?	n/a	Unknown
"Vonde Int" ≈ "The Crowd Ceases" ≈ "Si finisce" (1990, in *Ouroboros* collection-set)	1	Friulian/ English/ Italian?	Friulian/ English/ Italian?	Friulian/ English/ Italian?	Unknown

Neither of Michelut's self-translation collection-sets acknowledges the linguistic order of the self-translation texts, and conclusive evidence of the order does not seem to be elsewhere either. There are also scholars who propose a directionality for "Ne storie=A Story," a poem in *Loyalty to the Hunt*, but the assertions are inconsistent,[2] leaving the question of directionality in this text-set unclear. Meanwhile, MICHELUT herself addresses her experience with self-translation between English and Friulian (aka Furlan, Fruilan),

[1] This work is published under the name "Dorina Michelutti."

[2] For instance, in a 2010 article addressing MICHELUT's self-translations, Saidero writes: "The movement from English to Friulian, her mother tongue, is sanctioned in the third poem, 'Ne storie/A Story'" (35). A few years later, however, the opposite is underscored: "[Friulan] then finds its legitimacy in the third poem of the series, 'Ne storie/ A story", which sanctions the movement from Friulan to English" (Saidero 2015).

but we do not know which texts she is referring to or whether or not the referenced texts are published:

> Most of my life I have brought Furlan to English and never assumed that my mother tongue could ask questions of English. But since self-translation required a reciprocal flow, I brought English to Furlan. The first time I inverted the process, I felt the odd and frightening sensation that my mother finally understood everything I was saying. As I translated, I felt the English rushing toward Furlan, being pulled like a lover and shaped. They had been blind to each other because the alternate reciprocal experience had been missing. **As I translated, the English text started to change.** There were some words I could use and others I couldn't. Furlan just wouldn't accept certain concepts or sensibilities. I've learned to trust it and bend English to suit its needs. **And the English that developed, informed by the Furlan***,* began to sound more and more 'like me.'" (1989: 70; boldface is mine)

In light of MICHELUT's description here, it might be more accurate to characterize her process as one of simultaneous self-translation. Yet this would need to be confirmed.

6.3.1.11 MARCO MICONE

Table 59: Publication order, language order and writing order in MARCO MICONE's self-translation text-sets

Titles of texts in text-set (year of publication)	# of text-sets	T1	T2	T3	T4	T5	Language order = writing order?
Gens du silence (1982) // *Gens du silence* (1991) // *Gens du silence* (1996) // *Silences* (2004) // *Non era per noi* (2005)	1	FRE	FRE	FRE	FRE	ITA	No

The publication order of MICONE's self-translation texts coincides with their writing order, with one exception. *Silences* (2004) appears to have been published one year before *Non era per noi* (2005), but only a few months actually separate these publications (per online survey completed by MICONE, June 2015), and the Italian version

was actually written before the fourth French-language text: "*Non era per noi* est devenue *Silences*. Une retraduction qui n'existerait pas sans la version italienne" (MICONE 2009). What's more, on two separate occasions, directionality involves movement from one language into that same language (i.e. French) *without* another type-language intervening. He is the only self-translator in this group to do so. As shown below, the most commonly used source and target language is French, and where Italian is involved as part of the source, so is French.

Table 60: Directionality summary for MARCO MICONE

Directionality	**# of text-sets**	**Text-sets**
French → French	1	Gens du silence
French+French → French	1	Gens du silence
French+French+French → Italian	1	Gens du silence
French+French+French+Italian → French	1	Gens du silence

6.3.1.12 GIANNA PATRIARCA

Table 61: Publication order, language order and writing order in GIANNA PATRIARCA's self-translation text-sets

Titles of texts in text-set (year of publication)	# of text-sets	L1	L2	L3	L4	L5	L6	L7	Language order = writing order?
text-sets in *Italian Women and Other Tragedies* (1994) collection-set	2	ENG	ITA	-	-	-	-	-	No
"Sono ciociara" ≈ "I am ciociara" (2007)	1	CIO	ENG	-	-	-	-	-	Yes
text-sets in Bibliosofia.net online journal (2007) // *Writing Beyond History* anthology (2007)	5	ITA	ENG	-	-	-	-	-	No
"Addò Stà La Chiau" ≈ "Where is the key" (2012)	1	CIO	ENG	-	-	-	-	-	Yes
all text-sets in *Italian Women and Other Tragedies* (1994) // *Donne Italiane ed altre tragedie* (2009) collection-set	40	ENG	ITA	-	-	-	-	-	Yes
"Rituzza" ≈ "Rituzza" (2011) // "Rituzza" ≈ "Little Rita" (2012) // "Rituzza"≈ "Rita" ≈ "Rita" (2015)	1	SIC	ENG	SIC	ENG	SIC	ENG	ITA	Yes (for first 4 languages); unconfirmed (for last three)

In several cases, the published works provide information about the writing order. For instance, *Italian Women and Other Tragedies* states "[p]oems in Italian, translated from the English by the author," confirming that the two Italian poems, "Maggio" and "Il vecchio," are the self-translations of "May" and "The Old Man," respectively. Similarly, on the title page of *Donne Italiane ed altre tragedie*, we read "tradotto dal'inglese da

Maria Grazia Nalli e Gianna Patriarca."[1] This is also true for "Little Rita," which appears in PATRIARCA's book of poems, *Too Much Love*, and is accompanied by the note "translated from the dialect," i.e., the Sicilian dialect, in this instance. This offers only a partial representation of order, however, as it does not recognize the full range of texts and languages that precede this English version, namely a second version in Sicilian and an earlier English version (both entitled "Rituzza"). Directionality has otherwise been confirmed through correspondence with the PATRIARCA (see Appendix B). The only exceptions here are the three poems from the "Little Rita" text-set, which were published in *Interfrancophonies* (2015). At the end of PATRIARCA's personal essay about self-translation, the Sicilian ("Rituzza") and English ("Rita") versions of the text-set are presented side-by-side on one page, with the Italian version (also called "Rita") appearing on the subsequent page. Her essay references experiences self-translating in different directions—from English into Italian, from Ciociaro into English (2015: 94-95)—but the direction of self-translation pertaining to this text-set remains unconfirmed, with PATRIARCA simply introducing the three texts as follows: "Ce qui suit est un poème que j'ai écrit dans les trois langues à l'intérieur de ma langue" (2015: 95).

As demonstrated in the table below, PATRIARCA is a bidirectional English-Italian self-translator, who nonetheless overwhelmingly works from English into Italian: 45 out of 50 cases, versus 2 Italian-into-English text-sets. When working with a dialect (Ciociaro, Sicilian), however, she seems more inclined to self-translate *into* English.

[1] [translated from the English by Maria Grazia Nalli and Gianna Patriarca.]

Table 62: Directionality summary for GIANNA PATRIARCA[1]

Directionality	# of text-sets	Text-sets
Ciociaro → English	2	Sono ciociara; Addò Stà La Chiau
English → Italian	45	5 text-sets from Bibliosofia.net // *Writing Beyond History*; 40 text-sets from *Italian Women* // *Donne Italiane*
Italian → English	2	2 text-sets from *Italian Women and Other Tragedies*
Sicilian → English	1	Rituzza
Sicilian + English → Sicilian	1	Rituzza
Sicilian + English + Sicilian → English	1	Rituzza
Sicilian + English + Sicilian + English → Sicilian	1*	Rituzza
Sicilian + English + Sicilian + English + Sicilian → English	1*	Rituzza
Sicilian + English + Sicilian + English + Sicilian + English → Italian	1*	Rituzza

Table 63: Summary of source languages in GIANNA PATRIARCA's self-translation text-sets

Source	# of text-sets
Ciociaro	2
English	45
English+Sicilian	1
English+Sicilian+Sicilian	1
English+English+Sicilian+Sicilian	1
English+English+Sicilian+Sicilian+Sicilian	1
English+English+English+Sicilian+Sicilian+Sicilian	1
Italian	2
Sicilian	1

[1] Asterisks are used in this table to signal that the item has not been confirmed.

Table 64: Summary of target languages in GIANNA PATRIARCA's self-translation text-sets

Target	# of text-sets
English	5
Italian	46
Sicilian	1

6.3.1.13 FILIPPO SALVATORE

Table 65: Publication order, language order and writing order in FILIPPO SALVATORE's self-translation text-sets

Title of text-set (year of publication)	Number of text-sets	Language of text 1	Language of text 2	Language order = writing order?
all text-sets in *Tufo e gramigna* (1977) // *Roman Candles* (1978)	7	Italian	English	Yes
All text-sets in *Tufo e gramigna* (1977) // *Suns of Darkness* (1980)	13	Italian	English	Yes

While *Roman Candles* provides no evidence of the fact that the works were not originally written in English,[1] the self-translation status of the works is clearly identified in *Suns of Darkness*.[2] Salvatore is a unidirectional self-translator who consistently writes in Italian first and then self-translates into English.

[1] In fact, in the book's preface, Pier Giorgio di Cicco explains that he "decided to limit the work to that written in English, largely to avoid an anthology the title of which would be *The Italian Poets Writing in Canada*; but also to see what, if anything, these poets could bring to Anglo-Canadian poetry" (9). Probably, given how close the publication dates are (1977 vs. 1978), *Suns of Darkness* had not come out when *Roman Candles* was in the works. However, *Suns of Darkness* would have been well underway, and it stands to reason that Salvatore and di Cicco were in close enough contact for the former to have shared such information with the latter.

[2] "Translated by the Author" appears on title page, and "English translation © 1980 by Filippo Salvatore" is listed on the copyright page.

Table 66: Directionality summary for FILIPPO SALVATORE

Directionality	# of text-sets	Text-sets
Italian → English	20	all text-sets in *Tufo e gramigna* // *Roman Candles*; all text-sets in *Tufo e gramigna* // *Suns of Darkness*

6.3.1.14 BIANCA ZAGOLIN

Table 67: Publication order, language order and writing order in BIANCA ZAGOLIN's self-translation text-sets

Titles of of texts in text-set (year of publication)	# of text-sets	T1	T2	T3	Language order = writing order?
Une femme à la fenêtre (1988) // "November crossing" (1998) // *Una donna alla finestra* (1998)	1	FRE	ENG	ITA	Yes

Both the English and Italian self-translations of the novel identify the French text as the source.[1] I would argue, however, that the Italian is actually self-translated from the French *as well as* from the English, in the sense that ZAGOLIN's English translation was completed before she began translating into Italian (per personal correspondence with ZAGOLIN, July 25, 2018 email). It is worth highlighting that, although only a small excerpt of the English work was published, ZAGOLIN had in fact translated the entire novel into that language (per July 25, 2018 email), and the French version therefore seems not to have been alone in shaping the Italian self-translation. ZAGOLIN is a unidirectional self-translator.

[1] "Translated from the French by the author" appears immediately after the English text (1998: 342); the Italian publication acknowledges Voltolina Kosseim's involvement in the Italian translation: "traduzione dal francese di Concetta Voltolina Kosseim e Bianca Zagolin" [translation from the French by Concetta Voltolina Kosseim and Bianca Zagolin] (1998a).

Table 68: Directionality summary for BIANCA ZAGOLIN

Directionality	# of text-sets	Text-sets
French → English	1	Une femme à la fenêtre
French + English → Italian	1	Une femme à la fenêtre

6.3.2 Analysis of directionality among self-translators working with Italian

Having laid out the specifics of each ITA writer, we can now attempt to assimilate these findings in relation to one another and then in relation to broader questions about directionality in self-translation and within Canada. To begin with, let's consider the source and/or target status of each language. Which languages are more commonly used in antecedent texts, including instances of *cumulative* sources? Which tend to characterize subsequent texts? And how many writers are involved in each case? Table 69 and Table 70 summarize this aspect of language use, presenting languages in descending order by their popularity in text-sets. The final self-translation and self-translator counts (per the 2nd, 3rd and 4th columns in each table) cannot and therefore do not account for cases where the directionality remains entirely unknown. Instead, wherever appropriate, text-sets and writers potentially associated with a given source or target language are listed below the list of confirmed cases and flagged by an asterisk. On the one hand, these details allow languages that would otherwise be completely absent from the table to be present. Thus, Friulian appears in the tables even though the directionality for all of MICHELUT's text-sets—i.e., the only text-sets incorporating this language—remains unconfirmed. On the other hand, these details help to nuance the overall counts by alerting us to potential shifts in the "final" numbers. For instance, the figures for English or French as source and/or target would jump considerably if BELLEAU's unconfirmed 102 English-French text-sets were factored in. As source categories, English and French would increase all the more significantly if the directionality for COSTA's 169 unconfirmed English-French-Italian text-sets were

known. However, since we know that, for all 235 of COSTA's text-sets, Italian was an initial source language and English and French were among the target languages, these numbers are properly reflected in each table. These gaps notwithstanding, the tables suggest that Italian is most common as a source language: as compared to the next most popular source language, English, Italian involves 307 text-sets (vs. 186) and 10 writers (vs. 8). Meanwhile, English is the most popular target language, with 357 text-sets versus 285 (French) and 187 (Italian). Noteworthy here, however, is that there are as many writers engaged in the use of English and Italian as target languages: 9 each, as compared to 6 in the case of French. In other words, even though fewer text-sets feature Italian as a target language, Italian-as-target is as popular among writers as English-as-target is.

Table 69: Languages involved in source[1]

Languages involved in source	# of text-sets involving that language as source	Self-translators (# of text-sets)	# of self-translators
Italian	307 [*18]	BARTOCCI (3); BELLEAU (1); CANTON (2); CARDUCCI (41); CATALANO (1); COSTA (235); DI GIUSEPPE-BERTONI (1); MICONE (1); PATRIARCA (2); SALVATORE (20) [*MICHELUT: 18 unconfirmed]	10 [*1]
English	186 [*300]	BARTOCCI (57); BELLEAU (2); CANTON (2); CARDUCCI (2); MARCHELLETTA (61); MAZZA (15); PATRIARCA (46); ZAGOLIN (1) [*BELLEAU: 102 unconfirmed] [*COSTA: 169 unconfirmed] [*MICHELUT: 29 unconfirmed]	8 [*2]
French	93 [*272]	BELLEAU (86); CARDUCCI (5); MICONE (1); ZAGOLIN (1) [*BELLEAU: 102 unconfirmed] [*CARDUCCI: 1 unconfirmed] [*COSTA: 169 unconfirmed]	4 [*3]
Friulian	[*12]	[*MICHELUT: 12 unconfirmed]	[*1]
Cavarzeran	2	CANTON (2)	1
Ciociaro	2	PATRIARCA (2)	1
Spanish	2	CARDUCCI (2)	1
Sicilian	1	PATRIARCA (1)	1

[1] An asterisk is used in this table to signal unconfirmed cases.

Table 70: Languages involved in target[1]

Target language	# of text-sets involving that language as target	Self-translators	# of self-translators
English	357 [*131]	BARTOCCI (3); BELLEAU (86); CANTON (1); CARDUCCI (5); COSTA (235); DI GIUSEPPE-BERTONI (1); PATRIARCA (5); SALVATORE (20); ZAGOLIN (1) [*BELLEAU: 102 unconfirmed] [*MICHELUT: 29 unconfirmed]	9 [*2]
French	285 [*102]	BELLEAU (2); CANTON (1); CARDUCCI (45); CATALANO (1); COSTA (235); MICONE (1) [BELLEAU: 102 unconfirmed]	6 [*1]
Italian	187 [*18]	BARTOCCI (57); BELLEAU (1); CANTON (4); CARDUCCI (1); MARCHELLETTA (61); MAZZA (15); MICONE (1); PATRIARCA (46); ZAGOLIN (1) [*MICHELUT: 18 unconfirmed]	9 [*1]
Sicilian	1	PATRIARCA (1)	1
Cavarzeran	0	0	0
Ciociaro	0	0	0
Friulian	0 [*12]	0 [*MICHELUT: 12 unconfirmed]	0 [*1]

[1] An asterisk is used in this table to signal unconfirmed cases.

Insofar as they identify those languages that belong to antecedent and subsequent texts, the tables above fairly reflects directionality. They are, however, misleading in their suggestion that each of the listed "source" languages works *alone* as source. I would argue, instead and as evoked earlier, that the practical value of the source in these instances would need to be understood in a less tidy and univocal way, per the directions mapped out in Table 71 below. Note that, due to cases of unconfirmed directionality, these text-set numbers—particularly where COSTA's and BELLEAU's self-translations are concerned—do not always correspond to those in the preceding tables.

Table 71: Range of directions

	Direction (including type- and token-languages)	**# of text-sets involving that direction**	**Self-translators (# of text-sets)**	**# of self-translators**
1	English → Italian	180 [*18]	BARTOCCI (57); CANTON (2); MARCHELLETTA (61); MAZZA (15); PATRIARCA (45) [*MICHELUT: 18 unconfirmed]	5 [*1]
2	Italian → English	92 [*187]	BARTOCCI (3); COSTA (66); DI GIUSEPPE-BERTONI (1); PATRIARCA (2); SALVATORE (20) [*COSTA: 169 unconfirmed] [*MICHELUT: 18 unconfirmed]	5 [*2]
3	French → English	86	BELLEAU (85); ZAGOLIN (1)	2
4	Italian → French	44 [*169]	BELLEAU (1); CANTON (1); CARDUCCI (41); CATALANO (1) [*COSTA: 169 unconfirmed]	4 [*1]
5	Cavarzeran → Italian	2	CANTON (2)	1

6	Ciociaro → English	2	PATRIARCA (2)	1
7	English → French	2	CARDUCCI (2)	1
8	French+English → Italian	2	BELLEAU (1); Zagolin (1)	2
9	Spanish → French	2	CARDUCCI (2)	1
10	Cavarzeran+Italian → English	1	CANTON (1)	1
11	English+Italian → Italian	1	CANTON (1)	1
12	French[+French] → French	1	MICONE (1; 3 self-translation moments)	1
13	French+French+French → Italian	1	MICONE (1)	1
14	French+French+French+ Italian → French	1	MICONE (1)	1
15	Sicilian → English	1	PATRIARCA (1)	1
16	English+Sicilian [English+Sicilian] → Sicilian	1	PATRIARCA (1; 2 self-translation moments)	1
17	English+Sicilian[English+ Sicilian] → English	1	PATRIARCA (1; 2 self-translation moments)	1
18	English+Sicilian[+English +Sicilian] → Italian	1	PATRIARCA (1)	1
19	French → Italian	0 [*1]	n/a [*CARDUCCI (1)]	0 [*1]
20	English → Friulian	[*11]	[*MICHELUT: 11 unconfirmed]	[*1]
21	Friulian → English	[*11]	[*MICHELUT: 11 unconfirmed]	[*1]
22	[directional variations on the language combination: English-Friulian-Italian]	[*1]	[*MICHELUT: 1 unconfirmed]	[*1]

When directionality is represented in a way that reflects *cumulative sources*, allowing space for both token- and type-languages, there are at least 21 variants in the ITA cohort. Recalling what was stated earlier about the privileged "source" status of Italian and the privileged "target" status of English, it is worth noting that the most common direction in this cohort of self-translators seems to be English into Italian, rather than Italian into English. What also stands out here, as seen elsewhere in this chapter, is the

surprising range of variations, which is impressive despite how infrequently so many of the directions are used (e.g. Ciociaro → English; Spanish → French).

In case some of these distinctions in directionality or the notion of cumulative sources seem unnecessarily complicated, it is useful to look more closely at an example of text-sets that involves more than two self-translation texts and more than one token-language. Table 72 below outlines each of the 7 self-translation texts in GIANNA PATRIARCA's "Rituzza" ≈ "Rituzza" // "Rituzza" ≈ "Little Rita" // "Rituzza" ≈ "Rita" ≈ "Rita" text-set. In doing so, it helps to clarify the relevance of these distinctions by enabling quick comparisons a) between texts in different type-languages published together as well as over time, and b) between texts in different token-languages that are published at different moments. It also demonstrates the value of tracking the evolution of these linguistic influences.

Table 72: Comparison between different self-translation texts of GIANNA PATRIARCA's "Rituzza" ≈ "Rituzza" // "Rituzza" ≈ "Little Rita" // "Rituzza" ≈ "Rita" ≈ "Rita" text-set

Publication	T1 (acc. to publ'n format)	T2 (acc. to publ'n format)	T3 (acc. to publ'n format)
Descant (2011)	**Sicilian dialect**	**English**	
	Rituzza bedda carusa forte vola senza paura vola u ciel e´ granne e senza duluri.	Rituzza beautiful girl strong fly without fear fly the sky is big and without pain	
Too Much Love (2012)	**Sicilian dialect**	**English**	
	Rituzza *for Rita Atri (in dialect)* Rituzza figlia strana ricordati che sei Siciliana sempre sta' penna in mano st' occhi scuri e granni ca cercano la luce	*Little Rita* *(translated from the dialect)* little Rita strange daughter remember you are Sicilian always with this pen in hand these eyes so big and dark looking for light	

	quann a femmena apri l'occhi e prenne a penna in mano u munno piensa che esse e' pazza	when a woman opens her eyes and takes a pen in hand the world thinks she's gone mad	
Interfrancophonies (2015)	**Sicilian dialect**	**English**	**Italian**
	Rituzza figlia bedda sempre cu sta penna in manu st'occhi cusi` granni cernanu lu veru. quann a femmena tien a penna manu u munn si schianta pensa cha idda e` pazza.	*Rita* beautiful daughter always a pen in hand these great big eyes searh for truth. when a woman holds a pen in hand the world is frightened thing she's gone mad.	*Rita* bella figlia sempre con la penna in mano questi occhi cosi` grandi che cercano il vero quando una donna tiene la penna in mano il mondo ha paura pensa ch'e` diventata matta.

6.3.2.1 Directional flexibility

An important facet of directionality is the self-translator's flexibility in moving between the languages contained within their linguistic repertoire. In other words, within a given language combination, to what extent might the source and target status of the (type-)languages be interchangeable? The table below proposes an interpretation of the ITA data in relation to this question. Note that the table excludes BELLEAU, COSTA and MICHELUT, since less than half of the details pertaining to their directionality have been confirmed. In the discussion that follows the table, I describe the directionality types identified here and address the overall logic and implications of the table.

Table 73: Directional flexibility (ITA)

Directionality type		# of self-translators	Self-translators	Propensity for directionality type		
				Proportion of self-translator's directionality types	Proportion of self-translator's language combos	# of self-translation text-sets involved (language direction)
Intradirectional	**TOTAL**	**1**				
	Partially	1	MICONE	1/2	1/2	1 (FRE-FRE)
	Uniquely	0	n/a	n/a	n/a	n/a
	Completely	0	n/a	n/a	n/a	n/a
Unidirectional	**TOTAL**	**10**				
	Partially	3	CARDUCCI	1/2	1/3	2 (SPA → FRE)
			MICONE	1/2	1/2	1 (FRE+FRE → ITA)
						1 (FRE+ITA → FRE)
			PATRIARCA	1/3	2/4	2 (CIO → ENG)
						1 (ENG+SIC → ITA)
	Uniquely	5	CATALANO	1/1	1/1	1 (ITA → FRE)
			DI GIUSEPPE-BERTONI	1/1	1/1	1 (ITA → ENG)
			MARCHELLETTA	1/1	1/1	61 (ENG → ITA)
			MAZZA	1/1	1/1	15 (ENG → ITA)
			SALVATORE	1/1	1/1	20 (ITA → ENG)
	Completely	2	CANTON	1/1	5/5	2 (CAV → ITA)

						1 (CAV+ITA → ENG)
						2 (ENG → ITA)
						1 (ENG+ITA → ITA)
						1 (ITA → FRE)
			ZAGOLIN	1/1	2/2	1 (FRE → ENG)
						1 (FRE+ENG → ITA)
Bidirectional	**TOTAL**	**3**				
	Partially	2	CARDUCCI	1/2	2/3	2 (ENG → FRE)
						5 (FRE → ENG)
						1 (FRE → ITA)
						41 (ITA → FRE)
			PATRIARCA	1/3	1/4	45 (ENG → ITA)
						2 (ITA → ENG)
	Uniquely	1	BARTOCCI	1/1	1/1	57 (ENG → ITA)
						3 (ITA → ENG)
	Completely	0	n/a	n/a	n/a	n/a
Cumudirectional	**TOTAL**	**1**				
	Partially	1	PATRIARCA	1/3	1/4	1 (ENG-SIC)
	Uniquely	0	n/a	n/a	n/a	n/a
	Completely	0	n/a	n/a	n/a	n/a

6.3.2.2 Intradirectionality, unidirectionality, bidirectionality, cumudirectionality

An *intradirectional* self-translator has at least one self-translation moment in which translation occurs between iterations of a given token-language, without involving another type-language. MARCO MICONE is described as such a self-translator because he has self-translated from French (and from French+French) into French. Of the writers identified in Table 73, he is the only example of this type of self-translator, although JANICK BELLEAU would also fit into this category on account of the English → English beginnings of her "fresh morning" text-set.

All other types of directionality presuppose that languages are defined by type. GIANNI BARTOCCI and GIANNA PATRIARCA, for instance, are bidirectional self-translators because, as we have seen, both have self-translated not only from English into Italian but also from Italian into English. By contrast, even though LICIA CANTON self-translates between a number of different languages (Cavarzeran into Italian, English into Italian, Italian into French, and so on), she is defined as a unidirectional self-translator because, within each of her language pairs, only one direction is actually explored as part of her published practice. In other words, she has not (yet) also self-translated from Italian into English[1] or from French into Italian.[2]

Directional flexibility also presupposes that each self-translation moment consists of one language pairing, whereby "language" is understood either as *discrete* (e.g. Italian) or as

[1] While CANTON self-translated from English into Italian ("From the Sixth Floor" ≈ "Dal sesto piano"; "Almond Wine and Fertility" ≈ "Vino alla mandorla e fertilità") and from Cavarzeran+Italian into English ("Riposti ai antenati" ≈ "Riposti agli antenati" // "The most extraordinary man"), she has not (yet) self-translated from Italian-only into English.

[2] In fact, since these data were collected, CANTON has self-translated from Italian into English: per Appendix B, the poem "Il negozio della lana" (2017) was self-translated as "Watching them Laugh" (*The Pink House and Other Stories*, Longbridge Books, 2018).

consisting of *a cumulative source* (i.e. a *de facto* source consisting of at least two distinct type-languages, where each language is associated with its own self-translation text). For example, BIANCA ZAGOLIN's only text-set involves two self-translation moments, in which the first consists of translation from French (i.e. a discreet source language) into Italian, and the second consists of translation from French+English (i.e. a cumulative source language) into Italian. Similarly, CANTON's "Almond Wine" text-set also consists of two moments, but in her case the first involves translation from English into Italian, and the second also sees translation into Italian, but from English+Italian. Insisting on *pairings* in relation to directional flexibility removes the possibility of describing a self-translator as *tridirectional* or any other variant of multidirectional that is distinct from *bi*directionality.

I propose that self-translators can, however, be described as *cumudirectional*. This means they have translated their work from either a cumulative source language or from one of the languages that make up that cumulative source, and *into* more than one of those cumulative sources. For example, in her "Rituzza" text-set, GIANNA PATRIARCA self-translates from English+Sicilian[1] into Sicilian as well as into English:

Table 74: Breakdown of cumudirectionality in Gianna Patriarca's "Rituzza" text-set

Self-translation moment 1	Sicilian → English
Self-translation moment 2	Sicilian+English → Sicilian
Self-translation moment 3	Sicilian+English+Sicilian → English
Self-translation moment 4	Sicilian+English+Sicilian+English → Sicilian
Self-translation moment 5	Sicilian+English+Sicilian+English+Sicilian → English

Therefore, PATRIARCA would be considered a cumudirectional self-translator. It is important to note that, while we have already established that PATRIARCA is a bidirectional self-

[1] The order of the languages here is purely conventional (alphabetical); this could just as well have beeen written as "Sicilian+English."

translator (ENG-ITA), that status is unrelated to this text-set since she has self-translated from Sicilian into English but not also from English-only into Sicilian. Note also that the sixth moment in this text-set has been excluded:

Self-translation moment 6	Sicilian+English+Sicilian+English+Sicilian+English → Italian

This is because the reciprocal *va-et-vient* that characterizes English and Sicilian within PATRIARCA's self-translation practice does not also apply to Italian; as the table above shows, this sixth moment also contributes to identifying PATRIARCA as a *partially unidirectional* self-translator. MICONE would not be a cumudirectional self-translator because, although he has self-translated from French[+French]+Italian into French, he has not also translated into Italian from a French+Italian cumulative source. Cumudirectionality recognizes directional agility between two languages (English and Sicilian, in PATRIARCA's case) without overlooking the density, or more complex nature, of the linguistic source that feeds the target. While existing within the parameters of a text-set, cumudirectionality is not the exclusive directionality type featured in each text-set: as already flagged, PATRIARCA's also reflects unidirectionality (English+Sicilian → Italian).

The concept of cumudirectionality is also and especially useful for understanding and characterizing directionality in *simultaneous* self-translation. A recurring feature of the latter is that, once an L1(T1) segment has been translated into an L2(T2) fragment, the former is often edited in light of the latter, creating L1(T1'), and creating a feedback loop between writing in and translating into and out of either language (as already pointed out by Grutman 1998: 20). Simultaneous self-translation therefore effectively involves a translation back into L1, based on an L1+L2 cumulative source. And this source potentially expands with each edit of this kind, along the lines of L1+L2+L1+L2+… etc.

6.3.2.3 Partially, uniquely, completely -directional

It is relevant and valuable to qualify directionality in terms of the number of language combinations at each writer's disposal and the number of directionality types that characterize the writer's work, as these numbers vary from one self-translator to the next. A writer's directionality is *partial* when it applies to only a fraction of their language combinations. For instance, per Table 73, LISA CARDUCCI is partially bidirectional (as she works from French into Italian and vice versa) and partially unidirectional (as she self-translates from Spanish into French but not the other way round). Similarly, GIANNA PATRIARCA is partially unidirectional, partially bidirectional and partially cumudirectional. By contrast, a *completely* bidirectional writer—of which there are none in this subset of ITA self-translators—would be one whose oeuvre consists of more than one language combination and who has explored both directions of each of those combinations. It may initially seem logical to qualify as "complete" all instances of directionality that are not *partial*. However, this proves problematic when we recall certain predominant trends among the self-translators in this corpus:

a) many self-translators self-translate only once;
b) they usually work with only one language combination; and
c) this combination most commonly consists of two type-languages.

Implicitly then, there are numerous writers for whom no distinction can be made between "all" of their language combinations and just "one" of them. For this reason, it is more useful to refer to these writers as either *uniquely* or *completely* (intra-/uni-/bi-/cumu-)directional. Accordingly, *completely (-)directional* applies to self-translators whose linguistic repertoire involves more than one language pairing, while *uniquely (-)directional* applies to writers who have only one language pairing and for whom the potential for additional

directionality types therefore does not exist. We can therefore appreciate the distinctions between the following three unidirectional self-translators:

- LISA CARDUCCI is defined as *partially* unidirectional because has several (three) language pairings to her name and, in one case (French-Spanish), works exclusively in one direction (Spanish into French).
- FILIPPO SALVATORE is defined as *uniquely* unidirectional, because he has only one language pairing in his self-translation (English-Italian) and, for all 20 of his text-sets, he works exclusively in one direction (Italian into English).
- BIANCA ZAGOLIN is defined as *completely* unidirectional, because she has two language pairings in her oeuvre (English-French; French+English-Italian) and, in both case, self-translates in just one direction (French into English; English and French into Italian).

Note that a uniquely undirectional self-translator can be someone who has produced only one self-translation text-set, as in the cases of CATALANO and DI GIUSEPPE-BERTONI, just as they can be a writer who has several self-translations under their belt, as illustrated by SALVATORE, MARCHELLETTA and MAZZA. "Uniqueness" here is defined in relation to language pairings, rather than text-set frequency.

6.3.2.4 Propensity

A writer's *directional propensity* speaks to the self-translator's manifested preference (as evidenced through their published works) for a particular directionality type (see the third-last column in Table 73) and/or a particular direction within that type (per the fourth- and fifth-last columns). Thus, LISA CARDUCCI is a bidirectional English-French and Italian-French self-translator, with a propensity for self-translating from Italian into French (41 text-sets vs

1 text-set) and a more even propensity for self-translating between English and French, which nonetheless favours translation from the latter into the former (5 vs 2). By contrast, ANTONINO MAZZA is a uniquely unidirectional self-translator with a propensity to work not only between English and Italian but indeed from English into Italian, to the extent that these are the *exclusive* language pairing and language direction in his oeuvre. In the case of GIANNA PATRIARCA, whose oeuvre is the most diverse with respect to directionality (among other areas/aspects), she is partially unidirectional, partially bidirectional, partially cumudirectional, but might be said to have a propensity for *unidirectionality*, insofar as two of her four language combinations are reflected by that directionality type, whereas unidirectional and bidirectional account for only one each. She might, on the other hand, also be said to have a propensity for *bidirectionality*, given that this directionality type represents the largest proportion of her text-sets: 47 out of 50. And within bidirectionality, she has a clear propensity for self-translating from English into Italian, which she has done in 45 of her 47 English-Italian text-sets.

6.3.2.5 Counting directional flexibility

What we observe then is that self-translators in this sample are by and large unidirectional, with 10 of the 11 writers analyzed in Table 73 classified accordingly. Uniquely bidirectional BARTOCCI is the sole exception. Collectively, the other three -directionalities are represented by 5 writers, with 2 self-translators appearing in more than one category: CARDUCCI and PATRIARCA are classified as partially unidirectional as well as partially bidirectional; PATRIARCA is also categorized as partially cumudirectional. A second observation is that, for this sample of writers, directionality is *complete* only when a writer's practice is *uni*directional. In other words, self-translators whose practice involves more than one (type-)language

combinations (i.e. CANTON, CARDUCCI, PATRIARCA) do not exhaust, or at least have not yet exhausted, their directional possibilities.

6.3.3 Analysis of directionality among self-translators working with Spanish

6.3.3.1 Missing data

Significant directionality data have been gathered for self-translators working with Spanish. Just like with the ITA cohort, there are a few SPA writers for whom data remain unconfirmed: LUCIANO P. DÍAZ, MARGARITA FELICIANO, CLAUDE HAMELIN, CARLOS PASTÉN. Yet, unlike with the ITA cohort, there is sufficient evidence here for reasonable speculation as to many of the missing details. Given that three of these four writers are "prolific ST 222" self-translators (i.e. producing 90+ text-sets), it is especially pertinent to account for their work and to outline the rationale underlying this speculation, as (not) doing so has a significant impact on subsequent analyses.

6.3.3.1.1 LUCIANO P. DÍAZ

***The stops of a phantom train ≈ Las estaciones de un tren fantástico* (1990) (15 self-translation text-sets)**

Since this is a conjoined collection-set, both collections being fused into a single publication, no temporal gap can serve as a potential clue to the writing order. Sequencing within the collections, where the English texts appear on the even-numbered (i.e. left-hand, or 'first') pages and face their Spanish-language counterpart, might lead us to believe that DÍAZ translated from English into Spanish. Yet the reverse ultimately seems more likely, as evidenced by two notes on the copyright page. The first explains that "[t]he majority of the poems were translated by Juan O'Neill" / "[l]a mayoría de los poemas fueron traducidos por Juan O'Neill," underscoring the fact that this conjoined collection-set is also *partial*. Indeed,

of the 54 text-sets contained in the publication, 15 result from self-translation[1] whereas the others come from O'Neill's allograph translations. The direction of these translations is identified in neither the English nor the Spanish versions of the note. However, O'Neill frequently if not predominantly translated from Spanish into English during his career as a translator,[2] and this fact, combined with DÍAZ's greater familiarity with Spanish—particularly during the period immediately following his arrival to Canada, when the poems were written (i.e. 1978-1988)[3]—suggests that O'Neill probably also worked in that direction here. In other words, he would more likely have been asked to translate DÍAZ's poems *out of* Spanish than to translate them the other way around. Meanwhile, the second note—"The revision of the English text *[sic]* was done by Peter Roster and Enid Valerie" / "La revisión de textos en inglés fue hecha por Peter Roster y Enid Valerie"—gives weight to the idea that the writing order of the self-translations matches that of the allograph works. This interpretation is based on the premise that such revisions are more likely to be done on the *subsequent* versions than on the *antecedent* texts.

Caveats to these suppositions are plentiful enough and important to bear in mind. For instance: there is no guarantee of correspondence between allograph and self-translation writing orders; we cannot be sure that directionality across the self-translations or across the allograph translations is consistent (e.g. DÍAZ may very well have translated

[1] The titles of the self-translated works are also detailed on the copyright page. See Appendix B for details.
[2] "In Canada [O'Neill; d. 2016] was a translator for the federal government, later setting up his private translation firm, Juan O'Neill Translations. As a literary translator, for presentation at poetry readings, he translated works by Machado, Neruda, and Lorca, as well as translating the book, Homage to Victor Jara by Patrick White." ('Passing of Juan O'Neill, friend of Leonard Cohen and Poetr *[sic]*," Leonard Cohen Forum (posted Mar. 18, 2006; consulted Mar. 10, 2019): https://www.leonardcohenforum.com/search.php?st=0&sk=t&sd=d&sr=posts&keywords=+%2Bberlin&fid%5B%5D=3&ch=-1&start=240
[3] DÍAZ arrived in Canada in the late 1970s and, per the book cover, the poems were written between 1978 and 1988.

"Born" into "Nacieron," on the one hand, and "Las mujeres" into "Women," on the other); Roster's and Valerie's involvement, regardless of the text's status as antecedent/subsequent or as allograph/self-translation, does not confirm directionality; and DÍAZ might have engaged in simultaneous self-translation. Where the possibility of simultaneous self-translation is concerned, it is worth noting that, one the one hand, the practice is much less common than consecutive self-translation and that, on the other hand, it tends to be more common "when the practice of self-translation is repeated to the point of becoming systematic" (Grutman and Van Bolderen 2014: 328). As a prolific self-translator, DÍAZ has indeed engaged repeatedly with self-translation (cf. "systematicity"). However, in 1990, when *The stops of a phantom train ≈ Las estaciones de un tren fantástico* was published, this level of engagement was not nearly established yet: DÍAZ had produced only 15 self-translations, whereas translations of at least 39 of his other writings stemmed from an allograph process. Moreover, "[a] writer's first try [at self-translation] usually involves an already finished text" (Grutman and Van Bolderen 2014: 328). The fact that this collection-set marks DÍAZ's first (published) self-translation experience further corroborates the probability of consecutive self-translation.

Thus, in spite of the various caveats mentioned, the likely scenarios outlined above provide adequate provisional support for arguing that the self-translations in this collection-set were translated from Spanish into English.

***Nomads* (1997) // *Nomads* (1997) // *Nómadas* (1998) (28 text-sets)**

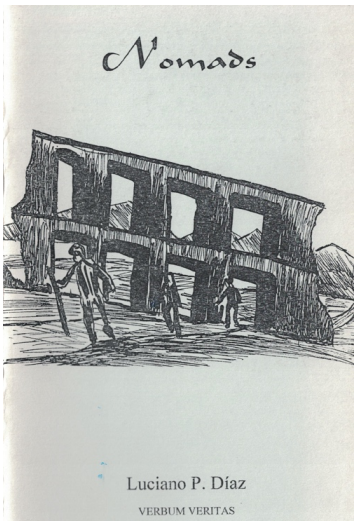
This individuated and partial collection-set consists of three poetry collections, two in English and one in Spanish. A number of differences exist between the two English versions of *Nomads*: the lists of titles appearing in each table of contents differ; there are lexical differences between four of the poems[1]; and the covers feature different images—a train on one, an archway structure on the other. Meanwhile, there are strong similarities between the 'archway' English version and the Spanish edition. First, as shown in Figure 49 below, their covers display the same image. Secondly, the list of poems in the table of contents in this English publication resembles the list in the Spanish book much more closely than the list in the 'train' English edition, with eight of the Spanish poems appearing in the 'archway' English edition but not also in the 'train' edition.[2] It is also noteworthy that, while three poems are published only in *Nómadas*,[3] there are no instances in which a poem is contained in the 'train' English and Spanish books without corresponding texts also appearing in the 'archway' English publication.

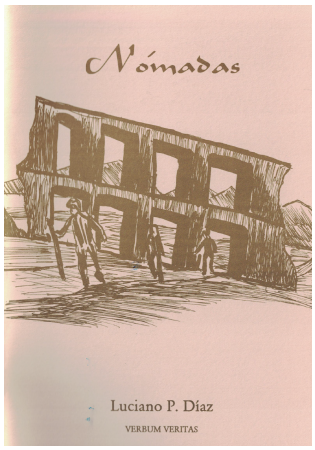
Figure 49: Front covers of LUCIANO *P. DÍAZ's poetry collections* Nomads *[train] (1997),* Nomads *[archway] (1997) and* Nómadas *(1998)*

[1] Titles: "Things a child imagines under the rain," "Advice," "Ode to a young poet," and "The Sailor." Special thanks to HUGH HAZELTON for analyzing the two English-language versions to detect these differences and for sharing the results with me.

[2] Titles: "Light" // "Luz"; "Conditioned" // "Acondicionado"; "Suggestion on T.V." // "Sugerencia en la tele"; "Phoenix" // "Fénix"; "Icons" // "Iconos"; "Complications // "Complicaciones";" Boston" // "Boston"; "Metaphor" // "Metáfora."

[3] Titles: "Dicho por un pintor," "Nómadas," "Mía."





Based on these observations and the added fact that the Spanish book was published after both English editions, I propose that *Nomads* [train] was written first, *Nomads* [archway] was written second, and *Nómadas* was written third. Of the 28 self-translation text-sets housed in this collection-set, four therefore involve translation from English into English and subsequently into Spanish, while 24 involve translation from English[1] into Spanish.

***The thin man and me* (1994) // *El flaco y yo* (2006) (69 text-sets)**

The order of publication for this individuated collection-set suggests that DÍAZ wrote the English texts first and then translated them into Spanish. What's more, a significant number of years separate the two publication dates. In Chapter 4, considering the

[1] Since the English versions of eight (8) text-sets appear in *Nomads* [archway] exclusively, the English versions of the remaining 16 text-sets are found in both *Nomads* [train] and *Nomads* [archway].

oeuvre of JORGE ETCHEVERRY, we saw how collaborative self-translations are sometimes published long before their "originals": i.e., "ABBA anticipatory collaboration" (see 4.2.5.2). It is unclear to what extent collaborative self-translation may have been involved in this collection-set, or how ABBA variants might apply to non-collaborative situations, such as DANIEL GAGNON's novel *La fille à marier* (1985), which was published before but written after his *The Marriageable Daughter* (1989). What seems clearer, however, is that such scenarios are exceptions that confirm the rule, and that writing and publication orders are far more likely to coincide.

Table 75: *Summary of proposed directionality for DÍAZ*

Collection-sets	Proposed directionality
The stops of a phantom train ≈ Las estaciones de un tren fantástico (1990)	15 Spanish → English
Nomads [train] (1997) // *Nomads* [archway] (1997) // *Nómadas* (1998)	4 English→English 4 English+English→Spanish 24 English→Spanish
The thin man and me (1994) // *El flaco y yo* (2006)	69 English→ Spanish

6.3.3.1.2 MARGARITA FELICIANO

***Ventana sobre el mar ≈ Window on the Sea* (1981) (33 text-sets)**

The text-sets in this conjoined collection-set are understood as involving self-translation from Spanish into English. On a page following the table of contents, FELICIANO writes: "I would like to thank my friend the poet Michael L. Kay for his help with many of the English translations." In *Latinocanadá* (2008), HUGH HAZELTON explains that "the poems [in this book] are often quite distinct English versions rather than close *translations of*

the Spanish texts" (56; italics are mind), corroborating the likelihood that the publication as a whole, rather than just "many of" the texts, consists of poems that have been translated out of Spanish.

***Circadian Nuvolitatis* (1986) (22 text-sets)**

According to its title page, this conjoined collection-set, which combines English and Spanish, was "[t]ranslated from the english *[sic]* by the author." This assertion is both refuted and echoed in the first lines of Hedi Bouraoui's introductory note: "*Circadian Nuvolitatis* is a bilingual collection written in English and rewritten in Spanish, although half of the poems were originally written in Spanish and rewritten in English" (Feliciano 1986: 8), underscoring the value of seeking corroboration for initial claims about directionality. Indeed, in the *Latinocanadá* chapter devoted to FELICIANO, HAZELTON explains that she wrote "about half the poems directly in English and the other half in Spanish, and then translated each into the other language" (56). HAZELTON's assertion is especially convincing not only because it coincides with the latter portion of Bouraoui's statement but also because each *Latinocanadá* chapter draws on extensive personal interviews with the featured writer, suggesting that this half-and-half directionality was confirmed by FELICIANO.

Text-sets in *Canadian Literature* (no. 142-143, 1994)

FELICIANO's poetry text-sets "Highway" ≈ "Carretera" and "Devil's Hole (Niagara Falls)" ≈ "Agujero del diablo (cataratas del Niagara)" were published in the journal, *Canadian Literature*. Directionality remains unconfirmed for these works, so they will not be accounted for in the data analysis. Fortunately, relative to the self-translations for which

sufficient detail has been gathered, the number of text-sets affected by this lack of information is relatively negligible.

***El portal de la sirena ≈ The mermaid's gateway & Viajes y rodajes ≈ Break-In Voyage* (2008) (38 text-sets)**

The peritext in this conjoined collection-set does not clarify the writing order associated with the text-sets. Two revisers—Martin Boyd (specialist in translation from Spanish into English[1]) and Francesca di Rosa (affiliated with Hispanic Studies at Glendon College, York University)—are identified in the copyright page, however, and correspondence with Boyd has indicated that the 38 text-sets were most likely written first in Spanish and subsequently translated into English.[2] While he clarifies that he would not be able to confirm with certainty the direction of translation (due to the time that has passed since the collection was published),[3] the likelihood of that directionality is corroborated by the fact that several of the Spanish versions had previously been published in FELICIANO's poetry collection, *Lectura en Málaga* (1995), and that several of those works had been allographically translated by HUGH HAZELTON and presented in *Latinocanadá* (2007: 60-66).

[1] He is the founding owner-operator of Diálogos Intercultural Services (www.dialogos.ca).
[2] This is based on his recollections more than 10 years after the fact (personal correspondence with Boyd, March 5, 2019).
[3] Boyd granted permission to cite him (Jan. 25, 2021 email).

Table 76: Summary of proposed directionality for MARGARITA FELICIANO

Collection-sets / text-sets	Proposed directionality
Ventana sobre el mar ≈ Window on the Sea (1981)	33 Spanish → English
Circadian Nuvolitatis (1986) (22 text-sets)	11 English→Spanish 11 Spanish→English
-"Highway" ≈ "Carretera" -"Devil's Hole (Niagara Falls)" ≈ "Agujero del diablo (cataratas del Niagara)" (*Canadian Literature*, no. 142-143, 1994)	2 unknown/unconfirmed
El portal de la sirena ≈ The mermaid's gateway & Viajes y rodajes ≈ Break-In Voyage (2008)	38 Spanish→English

6.3.3.1.3 CLAUDE HAMELIN

While it has not been possible to confirm the writing order for HAMELIN's 144 text-sets,[1] the most likely order seems to French → Spanish → English. This is the order in which text-sets are consistently presented on the page in all three of his conjoined collection-sets. This sequencing is also reflected in the peritext of all three books, such as in the author's biography on the back cover, even if French otherwise serves as a kind of default peritextual language (e.g. copyright page). The fact that revisers are associated with the Spanish and English versions seems to reduce the likelihood of simultaneous self-translation (or, therefore, cumudirectional practices) and increase the chances that French—which is not identified as a language in which texts are revised by others—is the language in which the work was initially written.

[1] CLAUDE HAMELIN passed away in the first part of 2018 (personal correspondence with HUGH HAZELTON, Nov. 27, 2018 email) and had not responded to my email from Aug. 14, 2016.

Table 77: *Summary of proposed directionality for CLAUDE HAMELIN*

Collection-sets	Proposed directionality
Néant bleu=Nada azul= Blue Nothingness (1994)	50 French→Spanish 50 French+Spanish→English
Silence du monde=Silencio del mundo=Silence of the World (1995)	44 French→Spanish 44 French+Spanish→English
Cœur battant=Corazón palpitante=Beating Heart (1996)	50 French→Spanish 50 French+Spanish→English

6.3.3.1.4 CARLOS PASTÉN

CARLOS PASTÉN's short story "Ley de fuga" ≈ "Law of Escape" was published in the anthology *Chilean Literature in Canada/Literatura chilena en Canadá: A Bilingual Anthology* (1982). As its subtitle suggests, this book is bilingual, insofar as the cover, table of contents, prologue, as well as the literary texts themselves are all available in English and Spanish. A number of other peritextual elements, however, are presented exclusively in English: this is the case for the copyright, title and "Acknowledgements" pages as well as the "Authors" sections (containing the writers' biographies) and the "Translations" page, where the translators involved in the book's texts are identified. Interestingly, only the English-language titles of the texts appear on this last page. Consider, for instance: "Christina Shantz [...] translated 'The Last Supper', 'Exit', 'Portable Typewriter', 'Wheel of Summer' and 'Calendar' by Gonzalo Millán and Juan Carlos García's story 'The Flood.'" Shantz has long worked as a Spanish-into-English translator of writing by Hispanic-Canadians authors (Hazelton 2007: 32-33) and, to my knowledge, does not translate in the opposite direction. So, we can safely assume that 'Exit' (for example) is the product of, versus impetus for, Shantz' translating. In the

context of an anthology published in Canada and devoted to Chilean Literature, and given the other allograph translators identified (e.g. A.F. Moritz, Susan Wald, J.R. Colombo), it seems clear that all of the texts have been translated from Spanish into English. It is according to this same logic that we interpret the note "Carlos Pastén translated his story, 'Law of Escape.'"

Table 78: Summary of proposed directionality for CARLOS PASTÉN

Text-sets	Proposed directionality
"Ley de fuego" ≈ "Law of escape" (*Chilean Literature*, 1982)	1 Spanish→English

6.3.3.2 Summary of directionality

The following tables summarize directionality in relation to the range of directions represented by this cohort, the distribution of languages in terms of their "antecedent" and/or "subsequent" status, and the extent to which these self-translators explore different types of directionality.

Table 79: Range of directions

	Direction (including type- and token-languages)	# of text-sets involving that direction	Self-translators (# of text-sets)	# of self-translators
1	English → English	4	DÍAZ [4]	1
2	English+English → Spanish	4	DÍAZ [4]	1
3	English → French	4	HAZELTON [3]; SARAVIA [1]	2
4	English → Spanish	129	DÍAZ [93]; J. ETCHEVERRY; [4] FELICIANO [11]; HAZELTON [20]; REIMERS [1]	5
5	French → English	1	HAZELTON [1]	1
6	French → Spanish	173	CASTRO RUBIO [25]; HAMELIN [144]; RETAMAL [1]; SARAVIA [3]	4
7	Spanish → English	162	APPLETON [1]; DÍAZ [15]; G. ETCHEVERRY [19]; J. ETCHEVERRY [10]; FELICIANO [82]; HAZELTON [1]; PASTÉN [1]; RODRÍGUEZ [27]; SARAVIA [1]; SEPÚLVEDA [5]	10
8	Spanish → French	12	ARROYO [1]; BETANZOS SANTOS [4]; HAZELTON [1]; MADARIAGA [3]; M.A. PEÑAFIEL [1]; T. PEÑAFIEL [1]; SEGURA [1]	7
9	French+English → Spanish	1	HAZELTON [1]	1
10	Spanish+English → French	11	HAZELTON [11]	1
11	French+Spanish → English	144	HAMELIN [144]	1

This table illustrates that the 4 type-language combinations observed in this self-translator cohort (ENG-SPA, ENG-FRE, FRE-SPA, ENG-FRE-SPA) mushroom into 11 directions. Compare this with the ITA cohort, where 18 to 22 directions emerge from 12 combinations. In addition to further underscoring the considerable directional potential housed within language combinations, this comparison emphasizes the extent of such proliferation in the current cohort, due likely in part to the comparably larger number of

SPA writers (24, versus 14 ITA). For perhaps the same reason, as well as the fact that more language variety characterizes self-translation production among the ITA group, there are also fewer *exceptional* cases of a direction's use among the SPA writers: in terms of self-translators, 6 out of 11 (SPA) versus 10 to 13 out of 18 to 22 (ITA) directions are "practiced" by only one writer, while 2 (SPA) versus 10 to 13 (ITA) of the respective directions involve only one text-set.

If we set aside for a moment cases where a direction category is represented by fewer than three writers or self-translations,[1] four categories emerge as most popular (per Table 80 below). Of these four directions, the one involving the smallest pool of writers (French → Spanish: 4) also involves the largest number of text-sets (French → Spanish: 173), echoing certain observations made in relation to the ITA cohort: in terms of the three cohorts in this study, ITA self-translators are the smallest group but are also the most productive; meanwhile, instead of this productivity being evenly distributed across ITA writers, it is attributable to quite a small number of them.

Table 80: Most popular directions (excluding those affecting only one or two writers)

Ranking	Direction (# of self-translators represented)	Direction (# of text-sets represented)
1	Spanish → English (10)	French → Spanish (173)
2	Spanish → French (7)	Spanish → English (162)
3	English → Spanish (5)	English → Spanish (129)
4	French → Spanish (4)	Spanish → French (12)

[1] Note that this does not preclude unique cases among *individual* self-translators. Thus, for example, even though only one of CAMILA REIMERS' text-sets has been self-translated from English into Spanish—*Por qué Chile es un país largo y angosto ≈ Why Is Chile a Long and Narrow Country* (2009)—the English→Spanish direction category is still represented here, because it is not a unique case within the cohort.

Unsurprisingly, the predominant categories are those that cover each possible interlingual direction between Spanish and the official languages, where only distinct (vs. cumulative) sources are involved. Equally predictable is that most writers represented here move from Spanish into an official language: 10 into English and almost as many (7) into French, this last fact coming as a bit of a surprise, considering that a majority of Latin American exiles/refugees settled *outside* of Quebec. Yet these figures stand in stark contrast to the number of *text-sets* represented by those same categories: the 10 writers working into English have produced 161 self-translations altogether, whereas text-set production by the 7 into-French writers amounts to only 12. In other words, a comparable number of people are producing far fewer (or far more) self-translations, depending on which official language they are incorporating into their practice.

Also surprising is how immensely popular Spanish is as a *target* language in these self-translations, accounting for 302 text-sets (versus 162 in English and 12 in French). This fact is more clearly and more fully borne out in the two tables below (Table 81 and Table 82), in which all self-translators and self-translations are represented, and which clarify how languages are distributed in terms of the "antecedent" and "subsequent" status of the self-translation texts. Even with Spanish being fundamental to this cohort, one would expect the target language for text-sets to predominantly be either of the two languages that are most commonly used (i.e. read) in Canada, along the lines of how directions are represented by writers. Yet Spanish proves to be the favoured language in *subsequent* texts (392 cases, vs 219 ENG+FRE) as much as—and even to a

greater extent than—in *antecedent* texts (354). Although greater investment in Spanish on either end of the directional spectrum is also manifested among writers (12 antecedent; 19 subsequent), it is really in terms of *self-translations* that the predominance of Spanish is asserted, with French (195 antecedent; 37 subsequent) and English (152 antecedent; 182 subsequent) falling quite far behind. The number of writers associated with each subsequent language, in particular, is actually very similar (12 Spanish, 11 English, 9 French), telling us that, when a writer self-translates into a non-official language, they—whether deliberately or unconsciously—tend to devote great energy to that particular directional practice.

Table 81: Languages involved in antecedent texts (SPA cohort), according to writing order

Language involved in antecedent text	# of text-sets	Self-translators [number of text-sets]	# of self-translators
Spanish	354	APPLETON [1]; ARROYO [1]; BETANZOS SANTOS [4]; DÍAZ [15]; ESPINOZA [21]; G. ETCHEVERRY [19]; J. ETCHEVERRY [10]; FELICIANO [82]; HAMELIN [144]; HAZELTON [1+1]; MADARIAGA [3]; PASTÉN [1]; M.A. PEÑAFIEL [1]; T. PEÑAFIEL [1]; REIMERS [1]; RODRÍGUEZ [27+14]; SARAVIA [1]; SEGURA [1]; SEPÚLVEDA [5]	19
French	195	CASTRO RUBIO [25]; ESPINOZA [21]; HAMELIN [144]; HAZELTON [1]; RETAMAL [1]; SARAVIA [3]	6
English	152	DÍAZ [4+93]; ETCHEVERRY [4]; FELICIANO [11]; HAZELTON [3+20]; REIMERS [1+1]; RODRÍGUEZ [14]; SARAVIA [1]	7

Note that, when *simultaneous* self-translation is at play, the languages involved are represented as both antecedent and subsequent (cf. ESPINOZA, RODRÍGUEZ), and that each language involved in *cumulative* sources is accounted for as antecedent (cf. HAZELTON).

Table 82: Languages involved in subsequent texts (SPA cohort), according to writing order

Subsequent language	# of text-sets involving that language as target	Self-translators [number of text-sets]	# of self-translators
Spanish	392	CASTRO RUBIO[1] [25]; DÍAZ [4+93]; ESPINOZA [19]; G. ETCHEVERRY[2] [4]; J. ETCHEVERRY [22]; FELICIANO [11]; HAMELIN [144]; HAZELTON [20+1]; REIMERS [1+1]; RETAMAL [1]; RODRÍGUEZ [14]; SARAVIA [3]	12
English	182	APPLETON[3] [1]; DÍAZ [4+15]; G. ETCHEVERRY [19]; J. ETCHEVERRY [10]; FELICIANO [82]; HAZELTON [1+1]; PASTÉN [1]; REIMERS [1]; RODRÍGUEZ [27+14]; SARAVIA [1]; SEPÚLVEDA [5]	11
French	37	ARROYO [1]; BETANZOS SANTOS[4] [4]; ESPINOZA [21]; HAZELTON [3+1]; MADARIAGA [3]; M. A. PEÑAFIEL[5] [1]; T. PEÑAFIEL [1]; SARAVIA [1]; SEGURA[6] [1]	9

[1] "Cleo, Poetry Poesias es un libro que yo escribí en inglés y luego traduje al español" (personal correspondence May 22, 2014).
[2] Personal correspondence with G. ETCHEVERRY (May 10 and 17, 2016).
[3] The English version is accompanied by "Translation by the author" (*Literatura Hispano-Canadiense* 1984: 177).
[4] In the French section, on the page introducing works of poetry ("II. Poésie"), a list of translators and translations is provided ("Traductions par:"). In the list is MANUEL BETANZOS SANTOS is credited with translating "La poésie de Manuel Betanzos Santos."
[5] Footnotes in the French version of MANUEL ANDRÉS PEÑAFIEL's text-set clearly identify Spanish as the antecedent text and French as the translation: e.g., "Les textes en italique indiquent qu'ils sont en espagnol dans la version originale" (35).
[6] See footnote for ARROYO.

These tables also demonstrate that it is less common for these self-translators to incorporate French into their practices. We have already seen how rarely they self-translate *into* this language (12 subsequent texts among the four most popular directions; 37 texts overall). But the scarcity of that practice becomes all the more striking when we consider the exceptional discrepancy between the antecedent and subsequent representations of French (152 antecedent; 37 subsequent.), as compared to the close parallels where Spanish (354 antecedent; 392 subsequent) and English (195 antecedent; 182 subsequent) are concerned. In other words, use of French as a subsequent language is low even in relation to its already lower use antecedent.

Table 83: Directional flexibility (SPA)

Type of directionality flexibility		# of self-translators	Self-translators	Propensity for directionality type		
				Proportion of self-translator's directionality types	Proportion of self-translator's language combos	# of self-translation text-sets involved (language direction)
Intradirectional	**TOTAL**	**1**				
	Partially	1	DÍAZ	1/3	1/2	4 (ENG-ENG)
	Uniquely	0	n/a	n/a	n/a	n/a
	Completely	0	n/a	n/a	n/a	n/a
Unidirectional	**TOTAL**	**21**				
	Partially	4	DÍAZ	1/3	1/2	4 (ENG+ENG → SPA)
			HAZELTON	1/2	1/3	11 (ENG+SPA → FRE)
						2 (ENG+FRE → SPA)
						1 (SPA → FRE)
			REIMERS	1/2	1/1	1 (ENG → SPA)
			RODRÍGUEZ	1/2	1/1	27 (SPA → ENG)
	Uniquely	14	APPLETON	1/1	1/1	1 (SPA → ENG)
			ARROYO	1/1	1/1	1 (SPA → FRE)
			BETANZOS SANTOS	1/1	1/1	4 (SPA → FRE)
			CASTRO RUBIO	1/1	1/1	24 (ENG → SPA)
			G. ETCHEVERRY	1/1	1/1	19 (SPA → ENG)

			MADARIAGA	1/1	1/1	3 (SPA → FRE)
			MARTÍNEZ	1/1	1/1	1 (SPA → ENG)
			MOORE	1/1	1/1	1 (SPA → ENG)
			PASTÉN	1/1	1/1	1 (SPA → ENG)
			M.A. PEÑAFIEL	1/1	1/1	1 (SPA → FRE)
			T. PEÑAFIEL	1/1	1/1	1 (SPA → FRE)
			RETAMAL	1/1	1/1	1 (FRE → SPA)
			SEGURA	1/1	1/1	1 (SPA → FRE)
			SEPÚLVEDA	1/1	1/1	5 (SPA → ENG)
	Completely	3	BÁTIZ ZUK	1/1	2/2	5 (SPA → ENG)
						1 (SPA+ENG → ENG)
			HAMELIN	1/1	2/2	144 (FRE → SPA)
						144 (FRE+SPA → ENG)
			SARAVIA	1/1	3/3	3 (SPA → ENG)
						1 (ENG → FRE)
						1 (FRE → SPA)
Bidirectional	**TOTAL**	**4**				
	Partially	2	DÍAZ	1/3	1/2	15 (SPA → ENG)
						93 (ENG → SPA)
			HAZELTON	1/2	2/3	10 (ENG → SPA)
						1 (SPA → ENG)
						4 (ENG → FRE)
						1 (FRE → ENG)
	Uniquely	2	J. ETCHEVERRY	1/1	1/1	4 (ENG → SPA)

						10 (SPA → ENG)
			FELICIANO	1/1	1/1	11 (ENG → SPA)
						81 (SPA → ENG)
	Completely	0	n/a	n/a	n/a	n/a
Cumudirectional	**TOTAL**	**3**				
	Partially	2	REIMERS	1/2	1/1	1 (ENG-SPA)
			RODRÍGUEZ	1/2	1/1	14 (ENG-SPA)
	Uniquely	1	ESPINOZA	1/1	1/1	34 (FRE-SPA)
	Completely	0	n/a	n/a	n/a	n/a

Range and flexibility

None of these self-translators are represented in all four of the main directionality categories, an observation that was also made in relation to ITA writers. Thus, although possible, *full* flexibility (as it were) seems elusive—at least where production by individual writers is concerned. At the cohort level, we see that such flexibility is indeed achieved. What's more, 8 of the 12 variations are represented, from partially intradirectional to each form of unidirectionality, to two variants each of bidirectionality and cumudirectionality. (The ITA group explores seven of these eight variations, the exception being *unique cumudirectionality*.) Within this range of directional practices, the largest concentration of writers (12 out of 21) are, unsurprisingly, uniquely unidirectional, led by seven one-timers. Yet the *rare* (BETANZOS SANTOS; MADARIAGA), *occasional* (SEPÚLVEDA) and *active* (CASTRO RUBIO; G. ETCHEVERRY) self-translators are notably also accounted for here. Otherwise, there are one intradirectional, four bidirectional and three cumudirectional self-translators, with four of these writers being directionally flexible. These four cases are interesting because they shed light on how directionality and directional flexibility relate to language variety, language combinations and frequency type.

According to earlier discussions about language combinations, LUCIANO P. DÍAZ ostensibly has only one language combination: English-Spanish. However, after examining directionality and identifying cumulative sources as well as intralingual self-translation, English-English becomes observable as a new combination, doubling those in DÍAZ's repertoire, and constituting a meaningful ingredient in his self-translation

practice. On account of his having four trilingual text-sets (in *Nomads // Nomads // Nómadas*) that involve distinctions between the English versions, DÍAZ is not only bidirectional but also intradirectional (ENG-ENG) and unidirectional (ENG+ENG→SPA), thereby covering a total of three categories. Even though his work involves only two languages and just one type-language combination, he is the most directionally flexible self-translator in this cohort, as well as in this corpus, as far as the four main classifications are concerned. By contrast HAZELTON, whose repertoire features three type-languages (ENG+FRE+SPA), is partially unidirectional and partially bidirectional. Nearly half (13) of his 27 text-sets incorporate all three languages, thereby creating two cumulative source languages (ENG+FRE; ENG+SPA) and, while he does pair all possible languages, only one of his text-sets involves French and Spanish exclusively. This probably reflects the fact that English—the language evidently required for him to bring the other two languages together—is HAZELTON's first and strongest language, in spite of his legitimate and longstanding familiarity with both French (e.g. having lived and taught in Montreal for decades and having married a Francophone Québécoise) as well as with Spanish (he is sometimes referred to by his friends and colleagues as an honorary Latin American[1]).

Ultimately, HAZELTON's directional flexibility within his language combinations involves as many as seven variations: 1. ENG→FRE; 2. ENG→FRE→SPA (ENG+FRE→SPA); 3. ENG→SPA; 4. ENG+SPA→FRE; 5. FRE→ENG→SPA

[1] Personal correspondence with HAZELTON (July 14, 2021 email).

(FRE+ENG→SPA); 6. SPA→ENG; 7. SPA→FRE. Meanwhile, both REIMERS and RODRÍGUEZ are partially cumudirectional (each having engaged in simultaneous self-translation) and partially unidirectional. The difference between the last two cases is one of scale, with RODRÍGUEZ, an "active ST 222" self-translator, producing a significantly greater number of text-sets overall than "rare ST 202" self-translator, REIMERS (unidirectionally: 27 vs. 1; cumudirectionally: 14 vs. 1) and nearly twice as many *consecutive* self-translations (cf. unidirectionality) as compared to simultaneous self-translations (cf. cumudirectionality).

6.3.3.2.1 Bidirectionality

Intersecting, in a couple of cases, with these five directionally flexible writers are the four bidirectional self-translators. In the ITA cohort, there were three such writers: LISA CARDUCCI (partially), GIANNA PATRIARCA (partially) and GIANNI BARTOCCI (uniquely), who had has contrasting propensities for self-translating between English and French and/or French and Italian. PATRIARCA and BARTOCCI much more frequently translated their writings into Italian (45:2; 57:3), whereas CARDUCCI has clearly preferred to translate into French (41:1) when working between French and Italian, and into English (5:2) when working between French and English. These two classifications are also represented among the SPA writers, but the details are distinct in other ways, typically multiplying in terms of representation. For one, while the number of partially bidirectional self-translators remains consistent, the number of *uniquely* bidirectional writers doubles: DÍAZ and HAZELTON are partially bidirectional, and J. ETCHEVERRY and FELICIANO are uniquely bidirectional. Also doubled is the number of language combinations. While English-Spanish is unquestionably predominant (and therefore largely comparable to the

French-Italian focus within this subgroup of the ITA cohort), it is not the only pairing represented here, by virtue of HAZELTON being *doubly* bidirectional. He self-translates between Spanish and English as well as between English and French, with an overwhelming propensity for self-translating from English into Spanish (20 text-sets out of 27). Like HAZELTON, DÍAZ much more commonly self-translates into Spanish (93:13), whereas J. ETCHEVERRY (10:4) and FELICIANO (81:11) typically work in the opposite direction.

Bidirectional practices tend to be correlated with greater levels of engagement with self-translation. This may seem obvious, except that bidirectionality is theoretically available to writers who have produced as few as two self-translation text-sets (i.e. *rare self-translators*). The tables below compare the intersections between text-set frequency clusters and unidirectionality (Table 84) and bidirectionality (Table 85) among SPA and ITA self-translators.

*Table 84: Intersections between text-set frequency clusters and **unidirectionality** (ITA and SPA)*

	One-timer	**Rare (2-4 text-sets)**	**Occasional (5-9 text-sets)**	**Active (10-39 text-sets)**	**Seasoned (40-89 text-sets)**	**Prolific (90+ text-sets)**
Partially	MICONE (ST 102) (ITA)	REIMERS (SPA)	n/a	HAZELTON (SPA)	CARDUCCI (ITA) PATRIARCA (SPA) RODRÍGUEZ (SPA)	DÍAZ (SPA)
Uniquely	APPLETON (SPA) ARROYO (SPA) CATALANO (ITA) DI GIUSEPPE BERTONI (ITA) MARTÍNEZ (SPA) MOORE (SPA) PASTÉN (SPA) M.A. PEÑAFIEL (SPA) T. PEÑAFIEL (SPA) RETAMAL (SPA) SEGURA (SPA)	BETANZOS SANTOS (SPA) MADARIAGA (SPA)	SEPÚLVEDA (SPA)	CASTRO RUBIO (SPA) G. ETCHEVERRY (SPA) MAZZA (ITA) SALVATORE (ITA)	MARCHELLETTA (ITA)	n/a
Completely	ZAGOLIN (ITA)	n/a	BÁTIZ ZUK (SPA) SARAVIA (SPA) CANTON (ITA)	n/a	n/a	HAMELIN (SPA)

*Table 85: Intersections between text-set frequency clusters and **bidirectionality** (ITA and SPA)*

	One-timer	**Rare (2-4 text-sets)**	**Occasional (5-9 text-sets)**	**Active (10-39 text-sets)**	**Seasoned (40-89 text-sets)**	**Prolific (90+ text-sets)**
Partially	n/a	n/a	n/a	HAZELTON (SPA)	CARDUCCI (ITA) PATRIARCA (ITA)	DÍAZ (SPA)
Uniquely	n/a	n/a	n/a	J. ETCHEVERRY (SPA)	BARTOCCI (ITA)	FELICIANO (SPA)
Completely	n/a	n/a	n/a	n/a	n/a	n/a

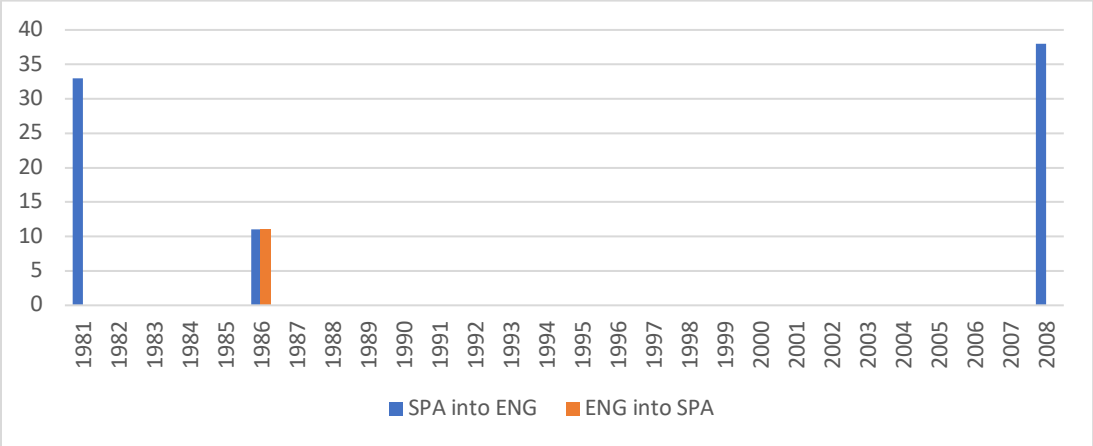
What is especially interesting about FELICIANO's bidirectionality is that it reveals itself within the confines of one of her collection-sets, *Circadian Nuvolitatis*. This kind of *contained* bidirectionality—as compared to what we might call *diffused* bidirectionality, which is observed *across* self-translation moments—seems to be exceptional within this corpus of writers, yet still helps to refine our understanding of how directional agility can be manifested. In other words, it relates not only to a self-translator's language combinations, as initially defined here, but also to self-translation products, such as collection-sets. Bidirectionality, including this particular expression of it, also leads to questions about the role played by such directional changes. For instance, when does bidirectionality begin? And once a writer initiates the process of incorporating the second direction within a given language pairing, do they consistently use that direction in the remainder of their text-sets? Do they, instead, revert back to the first direction once and for all? Or, perhaps, do they proceed with exploring both directions over time?

In FELICIANO's case, it is through the publication of *Circadian Nuvolitatis* (1986), her second collection-set and second self-translation moment, that bidirectionality (via *contained* bidirectionality) is introduced into her work. The 80+ self-translations that she produced before this[1] and afterwards[2] move from Spanish into English, suggesting that her 11 English-into-Spanish text-sets constitute a kind of one-time exploration. These observations, as mapped out in Graph 23, point to a diachronic preference for

[1] Ventana sobre el mar ≈ Window on the Sea (1981)
[2] This is based on *El portal de la sirena ≈ The mermaid's gateway & Viajes y rodajes ≈ Break-In Voyage* (2008). As discussed earlier, it is unclear which language directions are involved in the two text-sets FELICIANO has had published in *Canadian Literature*.

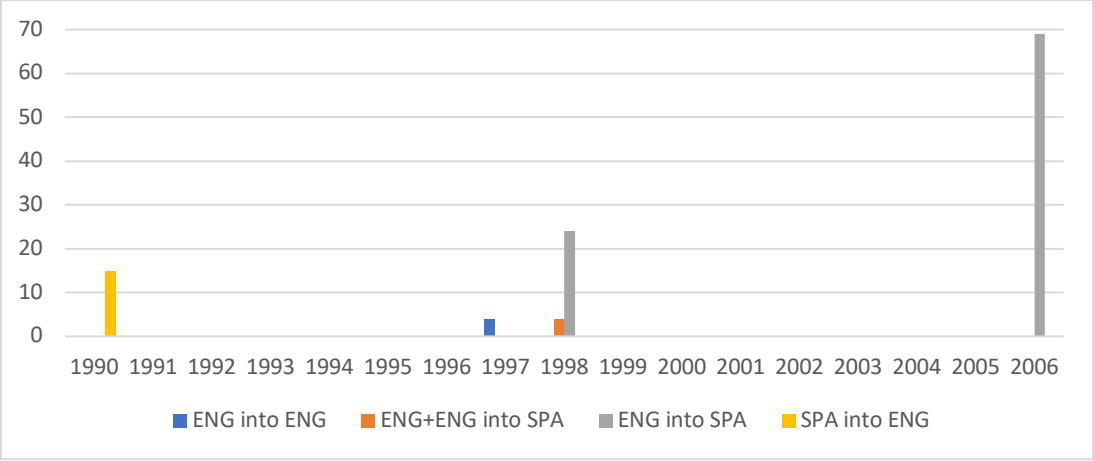
translating from Spanish into English, the dominant language of FELICIANO's Toronto milieu.

Graph 23: Bidirectionality (ENG-SPA) in MARGARITA FELICIANO's self-translation collection-sets, per the publication year of the self-translation moments



For DÍAZ as well, it is the second collection-set, and second self-translation moment, that marks his work as bidirectional: as laid out in Graph 24, his first collection-set involved 15 Spanish-into-English text-sets, and all 93 of his subsequent works seem to move from English into Spanish, a minority language within his Ottawa home.

Graph 24: Bidirectionality (ENG-SPA) in LUCIANO P. DÍAZ's self-translation collection-sets, per the publication year of the self-translation moments

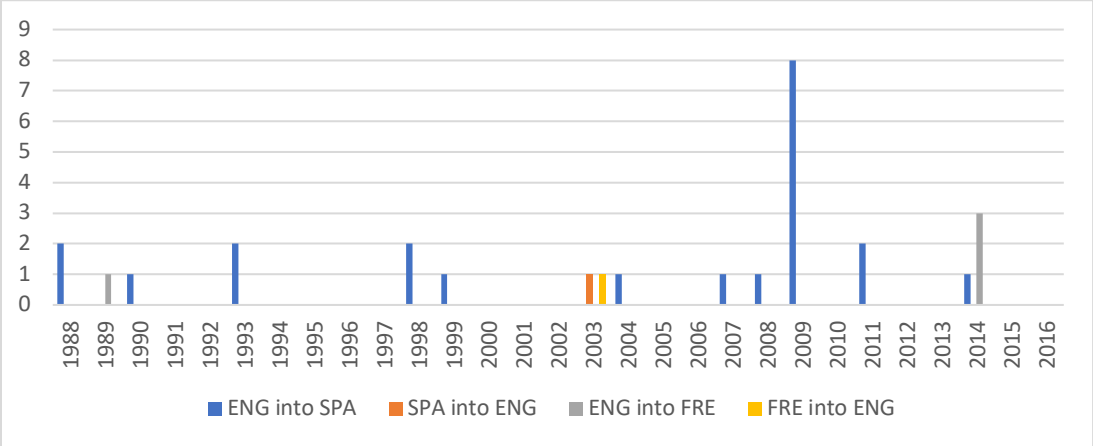


The "bidirectional moment," as it were, therefore means something quite different within DÍAZ's and FELICIANO's practices: FELICIANO seems to have reverted back to her first direction for good, whereas DÍAZ has yet to return to the direction of self-translation he had initially adopted. Directional preferences are therefore not only a question of *quantity* (e.g. the number of text-sets per direction) but also a matter of directional rhythms over time. A critical similarity between these writers' practices is that both writers made a decision to proceed with self-translating in just *one* of two directions. For them, exploration of one of the directions involved in their bidirectional practice is *punctual*: it is restricted to a single self-translation moment. In other words, although bidirectionality is a notable feature of their practice, it is more of deviation from a general trend than an integral attribute of their process. These remarks similarly apply to HAZELTON's bidirectionality, which also involves a punctual acquaintance with the second direction. However, his two bidirectional moments—one each for his English-Spanish and English-French language pairings—consists of a single self-translation *text-set* (vs. a collection-set containing a number of text-sets). This could be understood as making his experience of bidirectionality much narrower. Yet, even though DÍAZ and FELICIANO have produced far more text-sets (both of them being *prolific ST 222* self-translators), HAZELTON's overall practice as an *active ST 212* self-translator is much broader in terms of the number of self-translation *moments* it involves (17 of them, including only one collection-set).

Mapping out the constellation of HAZELTON's self-translations allows us to consider how these two text-sets in particular fit into his broader rhythm of production.

In the graph below, self-translations are identified by the publication year of the subsequent self-translation text, presenting the self-translation products according to their *writing order*, as opposed to their publication order (see Appendix B). For instance: although the Spanish poem "Nunca olviden Vietnam" was published in 1990 and its corresponding self-translation text "Never forget" was published in 2003, the direction of self-translation is actually the opposite (English into Spanish), and this text-set is therefore identified in the graph at the year 1990.

Graph 25: Bidirectionality (ENG-SPA; ENG-FRE) in HUGH HAZELTON's self-translation text-sets, per the publication year of the subsequent texts as defined by writing order



As indicated by the orange and yellow bars, both of the text-sets that mark the bidirectional moment were published in 2003. Not only is this roughly halfway between the time when self-translation becomes part of HAZELTON's writerly practice (1988) and the latter limits of the period covered in this research (2016); it is also in the middle of the productivity associated with each language combination: ENG→SPA characterizes the period from 1988 to 2014, and ENG→FRE marks 1989 and 2014. Similarly, DÍAZ's first English-into-Spanish self-translation moment (1998) occurs exactly eight years after his

only publication of Spanish-into-English self-translations and exactly eight years before his only other self-translations from English into Spanish.

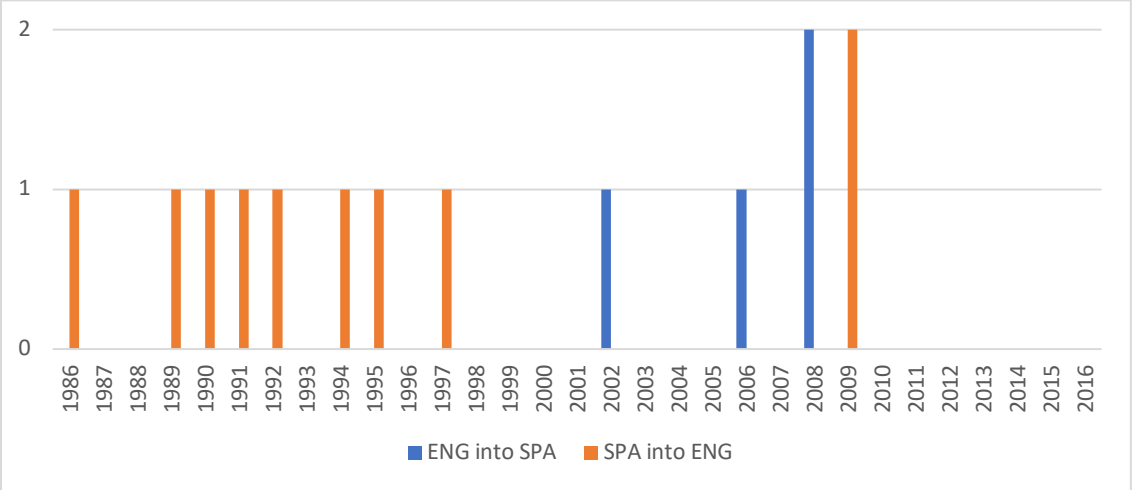
HAZELTON's double bidirectionality can be summarized according to seven periods or blocks (as shown in Table 86), which helps us to understand his directionality as consisting of an ENG→SPA practice (per grey shading below) that is occasionally punctuated by one-off divergences (ENG→FRE, 1989; SPA→ENG, 2003; FRE→ENG, 2003) and that ultimately shifts to ENG→FRE, which describes three texts in 2014).

Table 86: Periods of directionality in HUGH HAZELTON's self-translational oeuvre

Block	Year/Period	Direction (# of text-sets)
1	1988	English → Spanish (2)
2	1989	English → French (1)
3	1990-1999 (1990, 1993, 1998, 1999)	English → Spanish (6)
4	2003	Spanish → English (1)
5	2003	French → English (1)
6	2004-2014 (2004, 2007, 2008, 2009, 2011, 2014)	English → Spanish (14)
7	2014	English → French (3)

As compared to the *punctual* exploration of alternative directions, which characterizes the three cases above, JORGE ETCHEVERRY's engagement with the second direction (i.e. English into Spanish) is *extended*. That is, in terms of the language combination associated with his bidirectionality, the interval of time devoted exclusively to the second direction is made up of a number of self-translation moments. More specifically, the subsequent works for all four of the text-sets in which ETCHEVERRY self-translated from English into Spanish are published during the period from 2002 to 2008, uninterrupted by work in the opposite direction, as indicated in Graph 26 below.

Graph 26: Bidirectionality (ENG-SPA) in JORGE ETCHEVERRY's self-translation text-sets, per publication year of the subsequent text as defined by writing order[1]



Note that, after the most recent English-to-Spanish self-translation, there is only one instance of self-translations from Spanish into English, suggesting that interest in the latter direction is perhaps dwindling in favour of translating into the more prevalent language of Ottawa, where ETCHEVERRY has long resided. Nonetheless, for him as well as for FELICIANO and HAZELTON, bidirectionality features two opposite directions and an intermediate stop along the way to shift between them. For DÍAZ, it involves a complete change in direction, with no further changes down the road.

What's more, a closer look at Graph 24 suggests that intradirectionality represents an anticipatory moment in DÍAZ's bidirectionality, as it is situated directly before his first English-into-Spanish work. Intradirectionality appears to represent a warm-up for changing directions within the ENG-SPA combination. The same is not true

[1] In this graph, as in HAZELTON's, self-translations are identified according to the *publication year of the text written in the subsequent language*, presenting the self-translation products per their *writing* order (rather than their publication order).

for MARCO MICONE (ITA), who is thus far the only other intradirectional self-translator in the corpus. Intradirectionality in his case is a largely independent project, enacted repeatedly and long before a second type-language (Italian) is incorporated into the text-set; and subsequently, he reverts back to French. In other words, MICONE's intradirectional practice serves as warm-up for *inter*linguistic self-translation, though one that is not repeated beyond a single text-set.

6.3.3.2.2 Foils of trilingual self-translators

Another special case is CLAUDE HAMELIN, who is completely unidirectional. While this classification also applies to LICIA CANTON (ITA), BLANCA ZAGOLIN (ITA) and ALEJANDRO SARAVIA (SPA), these last three writers have produced relatively few self-translations, with SARAVIA and CANTON being *occasional ST 202* self-translators and ZAGOLIN having produced only one text-set (ST 102). HAMELIN stands out because he is completely unidirectional despite being a *prolific ST 222 self-translator* and, theoretically at least, having had greater opportunity to explore and develop directional flexibility.

To understand such opportunity, it is instructive to revisit the case of HAZELTON, with whom HAMELIN shares certain common traits. Namely, they have both produced a significant number of text-sets, incorporated English, French and Spanish into their self-translations, and combined all of those languages into some proportion of their text-sets. Yet, their directionality practices play out very differently insofar as, while Hazelton regularly flexes his "directionality muscle," working through nearly every direction

available to him within his trilingual repertoire,[1] HAMELIN routinely self-translates first from French into Spanish and then into English. These different spins on directional consistency become all the more striking when we expand the base of comparison further, bringing SARAVIA into the fold. He, too, has an exclusively ENG-FRE-SPA repertoire. Yet his way of engaging with directionality various converges with and diverges from each of the other two self-translators' practices. He resembles HAMELIN in the sense of being the only other completely unidirectional self-translator in the SPA cohort, thereby differing from the *bi*directional HAZELTON. HAZELTON more often than not engages in *delayed* (versus simply *consecutive*) self-translation (Grutman 1998), as demonstrated by the considerable temporal gap between the texts involved in a text-set[2]. (This contrasts, for instance, with the self-translation-as-forethought model reflected in BLANCA ESPINOZA's text-sets, which result from simultaneous self-translation.) Although sufficient time has passed to allow for similar "afterthought" products in SARAVIA's work as well—be it to integrate a third language into an existing text-set or indeed to explore bidirectionality—these practices remain absent from his work. SARAVIA is nonetheless similar to HAZELTON and distinct from HAMELIN in that he varies the directional status (antecedent vs. subsequent) of the languages he uses, as illustrated in the table below. Note here that, in this respect, SARAVIA is very similar to CANTON: both explore a range of "unidirectionalities" but leave bidirectionality unexplored. Across

[1] Excluding all possible intradirectional options, the only two directions missing from HAZELTON's practice are FRE→SPA, FRE+SPA→ENG, and SPA+ENG→FRE.

[2] Although publication timing cannot be presumed to coincide with the rhythm of writing, the repetition of distance between the texts is significant, and HAZELTON has confirmed the delayed status of many subsequent texts.

SARAVIA's text-sets, Spanish is most often the antecedent language and English is commonly used subsequently, whereas the opposite is true for HAZELTON. Perhaps more meaningful is that, in SARAVIA's work, each of the three languages has held antecedent and subsequent positions, whereas HAZELTON has yet to self-translate out of Spanish or ultimately into English. HAMELIN's lack of variety in this regard is immediately evident.

Table 87: Status of languages within text-sets, according to writing order: HAMELIN, HAZELTON, SARAVIA

		Status		
Self-translator	**Language**	**Antecedent (initial): *# of text-sets***	**Intermediary[1]: *# of text-sets***	**Subsequent (ultimate[2]): *# of text-sets***
HAMELIN	English	—	—	144
	French	144	—	—
	Spanish	—	144	—
HAZELTON	English	12	1	—
	French	1	1	11
	Spanish	—	11	2
SARAVIA	English	1	—	3
	French	1	—	1
	Spanish	3	—	1

It is critical to note that, at least in the cases of HAZELTON and SARAVIA,[3] the absence of a certain direction does not stem from either writer's lack of linguistic competency or ability to translate. In other words, choices are being made, however deliberately or incidentally. What we see, then—now that data have been collected on directionality, in

[1] "Intermediary" is understood as simultaneously encompassing both antecedence and subsequence. Also, note that the *intermediary* classfication does not apply to SARAVIA since his text-sets only ever combine two languages.
[2] "Ultimate" must be understood provisionally, in relation to the 2016 outer limit of the temporal period examined here. In other words, if this work were self-translated again into another language, then the language currently classified as "subsequent (ultimate)" would be newly understood as "intermediary," and the most recent language would be labelled as "subsequent (ultimate)."
[3] I do not have insights into this for HAMELIN.

addition to language variety and combinations—is how these three trilingual self-translators act as foils for one another. Comparisons between them allow us to observe how each writer proves anomalous: HAMELIN, on account of never exploring variations in language status vis-à-vis writing order (cf. directionality), and of consistently engaging with the cohort language (cf. language variety); HAZELTON, on account of his bidirectionality (cf. directionality); SARAVIA, due to never combining all three languages within a single text-set (cf. language combinations).

This analysis sheds light on the gaps between *potential* and *actual* practices, underscoring how it cannot be assumed that opportunity determines practice. This puts a finer point on our understanding of self-translation as a phenomenon that not only results from a choice but also, potentially, involves a rather extensive *series* of choices. As Gentes explains, "[s]i tout écrivain bilingue est en principe un autotraducteur potentiel, cette option littéraire demeure cependant souvent virtuelle" (Gentes 2016: 87). Indeed, just as an individual who *could* self-translate does not necessarily do so, the fact that a writer has three languages at their self-translatorly disposal does not necessarily mean that they will produce text-sets that a) incorporate all three languages, b) reflect all possible language combinations, or c) explore all of the possible directions of translation described by those combinations. Thus, language variety is not necessarily indicative of that writer's capacity or desire for optimizing combinatorial exploration or directional flexibility. We also see that producing more self-translations does not necessarily mean having a more heterogeneous self-translation practice. The gap between *opportunities* for self-translation and actual *expressions* of self-translation is

further emphasized when these self-translation practices are considered in relation to broader contextual features of each writer. For one, the writers are distinct in terms of their scale of engagement, ranging in frequency type from occasional (SARAVIA: 5) to active (HAZELTON: 27) to prolific (HAMELIN: 144). Given how differently the self-translators express directional flexibility, we can appreciate that, producing more self-translations does not necessarily mean having a more heterogeneous self-translation practice.

It is also relevant to consider how SARAVIA, HAZELTON and HAMELIN are defined in relation to contextual features that lie beyond the practice of self-translation itself and that belong, instead, to the writers' personal biographies. For one, they all share decades-long residency in Montreal. Also, and equally interesting, there is a clear lack of correspondence between the writers' linguistic upbringing and between their national backgrounds: whereas HAMELIN grew up in Canada (Montreal) and lived predominantly in French, HAZELTON was raised in English in the United States, and SARAVIA grew up in Spanish in Bolivia. Thus, as previously noted, HAZELTON and SARAVIA are migrant self-translators, while HAMELIN's is a sedentary self-translator.

What is surprising about the results of this comparison? The answer, I think, is the sheer range of self-translation practices expressed within the parameters of a trilingual repertoire that contains the same variety of languages. Although the size of this group of self-translators is restricted, which limits the possibilities of making generalizations, this finding seems to underscore the important role played by the personal conditions that frame each writer's practice. Ultimately, the results of this discussion further encourage us to be suspicious of claims that "reduc[e] self-translation

to a homogeneous type of translation" (Anselmi 2012: 11). Table 88, below, provides a summary of the key details discussed above.

Table 88: Comparison of trilingual SPA self-translators whose repertoires combine English, French and Spanish (CLAUDE HAMELIN, HUGH HAZELTON, ALEJANDRO SARAVIA)

	SARAVIA	**HAZELTON**	**HAMELIN**	**Outlier**
# of languages in self-translational repertoire	3	3	3	n/a
Type-languages in self-translational repertoire	ENG, FRE, SPA	ENG, FRE, SPA	ENG, FRE, SPA	n/a
Frequency type	Occasional ST 202	Active ST 212	Prolific ST 222	n/a
Consistent representation of cohort language in text-sets?	No: 1 ENG-FRE	No: 3 ENG-FRE	Yes: 144 ENG-FRE-SPA	HAMELIN
Full use of languages within a text-set?	No: 3 FRE-SPA 1 ENG-FRE 1 ENG-SPA	Yes: 13 ENG-FRE-SPA 10 ENG-SPA 3 ENG-FRE 1 FRE-SPA	Yes: 144 ENG-FRE-SPA	SARAVIA
Bidirectional self-translator?	No: Completely unidirectional	Yes: Partially bidirectional (EN-FRE, EN-SP)	No: Completely unidirectional	HAZELTON
Varies antecedent/subsequent status of languages?	Yes	Yes	No	HAMELIN
What language(s) did they grow up in?	Spanish	English	French	n/a
Migrant self-translator?	Yes	Yes	No	HAMELIN
Country of birth?	Bolivia	United States	Canada	n/a
Location of residence within Canada?	Montreal	Montreal	Montreal	n/a

6.4 Conclusions: the diversity, complexity, density, and agility of language

6.4.1 Defining language

This chapter has called into question and clarified what "language" means in the context of self-translation practices in Canada. In the discussion of language variety, it was important not to define languages as prescribed by their political status (e.g. official vs. non-official; "language" vs "dialect") but rather to distinguish them according to the way each of them is used, i.e., as a distinct linguistic code within a discrete text. Moreover, it was important to attribute value to them according to these same criteria, thereby aiming to democratize each of the languages as languages (vs. dialects, for instance) at the outset, and allowing sociopolitical realities to serve as a lens through which to understand these languages and their relationships to one another, rather than as an *a priori* imposition that necessarily shapes subsequent interpretations.

In the discussion of combinations, where a text-set was sometimes seen to involve more than one text in the same language, additional clarification was needed to determine how one "language" might be distinguished from another. A type-token distinction was therefore introduced into the analysis, allowing different textual iterations of a language to stand alone. This distinction was also critical in the context of examining directionality, as it enabled us to conceptualize the likes of intradirectionality and cumudirectionality, for example. It was also in the discussion of directionality that another distinction was introduced, namely between single- or discrete-language sources and cumulative-language sources.

All three cases complicate the notion of language, revealing it to be more complex than might have been expected: understanding self-translation means also recognizing and considering language use that exists beyond *type*. In light of the data reviewed, it would seem misleading or incomplete to *not* describe Friulian and Cavarzeran as languages, for instance. So would qualifying PATRIARCA's "Rituzza" text-set as involving only three languages, or representing MARCO MICONE as a bidirectional self-translator between French and Italian. The present research indicates that cases like the last two are rarer; nonetheless, oversimplifications such as those implied by the preceding questions would undermine the self-translation practice of writers in our corpus on a number of potential levels: the density of the practice of self-translation; the writer's interest in working through a particular text; their concern with engaging with a particular language; a publisher's appetite for that work and/or for work by that self-translator; an audience's perceived receptiveness to (re)connecting with the material or the writer.

Indeed, the cumulative-single and type-token distinctions shine light on—and contribute to actively resisting—two temptations: that of unduly isolating languages, and that of unduly conflating them. While the outcomes of these distinctions may seem contradictory, they are actually complementary, as they both contribute to the common goal of enabling a fairer and more comprehensive appreciation of self-translation practices. First, recognizing how a self-translation text emerges from a *cumulative* source means more adequately understanding the multiple products and processes that precede and shape that text. Isolating the antecedent text-languages would mean

attributing only one language as the base from which the self-translation was written. Yet, as we know thanks to Verena Jung's work, a self-translator has privileged access to a range of objects, thoughts and memories associated with the initial text:

> [S]elf-translators have access to some intertext material that ordinary translators cannot access, either written sources, texts they had read and which have influenced their thought, or language use and memories of the writing process or of the inner process before the writing process. (2002: 28)
>
> [...]
>
> I would at least postulate that [self-translators] can access the memory of an intention […]. The process of accessing the intention must rather be seen as the interpretation of the first intention. (2002: 30)

When more than two texts are involved in a self-translation text-set, such privileged memory—however potential, selective or foggy it may be—therefore applies not only to each of the antecedent texts but also to the experience and context of the transfer processes by which those texts are joined. This multiplied remembering would inform any subsequent self-translations, even if the writer primarily relied on only one of the works as the primary source. It is relevant here to consider MICONE's own words with respect to his self-translation text-set: "[*Silences*] n'existerait pas sans *Gens du silence*" (Puccini 2012: 139). The texts he names are separated not only in time—with the first of his *Gens du silence* plays published in 1982 and *Silences* published 22 years later, in 2004—but also by three other self-translation texts: two in French (each of them also entitled *Gens du silences*) and one in Italian, *Non era per noi*. MICONE's statement thus usefully speaks to the way an earlier text resonates in a much later work.

The risk of unduly *conflating* languages is mitigated through recognition of *token*-languages within a text-set, which make visible both intralingual self-translation

and language accumulation. Counting by type-language alone thus undermines the value placed on each distinct language as well as on any subsequent texts produced in a type-language that has already been explored (and published, in this case) within that text-set. Mapping out directionality for self-translators such as CANTON, MICONE, and PATRIARCA further exposes how counter-productive and misleading it would be to ignore token-languages.

6.4.2 Breadth and dearth of language varieties

Language use in this corpus of writers and writings is surprising in terms of its abundance and less so in terms of its shortages. On the one hand, while the corpus was designed around English, French, Italian and Spanish, it ultimately incorporates as many as four additional languages (Cavarzeran, Ciociaro, Friulian, Sicilian), doubling its initial size. On the other hand, the presence of these four linguistic varieties implicitly signals the absence of any other additional languages. This absence could seem strange insofar as certain writers in the corpus do in fact publish in other languages: HUGH HAZELTON, for instance, has published literary works in Portuguese. The fact that Portuguese does *not* feature in his self-translations, however, only reminds us that the practice involves a decision-making process with respect to language. It is nonetheless useful to recognize that, as far as this corpus is concerned, the burden of a language *other* than English, French, Italian or Spanish being included in the corpus falls squarely on the shoulders of SPA and ITA writers, since the EF group has been defined to exclude other languages. Thus, while the potential for greater linguistic variety exists, it would be a lot to ask of self-translators to produce in yet another language. This burden seems especially great

in cases like HAZELTON's, given that he already self-translates between more than two languages and, as an active ST 212 self-translator, produces considerably. What's more, these additional languages are often learned later in the writers' lives. This contrasts with the very early experiences of languages that characterize the profiles of most ITA writers who have worked with non-cohort languages: CANTON (Cavarzeran), MICHELUT (Friulian) and PATRIARCA (Ciociaro, Sicilian) were all born in Italy and spent their early years there, hearing mostly regional Italian varieties at home as well as in their immediate environment outside the home. PATRIARCA immigrated to Canada when was 9 years old and had early experiences not only with Ciociaro (Patriarca 2015: 93) but also with a Sicilian dialect, thanks to many visits with extended family in Sicily.[1] MICHELUT grew up speaking Friulian until she was six (Michelut 1989: 65). And CANTON explains:

> Je suis née en Italie, à Cavarzere (province de Venise) où tout le monde parlait le cavarzeran, et à quatre ans on m'a déracinée en émigrant à Montréal. Ma première langue est donc le dialete vénitien de mes parents. (Canton 2015: 87)

Note, however, we do not see similar engagement with Italian in MARGARITA FELICIANO's oeuvre. As Hugh Hazelton (2007a: 52) explains, once FELICIANO moved from Italy to Argentina as an eight-year-old, "Spanish became her mother tongue." Thus, although FELICIANO, MICHELUT and PATRIARCA all left Italy at roughly the same age (though not at the same time[2]), there has for FELICIANO been no self-translatorly return to an earlier language.

[1] Personal correspondence with PATRIARCA (Jan. 7, 2016 email).
[2] FELICIANO moved to Argentina in the early 1940s; MICHELUT and PATRIARCA migrated to Canada in the late 1950s.

In terms of absences, we can also observe that Indigenous languages from Spain and Latin America—quite unlike those from Italy—are altogether missing from the corpus. The non representation of Basque, Catalan and Galician seems to speak directly to the fact that, in the Spanish-language cohort, only one writer (MANUEL BETANZOS SANTOS) is from Spain (Galicia). By contrast, other Latin American languages are absent despite the fact that the vast majority of SPA writers migrated to Canada from Latin American countries, where many Indigenous languages have official status: Guaraní in Paraguay; Quechuan languages in Bolivia, Ecuador and Peru; and the Nahuatl and Mayan languages in Mexico, to name only a few.[1] Levels of international migration among speakers of these languages are, however, very low—particularly in the case of those leaving Latin American soil—because these people have "unbreakable ties to their land" and, moreover, can expect to face extreme and heightened political, social and economic discrimination in other geopolitical spaces, not unlike the kind encountered at home (Oyarce et al. 2009: 150-151).

The nonexistence of Indigenous languages in our corpus also speaks to conditions associated with *writing* practices in these languages, whereby literary traditions are not necessarily well-established. Not only have their user communities historically privileged the oral dimension of language over the written form but infrastructure for writing is limited in terms of material support (e.g. dictionaries, publishing houses), literacy (of audiences, of potential initiators of writings), and legal

[1] More than 650 Indigenous Peoples are officially recognized (Oyarce et al. 2009: 144).

enforcement (e.g. the practical enacting of *de jure* official status is more obscure). Furthermore, these languages are subject to the same discrimination that plagues the people who use them. This helps to explain the "selective" nature of migration, whereby Indigenous people who are more likely to cross international borders typically already speak the official language(s) of the new host space (Oyarce et al. 2009: 158).

All of those who self-translate using a regional Italian language also incorporate standard Italian into their self-translations. Is it reasonable to suppose then that, if someone had self-translated in Canada using an Indigenous language from Hispanic Latin America, their self-translation repertoire would also have included Spanish, and that these writers would therefore be identified in our corpus? Their absence seems to underscore the fact that certain people and certain languages are allowed to travel more easily than others are.

6.4.3 Complicating combinations

6.4.3.1 Combinations vs. pairings: what to do with more than two

While the linguistic repertoires and text-sets of most of the self-translators in our corpus involve only two languages, alternative linguistic practices are far from rare. As we have seen, 10 writers in the corpus have linguistic repertoires involving three or four languages. While this proportion (~15%) might not be considered terribly significant, it increases substantially enough when we focus our attention away from EF writers, who are bound by a bilingual paradigm (in terms of type-languages at least), and towards those for whom the possibility of more extensive language usage actually exists,

representing more than a quarter (26%) of these 38 writers, and 19% of all the text-sets in the corpus.[1] What's more, 9 of the 17 language combinations identified are so-called multilingual, underscoring not only the extensive range of these combinations but also their proportional weight, as they account for just over half of all those represented here, incorporating three, five and seven (type- and token-)languages. In other words, shifting our gaze beyond the bilingual does not just consist of finding "more than two"; it also entails recognizing the diversity of what "more than two" means.

This shift involves challenging a conceptual predisposition to expect (self-)translation to consist of language *pairs*. Indeed, framing self-translation as a phenomenon rooted in pairings proves problematic here. Presupposing this kind of bipolar organization of language skews the way self-translation is interpreted and understood because it reflects the phenomenon in ways that lack accuracy and are therefore rather unreliable. The implications of the bilingual assumption are, of course, as conceptual as they are methodological, precipitating the likes of lowered horizons of expectation and of faux anomalies where patterns actually exist. It is useful to note that, even in our discussions of directionality, where the idea of pairings was crucial, the term is stretched in order to allow *cumulative* sources to be incorporated into the initial end (chronologically speaking) of the "pair." In other words, "pairing" in that context refers more to the nodes of transfer that are at play within a self-translation *moment*—i.e., the "source" (according to its expanded definition) and the "target"—than to the abstract

[1] 344 out of 1784 text-sets.

bringing together of *singular* languages positioned at either pole. In short, the findings in this study stress the importance of discussing linguistic intersections—whether within a self-translator's repertoire or within their self-translations—in terms of *combinations*.

6.4.3.2 Tricheotomy

Language use is rather persistently conceptualized in relation to a monolingual-bilingual-multilingual trichotomy. This is easily observed in the titles of scholarly books and articles devoted to the study of language[1], and its logic may resonate especially well in countries like Canada, where there are two official languages and regular migration flows from "other language" spaces. However, in the context of this research at least, the findings encourage resisting this trichotomy, breaking down what "multilingual" means and reclassifying the notion of "bilingual." The concern with "multilingual" is that it lumps together all combinations involving more than two languages and indeed, at the same time, excludes combinations of only two. But why consider the notions of bilingual and trilingual as distinct from one another, without also distinguishing between trilingual and, say, quadrilingual? Prevailing understandings of multilingualism seem to present the notion as a stable and abstract one that, paradoxically, dillutes the difference that the term intends to denote. Where self-translation practices in Canada are concerned, it would be beneficial to make this difference more immediately apparent, and therefore to shift our understanding of multilingualism, so that it 1) refers

[1] For instance: *Monolingualism-Bilingualism-Multilingualism: The Teacher's Perspective* (Komorowska and Krajka 2016), "Experiments with Machine Translation for Monolingual, Bilingual and Multilingual Retrieval..." (Lam-Adesina and Jones 2004).

to all language use that extends beyond monolingualism (vs. beyond bilingualism), and 2) serves as a merely preliminary and provisional conceptual entry into a range of -lingual possibilities—one that is theoretically diverse *ad infinitum* while practically more limited (to *septilingual*, in this study). Bilingualism would therefore becomes a subcategory of multilingualism, and pairings become a subcategory of combinations, with the familiar trichotomy replaced by an unfolding spectrum of -lingualism that is housed in a kind of loose monolingual-multilingual dichotomy.

6.4.3.3 Myth of bilingualism

Whereas translation itself regularly heightens the illusion of monolingualism among target-language audiences (cf. Venuti 2008: 1), Translation Studies is acutely aware of the myth underlying this illusion and is implicitly engaged in the project of debunking it. Yet this project—*a priori* defined in relation to *allograph* practices—continues to be troubled by myths of bilingualism, including a bilingual bias, a conceptual predisposition to expect translation and self-translation to be framed in relation to pairings, as already discussed. It is true that research on self-translation tends to share this burden, as evidenced by language and conceptual frameworks used in encyclopedic entries and key monographs on the topic.[1] However, by virtue of the self-translator's unique capacity to

[1] For instance, focus on bilingualism is seen in the titles of seminal works, such as *Bilinguisme d'écriture et auto-traduction* (Oustinoff 2001), *The Bilingual Text: History and Theory of Literary Self-Translation* (Hokenson and Munson 2007), and *Writing It Twice: Self-Translation and the Making of a World Literature in French* (Kippur 2015) (see Van Bolderen 2010: 13-15). Also, explicit reference to bilingualism (and not multilingualism) appears on almost every page of the "Self-translation" entry in the *Companion to Translation Studies* (Grutman and Van Bolderen), and the opening line of the "Self-translation" article in the *Routledge Handbook of Literary Translation* (Cordingley 2018: 352) lays the bilingual groundwork in comparable ways: "Over the past two decades, scholars have explored the complex products of self-

house, within a “same” body, multiple published personas vis-à-vis a particular text and to wield a particular author function, I would argue that self-translation and research on this topic occupy a privileged position, as compared to allograph translation and allograph TS, to sensitize audiences and scholars to the possibility of associating more than two languages with a translating agent.

6.4.4 The mighty few: diversity, the local, and the Other at work

This study of language demonstrates that a small number of self-translators are responsible for the bulk of the language diversity in this corpus.

6.4.4.1 Size versus diversity of linguistic repertoires

Self-translators whose linguistic repertoire contains only two languages do not, collectively, exhaust the pool of language varieties in this corpus. In fact, they use only half of the eight languages studied. Meanwhile, the much smaller group of writers who make use of four languages in their self-translations covers a broader range of the type-languages studied. Indeed, as the number of type-languages in a linguistic repertoire increases, so does the diversity of the languages used by that group of self-translators.

translation; they have begun to analyse the range of bilingual writing processes employed by its practitioners; and they have categorised different poetic, geopolitical and commercial motivators or pressure.”

Table 89: Quantitative relationships between type-languages, linguistic repertoires and self-translators

# of type-languages in linguistic repertoire	# of type-language varieties represented, collectively	Type-languages covered	# of self-translators (cohorts)
2	4	ENG, FRE, ITA, SPA	57 (EF, ITA, SPA)
3	5	ENG, FRE, FRI, ITA, SPA	7 (ITA, SPA)
4	7	CAV, CIO, ENG, FRE, ITA, SIC, SPA	3 (ITA)

This is true even though the number of self-translators involved in each group decreases. The pattern is surprising in that the number of self-translators involved in working with two languages is great, which theoretically suggests equally great opportunity to mobilize all eight languages. Yet these patterns make sense when considered alongside the earlier observation that, if a writer self-translates using one or more regional languages (e.g. Cavarzeran, Ciociaro), they will also self-translate using the standard, or more central, form of that language (e.g. standard Italian). In order for any of the four additional Italic languages to be represented by self-translators working exclusively with two languages, those writers would therefore need to restrict their production to those particular language couplings. This would mean completely excluding English and French, which is not only unlikely in the context of literary publishing in Canada but indeed also unsubstantiated in our findings.

7 Conclusions: What is self-translation in Canada?

This research project is a first large-scale study of self-translation in Canada, which engages with—and, in a sense, attempts to begin bridging the gaps between—the two questions *What is self-translation?* and *What is literary self-translation in Canada?* Working through the first question involved identifying some of the key contradictions or *tensions* that might be said to characterize existing axioms, attitudes and arguments about self-translation: in what ways is self-translation understood to be a *waste*? in what contexts is it seen to be of *value*? In other words, where (and according to whom) is the phenomenon of self-translation located on the continuum between *repetition* and *redundancy*, and what are the stakes involved in defining in this way the "similitude" between corresponding self-translation texts?

This discussion also consists of problematizing, in various ways, understandings of the self as a stable entity, arguing that self-translation foregrounds how a singular self is inhabited, and even haunted, by a (g)host of other selves. I consider, more specifically, what the self-translator's different personas are; what links might exist between self-translation and the uncanny; and what happens to selfhood in translation contexts that involve collaboration between the author and other agents. Furthermore, these reflections address what I see as the double standard of trust—the (dis)trust paradox—that self-translators are faced with, as they are simultaneously deemed to be the *most* trustworthy translators, on account of their presumed Authority over the written work, and the *least* trustworthy translating agents, because of their Agency, which supposedly allows (even *compels*) them to make as many changes to the text as they wish. It was

important to tease out these various ideas so that, in addition to advancing self-translation research in general, they can variously inform subsequent reflections related to the more central question of the thesis.

When, indeed, we began to shift our attention to understanding what literary self-translation in *Canada* is, the focus turned more specifically to *What is literary self-translation in Canada since 1971?* This starting point was deliberately chosen because it coincides with the year in which the Pierre Elliott Trudeau government announced the implementation of the Policy of Multiculturalism Within a Bilingual Framework. The Policy, in turn, arose out of the Commission on Bilingualism and Biculturalism, and took place just two years after the adoption of the Official Languages Act, which made English and French the country's languages and, in doing so, shifted the linguistic paradigm in Canada away from the officially English monolingualism that had characterized the country since Confederation in 1867. My expectation was that these two shifts, with respect to language and culture respectively, would have an impact on quantitative and qualitative aspects of self-translation, making the practice of self-translation possible in ways that could not be—and indeed had not been—envisaged before.

What we have noted about contemporary Canada, then, is that a series of assumptions accompany the idea of self-translation. On the one hand, it is assigned *exceptional* status by self-translators themselves as well as by the general public. For self-translators, the assumption seems to stem predominantly from inductive reasoning: they know themselves to be translators of their own work and do not necessarily know

of any or many others who do the same—even if comparisons with major international figures such as SAMUEL BECKETT do not always go unmentioned; self-translators and self-translation must therefore be very rare. A more deductive logic seems to lead the general public to the same conclusion: the belief, in this instance, is that there are very few people who produce literary works in more than one language, and that very few of those writers translate their own writings; therefore, there must not be any or many literary self-translators in Canada in particular. On the other hand, a common assumption within self-translation studies is that Canada is fertile ground for the practice. Self-translation scholars have described the phenomenon as "very common" or "widely practised" in Canada, or as "characteristic" of the country. In other words, *many* writers in Canada are presumed to have translated their own work and, by extension, *many* "Canadian" self-translations should exist.

Thus, what also becomes clear is that, in any case, perspectives about self-translation in Canada remain largely within the realm of conjecture. Upon consulting the Self-Translation Bibliography—which is the most comprehensive index of international self-translation scholarship—we note that, in fact, there is limited research into Canadian self-translation, that this research is overwhelmingly case studies-based, and that it tends to privilege a rather restricted cast of self-translators, while also reflecting little diversity in terms of who is studying these writers. Hence the need, at this time and in my view, to look more closely at Canada-based self-translation and to approach the object of study through a macroscopic lens. In doing so, I have attempted to lift

understandings of self-translation in Canada out of the realms of conjecture and piecemeal and into richer, more complementary vicinities of the known.

Broadly speaking, the thesis investigates the intersections between self-translation in Canada and questions of collaboration, of frequency and of language, while predominantly focusing on three groups of writers: those who self-translate between English and French exclusively; those who have self-translated using standard Italian; and those who have self-translated using Spanish. The lens of *collaboration* has allowed us to observe that many self-translators in Canada collaborate with other translating agents, and encourages us to develop hypotheses about some of the reasons for this inclination, especially as they relate to migrant self-translators. This lens also allows us to see that such collaborative self-translation practices often go unrecognized within the publications and that, when there *is* recognition, the modalities used can differ significantly, which in turn affects reading protocols. The *frequency* lens has encouraged us to take stock of 67 self-translators and 1780 self-translation text-sets in the main thesis corpus. We have noted that, while also practiced by sedentary self-translators, self-translation in Canada is especially the domain of migrant writers. Furthermore, there is a wide range of variations in how often a given writer engages with translating their own work, and by contrast, very little range exists in terms of literary genre, with poetry being overwhelmingly preferred. Finally, through the lens of language, we see that there are 8 languages represented in the main corpus; that there are several examples of writers who combine more than two languages in their their self-translation oeuvre or text-sets, sometimes even revisiting a given language. These

analyses have not only led to but *called for* the development of several new terminologies and taxonomies. Inspired by these specific Canadian data and contexts, they also represent a significant scholarly contribution in that they would be applicable to various other contexts, both within and outside of Canada.

7.1 Challenges and limitations

The main contribution of this thesis is that it proposes a first mapping of Canada-based literary self-translators and self-translations. Yet, because of its first-ness, and because large-scale region-based investigations devoted to self-translation (such as this one) are rare, this research is inherently exploratory, incomplete and provisional. In fact, I would argue that the project has been as much about methodology as it has been about self-translation in Canada. With this in mind, I would like to highlight a selection of methodological challenges inherent in this thesis.

One of the first significant challenges was *identifying* self-translations, which constitute the base materials of the study. No list of Canadian self-translators or self-translations pre-date the thesis and, since descriptive and analytic work could not occur until such a list existed, compiling it was among the first and central tasks of this project, as well as one of the project's major contributions. The difficulty, however, is that self-translated works are not labelled as "self-translations" within the publications themselves, nor are they tagged as such in searchable catalogues. In part, this reflects the fact that the term "self-translation" has effectively been imposed upon the phenomenon, as opposed to being an idea that emerged from the practice. Related to this remark is that, as we have seen, self-translators frequently if not typically prefer

alternative terminology that tend to connect them to authorship and "creation" rather than to translatorship and "re-creation." Therefore, publications sometimes identify self-translations through formulations such as "translated by the author." Yet these labels are not consistent; what's more, many self-translations are *opaque* (Dasilva), the published material making no reference to its self-translation status. A range of complementary strategies therefore needed to be explored so that self-translations (and self-translating writers) could be uncovered and their self-translation status deduced.

A second challenge was that of accessing texts and, effectively, creating personal archives of them or parts thereof. Many of the texts identified as self-translations were difficult to find because they were out of print or published some time ago. The interlibrary loan system through the University of Ottawa was indispensable, as was the generosity of an evolving network of scholarly and literary figures who owned copies of certain works and could assist me in consulting the material. What was not clear to me initially but eventually became evident is that I would need to consult each self-translation on many, many occasions, each time motivated by a new set of questions or needing to ask a previously asked question in a novel way. Being able to examine the works and notably their *peritexts* was particularly important when it came not only to confirming self-translation status but also to identifying bibliographic details, possible collaborators, and clues to the self-translation process. Therefore, scanning texts and determining effective ways of filing them proved imperative and was an ongoing not to mention labour-intensive activity.

A third challenge was routinely needing to shift between analytical lenses. On the one hand, this project is a large-scale study; on the other hand, and even though I have not engaged in close-readings of texts or of the transfer choices connecting corresponding works, the research has involved considerable up-close analysis of materials. If we accept the premise that micro- and macro-level analyses are equally demanding, albeit for different reasons, I would argue that the act of zooming in to examine details is simple enough, whereas it is especially difficult to shift to a wider lens. How do you know when to stop examining material from up close, particularly when you know there is always more interesting and relevant information to be found? How does one avoid going down any number of rabbit holes? Meanwhile, it is a challenge—albeit a necessary and insightful one—to readjust one's vision in order to take in the proverbial forest (instead of only its trees) and attempt to make connections between different sets of ideas and observations.

The provisional nature of this thesis also stems from several limitations associated with the research. Although Appendix B accounts for a number of additional self-translators and self-translations, the main thesis corpus is linguistically restricted because of the limits of my own language repertoire. The thesis findings are therefore necessarily shaped by the focus on self-translations that involve Italian or Spanish and/or that move between English and French. While this means usefully representing both official languages and a certain range of Romance languages, it also inevitably underplays the existence of products that have been written in any number of other non-official immigrant languages or in any of Canada's Indigenous languages. Another

limitation is the large scale of this prosopography-inspired investigation. This kind of research demands a lot of time not only to source data but also to manage and analyze them. These demands prevented me, on the one hand, from making use of more sophisticated Digital Humanities tools, including those related to data visualization. While I completed certain data management courses and consulted with a number of experts in these fields, much more time and far greater resources would have been required for me to gain the knowledge and skills necessary for such interventions. On the other hand, the scale of the data collection, storage and analysis involved in the thesis has also prevented me from making comparisons between self-translation in Canada and self-translation elsewhere. Such a task was further complicated by the fact that the research parameters defining existing region-based studies are quite distinct from those pertaining to this thesis, and that these distinctions would need to be carefully qualified in order for comparisons to be meaningful. In keeping with the thesis's objectives, Canada-specific research was prioritized. These limitations notwithstanding, I would argue that the large-scale, product-oriented approach adopted in this thesis has proved useful in generating rich findings and complementing other forms of investigation.

7.2 To what extent is Canada fertile ground for self-translation, and in what ways is such fertility or lack thereof expressed?

This thesis contributes significantly to confirming and further establishing the fact of literary self-translation and self-translators in Canada between 1971 and 2016. With 67 self-translating writers and more than 1780 self-translation text-sets in the main corpus,

the country does indeed appear to be rather fertile ground for self-translation during this period, a finding which proves all the more evident once we factor in writers and writings that have, for methodological reasons, been excluded from the main corpus. The 47 non-corpus writers in Appendix B offer meaningful insights into the quantitative and qualitative potential of these additional people and cultural products. Contemplating such potential nonetheless remains something of an abstract exercise, as I would contend that numerous other writings and writers have yet to be identified.

At the same time, I would not just yet be inclined to describe literary self-translation in Canada as "very common" (Bandín 2004) or "widely practised" (Anselmi 2012). These qualifiers clearly apply to the phenomenon in Basque literature as well as in Indigenous literatures in Mexico, for instance, where self-translation has been shown to be not only infrastructurally supported and encouraged but also *compelled* by the likes of the publishing industry (Basque) and State-based funding mechanisms (Mexico), with self-translation even emerging as more common than allograph translation (Manterola Agirrezabalaga 2011; Gentes 2019). But can we reasonably apply the same qualifiers to Canada? We have seen that contemporary Canada is unquestionably a busier hive of self-translational activity than certain other regions have been found to be (e.g. Belgium, per Grutman 2017). I have also contended that it is much busier than the general public, self-translators or most scholars—outside of self-translation studies, especially, though presumably also within it—would have anticipated. In short, it would be difficult to deny that Canada is a significant site of self-translation insofar as the presence of self-translations and self-translators is repeated and sustained. Yet the main

corpus of this thesis contains, on average, fewer than 2 self-translators and 40 text-sets (most of them pairs of individual poems) per year, for the period under study, when national populations ranged from 21 million to 37 million inhabitants. Even when we know, concretely and in the abstract, that other self-translators and self-translations in Canada exist, I would not say that these figures are sufficiently great as to indicate that self-translation is *characteristic of* (Santoyo 2005) the country.

It is important to recognize that such depictions of Canadian self-translation (cf. Anselmi, Bandín, Santoyo) have served scholarship well: in the context of the shared interest among self-translation researchers over the past 20+ years in underscoring the non-negligible existence of self-translation as an international and region-specific practice, it has been both valid and valuable to point to relative hot spots like Canada. One consequence of this thesis, however, is that we can speak of Canadian self-translation in ways that are no longer or at least a lot less restricted to the realm of relative conjecture, which puts us in a unique position to nuance previous claims. While the thesis findings confirm the significance of self-translation in Canada from 1971 to 2016 and indeed prime us to anticipate a rise in the number of confirmed cases of self-translators and self-translations in the country, the same findings simultaneously indicate that we should resist the urge to overstate or prematurely assert the magnitude of the practice.

7.3 What does it mean to self-translate in Canada?

7.3.1 Who are self-translators in Canada?

To respond to the question of *Who are self-translators in Canada?*, I would like to begin by revisiting, and then reconsidering in light of the thesis findings, Gentes' classifications for literary self-translators in Canada (2017: 41-45). As outlined in Chapter 3, Gentes submits that self-translators fall into one of the following three categories:

1) those who work between Canada's official languages;
2) those who self-translate between an Indigenous language and one of Canada's official languages; and
3) migrant self-translators.

These classifications, especially the first two, relevantly reflect the significant role that language status, and specifically Canada's Official Languages Act (1969), plays in defining self-translation practices in the country. The classifications also speak to status pertaining to writers' time-space relationship with Canada: that is, whether they are *migrant* self-translators (which I understand here to refer to first-generation and generation-1.5 immigrants to Canada), per the third category; or *sedentary* self-translators, which is implied in the first two categories, through the third, and suggested in the second category through the special attention paid to Indigenous languages, which have rarely if ever been used as literary languages by non-Indigenous peoples. Thus, Gentes lays useful groundwork for reflecting on how Canada-based self-translators might be conceptualized vis-à-vis the kinds of languages (e.g. official, non-

official) that are combined in their self-translations, and the relationship that might be said to exist between a) these writers and/or their languages and b) Canada as a region.

Findings from the present thesis, however, highlight certain incongruities in the proposed classifications by pointing to cases that either reflect an overlap between the categories or are simply unrepresented in them. On the one hand, we have seen that a number of migrant self-translators (cf. Gentes' 3rd category) also work between Canada's official languages (cf. 1st category). Although Spanish features prominently in the linguistic repertoires of first-generation migrants ALEJANDRO SARAVIA and HUGH HAZELTON, that language is not involved in all of their text-sets; instead, some of them pair English and French. Hence SARAVIA's poems "Sauline's secret" [ENG] // "Le secret de Sauline" [FRE], and HAZELTON's poems "Equinox" [ENG] // "Équinoxe" [FRE], "Night" [ENG] // "Nuit" [FRE], and "Île" [FRE] // "Island" [ENG]. Recall furthermore that, in HAZELTON's oeuvre, most of his many self-translation text-sets that involve Spanish incorporate both French and English as well. Likewise, well over two-thirds of the 235 text-sets produced by Italian-born GIOVANNI COSTA involve both of the official languages, in addition to standard Italian. The thesis corpora also contain first-generation migrant self-translators who work *exclusively* between Canada's official languages: e.g., MARGUERITE ANDERSEN, E.D. BLODGETT, ELISABETH VONARBURG. On the other hand, several sedentary self-translators work with languages that are neither official nor Indigenous, meaning that they fall outside the limits of the three categories above. Such writers include JANICK BELLEAU (Italian), LISA CARDUCCI (Italian, Spanish), FRANCIS CATALANO (Italian) and CLAUDE HAMELIN (Spanish). While BELLEAU and CATALANO have had only limited

encounters with Italian, with the same remark applying to CARDUCCI's use of Spanish, Italian is the predominant language in CARDUCCI's self-translation practice and HAMELIN incorporates Spanish into all 144 of his self-translation text-sets.

Thus, if (as I would argue) establishing self-translator categories represents a meaningful step towards answering the question *Who are self-translators in Canada?*, then the findings from this thesis make a case for such categories being consistently defined 1) in relation to the languages that are combined within a writer's self-translational oeuvre (as opposed to a given self-translation), and 2) with a view to reflecting the relationships that exist between those languages (rather than the writer; cf. Gentes's 3rd cat.) and Canada, namely as those relationships pertain to national language policies and to territory. It is with these reflections in mind that I propose the five categories below. They circumscribe self-translational languages within the definitional parameters of *official/non-official* and *Indigenous/immigrant*.

1) **Official languages**: Writers whose self-translational oeuvre exclusively involves the two official languages of the Canadian Confederation as a whole (and of one of its provinces, i.e. New Brunswick).
2) **Non-official languages**: Writers whose self-translational oeuvre exclusively involves nationally non-official languages, whether Indigenous or immigrant.
3) **Official + Indigenous languages**: Writers whose self-translational oeuvre exclusively incorporates at least one nationally official language and at least one "federally" non-official language that is Indigenous to Canada.

4) **Official + non-official immigrant languages**: Writers whose self-translational oeuvre exclusively incorporates at least one nationally official language and at least one nationally non-official immigrant language to Canada.
5) **Official + Indigenous + immigrant languages**: Writers whose self-translational oeuvre incorporates at least one nationally official language, at least one Indigenous language, and at least one immigrant language.

An important part of characterizing Canadian self-translators is attempting to describe the presence or distribution of writers *across* these categories. For the moment at least, the second and fifth classifications remain purely theoretical and hypothetical, as I have not come across any writers who self-translate only between non-official languages (2nd cat.) and there seem to be no writers whose self-translational oeuvres combine Indigenous and non-official immigrant languages, let alone along with English and/or French (5th cat.). Acknowledging such profiles is nonetheless critical for at least two reasons. For one, neither profile lies beyond the realm of possibility. Here, it is useful to recall that the main thesis corpus contains a text-set in which two non-official languages, both of them exogenous to Canada, are combined: namely, LICIA CANTON's poems "Putea abandonà" (in Cavarzeran) and "Bimba abbandonata" (in Italian) (see Graph 21). Therefore, even if finding writers in either category seems unlikely because one of them excludes the official languages and the other necessarily involves at least three type-languages and combines endogenous and exogenous non-official languages, it is important for these possibilities to be noted, particularly when research into self-translation in Canada is still in its infancy.

Secondly, recognizing these profiles means that all such profile variations are accounted for, reminding us that identifying the *presence* of self-translators inevitably also means flagging (potential, if not probable) self-translatorly *absences*. Due to the thesis corpora's linguistic parameters, there is also an absence, within these corpora, of writers who belong to the third category (*official + Indigenous languages*). As referenced in Appendix B and introductory parts of the present document, however, broader thesis research confirms that a number of writers incorporate Indigenous languages as well French and/or English into their literary self-translations; hence examples such as JOSÉPHINE BACON (French, Montagnais), GWEN BEAR (English, Wolastoqey), TOMSON HIGHWAY (Cree, English, French) and RITA MESTOKOSHO (English, French, Innu). Yet it is, of course, where the first (*official languages*) and fourth (*official + immigrant languages*) proposed classifications are concerned that the thesis findings provide the greatest insights: over 29 (EF) self-translators have been identified in the former category, and over 38 (14 ITA, 24 SPA) are identified in the latter, with this second figure surely set to increase as other languages become the focus of more in-depth research. In any case, it seems fair to say that the greatest number of self-translators in Canada will belong to these two categories, that a certain number will belong to the third category, and that very few are likely to be classified in the remaining two.

The five Canadian self-translator categories that I have proposed above—along with the sketches of writerly representation among them—constitutes what I would argue is a robust, if provisional, base upon which to further explore who self-translators in Canada are. In addition to researching writers who have self-translated using

languages outside of the main corpus of this thesis, this exploration could involve adopting any number of additional analytic perspectives, including those discussed in detail within the thesis: e.g., writers' frequency type; their directionality type; their collaborative identity as defined by their self-translational oeuvre and the collaborative self-translation pacts expressed therein (though, first, more comprehensive research into collaboration among self-translators would be required); their migrant versus sedentary status.

7.3.2 What features characterize self-translations in Canada?

We can consider at least some of these additional lenses by returning to the five propositions that Grutman (2015: 15) makes about self-translation in Canada, especially with respect to works that incorporate the French language, as cited in Chapter 3. (In keeping with conventions adopted in the main thesis corpus, I will use the shorthand "FRE" to refer to these writers.) Analyses from the thesis allow us to articulate a series of responses to these propositions and, in the process, not only further qualify Canadian self-translators but also begin discussing the range of features that characterize Canada-based self-translations.

Proposition 1 (Grutman): That migrant FRE self-translators outnumber their sedentary counterparts

In the main corpus, 47 of the 67 self-translators incorporate French into at least one of their self-translations. Of these, the migrant/sedentary status of one writer is unconfirmed (D. E. CYR); of the remaining self-translators, 17 are first-generation or

generation 1.5 migrants,[1] and 30 are "sedentary."[2] For the moment then, there is no clear indication that FRE sedentary self-translators are outnumbered by FRE migrant writers; on the contrary, thesis data show the former handily outnumbering the latter. Even when we know that other self-translators have yet to be accounted for, we also know that they include both migrant (e.g. YING CHEN, IRINA EGLI, HANS-JÜRGEN GREIF, per Appendix B) and sedentary (e.g. AN ANTANE KAPESH) self-translators, and that the relative proportions of these writers are as yet unknown. Thus, Grutman's first proposition may still hold true, but additional follow-up would be required to confirm it. It is worth noting that the thesis does, however, suggest promise for such a statement to hold for writers whose oeuvre includes at least one self-translation text in *English* (ENG self-translators, as it were): while 29 of these corpus writers are sedentary,[3] 26 are migrant self-translators.[4] (Here as well, status is unconfirmed for D.E. CYR.)

Proposition 2 (Grutman): That Canadian immigrants and their children do not self-translate between the two official languages; instead, they move between their "langue d'origine" and English or, in the case of those who find themselves in the province of Quebec, French.

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[1] ARROYO, BETANZOS SANTOS, BLODGETT, CANTON, COSTA, ESPINOZA, HAZELTON, MADARIAGA SÁNCHEZ, MARTÍNEZ, MICONE, M.A. PEÑAFIEL, T. PEÑAFIEL, RETAMAL, SARAVIA, SEGURA, VONARBURG, ZAGOLIN

[2] BELLEAU, BILLON, BLAIS-DAHLEM, BOROWICK, BROSSARD, BRUNEAU, CARDUCCI, CATALANO, D'ALFONSO, DÉ, DESBIENS, DICKSON, DOUCET, GAGNON, GAREAU, GRANGER, HAMELIN, LÉGER, LÉVEILLÉ, LUX, MEYNARD, MORRISSETTE, NATHANAËL, PRESCOTT, ROBICHAUD, SAVOIE, TISSEYRE, TRUDEL, VILLENEUVE, VILLENEUVE-SINCLAIR

[3] BELLEAU, BILLON, BLAIS-DAHLEM, BOROWICK, BROSSARD, BRUNEAU, CARDUCCI, D'ALFONSO, DÉ, DESBIENS, DICKSON, DOUCET, GAGNON, GAREAU, GRANGER, HAMELIN, LÉGER, LÉVEILLÉ, LUX, MEYNARD, MORRISSETTE, NATHANAËL, PRESCOTT, ROBICHAUD, SAVOIE, TISSEYRE, TRUDEL, VILLENEUVE, VILLENEUVE-SINCLAIR

[4] APPLETON, BARTOCCI, BÁTIZ ZUK, BLODGETT, CANTON, CASTRO RUBIO, COSTA, DÍAZ, DI GIUSEPPE BERTONI, G. ETCHEVERRY, J. ETCHEVERRY, FELICIANO, HAZELTON, MARCHELLETTA, MAZZA, MICHELUT, MOORE, PASTÉN, PATRIARCA, REIMERS, RODRÍGUEZ, SALVATORE, SARAVIA, SEPÚLVEDA, VONARBURG, ZAGOLIN

We can respond rather quickly to the first half of this statement, having already seen in discussions of Gentes's classifications that, in fact, several migrant self-translators sometimes or even exclusively work between Canada's official languages. The second portion of the proposition, however, warrants further reflection, as it compels us to assess whether any migrant self-translators in Quebec combine a non-official immigrant language and English, and conversely, whether there are any such Canada-based writers outside of Quebec who have self-translated between a non-official immigrant language and French. According to the main thesis corpus, the answer to the latter question would be no, thereby corroborating Grutman's claim: when a self-translation text has been written in Canada but outside of Quebec and in a non-official immigrant language by a migrant self-translator, the only other language involved in that text-set appears to be English. By extension, whether the writer is a migrant or sedentary self-translator, any French-language self-translation text written outside of Quebec would necessarily be combined with English (e.g. BLODGETT).

Within Quebec, we see a couple of variations with respect to migrant writers who combine English with a non-official immigrant language. There are those who do so by incorporating *both* official languages into their self-translatorly oeuvre: COSTA (ITA) in Quebec City; CANTON (ITA), HAZELTON (SPA), SARAVIA (SPA) and ZAGOLIN (ITA) in Montreal. In other words, English is present alongside a non-official immigrant language, but not at the exclusion of French. Recall, however, that within these oeuvres there are at least a few instances of individual *text-sets* where French is indeed absent. This is the case for 3 out of 5 text-sets in CANTON's oeuvre, 10 out of 27 in HAZELTON's, and 1 out of SARAVIA's

5 text-sets. There is also COSTA's first self-translation collection-set whose 66 text-sets are entirely defined within English-Italian parameters. As for self-translators in Quebec whose entire oeuvre is linguistically defined by an exogenous non-official language and English, the only example found in the main thesis corpus is Montreal-resident FILIPPO SALVATORE, whose 20 text-sets exclusively involve self-translation between English and Italian. These findings therefore nuance Grutman's claim, while largely confirming his hypothesis as the general rule.

In addition to echoing terminology used in the self-translator categories proposed earlier, my preference here for the expression *non-official immigrant languages*, instead of *langues d'origine*, speaks to problems associated with using the latter to refer to certain migrant writers' self-translatorly languages. For example, whereas Spanish is incorporated into the self-translation practices of both APPLETON and MOORE, it is a *langue d'origine* for neither of these writers, who were born and raised in Scotland and Wales respectively. MOORE seems to confirm this when he refers to himself as a "non-Hispanic"[1] and, even if it turned out that APPLETON had been raised in a household where Spanish was the primary language,[2] the unavoidable presence of English would at least complicate the premise of a *langue d'origine* in the singular.

In CANTON's and PATRIARCA's quadrilingual self-translatorly oeuvres, more than one non-official immigrant language is at play, with more than one of them challenging

[1] https://moore.lib.unb.ca/cv/curriculumvitae.htm (Aug. 29, 2021)
[2] Very little biographical information about APPLETON seems to be available, so I do not know what her linguistic upbringing resembled.

the idea of linguistic origins. CANTON clearly identifies Cavarzeran as her first language and the status of standard Italian as one that was learned after she migrated to Canada and after she had integrated English and French:

> Je suis née en Italie, à Cavarzere (province de Venise) où tout le monde parlait *el cavarzeran*, et à quatre ans on m'a déracinée en émigrant à Montréal. Ma première langue est donc le dialecte vénitien de mes parents. (Canton 2015: 88; italics in original)
>
> Je m'exprime en dialecte, en français, en anglais et en italien. Et c'est dans cet ordre que j'ai appris ces langues. (87)

Similarly, PATRIARCA (2015: 93) identifies Ciociaro, as opposed to Italian, as her mother tongue:

> Ma première langue est le dialecte ciociaro de ma ville natale, Ceprano, et si l'on veut être honnête il ne s'agit pas du tout d'un dialecte mais d'une réelle langue parlée dans la région du Lazio où je suis née. L'italien correct moderne, celui qui est utilisé aujourd'hui dans toute l'Italie, je l'ai appris à l'école avant de venir au Canada, durant mes quatre premières années d'éducation.

Meanwhile, the Sicilian dialect, which is also found in her self-translatorly language repertoire, was learned through visits to family in Sicily during PATRIARCA's youth.[1] Thus, while Italian and the Sicilian dialect are clearly tied to the shared birth country of these self-translators, they do not clearly define the linguistic origin of either writer. In light of examples such as the four cited here, I would argue that it is more meaningful to identify non-official languages in terms of their relationship to Canada (*non-official immigrant languages*), first and foremost, rather than looking to define them at the outset by their relationship to the writer's birthplace (*langue d'origine*).

[1] Per personal correspondence with PATRIARCA (Jan. 7, 2016 email).

Finally, a detail in the way this second proposition is articulated (per below) alerts us to an anomalous case among Canadian self-translators, which deserves some attention:

> Les immigrants et leurs enfants ne se traduisent pas entre les deux langues officielles du Canada mais naviguent entre leur langue d'origine (l'espagnol, l'italien, le yiddish, l'arabe…) et l'anglais, sauf si leur famille s'est installée au Québec, comme celle des Italo-Québécois Marco Micone et Antonio D'Alfonso, auquel cas ce sera plutôt le français. (Grutman 2015: 15)

What we see here is that ANTONIO D'ALFONSO is listed as an example of Italian-Québécois self-translators whose families made their home in Quebec and whose self-translations thus reflect movement between Italian and French, rather than English. It is therefore important to recall that, in actual fact, D'ALFONSO is neither a migrant self-translator—he was born in Montreal, though he is indeed the child of immigrants—nor a writer whose (published) self-translatorly oeuvre includes Italian.[1] Rather, he works exclusively between the official languages. Yet D'ALFONSO's strong and longstanding ties to the Italian-Canadian community, including as a leading figure (writer, translator, publisher) within its literary sphere, make these features of his self-translatorly profile a surprise. For this reason, he proves to be a unique and interesting case of contemporary EF—or *official languages*—self-translation in Canada, and he illustrates the value of layering the lenses through which self-translators are analyzed.

Proposition 3 (Grutman): That self-translation between English and French is much less common (i.e. than between French or English and another language).

[1] As detailed in Appendix B, some of D'ALFONSO's text-sets involve an Italian text, but none of them have been published.

Corpus findings indicate that self-translation between the official languages is indeed less common than self-translation between either French or English and another language, though further research is required to determine the extent to which English-French self-translation is *much* less common ("beaucoup plus rare" [Grutman 2015: 15]): whereas 714 text-sets involve only the official languages, there are another 992 that variously combine French and/or English as well as one or more non-official languages (per Graph 21). In light of earlier remarks about the nonexistence of self-translators known to belong to the *non-official languages* category proposed above (cf. cat. 2), this observation underscores how French and/or English are involved not only in all self-translational *oeuvres* in this corpus but also in nearly all corpus *text-sets* (CANTON's pair of poems, already cited, being the sole exception). Furthermore, this strong tendency seems likely to continue as additional self-translators and self-translations are identified.

Proposition 4 (Grutman): That French-language self-translation is, by and large and still only occasionally, practiced in minority Francophone settings, namely Acadia or the Prairies.

Discussing this proposition is somewhat complicated by the fact that I do not know the specific sites of self-translation for each of the writers or each of their works. Nonetheless, we can consider the statement in light of what is known and what might be reasonably supposed in light of the writers' biographical details (Appendix B). A first observation is that the thesis findings allow us to broaden and nuance a) how minority Francophone settings might be understood in relation to self-translation in Canada and b) which writers represent these site-specific practices. As reflected by the corpora and

Appendix B, I have not found evidence of any self-translations produced by Acadian writer Rose Després, whom Grutman (2015: 15) names here. Yet he is right to signal Acadia as a site of (apparently limited) FRE self-translation activity, with the present study identifying one self-translator each in New Brunswick and Nova Scotia: DIANE CARMEL LÉGER (Memramcook) and MARIE-COLOMBE ROBICHAUD (Chéticamp, Cape Breton Island), respectively.

When it comes to the Prairies, Grutman identifies MADELEINE BLAIS-DAHLEM (Saskatoon) and RAOUL GRANGER (Regina) as writers self-translating in Saskatchewan, and based on the main thesis corpus, we can now add LAURIER GAREAU (St.-Isidore de Bellevue) to this list. Grutman also points to Manitoba, citing GABRIELLE ROY and PAUL SAVOIE as self-translators in the province, both of whom were born and raised in Saint-Boniface. It is unclear whether ROY was in Manitoba or Quebec (the two most likely options) when she self-translated. As for SAVOIE, it seems most probable that his self-translating was done in Toronto, where he has lived since the late 1970s. To the working list of Manitoban self-translators, we can add J.R. LÉVEILLÉ and GEORGE MORRISSETTE (both of Saint-Boniface) as well as MARC PRESCOTT (Saint-Anne-des-Chênes). Furthermore, we can add Alberta to the landscape of FRE self-translation in the Prairies, in light of GISÈLE VILLENEUVE (Calgary) and E.D. BLODGETT (Edmonton).

It is equally important to note certain minority Francophone spaces in the province of Ontario. These include Toronto (JACQUELINE BOROWICK and, as mentioned, SAVOIE), Sudbury (DESBIENS, DICKSON; in the extended corpus, we also find MARGUERITE ANDERSEN), and Ottawa (MEYNARD, VILLENEUVE-SINCLAIR). It is striking that there are so few

FRE self-translators in the Ottawa area, especially when the contry's capital is, as compared to Sudbury among other cities, a much bigger city and houses a relatively large total number of self-translators (15 writers). Also, as compared to in multicultural Toronto whose lingua franca nonetheless unquestionably remains English, French in the National Capital Region has quite a strong presence and benefits from infrastructural robustness.[1]

A second main observation pertains to the number of FRE self-translators found in Canadian locales where French does *not* occupy a minority position. These places, all of which are located in the province of Quebec, include Chicoutimi (ELISABETH VONARBURG), Val-des-Monts (ANGÈLE LUX), Quebec City (JEAN-LOUIS TRUDEL) and, most significantly, Montreal, where I would estimate that 24 writers from the main thesis corpus produced their self-translations[2] (cf. Table 14). While what is suggested by these figures is not decisive, the contrast between 26 FRE self-translators working in "majority Francophone settings" and 14 in "minority Francophone settings" seems at least to cast doubt on the idea that FRE self-translation is disproportionately practiced in the latter spaces.

[1] For instance, the 2016 Census indicates that, of the over 923,000 respondents, 325,000 have knowledge of both French and English, with 138,900 having French as mother tongue and just over 12,5000 speaking French exclusively (https://www12.statcan.gc.ca/census-recensement/2016/dp-pd/prof/details/page.cfm?Lang=E&Geo1=CSD&Geo2=PR&Code2=01&SearchType=Begins&SearchPR=01&TABID=1&B1=All&type=0&Code1=3506008&SearchText=ottawa).

[2] ARROYO, BELLEAU, BILLON, BROSSARD, CANTON, CARDUCCI, CATALANO, D'ALFONSO, DÉ, DOUCET, ESPINOZA, GAGNON, HAZELTON, HAMELIN, MADARIAGA SÁNCHEZ, MARTÍNEZ, MICONE, NATHANAËL, M.A. PEÑAFIEL, T. PEÑAFIEL, SARAVIA, SEGURA, TISSEYRE, ZAGOLIN

Proposition 5 (Grutman): That, other than certain self-translators from an earlier moment in time (e.g. HONORÉ BEAUGRAND), DANIEL GAGNON seems to be the exclusive exception to the previous rule.

As the previous discussion underscores, Quebec-based GAGNON is not alone in incorporating French into his self-translations and of producing these self-translations in a setting where that language is in a non-minority position.

*

Throughout the thesis, in exploring the themes of collaboration, frequency and language, and in attempting to account for variations observed in the thesis corpora, I have developed several detailed terminologies and typologies:

- A typology of recognition of collaborative self-translation (Chapter 4), which informs our understanding of the *collaborative self-translation pact* by charting out the possibilities of recognition that run between "opaque," "translucent," "transparent" and "hyper-transparent" expressions of collaborative self-translation, and which is defined by the particular confluence of micro- and macromodalities of recognition, and informed by process- and product-oriented considerations.
- A terminology of self-translation products (Chapter 5): self-translation texts and text-sets and their variants; self-translation collections and collection-sets and their variants; and self-translation moments.
- A frequency typology (Chapter 5) based on the cross between a) structural frequency categories (ST 101, ST 211, ST 102, ST 201, ST 202, ST 212, ST 222) and

b) text-set cluster categories (one-time, rare, occasional, active, seasoned, prolific).

- A typology of directional flexibility (Chapter 6), which accounts for the interlinguistic movements (per the languages contained in a self-translator's linguistic repertoire) that are variously intradirectional, unidirectional, bidirectional or cumudirectional.

These notions and frameworks are rich because of their relevance beyond the Canadian context. They are equally meaningful because of their specificity to Canada in that they were *generated* through the study of Canadian products (and to a lesser extent their underlying processes), which tells us that self-translators in Canada are exploring nearly the full range of these variations. Thus, even without zeroing in on the *contents* of the self-translation texts—e.g., their narrative structure, their themes, their writing style—or on the *translation choices* that define the passage between works belonging to a given self-translation project, we are able to make a series of observations about what characterizes published literary self-translations in Canada during the period examined. It is partly with these analyses, as well as the reflections about Grutman's propositions, in mind that I submit a working list of 10 features that characterize Canada-based self-translations:

1. Poetry is overwhelmingly preferred as a literary genre of self-translation.
2. Not only is collaborative self-translation a common practice, but the complexity and variety of how that fact is or is not recognized within self-translation publications is striking.

3. Self-translation in Canada is as much a multilingual as a bilingual affair: collectively, self-translators explore dozens of languages, and while most writers have a bilingual self-translational oeuvre, numerous others have oeuvres—and, in several cases, even text-sets—in which more than two languages are combined.
4. Self-translations between Canada's official languages are common, but it is more common for self-translations to combine at least one official language and at least one non-official (Indigenous or immigrant) language.
5. Self-translation text-sets that incorporate more than one non-official language exist, but they are very rare. Rarer still are text-sets that *exclusively* combine non-official languages.
6. Canadian self-translations collectively reflect a range of directionality types, with writers often exhibiting directional flexibility within their own practice.
7. Self-translation is more commonly practiced by (first-generation and generation-1.5) migrants.
8. There is a strong tendency for sedentary self-translators to work between Canada's official languages and for migrant self-translators to incorporate non-official immigrant languages into their self-translational oeuvre. However, some migrant self-translators work between English and French, sometimes exclusively, just as there are sedentary self-translators, including Indigenous writers, who incorporate non-official languages into their published practice. In

other words, Indigenous and migrant self-translators tend to work *with* but not *within* the parameters set out by official languages.

9. The practice of self-translation is not evenly distributed throughout Canada. There are higher concentrations of self-translators associated with Saint-Boniface (Manitoba), Sudbury, Toronto, Ottawa (Ontario), Quebec City and Montreal (Quebec). Montreal is the epicentre of self-translation activity in Canada, in terms of the number of writers who self-translate there and the heterogeneity of their practice.
10. Self-translation in Canada is as much a one-time experience as it is a repeated practice. Whereas several ITA self-translators self-translate more than once, it is more common for SPA and (even more so) EF writers to stop self-translating after one attempt. In addition, what it means to self-translate more than once will differ dramatically from one writer to the next.

As attested to by the propositions in this summary, this large-scale, product-oriented study helps us to deepen our understanding of the extent to which self-translation in Canada is a heterogeneous phenomenon.

7.4 Why does self-translation in Canada matter?

Self-translation in Canada matters because it both broadens and deepens our understanding of self-translation, translation and Canada.

7.4.1 What does self-translation in Canada tell us about self-translation and translation more generally?

Carolyn Shread argues that self-translation "provides us with a strategy for deconstructing monolithic models of translation" (2009: 51-52) and "is theoretically productive precisely because of its problematic status in relation to the binary categories by which translation is often defined: original/translation; author/translator; source text/target text" (51). Self-translation in Canada sheds further light on how self-translation contests such received notions, with this study providing extensive and detailed evidence of this generative theoretical antagonism, as it were. We have seen, for instance, how practices and peritextual formulations of collaborative self-translation (e.g. deferred recognition; transparent collaborative self-translation) unsettle commonplace understandings of authorship and translatorship, just as the notion of the *cumulative source* calls into question the stability and sanctity of a particular antecedent text or the language associated with it. Furthermore, familiar assumptions about the literary monolingualism of authorial agents are undermined throughout the thesis.

The reality of self-translation in Canada also shows self-translation to be a more complex phenomenon than previously imagined. Whereas BECKETT & Co. is largely composed of writers with bilingual self-translational oeuvres, an increasingly fleshed-out depiction of Canadian self-translators points to the multilingual character of so many of these writers' products, encouraging self-translation studies to reconsider the way it tends to overprivilege the bilingual.

Self-translation in Canada also contributes to foregrounding and disrupting assumptions about language mastery. Writers are widely expected to be knowledgeable and at ease in each of the languages in which their self-translations are published, yet we have seen how self-translators' self-proclaimed lack of experience, familiarity or confidence with a given language can motivate them to seek out collaborative practices, or how presumed readerly perceptions of such deficiencies can lead to perhaps misleading peritextual claims about collaborative self-translation. We might also wonder what role interpretations of language mastery play in how directional flexibility and directional propensity vary across writers. Here, it is useful to note that the possibilities for examining intersections between self-translation and language mastery exist even in the absence of analyses of the self-translation texts or of writers' transfer choices.

Furthermore, we have seen how one-time experiences with self-translation are not all created equal: a self-translation moment is not a text-set is not a collection-set; self-translation frequency is distinct from self-translation effort. In a similar vein, when writers revisit the act of self-translation, we cannot take for granted that repetition is repetition is repetition.

7.4.2 What does self-translation tell us about Canadian literature and broader society?

Literary self-translation in Canada offers insights into the impact of the country's language and culture policies. While we know that self-translations were being published in Canada prior to 1971, the Policy of Multiculturalism Within a Bilingual Framework seems have had tangible consequences for the incidence and nature of self-

translation in a new context, with published self-translations seemingly increasing in number and becoming more diversified. Self-translation also contributes to making the plurilingual character of Canada evident and, in doing so, highlights the multilingual nature of migrant writers *as literary agents*. This is especially meaningful given that, in Canada, the term "migrant writers" ("auteur.e.s migrant.e.s") is almost exclusively used to refer to authors living in the country who were typically born elsewhere but nonetheless publish their literary works in either English or French only. Self-translation products push against the hegemony of the official languages paradigm.

Finally, literary self-translation in Canada points to the role that self-translation plays in identity building, with self-translation serving as one of many strategies people have used to explore their multiple identities and belongings. I would suggest that literary self-translation in Canada is a *proprioceptive* practice. If proprioception is "the sensation of body position and movement" which is "critical to human experience" (Tuthill and Azim 2018: R194), then we might think of published self-translations as "proprioceptors" that enable self-translators to explore their presence and co-existence in Canada—in terms of where they are in relation to certain linguistic, sociopolitical, literary and/or cultural spaces, and with respect to how they, their ideas, or their ways of expressing ideas variously fit in and/or relate to other spaces, people, ideas, etc. In short, self-translation assists writers in situating themselves.

7.5 What happens next?

In the elusive parallel universe where one manages to realize *all* of one's research-related aspirations, this thesis also contains chapters entitled "Space and self-translation

in Canada" and "Time and self-translation in Canada." The first of these would involve more developed reflection about self-translators and migration, charting intranational (i.e. internal) and international migration patterns, addressing sedentariness and migration not only *to* Canada but also *from* Canada, as in the case of writers such as LISA CARDUCCI (who moved to China) and NATHANAËL (who relocated to the United States). In this chapter, I would also look at *space* with a view to examining a) where self-translations are published—To what extent is self-publication a feature of self-translation in Canada? Are there particular journals or publishing houses that seem more welcoming of self-translated material? How many publishing houses are located outside of Canada?—and b) how they are presented in those works: building on Gentes (2013), what might the physical layout of dependent text-sets be?

In the second of these chapters, I would be interested in better understanding differently defined "self-translator generations" (per discussions in the frequency chapter), as well as in tracing how much time passes between the publication of antecedent and subsequent texts, and how much time separates one self-translation text-set from another. The material in these two phantom chapters thus awaits exploration. The "space" chapter, in particular, would contribute to a much-needed increase in research that examines intersections between self-translation studies and migration studies.

In addition to identifying other writers who meet the linguistic criteria established for the corpus analyzed in the frequency and language chapters, the most obvious next step in this research on self-translation and self-translation in Canada is to

increase the number of languages covered, which would in turn heighten the heterogeneity of the self-translators studied and the representativeness of the total cohort of self-translating writers. This thesis has focused on a relatively small handful of so-called European languages. What is the presence of other "European" languages among Canadian self-translations? Embedded in that question is curiosity about the use of other regional varieties of Italian, and the extent to which other writers might be using varieties identified within the thesis corpus: AUSILIA BERTOLI, for instance, has self-translated a few poems between Friulian and English. I would suggest that, to the extent possible, priority be given to investigating writers who incorporate the following languages into their practice, as I suspect they are likely to boast quantitatively and qualitatively significant self-translation activity: Yiddish (cf. YEHUDA ELBERG, CHAVA ROSENFARB), and Chinese (cf. LIEN CHAO, YING CHEN, YAN LI), and any of the Indigenous languages native to Canada (cf. JOSÉPHINE BACON, (MARY) GWEN BEAR, TOMSON HIGHWAY, AN ANTANE KAPESH, RITA MESTOKOSHO, MARKOOSIE PATSAUQ).

While it is only natural for the earlier days of research into Canadian self-translation to be charged with a certain quest for cataloguing writers and the languages they use, an important underlying question that will accompany this search and help to map out the so-called negative space (per its definition in art) in addition to the positive space is: which languages do *not* feature in self-translations in Canada?

This large-scale study opens up possibilities for a host of microscopic, mesoscopic and other macroscropic investigations, all of which would complement one another as well as the findings in this thesis. I offer a few examples below.

Possibilities for further microscopic study

- *Textual analysis*: For any of the writers here—and perhaps especially those whose self-translations have not yet been closely or repeatedly examined—there is an opportunity to analyze and attempt to contextualize self-translation decisions within particular text-sets and/or collection-sets. It would also be valuable to begin appreciating how a writer's approach to self-translation evolves over time: in the case of occasional-to-prolific, ST 202/212/222 self-translators, whose published works span a number of years, what kind of decisional arc might be traced from the first text-set to the most recent?

Possibilities for further mesoscopic study

- *Self-translation related to a particular genre (but not poetry?)*: Given how significantly poetry features in self-translation in Canada, studying Canadian poetry in self-translation would remain nearly as broad as studying self-translation in Canada more generally. Research into the alternative genres, however, could shed light on what might have made those particular texts ripe for translation by their own author. For example, the thesis corpus features three "active ST 202" self-translators who (I believe) write exclusively in the genre of science fiction/speculative fiction: Yves MEYNARD, JEAN-LOUIS TRUDEL, ELISABETH VONARBURG. Do other self-translating writers work in this genre? It would also be interesting to focus on the self-translation of plays in the context of the Troupe du Jour theatre company in Saskatoon, Saskatchewan. Elizabeth Saint (2018) offers an insightful step in this direction, looking at one play each by

MADELEINE BLAIS-DAHLEM and RAOUL GRANGER; what might be learned from also accounting for other Troupe du Jour self-translators (e.g. LAURIER GAREAU, IAN NELSON) and self-translations (including additional works by BLAIS-DAHLEM, for instance)?

- *Analysis of a particular subset of corpus writers*: The thesis could serve as a springboard for a number of research projects focused on a subgroup of those identified in the main thesis corpus and/or Appendix B. For instance, it could be interesting to zero in on women self-translators (who make up roughly half of the corpus studied), on self-translators in Montreal (which appears to be the most self-translationally diverse hub in Canada), on writers who migrated to Canada from Chile, on self-translators who are second- and/or third-generation migrants. And the list goes on…

Possibilities for further macroscopic study

- *Literary self-translation and self-translators in Canada (before 1971)*: Mapping out literary self-translation in Canada for the period preceding the one examined in the present study would lend valuable nuance to our understanding of the 1971-2016 time frame and to the hypothesis that the Policy of Multiculturalism within a Bilingual Framework constitutes a kind of watershed in the history of self-translation in Canada.
- *Non-literary self-translation and self-translators in Canada*: Sooner than later, attention needs to paid to Canadian self-translation in its non-literary forms, be it governmental (cf. 2.1.1), journalistic (cf. GUSTAVE FRANCQ), diplomatic (cf. RENÉ

LÉVESQUE'S political speech writing), essays (cf. DANIEL POLIQUIN), or scholarly, as practiced by so many academics, including PIERRE ANCTIL and PATRICIA SMART (cf. Jung 2002; Costa and Hönes 2018).

- *ST 101 self-translators in Canada*: This thesis has shown, on the one hand, that a large number of corpus writers produce only one self-translation text-set, and on the other hand, that these writers are not at all evenly distributed across the three language cohorts included in the corpus. Why are certain groups or writers more or less inclined to self-translate only once? What do these writers otherwise have in common? Why have so many of them not self-translated again? How does one-time self-translation relate to the size of their overall writerly oeuvre? In addition to helping to flesh out our understanding of self-translation in Canada, such research would directly respond to a broader appeal within self-translation studies "to look more closely at authors who self-translate only once"; whereas these writers represent a significant proportion of all self-translators, they "paradoxically, receive very little attention" (Gentes and Van Bolderen forthcoming).
- *The status of self-translators in Canada*: As discussed in Chapter 3, self-translation studies generally privileges *central* literary figures, i.e., BECKETT & Co. This tendency is, I would say, less pronounced in larger-scale and region-based studies because one of the priorities in such investigations, including in the case of this thesis, is representativeness. This means that a wide range of writers can be accounted for, including those whose names may be more familiar, those

who are less well known and those who are well known in certain circles but not necessarily in others. Indeed, the question of "to *whom* (is a writer more or less familar)?" is a pivotal question. Here, it would also be relevant to distinguish between familiar self-translators and familiar self-translations. Several writers in Appendix B—such as NICOLAS BILLON, HUGH HAZELTON, MISHKA LAVIGNE and GILLES POULIN-DENIS—have won a Governor General's literary award, but only a small number have won the award for a self-translation text (e.g. POULIN-DENIS).

- *Awards and funding mechanisms*: Not unrelated to the previous line of research, it would be valuable to gain a better understanding of where, when, how and indeed *whether* literary self-translation practices intersect with literary awards and with infrastructure designed to fund literary work (e.g. Canada Council for the Arts, Ontario Trillium Foundation). Given that many if not the vast majority of awards and funding opportunities in Canada do not welcome writing in languages other than English and French (with notable shifts in very recent years at the federal level to engage work in Indigenous languages), reflections about collaboration, frequency and language, among other topics, could be enhanced and nuanced by such knowledge. As demonstrated in the online questionnaire for self-translators (Appendix B), I had hoped to touch on such matters in the thesis, but this proved too hefty a task.
- *Self-translator networks*: To what extent does the practice of self-translation stem from the *idea* of self-translation—which, as we have seen, seems to escape the conceptual horizon of so many writers, laypersons, etc.—being suggested by

encounters with fellow writers who are known to have translated their own work. Scholars often ask *why* a writer decides to self-translate; is the simple fact of it being suggested, whether passively or actively, by other self-translating writers not one rather plausible and compelling reason? Here, it could be interesting to zero in on one or more of the self-translator hubs identified in Chapter 5 (Montreal, Ottawa, Quebec City, Saint-Boniface/Winnipeg, Toronto), since these are the spaces where such inter-self-translational influence is likely to be greatest.

- *Comparative region-based studies*: There is rich material in this thesis for detailed critical comparisons to be made between self-translator profiles and self-translation trends in Canada, on the one hand, and profiles and/or trends that have already been observed elsewhere in the world, on the other. What are the collaboration-, frequency- and language-based features of the practice elsewhere, as compared to those characterizing Canada? How do the features relate to region-specific migration flows? And how do they relate to the presence or absence of official bilingualism/multilingualism?
- *Self-translation in other regions*: The thesis offers a methodological template for investigating self-translation practices in parts of the world that have not already been studied, or that have received only limited attention thus far.
- *Process-oriented research*: Noted discrepancies between the order in which text-sets are written versus published provide promising avenues of investigation for more process-oriented research into Canadian self-translation. The same would

seem to be true for those cases, largely flagged in Appendix B, where we can see that the products of self-translation attest to only some of the self-translation texts actually contained within the text-set: such examples are contained in the oeuvres of LICIA CANTON and HUGH HAZELTON, to name just two writers in the corpus. Furthermore, we might consider how the thesis findings offer a framework for pursuing genetic studies.

Although it remains a rather small sample, this preceding list of possible topics for further research speaks to the great scholarly potential of Canadian self-translation studies, as it were. I would argue that the list also speaks to the demonstrated value of large-scale, product-oriented research, which facilitates certain ways of thinking about cultural artefacts, about those who engage in creating them, and about the conditions under which such production is enabled, impeded or altogether arrested. Indeed, this methodological approach inspires further, deeper reflection about the seemingly improbable fact of self-translation.

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Appendix A: Templates for online survey (English, French, Spanish)

Online survey:
Self-translators in Canada

A PROSOPOGRAPHY OF LITERARY SELF-TRANSLATORS IN CANADA (1971-PRESENT)

Little is known about writers in Canada who translate their own writing, i.e., self-translators. Yet a surprising number of people produce self-translations. Having a better understanding of these writers and their literary works would allow us to broaden our reflection on Canada and the identity of its inhabitants.

THE SURVEY

The goal of this survey is to help identify and collect data about people who have self-translated in Canada. The survey has been designed to enquire about external features related to the self-translator (e.g. names, birthdate, places of residence) and to his or her writings (e.g. publication dates). It does not enquire about the self-translator's personal experiences or attitudes. Responses will be logged in a database and then analyzed for the purposes of a PhD thesis in Translation Studies (Canadian Studies option) at the University of Ottawa, prepared by doctoral candidate Trish Van Bolderen, under the supervision of Professor Rainier Grutman. The data will also be used for post-thesis research.

The responses collected through this survey will be stored in computer files on Ms. Van Bolderen's personal computer and Prof. Grutman's University of Ottawa computer, both of which are password protected. The files will be kept for a minimum of 5 years and will be accessible to these two researchers exclusively.

The survey involves respondents participating only once. However, if participants do not have enough time to answer all the survey questions in one sitting, they can return to the survey to complete it at a later time, and their earlier answers will be saved. Respondents can also change their answers, as needed, by navigating between survey pages, using the "Back" and "Next" buttons that appear on each screen.

Since the survey is available online, it can be completed anywhere the participant has internet access.

The survey should take between 10 and 30 minutes to complete, depending on the participant's responses.

THE PARTICIPANT

The survey presents no foreseeable risks to the participant. The research should benefit participants in that it encourages recognition of their publications, of their status as writers, and of their work in more than one language.

In thesis and/or future publications, the participant's identity may be revealed, the participant may be quoted, and their names may be identified alongside these

quotations. Responses or response fragments will be presented and discussed in a way that respects the context of the survey questions.

Full participation in this survey would be greatly appreciated. However, the participant is under no obligation to answer any of the questions, and refusal to respond will not result in any ill treatment.

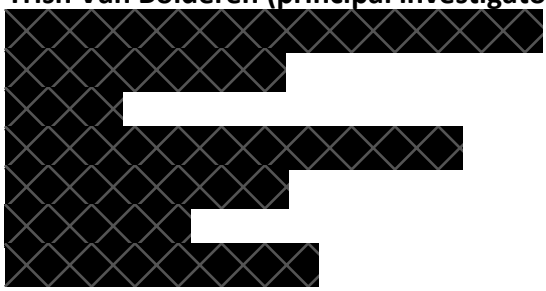
QUESTIONS ABOUT THE PROJECT

Information requests or complaints about the ethical conduct of the project can be addressed to:

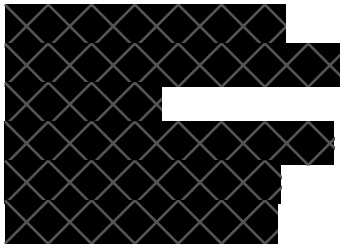
Office of Research Ethics and Integrity
Tabaret Hall
550 Cumberland Street
Room 154
Ottawa, ON K1N 6N5
613-562-5387
613-562-5338 (fax)
ethics@uottawa.ca

The project has been approved by the University of Ottawa Research Ethics Board (certificate #08-14-28).

All other questions about the survey can be directed to:

Trish Van Bolderen (principal investigator)


and/or

Professor Rainier Grutman (research supervisor)


CONSENT

By clicking "Next" below, you are effectively signing to confirm that you have read and understood the project outlined above, and that you agree to participate in this project with full knowledge of the survey process, the associated risks and benefits, and your rights as a participant in the project.

Participants should print a copy of this consent form to keep for their personal records.

Thank-you very much for your participation!

A. What is your full legal name?

Variable	Response
A. What is your full legal name? | Given name(s)	
A. What is your full legal name? | Surname(s)	

B. With which gender do you identify?

C. Have you ever self-translated a piece of writing from one language into another?

Here, “self-translating” refers to translating (i.e. rewriting, recreating, or creating another version of) at least one piece of your own writing (a novel, a poem, etc.) into another language.

D.

1. Was at least one of your self-translations published after 1971?

2. Did you write at least one of your self-translations while living in Canada?

Here, "self-translation" refers to the target (or "second") text. Therefore, even though you may have written the original (or "first") text when you were living outside of Canada, select "Yes" if you translated the text when you lived in Canada.

3. Is at least one of your self-translations a literary work?

Here, “literary” refers to any of the following: poems, short stories, novellas, novels, plays, creative non-fiction prose, children’s literature, fiction for young adults.

4. In at least one instance of self-translation, are both your original text and the corresponding self-translation published?
Here, “published” refers to having an ISBN.

E.
1. Under what name(s) have you published your writing (whether the writing is literary or not)?
Please separate names with a semi-colon. For example: Isak Dinesen; Karen Blixen; Tania Blixen; Osceola; Pierre Andrézel.

2. Do you have a maiden name? a) Please specify your maiden name(s).
(If applicable, separate names with a semi-colon.)

3. Do you have a married name?
a) Please specify your married name(s).
(If applicable, separate names with a semi-colon.)

F.
1. In what year were you born?

2. Where were you born?

	Response
Where were you born? | City:	
Where were you born? | Province (or state, etc.):	
Where were you born? | Country:	

G.

1. Have you relocated to any new cities (towns, etc.) since you were born?

a) What cities (towns, etc.) have you relocated to?

For each relocation (including those that took place within a same country and those that involved returning to a city you had previously lived in), please specify the year in which you relocated (for example: 1978) and the place you relocated to (for example: Toronto, Ontario, Canada).

	Year	Place (City, Province, Country)
Relocation 1		
Relocation 2		
Relocation 3		
Relocation 4		
Relocation 5		
Relocation 6		
Relocation 7		
Relocation 8		
Relocation 9		
Relocation 10		
Relocation 11		
Relocation 12		
Relocation 13		
Relocation 14		
Relocation 15		
Relocation 16		
Relocation 17		
Relocation 18		
Relocation 19		
Relocation 20		

H. SELF-TRANSLATIONS

For the purposes of this questionnaire, a "self-translation" refers to the text produced when you translated one of your written works into another text in another language.

Please provide information for each of your self-translation text-sets.

Here, a "self-translation text-set" refers to an original text and its corresponding self-translation(s).So, for example, Samuel Beckett's French novel Mercier et Camier (1970) and the English self-translation Mercier and Camier (1974) would be considered one self-translation text-set. Please provide information only about text-sets where both the original text and the self-translation are published.

1. Please identify the texts involved in this text-set.

	Title	Language(s)	Literary type
Original text:			
Self-translation:			

2. Please provide the following bibliographic information for each text.

	Year of publication	Publishing house	City where publishing house is located
Original text:			
Self-translation:			

3. Please specify the type of publication in which each text appears.

Please specify the type of publication in which each text appears.	Collection of your own writing

Please provide the title of this collection.

Self-translation:	Periodical (e.g. a magazine, newspaper)

Please provide the following information about this periodical.

Type of periodical (newspaper, journal, magazine, etc.)	
Title of periodical	
Volume and/or issue number(s)	
Date of volume/issue	

4. Please specify the linguistic format of the publication in which each text appears.

Please specify the linguistic format of the publication in which each text appears.	

5. Has the original text or self-translation been published elsewhere?

Has the original text or self-translation been published elsewhere?	

Please provide the following bibliographic information about the other publications of this original text.

	Year of publication	Publishing house	City where publishing house is located
Publication 2:			
Publication 3:			

For each additional publication of this original text, please specify the type of publication in which this original text appears.

	Type of publication	Edition format
Publication 2:		
Publication 3:		

Self-translation:	

6. What was the relative timing of your writing process for this self-translation text-set?

a) Was the order in which the original text and self-translation were published the same as the order in which they were written?

b) Where were you living when you <u>wrote</u> each text?

Please specify the city, province (state, etc.) and country.If you lived in more than one city during the writing process, please use a semi-colon to separate the locations (e.g. Moncton, New Brunswick, Canada; New York, New York, USA).

Where were you living when you wrote each text?	

7. Did anyone help or collaborate with you on this self-translation?

a) Please provide the following information about the collaborator(s).

	Name of collaborator	Collaborator's relationship to you (e.g. publisher, friend, colleague)	Nature of collaborator's involvement (e.g. revision; proofreading; they co-translated the text with you)

Collaborator 1	
Collaborator 2 (if applicable)	
Collaborator 3 (if applicable)	

Have you self-translated any other literary texts?

I. STANDARD TRANSLATIONS

For the purposes of this questionnaire, a “standard translation” refers to the text produced when you translated someone else's written work into another text in another language.

1. Have you translated literary work by another writer?

Please provide information for each standard-translation text-set.

Here, a "standard-translation text-set" refers to an original text, written by another author, and the corresponding translation thatyou wrote.So, for example, Kim Thúy's French-language novel Ru (2009) and Sheila Fischman's standard-translation of it into English, also called Ru (2012), would be consideredone standard-translation text-set.Please provide information only about text-sets where both the original text and the standard-translation are published.

	Title of text	Author's name (for Original texts only, unless the standard translation was a collaboration)	Language(s)	Place and year of publication (e.g. Éditions du Boréal, Montréal (1988))	Literary type
Original 1					
Standard translation 1					
Original 2					
Standard translation 2					
Original 3					
Standard translation 3					
Original 4					
Standard translation 4					
Original 5					

Standard translation 5	
Original 6	
Standard translation 6	
Original 7	
Standard translation 7	
Original 8	
Standard translation 8	
Original 9	
Standard translation 9	
Original 10	
Standard translation 10	
Original 11	
Standard translation 11	
Original 12	
Standard translation 12	
Original 13	
Standard translation 13	
Original 14	
Standard translation 14	
Original 15	
Standard translation 15	
Original 16	
Standard translation 16	

Original 17	
Standard translation 17	
Original 18	
Standard translation 18	
Original 19	
Standard translation 19	
Original 20	
Standard translation 20	

J. LITERARY WORKS THAT HAVE NOT BEEN SELF-TRANSLATED

This section of the questionnaire pertains to literary works that you have written but that you have not translated yourself.

1. Have you written any literary works that you have not also self-translated?

Please provide information for each of your own pieces of writing that you have not also self-translated.

Please provide information only about texts that have been published. If the text has been published more than once, please provide information about only one of the publications. If you have published a collection of your own writings (e.g. a book of poetry and/or short stories), please provide information about the book (versus about each individual piece of writing).

	Title of text	Language(s)	Date and place of publication (e.g. book: Éditions du Boréal, Montreal, 1988; anthology: The Anthology of Italian-Canadian Writing, Guernica, Toronto, 1999; periodical: Prism international, 15.2, 2012, Vancouver)	Literary type
Original 1				
Original 2				
Original 3				
Original 4				
Original 5				
Original 6				
Original 7				
Original 8				
Original 9				
Original 10				
Original 11				
Original 12				
Original 13				
Original 14				
Original 15				

Original 16	
Original 17	
Original 18	
Original 19	
Original 20	

K.

1. Have you, or one or more of your literary works, received or been nominated for an award?

a) Please provide the following information about the award(s).

	Name of award	Year of award	Status	Text(s) recognized by award (if applicable)
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				

L.

1. Have you received funding for one or more of your literary works?

a) Please provide the following information about the funding.

	Name of granting body	Year(s) of funding	Text(s) associated with funding (if applicable)
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Thank-you very much for completing this survey!

Enquête en ligne :
Auto-traducteurs au Canada

UNE PROSOPOGRAPHIE DES AUTO-TRADUCTEURS LITTÉRAIRES AU CANADA (1971-À CE JOUR)

On en sait très peu sur les écrivains et les écrivaines qui traduisent leurs propres œuvres au Canada, c'est-à-dire, sur les auto-traducteurs. Pourtant, un nombre surprenant d'individus produisent des auto-traductions. Mieux connaître ces écrivains et leurs œuvres littéraires nous permettrait d'élargir notre réflexion sur le Canada et sur l'identité de ceux qui l'habitent.

L'ENQUÊTE

Le but de cette enquête est de mieux identifier les individus qui se sont auto-traduits au Canada et de recueillir des données sur eux. Elle vise à fournir de l'information sur les caractéristiques externes de l'auto-traducteur (p. ex. : noms, lieu de naissance, lieux de résidence) et de ses écrits (p. ex. : dates de publication). Elle n'a pas pour objet de recueillir des données sur les expériences personnelles ou les attitudes des sujets questionnés. Les réponses seront répertoriées dans une base de données pour être ensuite analysées dans le cadre d'une thèse doctorale en traductologie (option Études canadiennes) à l'Université d'Ottawa, préparée par la doctorante Trish Van Bolderen, sous la direction du professeur Rainier Grutman. Les données seront aussi utilisées aux fins de recherches postdoctorales.

Les réponses recueillies dans le cadre de cette enquête seront recensées dans des fichiers informatisés sur l'ordinateur personnel de Mme Van Bolderen ainsi que sur celui utilisé par le professeur Rainier Grutman à l'Université d'Ottawa, tous deux protégés par un mot de passe. Les fichiers seront sauvegardés pendant un minimum de 5 ans et seuls ces deux chercheurs pourront y accéder.

L'enquête porte sur des répondants dont la participation se limite à seule fois. Toutefois, si le participant ou la participante n'a pas assez de temps pour répondre à toutes les questions en une seule session, il ou elle peut y revenir pour les terminer ultérieurement, et ses réponses précédentes seront sauvegardées. Au besoin, les répondants peuvent également modifier leurs réponses en passant d'une page à l'autre du questionnaire à l'aide des boutons « Précédent » et « Suivant ».

Le questionnaire étant disponible en ligne, il peut être rempli partout où le participant peut avoir accès à l'Internet.

Selon les réponses des participants, il faudra entre 10 et 30 minutes pour répondre à l'enquête.

PARTICIPATION

L'enquête ne présente pas de risques prévisibles pour les participants. Ces derniers devraient tirer profit de la recherche puisqu'elle encourage la reconnaissance de leurs publications, de leur statut d'écrivain ou d'écrivaine et de leur travail dans plus d'une langue.

Dans la thèse ou dans des publications à venir, l'identité du participant peut être révélée, il peut être cité, et son nom peut être ajouté à la fin de ces citations. Les réponses ou des fragments de réponses seront présentés et discutés de manière à respecter le contexte entourant les questions de l'enquête.

Une pleine participation à cette enquête serait grandement appréciée. Toutefois, le participant n'est pas tenu de répondre à aucune des questions et le refus de répondre n'entraînera aucun mauvais traitement.

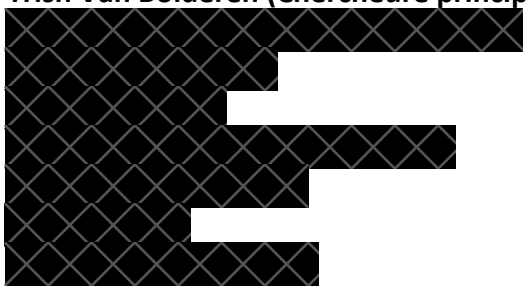
QUESTIONS CONCERNANT LE PROJET

Pour tout renseignement ou plainte au sujet de la conduite éthique du projet de recherche, adressez-vous à :

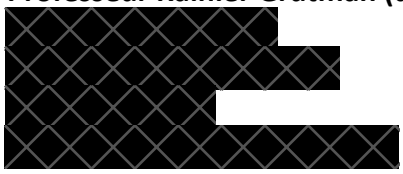
Bureau d'éthique et d'intégrité de la recherche
Pavillon Tabaret
550, rue Cumberland (pièce 154)
Ottawa (ON) K1N 6N5 Canada
Tél. : 613-562-5387
Téléc. : 613-562-5338
ethique@uottawa.ca

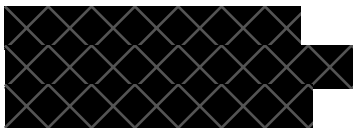
Ce projet de recherche a été approuvé par le comité d'éthique de la recherche de l'Université d'Ottawa (certificat n° 08-14-28).

Pour toute autre question concernant l'enquête, adressez-vous à :

Trish Van Bolderen (Chercheure principale)


et/ou

Professeur Rainier Grutman (directeur de recherche)




CONSENTEMENT

En cliquant sur le lien « Suivant » ci-dessous, vous confirmez dans les faits avoir lu et compris le projet décrit ci-dessus, et accepté d'y participer en étant pleinement conscient du processus d'enquête, des risques et des avantages qui y sont rattachés, ainsi que de vos droits en tant que participant.

Les participants devraient imprimer une copie de ce formulaire de consentement pour la conserver dans leurs dossiers personnels.

Nous vous remercions beaucoup de votre participation!

A. Quel est votre nom complet?

Variantes	Réponse
A. Quel est votre nom complet? | Prénom(s)	
A. Quel est votre nom complet? | | Nom(s) de famille (s)	

B. Selon quelle identité sexuelle vous définissez-vous?

C. Avez-vous déjà auto-traduit un de vos écrits d'une langue à une autre?
Ici, « auto-traduire » renvoie à la traduction (c'est-à-dire, la réécriture, la recréation, ou la création d'une autre version) d'au moins un de vos propres écrits (roman, poème, etc.) dans une autre langue.

D.
1. Est-ce qu'au moins une de vos auto-traductions a été publiée après 1971?

2. Avez-vous écrit au moins une de vos auto-traductions pendant que vous habitiez au Canada?
Ici, « auto-traduction » désigne le texte d'arrivée (ou le « second texte »). Donc, même si vous habitiez à l'extérieur du Canada lorsque vous avez écrit le texte d'origine (ou « le premier texte »), choisissez « Oui » si vous avez traduit ce texte alors que vous habitiez au Canada.

3. Y a-t-il au moins une de vos auto-traductions qui soit une œuvre littéraire?
Ici, « littéraire » désigne l'un ou l'autre des écrits suivants : poème, court récit, nouvelle, roman, pièce de théâtre, prose créative non fictionnelle, littérature jeunesse, littérature pour jeunes adultes.

4. Y a-t-il au moins une occasion où, s'agissant d'auto-traduction, votre texte original et l'auto-traduction qui y correspond furent tous deux publiés?
Ici, « publiés » désigne des ouvrages dotés de numéros ISBN.

E.
1. Sous quel(s) nom(s) avez-vous publié vos écrits (qu'il s'agisse d'écrits littéraires ou non)?
Veuillez utiliser le point-virgule entre chacun des noms, s'il y a lieu. Par exemple : Isak Dinesen; Karen Blixen; Tania Blixen; Osceola; Pierre Andrézel.

2. Avez-vous un nom de jeune fille?
a) Veuillez préciser votre (ou vos) nom(s) de jeune fille.
(S'il y a lieu, utilisez le point-virgule entre chacun des noms)

3. Avez-vous un nom de personne mariée?
a) Veuillez spécifier votre (vos) nom(s) de personne mariée.
(S'il y a lieu, utilisez le point-virgule entre chacun des noms)

F.
1. En quelle année êtes-vous né(e)?
2. Où êtes-vous né(e)?

	Réponse
Où êtes-vous né(e)? | Ville :	
Où êtes-vous né(e)? | Province (ou État, etc.) :	
Où êtes-vous né(e)? | Pays :	

G.

1. Avez-vous vécu dans d'autres villes (municipalités, etc.) depuis votre naissance?

a) Dans quelle(s) ville(s) ou municipalité(s) avez-vous vécu?

Pour chacun des déménagements (y compris ceux à l'intérieur d'un même pays et ceux où vous reveniez habiter une ville où vous aviez déjà vécu), veuillez mentionner l'année (par exemple : 1978) et préciser l'endroit où avez déménagé (par exemple : Toronto, Ontario, Canada).

	Année	Lieu (ville, province, pays)
Déménagement 1		
Déménagement 2		
Déménagement 3		
Déménagement 4		
Déménagement 5		
Déménagement 6		
Déménagement 7		
Déménagement 8		
Déménagement 9		
Déménagement 10		
Déménagement 11		
Déménagement 12		
Déménagement 13		
Déménagement 14		
Déménagement 15		
Déménagement 16		
Déménagement 17		
Déménagement 18		
Déménagement 19		
Déménagement 20		

H. AUTO-TRADUCTIONS

Aux fins du présent questionnaire, une « auto-traduction » désigne le texte que vous avez produit en traduisant un de vos écrits au moyen d'un autre texte dans une autre langue.

Veuillez fournir des renseignements pour chacun de vos ensembles de textes relevant de l'auto-traduction.

Ici, « ensembles de textes relevant de l'auto-traduction » désigne un texte d'origine et sa traduction correspondante. Par exemple, le roman en français *Mercier et Camier* (1970) de Samuel Becket et son auto-traduction anglaise *Mercier and Camier* (1974) seraient considérés ici comme un ensemble de textes relevant de l'auto-traduction. Veuillez fournir uniquement les renseignements concernant les ensembles de textes où le texte d'origine et l'auto-traduction ont tous deux été publiés.

1. Veuillez préciser les textes inclus dans cet ensemble de textes.

	Titre	Langue(s)	Genre littéraire
Texte d'origine :			
Auto-traduction :			

2. Veuillez préciser les renseignements bibliographiques suivants pour chacun des textes.

	Année de publication	Éditeur	Ville où l'éditeur est situé
Texte d'origine :			
Auto-traduction :			

3. Veuillez préciser le type de publication où chacun des textes est paru.

Veuillez préciser le type de publication où chacun des textes est paru.	Recueil de vos propres écrits

Veuillez préciser le titre de ce recueil.

Auto-traduction :	Périodique (p. ex. : magazine, revue)

Veuillez préciser les renseignements suivants au sujet de ce périodique.

Type de périodique (revue, journal, magazine, etc.)	
Titre du périodique	

Volume et/ou numéro(s)	
Date du volume/numéro	

4. Veuillez préciser le format linguistique des publications où chacun des textes est paru.

Veuillez préciser le format linguistique des publications où chacun des textes est paru.	

5. Le texte d'origine ou l'auto-traduction ont-ils été publiés ailleurs?

Le texte d'origine ou l'auto-traduction ont-ils été publiés ailleurs?	

Veuillez fournir les renseignements bibliographiques suivants sur les autres parutions de ce texte d'origine.

	Année de publication	Éditeur	Ville où l'éditeur est situé
Publication 2 :			
Publication 3 :			

Pour chaque nouvelle publication de ce texte d'origine, veuillez préciser le type de publication où ce texte d'origine est paru.

	Type de publication	Format d'édition
Publication 2 :		
Publication 3 :		

Auto-traduction :	

6. Quelle fut la chronologie relative de votre processus d'écriture pour cet ensemble de textes?

-Vous avez terminé la rédaction du texte d'origine AVANT d'amorcer la rédaction de l'autotraduction.

-Vous avez rédigé les deux textes plus ou moins EN MÊME TEMPS, alternant entre l'écriture d'un nouvel extrait dans l'une des langues et l'autotraduction de celui-ci vers l'autre langue.

-Autre (veuillez préciser)

a) L'ordre dans lequel le texte d'origine et l'auto-traduction ont été publiés fut-il le même que celui dans lequel ils furent rédigés?

b) Où viviez-vous lorsque vous avez <u>écrit</u> chaque texte?
Veuillez préciser la ville, la province (ou l'État, etc.) et le pays. Si vous avez vécu dans plus d'une ville durant le processus d'écriture, veuillez utiliser un point-virgule entre chacune d'elles (p. ex. : Moncton, Nouveau-Brunswick, Canada; New York, New York, États-Unis).

Où viviez-vous lorsque vous avez écrit chaque texte?	

7. Quelqu'un vous a-t-il aidé(e) ou a-t-il collaboré avec vous pour cette auto-traduction?

a) Veuillez préciser les renseignements suivants au sujet de(s) personne(s) ayant collaboré à l'auto-traduction.

	Nom du collaborateur ou de la collaboratrice	Relation du collaborateur ou de la collaboratrice avec vous (p. ex. : éditeur, ami, collègue)	Nature de l'implication du collaborateur ou de la collaboratrice (p. ex. : révision; correction d'épreuve; co-traduction du texte)
collaborateur ou collaboratrice 1			
collaborateur ou collaboratrice 2 (s'il y a lieu)			
collaborateur ou collaboratrice 3 (s'il y a lieu)			

Avez-vous auto-traduit un autre texte littéraire?

I. TRADUCTIONS STANDARD
Aux fins du présent questionnaire, « traduction standard » désigne le texte que vous avez produit en traduisant les écrits d'un autre auteur au moyen d'un autre texte dans une autre langue.

1. Avez-vous traduit des œuvres littéraires d'un(e) autre écrivain(e)?

Veuillez fournir les renseignements suivants pour chacun des textes composant l'ensemble de textes relevant d'une traduction standard.
Ici, « ensemble de textes relevant d'une traduction standard » désigne un texte original, écrit par un <u>autre</u> auteur et la traduction correspondante que <u>vous</u> avez écrite. Donc, par exemple, le roman *RU* (2009) que Kim Thúy a écrit en français et la traduction standard de ce dernier par Sheila Fischman en anglais, également appelée *RU* (2012), serait considérés comme <u>un</u>

ensemble de textes relevant d'une traduction standard. Veuillez fournir des renseignements uniquement sur les ensembles de textes où le texte original et la traduction standard sont tous deux publiés.

	Titre du texte	Nom de l'auteur (pour le texte d'origine seulement, à moins que la traduction standard ait fait l'objet d'une collaboration)	Langue(s)	Lieu et année de publication (p. x. : Éditions du Boréal, Montréal [1988])	Genre littéraire
Texte d'origine 1					
Traduction standard 1					
Texte d'origine 2					
Traduction standard 2					
Texte d'origine 3					
Traduction standard 3					
Texte d'origine 4					
Traduction standard 4					
Texte d'origine 5					
Traduction standard 5					
Texte d'origine 6					
Traduction standard 6					
Texte d'origine 7					
Traduction standard 7					
Texte d'origine 8					
Traduction standard 8					
Texte d'origine 9					
Traduction standard 9					

Texte d'origine 10	
Traduction standard 10	
Texte d'origine 11	
Traduction standard 11	
Texte d'origine 12	
Traduction standard 12	
Texte d'origine 13	
Traduction standard 13	
Texte d'origine 14	
Traduction standard 14	
Texte d'origine 15	
Traduction standard 15	
Texte d'origine 16	
Traduction standard 16	
Texte d'origine 17	
Traduction standard 17	
Texte d'origine 18	
Traduction standard 18	
Texte d'origine 19	

Traduction standard 19	
Texte d'origine 20	
Traduction standard 20	

J. ŒUVRES LITTÉRAIRES N'AYANT PAS ÉTÉ AUTO-TRADUITES

Cette partie du questionnaire concerne les œuvres littéraires que vous avez écrites mais que vous n'avez pas vous-même traduites.

1. Avez-vous écrit des œuvres littéraires que vous n'avez pas également auto-traduites?

Veuillez fournir les renseignements suivants pour chacun de vos écrits que vous n'avez pas auto-traduit.

Veuillez fournir les renseignements uniquement au sujet des textes qui ont été publiés. Si le texte a été publié plus d'une fois, veuillez fournir des renseignements pour une seule des publications. Si vous avez publié un recueil de vos propres écrits (par exemple un livre de poésie et/ou de courts récits), veuillez fournir des renseignements sur le livre (plutôt que sur chaque texte individuel qui le compose).

	Titre du texte	Langue(s)	Date et lieu de publication (p.ex. : **livre** : Éditions du Boréal, Montréal, 1988; **anthologie** : Poètes québécois : anthologie, Écrits des Forges, Trois-Rivières, 1999; **périodique** : Mœbius, n° 132, février 2012**,** Montréal)	Genre littéraire
Original 1				
Original 2				
Original 3				
Original 4				
Original 5				
Original 6				
Original 7				
Original 8				

Original 9	
Original 10	
Original 11	
Original 12	
Original 13	
Original 14	
Original 15	
Original 16	
Original 17	
Original 18	
Original 19	
Original 20	

K.

1. Avez-vous reçu ou été en nomination pour un prix, ou une (ou plusieurs) de vos œuvres littéraires a-t-elle (ont-elles) été primée(s) ou mise(s) en nomination pour un prix?

a) Veuillez fournir les renseignements suivants au sujet de(s) prix.

	Nom du prix	Année	Statut	Texte(s) reconnu(s) par le prix (s'il y a lieu)
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				

L.

1. Avez-vous reçu une aide financière pour une ou plusieurs de vos œuvres littéraires?

a) Veuillez fournir les renseignements suivants à propos de l'aide financière.

	Nom de l'organisme ayant accordé de l'aide	Année(s) où l'aide financière a été accordée (p. ex. : 1990, 1992-94, 2001)	Texte(s) associé(s) à l'aide financière (s'il y a lieu)
1			
2			
3			
4			
5			
6			
7			
8			

9	
10	

Merci beaucoup d’avoir rempli ce sondage!

Encuesta en línea:
Autotraductores en Canadá

PROSOPOGRAFÍA DE AUTOTRADUCTORES LITERARIOS EN CANADÁ (1971-ACTUALIDAD)

Poco se sabe de los escritores en Canadá que traducen su propia obra, es decir, los autotraductores. Sin embargo, un sorprendente número de personas realizan autotraducciones. Al comprender mejor a estos escritores y sus obras literarias, ampliaríamos nuestra reflexión sobre Canadá y la identidad de sus habitantes.

LA ENCUESTA

El objetivo de esta encuesta es ayudar a identificar a personas que han autotraducido en Canadá y recolectar datos sobre ellas. La encuesta ha sido diseñada para indagar acerca de aspectos externos relacionados con el autotraductor (por ejemplo, nombres, fecha de nacimiento y lugares de residencia) y acerca de sus escritos (por ejemplo, fechas de las publicaciones). La encuesta no indaga acerca de las experiencias personales o las opiniones del autotraductor. Las respuestas serán almacenadas en una base de datos y luego analizadas en el marco de un proyecto de tesis de doctorado en traductología (opción estudios canadienses) llevado a cabo en la Universidad de Ottawa por la candidata al doctorado Trish Van Bolderen, bajo la dirección del profesor Rainier Grutman. Los datos también serán usados en investigaciones posteriores a la tesis.

Las respuestas recolectadas mediante esta encuesta serán almacenadas en forma de archivos informáticos en el ordenador personal de la Srta. Van Bolderen y en el ordenador de la Universidad de Ottawa del Profesor Grutman, ambos protegidos mediante contraseñas. Los archivos permanecerán almacenados durante al menos 5 años. El acceso a los archivos es exclusivo para estos dos investigadores.

La encuesta implica una sola participación por parte de los informantes. Sin embargo, si el participante no cuenta con suficiente tiempo para responder a todas las preguntas en una misma ocasión, es posible en todo momento regresar a la encuesta y completarla; las respuestas habrán sido guardadas. Los informantes también tendrán la oportunidad de modificar sus respuestas, si es necesario, navegando entre las páginas de la encuesta, usando los botones "Anterior" y "Siguiente" que aparecen en cada pantalla.

Puesto que la encuesta es accesible en línea, el participante podrá llenarla desde cualquier lugar en el que tenga acceso a Internet.

La encuesta debería tardar entre 10 y 30 minutos, según las respuestas de los participantes.

EL PARTICIPANTE

La encuesta no representa ningún riesgo previsible para el participante. Ésta beneficiaría a los participantes en la medida en que el proyecto fomenta el reconocimiento de sus publicaciones, de su estatus como escritores y de su trabajo en más de un idioma.

En la tesis o en publicaciones ulteriores, la identidad del participante podría ser revelada, el participante podría ser citado y su nombre podría ser identificado junto con estas citas. Las respuestas o fragmentos de respuestas serán presentados y analizados de manera que respeten el contexto de las preguntas de la encuesta.

Apreciaríamos enormemente que la participación a la encuesta sea completa. No obstante, el participante no tiene ninguna obligación de responder a todas las preguntas, y el hecho de no responder a alguna pregunta no tendrá ninguna consecuencia.

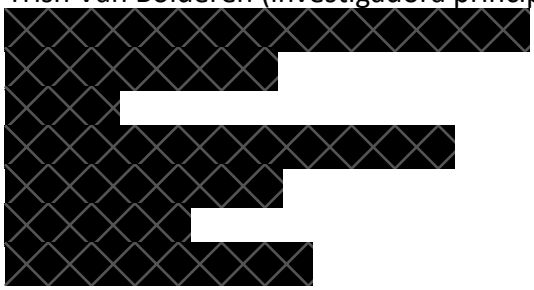
PREGUNTAS SOBRE EL PROYECTO

Toda solicitud de información o queja sobre la ética del proyecto puede ser dirigida a:

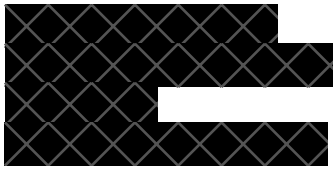
Office of Research Ethics and Integrity
Tabaret Hall
550 Cumberland Street
Room 154
Ottawa, ON K1N 6N5
613-562-5387
613-562-5338 (fax)
ethics@uottawa.ca

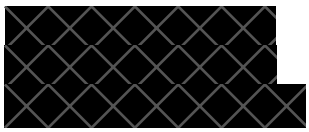
El proyecto ha sido aprobado por el Consejo de Ética de la Investigación de la Universidad de Ottawa (certificado # 08-14-28).

Para cualquier otra pregunta acerca la encuesta, comuníquese con:

Trish Van Bolderen (investigadora principal)


y/o

Profesor Rainier Grutman (director de investigación)




CONSENTIMIENTO
Al hacer clic en "siguiente", usted está firmando efectivamente para declarar que ha leído y entendido los detalles del proyecto descritos arriba y que acepta participar en el proyecto conociendo todo el proceso de la encuesta, los riesgos y los beneficios asociados a ella, y sus derechos como participante en el proyecto.

Se sugiere a los participantes imprimir una copia de este formulario de consentimiento para sus archivos personales.

¡Muchísimas gracias por su participación!

A. ¿Cuál es su nombre legal completo?

Variable	Respuesta
A. ¿Cuál es su nombre legal completo? | Nombre(s)	
A. ¿Cuál es su nombre legal completo? | Apellido(s)	

B. ¿Con qué género se identifica?

C. ¿Alguna vez ha autotraducido un escrito de un idioma a otro?
Aquí, "autotraducir" se refiere a traducir (es decir, reescribir, recrear o crear otra versión de) al menos uno de sus escritos (una novela, un poema, etc.) a otro idioma.

D.
1. ¿Fue al menos una de sus autotraducciones publicadas después de 1971?
2. ¿Escribió al menos una de sus autotraducciones viviendo en Canadá?
Aquí, "autotraducción" se refiere al texto meta (o "segundo" texto). Por lo tanto, incluso si usted escribió el original (o "primer " texto) viviendo fuera de Canadá, seleccione "sí" si la traducción tuvo lugar viviendo en Canadá.

3. ¿Es al menos una de sus autotraducciones una obra literaria?
Aquí, "literaria" se refiere a uno de los siguientes elementos: poema, cuento, novela, obra de teatro, prosa creativa "*non-fiction*", literatura infantil o ficción para jóvenes adultos.

4. En al menos un caso de autotraducción, ¿han sido publicados tanto el texto original como su autotraducción correspondiente?
Aquí, "publicados" se refiere a tener un ISBN.

E.
1. ¿Bajo qué nombre(s) ha publicado sus escritos (literarios o no)?
Por favor separe los nombres con un punto y coma. Por ejemplo: Isak Dinesen; Karen Blixen; Tania Blixen; Osceola; Pierre Andrézel.

2. ¿Tiene usted un apellido de soltera?
a) Por favor indique su(s) apellido(s) de soltera
(Si aplica, separe los apellidos con un punto y coma.)

3. ¿Tiene usted un apellido de casada?
a) Por favor indique su(s) apellido(s) de casada
(Si aplica, separe los apellidos con un punto y coma.)

F.
1. ¿En qué año nació?
2. ¿En dónde nació?

	Respuesta
¿En dónde nació? | Ciudad	
¿En dónde nació? | Provincia (o estado, etc.):	

¿En dónde nació? | País	

G.

1. ¿Se ha mudado a otras ciudades (pueblos, etc.) desde su nacimiento?

a) ¿A qué ciudades (pueblos, etc.) se ha mudado?

Para cada mudanza (incluyendo las que tuvieron lugar dentro del mismo país y las que implicaron regresar a una ciudad en la que vivió anteriormente), por favor especifique el año en el que se mudó (por ejemplo: 1978) y el lugar al que se mudó (por ejemplo: Toronto, Ontario, Canadá).

	Año	Lugar (Ciudad, Provincia, País)
Mudanza 1		
Mudanza 2		
Mudanza 3		
Mudanza 4		
Mudanza 5		
Mudanza 6		
Mudanza 7		
Mudanza 8		
Mudanza 9		
Mudanza 10		
Mudanza 11		
Mudanza 12		
Mudanza 13		
Mudanza 14		
Mudanza 15		
Mudanza 16		
Mudanza 17		
Mudanza 18		
Mudanza 19		
Mudanza 20		

H. AUTOTRADUCCIONES

Para los propósitos de este cuestionario, una "autotraducción" se refiere al texto producido cuando usted tradujo uno de sus propios escritos a otro idioma.

Por favor provea información para cada uno de los pares de autotraducción.

Aquí, un "par de autotraducción" se refiere al texto original y a su(s) autotraducción(es) correspondientes. Así pues, por ejemplo, la novela en francés Mercier et Camier (1970) de Samuel Beckett y su autotraducción en inglés Mercier and Camier (1974) son consideradas un par de autotraducción. Por favor provea información sólo sobre los pares donde tanto el original como la traducción han sido publicados.

1. Por favor identifique los textos que hacen parte de este par de autotraducción.

	Título	Idioma(s)	Tipo literario
Texto original:			
Autotraducción:			

2. Por favor provea la siguiente información bibliográfica para cada texto.

	Año de publicación	Editorial	Ciudad de la editorial
Texto original:			
Autotraducción:			

3. Por favor especifique el tipo de publicación donde aparece cada texto.

Por favor especifique el tipo de publicación donde aparece cada texto.	Colección de sus propios escritos

Por favor provea el título de esta colección.

Autotraducción:	Publicación periódica (por ejemplo, una revista, un diario)

Por favor provea la siguiente información sobre esta publicación periódica.

Tipo de publicación (revista, diario, etc.)	
Título de la publicación	
Volumen y/o número(s) de la edición	
Fecha del volumen/edición	

4. Por favor especifique el formato lingüístico de la publicación en la que aparece cada texto.

Por favor especifique el formato lingüístico de la publicación en la que aparece cada texto.	

5. ¿Ha sido el original o la autotraducción publicados en otro lugar?

¿Ha sido el original o la autotraducción publicados en otro lugar?	

Por favor indique la siguiente información bibliográfica sobre las demás publicaciones del texto original.

	Año de publicación	Editorial	Ciudad de la editorial
Publicación 2:			
Publicación 3:			

Para cada publicación adicional de este original, por favor indique el tipo de publicación en el cual aparece.

	Tipo de publicación	Formato de edición
Publicación 2:		
Publicación 3:		

Autotraducción:	

6. ¿Cuál fue el tiempo relativo del proceso de escritura de este par de autotraducción?

a) ¿Fue el orden en el que el texto original y la traducción fueron publicados igual al orden en que fueron escritos?

b) ¿En dónde vivía usted cuando escribió cada texto?

Por favor especifique la ciudad, la provincia (el estado, etc.) y el país. Si vivió en más de una ciudad durante el proceso de escritura, por favor use un punto y coma para separar los lugares (por ejemplo Moncton, New Brunswick, Canadá; Nueva York York, Nueva York, EEUU).

¿En dónde vivía cuando escribió cada texto?	

7. ¿Colaboró o ayudó alguna persona en esta autotraducción?

a) Por favor provea la siguiente información sobre el(los) colaborador(es).

	Nombre del colaborador	Relación del colaborador con usted (por ejemplo, editor, amigo, colega)	Naturaleza de la implicación del colaborador (por

	ejemplo, revisión, tradujo con usted)
Colaborador 1	
Colaborador 2 (si aplica)	
Colaborador 3 (si aplica)	

¿Ha usted autotraducido otros textos literarios?

I. TRADUCCIONES ESTÁNDAR

Para los fines de este cuestionario, una "traducción estándar" se refiere al texto producido cuando tradujo un escrito de alguien más a otro idioma.

1. ¿Ha traducido obras literarias de otro escritor?

Por favor provea información sobre cada par de traducción estándar.

Aquí, un "par de traducción estándar" se refiere al original, escrito por otro autor, y su traducción correspondiente, hecha por usted. Así pues, por ejemplo, la novela Ru (2009) en francés de Kim Thúy y la traducción estándar al inglés Ru (2012) de Sheila Fischman, se consideran un par de traducción estándar. Por favor provea información sólo sobre los pares en los que tanto el original como la traducción estándar fueron publicados.

	Título del texto	Nombre del autor (sólo para los textos originales, al menos que la traducción estándar haya sido una colaboración)	Idioma(s)	Lugar y año de publicación (por ejemplo, Éditions du Boréal, Montréal (1988))	Tipo literario
Original 1					
Traducción estándar 1					
Original 2					
Traducción estándar 2					
Original 3					
Traducción estándar 3					
Original 4					

Traducción estándar 4	
Original 5	
Traducción estándar 5	
Original 6	
Traducción estándar 6	
Original 7	
Traducción estándar 7	
Original 8	
Traducción estándar 8	
Original 9	
Traducción estándar 9	
Original 10	
Traducción estándar 10	
Original 11	
Traducción estándar 11	
Original 12	
Traducción estándar 12	
Original 13	
Traducción estándar 13	
Original 14	
Traducción estándar 14	
Original 15	
Traducción estándar 15	

Original 16	
Traducción estándar 16	
Original 17	
Traducción estándar 17	
Original 18	
Traducción estándar 18	
Original 19	
Traducción estándar 19	
Original 20	
Traducción estándar 20	

J. OBRAS LITERARIAS QUE NO HAN SIDO AUTOTRADUCIDAS

Esta sección del cuestionario concierne las obras literarias que usted ha escrito, mas no ha autotraducido.

1. ¿Ha escrito alguna obra literaria que no haya autotraducido?

Por favor provea información para cada uno de sus escritos que <u>no</u> ha autotraducido.

Por favor provea información sólo sobre los textos que han sido publicados. Si el texto ha sido publicado más de una vez, por favor provea información sobre sólo una de las publicaciones. Si usted ha publicado una colección de sus propios escritos (por ejemplo, un libro de poemas y/o de cuentos), por favor provea información sobre el libro (y no sobre cada escrito individualmente).

	Título del texto	Idioma(s)	Fecha y lugar de publicación (por ejemplo, libro: Éditions du Boréal, Montreal, 1988; antología: The Anthology of Italian-Canadian Writing, Guernica, Toronto, 1999; periódico: Prism International, 15.2, 2012, Vancouver)	Tipo literario
Original 1				
Original 2				
Original 3				
Original 4				
Original 5				
Original 6				
Original 7				
Original 8				
Original 9				
Original 10				
Original 11				
Original 12				
Original 13				
Original 14				

Original 15	
Original 16	
Original 17	
Original 18	
Original 19	
Original 20	

K.

1. ¿Ha usted, o uno o más de sus escritos literarios, recibido algún premio o ha sido nominado?

a) Por favor provea la siguiente información sobre los premios

	Nombre del premio	Año del premio	Estatus	Texto(s) reconocido(s) para el premio (si aplica)
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				

L.

1. ¿Ha recibido subvenciones para una o más de sus obras literarias?

a) Por favor provea la siguiente información sobre las subvenciones.

	Nombre del organismo subvencionador	Año(s) de la subvención	Texto(s) asociados con la subvención (si aplica)
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

¡Muchísimas gracias por completar esta encuesta!

Volume 2

Appendix A: Self-translators and self-translations in Canada (1971-2016)[1]

1.1 DAVID ALBAHARI

b. 1948, former Yugoslavia; Canada (Calgary), 1994

Self-translation text-set	
Ø[2]	*Čink* (Belgrade: Filip Vissnjic, 1988[3]) [SER] // *Tsing* (Evanston, IL: Northwestern UP, 1997) [ENG] • Novel • Serbian → English[4]

1.2 PIERRE ANCTIL[5]

b. 1952, Quebec City; New York; Montreal; Ottawa

Self-translation text-set		
Ø[6]	"Sortie de crise linguistique au Québec. L'apprentissage du français par les immigrants selon les données du recensement fédéral de 2001" [FRE] // "The End of the Language Crisis in Québec: Comparative Implications" [ENG] • Scholarly article • French → English[7]	
	In:	• *Revue d'études canadiennes / Journal of Canadian Studies* (vol. 41, no. 2, printemps 2007), p. 185-212 • Journal
		• Canadian Language Policies in Comparative Perspective, Ed. Michael A. Morris, Montreal and Kingston: McGill-Queen's University Press, 2010, p. 344-368 • Journal

[1] For details about the criteria used to identify, include and exclude self-translations in this Appendix, see the "Methodological framework" chapter of this thesis and, more specifically, the subsection entitled "Corpus criteria pertaining to the 'frequency' and 'language' chapters."
[2] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[3] Bibliographic details are found in Katalog Knjižnica grada Zagreba [Catalogue of the City of Zagreb Library]: https://katalog.kgz.hr/pagesresults/bibliografskiZapis.aspx?&currentPage=1&searchById=1&sort=0&age=0&spid0=1&spv0=cink&mdid0=0&vzid0=0&xm0=1&selectedId=86010639
[4] Book cover: "translated from Serbian by the author" (https://books.google.ie/books?id=3TB8rbQxdW0C&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false).
[5] ANCTIL has indicated that he has self-translated on numerous occasions (personal correspondence with Anctil, Dec. 2, 2013 email). I have provided only one example, for illustrative purposes.
[6] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[7] In this instance, direction of translation is presumed based on publication order.

1.3 MARGUERITE ANDERSEN

b. 1924, Magdeburg (Germany)[1]; France, England, Ethiopia, Tunisia, U.S.; Canada, 1958

Self-translation text-set	
∅[2]	*L'autrement pareille* (Sudbury: Prise de Parole, 1984) [FRE] // *Dreaming Our Space* (Toronto: Guernica, 2003) [ENG] • Novel • French → English[3] • Collaborator: Antonio D'Alfonso[4]

1.4 PATRICIA APPLETON

b. Scotland; Spain; Canada (Toronto)[5]

Summary of self-translations: APPLETON				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x play

**

Self-translation text-set		
1	"La mascarada, o La muerte de un héroe (fantasía en un acto)" [SPA] ≈ "Masquerade, or The Death of a Hero (A Fantasy in One Act)" [ENG] • Play; successive versions (Spanish, p. 87-95; English, p. 177-187) • Spanish → English[6]	
	In:	• *Literatura Hispano-Canadiense/Hispanic Canadian Literature/Littérature Hispano-Canadienne* (Ed. Diego Marín; Toronto: Alianza cultural hispano-canadiense, 1984) • Collection of writing by various writers

[1] Per online questionnaire, completed by ANDERSEN (July 2015).
[2] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[3] Per title page and back cover of Dreaming Our Space: "Translated by the Author and Antonio D'Alfonso."
[4] See previous footnote; ANDERSEN has also confirmed that the English translation was a result of collaboration between D'ALFONSO and herself (personal correspondence with Andersen, July 25, 2015 email).
[5] Per her biography in the publication (p. 290). This same biography indicates that APPLETON was completing a PhD when *Literatura Hispano-Canadiense* was published; assuming she was at least 25 years old at that time, she would have been born no later than in the 1950s.
[6] "Translation by the author" (p. 177 of the publication).

1.5 KARIN (ALEJANDRA) ARROYO

b. 1976 (Chile); Canada, 1979 (Montreal)[1]

Summary of self-translations: ARROYO				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x short story

**

Self-translation text-set		
1	"Ayer tarde…" [SPA] ≈ "Hier soir" [FRE] • Short story; successive versions (Spanish, p. 21-23; French, p. 24-27) • Spanish → French[2] • Collaborator: Christian Fortin[3]	
	In:	• *Creciendo en el desarraigo: Jóvenes chilenos en la provincia de Quebec [SPA] ≈ Grandir déraciné : Jeunes chiliens dans la province du Québec* (Ed. Sergio Martínez; Montreal: CACTUS, 1994) • Collection of writing by various writers

[1] See p. 20/p. 24, which also specifies that SEGURA completed secondary studies in Montreal. Publication editor, SERGIO MARTÍNEZ, explains that the writers who contributed to Creciendo… ≈ Grandir… were well integrated into the local French-language education system in Quebec (personal correspondence with Martínez, April 18, 2016 email).

[2] Per Martínez (1994: 9).

[3] Fortin is listed on the copyright page under "Revisión de textos franceses/Révision de textes en français."

1.6 JOSÉPHINE BACON

b. 1947, Pessamit (Canada)[1]; Montreal

Self-translation collection-set	
∅[2]	*Bâtons à message ≈ Tshissinuatshitakana* (Montreal: Mémoire d'encrier, 2009) [FRE, MONT[3]] • Poetry collection; *en-face* edition: French on left, Montagnais on right • French ¿? Montagnais[4] • Collaborator: Laure Morali?[5]
Self-translation text-sets[6]	
∅	"L'autre nord" ≈ "Nanim," p. 9-31
∅	"Les Maîtres" ≈ "Utshimauat," p. 33-42
∅	"Famine" ≈ "Niuniun," p. 43-51
∅	"Moelle" ≈ "Uinn," p. 53-85
∅	"Mer" ≈ "Uinipek," p. 87-95
∅	"Médecines" ≈ "Nutshimiu-natukana," p. 97-131

[1] Per online questionnaire, completed by ANDERSEN (July 2015).

[2] This writer's work falls outside the parameters identified for more formal analysis in this thesis.

[3] Per the copyright page of the publication.

[4] The direction of translation is unconfirmed, though I suspect it varies according to the poem. Per the publication's post-face, by Laure Morali: "Certains textes étaient écrits en innu-aimun, d'autres en français. L'idée d'un recueil bilingue s'est imposée" (136).

[5] Laure Morali explains the following in the publication's post-face, seeming to suggest that she was involved in the translation process: "C'est vrai qu'elle [Bacon] écrit sur tout ce qui lui tombe sous la main […] et comme elle a peur de les égarer, elle me les confie. C'est ainsi que les poèmes de e recueil se sont empilés sur une de mes étagères […]. Certains textes étaient écrits en innu-aimun, d'autres en français. L'idée d'un recueil bilingue s'est imposée. Joséphine m'a invitée à l'accompagner dans. Ce voyage entre nos langues maternelles respectives. Pour rendre compte de la puissance d'évocation de l'innu-aimun, nous rapprocher de sa brillance d'os polis, suspendu par le chasseur à une branche d'arbre, nous avons dû dépecer le français […]. Pendant nos séances de travail, assises côte à côte, il arrivait que je lui demande ce qui lui avait inspiré un vers, où je sentais qu'il se cachait quelque chose d'encore plus grand. […] Tout en écoutant Joséphine, je notais les images qui lui revenaient […]" (136-137).

[6] There is room for interpretation as to whether the titles (e.g. "L'autre nord" and "Nanim") serve to name a single *poem* that occupies several pages or a *section* that contains several poems. The number of text-sets in this publication therefore remains unconfirmed.

Self-translation collection-set	
∅	*Un thé dans la toundra* ≈ *Nipishapui nete mushuat* (Montreal: Mémoire d'encrier, 2013) [FRE, MONT] • Poetry collection; *en-face* edition: French on left, Montagnais on right • French ¿? Montagnais[1]
Self-translation text-sets[2]	
∅	

Self-translation collection-set	
∅	*Uiesh* ≈ *Quelque part* (Montreal: Mémoire d'encrier, 2018) [INNU-AIMUN[3], FRE] • Poetry collection; *en-face* edition: French on left, Montagnais on right • Innu-Aimun ¿? French[4]
Self-translation text-sets[5]	
∅	

1.7 MARIUS BARBEAU

b. 1883, Sainte-Marie-de-Beauce; British Columbia; d. 1969, Ottawa

Self-translation text-set		
∅[6]	"Kamalmuk" [ENG] // *Le Rêve de Kamalmouk* (Montreal: Fides, 1948) [FRE] • Semi-historical story[7] • English → French[8]	
	In:	• *The Downfall of Temlaham*[9] (Toronto: Macmillan, 1928) [ENG] • Collection of 4 semi-historical stories

[1] Direction of translation remains unconfirmed.
[2] I have not had sufficient access to this publication to confirm the name and number of the poems it contains.
[3] Per the copyright page of the publication: "Correction de l'innu-aimun: Yvette Mollen."
[4] Direction of translation remains unconfirmed.
[5] I have not had sufficient access to this publication to confirm the name and number of the poems it contains.
[6] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[7] Godbout (2015: 19) explains the genre of the work: "C'est un récit que Barbeau qualifie de 'semi-historique', basé sur les témoignages oraux de la tribu amérindienne des Gitksan—peuple de la rivière Skeena, en Colombie-Britannique."
[8] Godbout 2015
[9] Whereas *The Downfall of Temlaham* contained four stories, *Le Rêve de Kamalmouk* consists of just one of them (Godbout 2015: 21).

1.8 GIANNI BARTOCCI[1]

b. 1925,[2] Fiuminata, Italy; Dublin (?), Ireland, 1951-1957; Auckland (?), New Zealand, 1958-1967; Guelph (Ontario), ~1970s[3]

Summary of self-translations: BARTOCCI				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
60	1	3[4]	• 1 x poetry (coll'n-set) • 1 x poetry (text-set) • 2 x short stories (text-set)	• 58 x poetry • 2 x short story

**

Self-translation collection-set				
A	*Waiting for you and other poems ≈ La tua attesa ed altre poesia* [ENG, ITA] (Rome: Officina poligrafica loziale, 1966)[5] • Collection of poems by Bartocci, containing 57 text-sets[6]; *en-face* edition: English on left, Italian on right • English → Italian[7]			
Self-translation text-sets				
1	You	10	Tu	11
2	Waiting for you	12	La tua attesa	13
3	Now	14	Ora	15
4	You know well	16	Tu ben sai	17

[1] There is also evidence that BARTOCCI was involved in a translation entitled *Manto* [Italian for "mantle"] (1975), when he would have been living in Guelph, Ontario (Canada) (correspondence with Pivato, Mar. 20, 2016 email). A search for BARTOCCI's name in the Canadian research libraries database of the interlibrary loan system generates a result for this title, where Bartocci is listed as the author as well as in the note "Versione francese di Jacqueline Faget e Gianni Bartocci" [French version by Jacqueline Faget and Gianni Bartocci]. However, I have not been able to access this obscure text or to confirm the nature of his involvement or the existence of a published original.

[2] Per Healey (1998: 517).

[3] Per BARTOCCI's biography in "Notes on the Contributors" of *On Italy and the Italians*: "Gianni Bartocci, born in Italy, took his doctorate in Philosophy and History at the University of Rome. He taught at Trinity College and the Italian Institute in Dublin, Ireland, from 1951 to 1957 and was on the faculty of the University of Auckland, New Zealand, from 1958 until 1967. He is now Professor of Italian Literature at the University of Guelph. Dr. Bartocci's publications include novels, poetry and non-fiction. His articles, poems and essays in both Italian and English have appeared in several periodicals" (1975? n.p.))

[4] Waiting for you and other poems ≈ La tua attesa ed altre poesia; 2. Canadian Fiction Magazine; 3. Poeti Italo-Americani ≈ Italo-American Poets

[5] BARTOCCI self-translated this collection of poetry while living in New Zealand (Morgan DiGiovanni 1994: 199).

[6] The publication ends with a series of 10 poems listed under the subsection "Nostalgia del pacifico ed altri versi," which are exclusively in Italian.

[7] Per Italian title page: "Versione italiana dell'Autore."

5	Last night	18	Stanotte	19
6	Will ever darkness fade away	20	Non dileguera' mai l'oscurita'	21
7	Your caresses	22	Le tue carezze	23
8	The cruel clock	24	Il crudele orologio	25
9	The illusion	26	L'illusione	27
10	Unable to love	28	Incapace d'amore	29
11	If only	32	Se solo	33
12	I do know	34	Lo so	35
13	Sometimes	36	Talvolta	37
14	If	38	Se	39
15	The day will come	40	Giorno verrà	41
16	What is the meaning	42	Qual'e' il significato	43
17	Sleep is lost	44	Perduto e' il sonno	45
18	Floating clouds	46	Nuvole erranti	47
19	How many times	50	Quante volte	51
20	Time with his hands	52	Il tempo con le mani	53
21	Nostalgia, here you come	54	Nostalgia, tu qui vieni	55
22	I think the earth is done	58	Credo che il mondo sia perduto	59
23	Do come, my life	60	Vieni, mia vita	61
24	Fragment	62	Frammento	63
25	The rain has ceased	64	Cessata e' la pioggia	65
26	II Fragment	66	II Frammento	67
27	I know	68	Lo so	69
28	III Fragment	70	III Frammento	71
29	The wind brings back	72	Il vento riconduce	73
30	I used to pray	74	Solevo pregare	75
31	IV Fragment	76	IV Frammento	77
32	More than a god	78	Piu' grande d'un dio	79
33	Giver of pain	80	Tu che infliggi dolore	81
34	I strain my ears	84	Tendo l'orecchio	85
35	Let us live and love	86	Viviamo e amiamo	87
36	Weary of my solitude	88	Stanco della mia solitudine	89
37	Unable of a gesture	92	Incapace di un gesto	93
38	In the summer noon	94, 96	Nel meriggio estivo	95, 97
39	New Zealand the newly adopted country	98	Il mio nuovo paese: la Nuova Zelanda	99
40	Call me a child	102	Chiamami fanciullo	103
41	I had not noticed	104	Non avevo notato	105
42	The mystery of you	106	Il tuo misterio	107
43	In the past months	108	Nei mesi andati	109
44	Kneaded with dreams	110	Intrisa di sogni	111
45	You lied to me	112	Mi hai mentito	113
46	In the night	114	Nella notte	115
47	Today I must	116	Oggi io devo	117

48	Her nudity is splendid	118	La sua nudita' e' splendida	119
49	You say	122	Tu dici	123
50	I don't want	124	Non voglio	125
51	Forgive me	126	Peronami	127
52	So you must go	128	Cosi' tu devi andare	129
53	The man who speaks	132	L'uomo che mi parla	133
54	I love to think	134	Amo pensare	135
55	How much is left	136	Quanto resta	137
56	The day had not begun	138	Il giorno non era cominciato	139
57	Again your lips	142	Di nuovo le tue labbra	143

	La riabilitazione di Galileo: Racconti (Firenze, Luciano Landi Editore, 1980) [ITA] // *Canadian Fiction Magazine* (no. 35/37, 1980) [ENG] • Contains 2 text-sets, both short stories • Italian → English[1]	
	• Collection of writing by Bartocci	• Journal
Self-translation text-sets		
58	"Incontro con Belfagor," p. 45-46 // "Encounter with Belfagor"	
59	"Biografia d'Amore," p. 74-75 // "Biography of Love"	

Self-translation text-set		
60	"È da gran tempo" [ITA] ≈ "For a Long Time" [ENG][2] • Poem: *en-face* presentation: Italian, p. 48; English, p. 49 • Italian → English[3]	
	In:	• *Poeti Italo-Americani: Antologie bilingue ≈ Italo-American Poets: A Bilingual Anthology* (Catanzaro: Antonion Carello Editore, 1985) • Collection of writing by various writers

[1] Both versions of these short stories were later republished in *Italian Canadian Voices* (Ed. Morgan DiGiovanni, 1994), with the note "Translated by the author" appearing below each English text (p. 86, 90). Though I have not been able to consult this issue of *Canadian Fiction Magazine*, records of the issue's contents identify the English texts as "trans. by author," suggesting that the texts would be labelled accordingly in the journal itself (see https://library.mcmaster.ca/archives/c/canfiction.01.htm).

[2] In fact, *Poeti italo-americani ≈ Italo-American Poets* includes three translation text-sets by Bartocci. However, "Weary of My Solitude" ≈ "Stanco della mia solitudine" had already appeared in *Waiting for you ≈ La tua attesa*, so it is not repeated here. The other text-set ("Serenata caribica" ≈ "Caribbean Serenade") is not a self-translation, given the notice at the beginning of the book: "All poems, with the exception of those bearing other names at their conclusion, have been translated by Ferdinando Alfonsi and Sandra Alfonsi" (p. 5).

[3] "Transl. by Gianni Bartocci)" appears below the English text (p. 49)

1.9 MARTHA BÁTIZ ZUK[1]

b. 1971, Mexico City[2]; Canada (Toronto), 2003

Summary of self-translations: BÁTIZ ZUK[3]				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
6	0	7[4]	n/a	• 6 x short story

**

Self-translation text-set		
1	"Hormigas" [SPA] // "Ants" [ENG] • Short story • Spanish → English	
	In:	• *A todos los voy a matar* • Monterrey, Nuevo León (Mexico): Ediciones Castillo, 2000, p. 11-17 • Collection of short stories by Bátiz
		• *Exile* (The Literary Quarterly [Toronto]), vol. 30, no. 2 (2006), p. 51-57

Self-translation text-set		
2	"La dulce Valeria" [SPA] // "Sweet Valeria" [ENG] • Short story • Spanish → English	
	In:	• "Sábado" cultural supplement of *Uno Más Uno* (Mexico City, Jan. 30, 1999) • Newspaper
		• *TransVerse*[5] (Department of Comparative Literature, University of Toronto, Sept. 2005), p. 14-15 • Journal

[1] Bibliographical details for BÁTIZ ZUK's self-translation text-sets were confirmed by the author via personal correspondence (Dec. 29, 2020 email).
[2] Confirmed through personal correspondence with BÁTIZ ZUK (Sept. 23, 2020 email).
[3] This summary accounts for only those self-translations that meet the criteria for formal analysis.
[4] 1. Exile; 2. TransVerse; 3. Deep Water Journal; 4. Plaza Requiem; 5. Retrato de una nube; 6. Historias de Toronto; 7. Room
[5] I have not been able to identify the volume or number of the 2005 issue. As of Dec. 27, 2020, the TransVerse website (http://www.transversejournal.org/) provided access to back issues dated only as far back as 2007.

Self-translation text-set		
3	"Día de plaza" [SPA] // "Square Day" [ENG] // "Plaza Requiem" [ENG] • Short story • Spanish → English → English	
	In:	• *Ficticia*[1] (Mexico City, Mar. 7, 2005) • Online journal
		• *Deep Water Literary Journal* (Ireland, Autumn 2013) • Online journal
		• *Plaza Requiem: Stories at the Edge of Ordinary Lives* (Toronto: Exile Editions, 2017), p. 39-46 • Collection of short stories by Bátiz

Self-translation text-set		
4	"Las siete Marías" [SPA] // "María Seven Times" [ENG] • Short story • Spanish → English	
	In:	• *II Premio Internacional de Literatura La Guadalupana, 1993* (Mexico City: Grupo Editorial Siete, 1994), 125-132 • Collection of works by various writers
		• *Retrato de una nube: Primera antología del cuento hispano canadiense* (Eds. Luis Molina Lora and Julio Torres-Recinos; Ottawa: Lugar Común, 2008), p. 36-38 • Collection of short stories by various writers

Self-translation text-set		
5	"The Last Confession" [ENG] // "La lista" [SPA] • Short story • English → Spanish	
	In:	• *CVC: Book Two: Carter V. Cooper Short Fiction Anthology Series* (compiled by Gloria Vanderbilt, Toronto: Exile Editions, Sept. 26, 2012), p. 108-118 • Collection of short stories by various writers
		• *Historias de Toronto* (Eds. Martha Bátiz, Juan Gavasa, José Antonio Villalobos, Ottawa: Lugar Común, 2016), p. 21-31 • Collection of works by various writers

[1] https://museo.ficticia.com/cuentos/mbatizzukplaza.html

Self-translation text-set		
6	"De tránsito" [SPA] // "In Transit" [ENG] • Short story • Spanish → English	
	In:	• *De tránsito* (San Juan, Puerto Rico: Terranova Editores, 2014), p. 71-79 • Collection of short stories by Bátiz
		• *Room Magazine*, vol. 29, no. 1 (Spring 2016), p. 99-104 • Journal [Vancouver]

Self-translation text-set[1]		
∅	"La primera taza de café" [SPA] // "The first cup of coffee" [ENG] • Short story • Spanish → English	
	In:	• "Sábado" cultural supplement in *Uno Más Uno* (Mexico City, Mar. 21, 1995) • Newspaper
		• *Plaza Requiem: Stories at the Edge of Ordinary Lives* (Toronto: Exile Editions, 2017), p. 54-65 • Collection of short stories by Bátiz

Self-translation collection-set[2]		
∅	*A todos los voy a matar* [SPA] // *Plaza Requiem: Stories at the Edge of Ordinary Lives* [ENG] • Collections of short stories by Bátiz • Contains 2 self-translation text-sets • Spanish → English	
	• Monterrey, Nuevo León (Mexico): Ediciones Castillo, 2000	• Toronto: Exile Editions, 2017
Self-translation text-sets		
∅	"Los osos polares son una mierda" // "Polar bears are bullshit," p. 72-81	
∅	"Paganini entre dos" // "Paganini for two," p. 84-93	

[1] This text-set falls outside the parameters identified for formal analyses.
[2] This collection-set falls outside the parameters identified for formal analyses.

Self-translation text-set[1]		
∅	"Mujer azteca" [SPA] // "Aztec Woman" [ENG] • Short story • Spanish → English	
	In:	• Cultural supplement in *Letras: El Nuevo Día* (San Juan, Puerto Rico, July 2005) • Newspaper
		• *Plaza Requiem: Stories at the Edge of Ordinary Lives* (Toronto: Exile Editions, 2017), p. 82-83 • Collection of short stories by Bátiz

Self-translation text-set[2]		
∅	"La estatua" [SPA] // "Still Watching, Still Waiting" [ENG] • Short story • Spanish → English	
	In:	• *Cuentos de Nuestra Palabra en Canadá Primera Hornada* (Eds. Alex Zisman and Guillermo Rose, Markham, Ontario: Nuestra Palabra Press, 2009), p. 165-170 • Collection of short stories by various writers
		• *Plaza Requiem: Stories at the Edge of Ordinary Lives* (Toronto: Exile Editions, 2017), p. 66-71 • Collection of short stories by Bátiz

Self-translation text-set[3]		
∅	"Rota" [SPA] // "Broken" [ENG] • Short story • Spanish → English	
		• Unpublished
	In:	• *Label Me Latina/o*, vol. IX, Spring 2019, p. 1-9[4] • Online journal [U.S.A.]

[1] This text-set falls outside the parameters identified for formal analyses.
[2] This text-set falls outside the parameters identified for formal analyses.
[3] This text-set falls outside the parameters identified for formal analyses.
[4] https://labelmelatin.com/wp-content/uploads/2019/03/Martha-Batiz-BROKEN.pdf

Self-translation text-set[1]		
∅	"Las mil vidas del tio Co" [SPA] // [untitled] [ENG] • Short story • Spanish → English	
	In:	• *Cuentos de Nuestra Palabra en Canadá Primera Hornada* (Eds. Alex Zisman and Guillermo Rose, Markham, Ontario: Nuestra Palabra Press, 2009), p. 219-224 • Collection of short stories by various writers
		• Unpublished

1.10 MANON BEAUDOIN

b. 1955, Quebec; Edmonton, 1982; Montreal, early 2000s

Self-translation text-set		
∅[2]	*La Maison rouge* (unpublished) [FRE] // *La Maison Rouge* (unpublished[3]) [ENG] • Play • French → English • Collaborator: Doug Jamha[4]	
	First performed:	• June 13, 1997; Théâtre du Coyote, Edmonton (Alberta)[5]
		• [unconfirmed]

[1] This text-set falls outside the parameters identified for formal analyses.
[2] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[3] The *Centre des auteurs dramatiques* (Montreal) has made a manuscript of the work available, dated 1999 (https://www.cead.qc.ca/_cead_repertoire/id_document/4361).
[4] Per WorldCat entry: https://www.worldcat.org/title/suitcase/oclc/63066850&referer=brief_results (last consulted April 21, 2020).
[5] https://www.cead.qc.ca/_cead_repertoire/id_document/4361

Self-translation text-set		
∅	*La valise* [FRE] // *The Suitcase* [ENG] • Play • French → English[1] • Collaborator: Doug Jamha[2]	
	In:	• *Contes d'appartenance* (Ed. Patrick Leroux; Sudbury: Prise de Parole, 1999), p. 21-29 • Collection of works by various writers
		• Unpublished[3]
	First performed:	• June 4, 1998; Sudbury, Ontario[4]
		• [unconfirmed]

1.11 (MARY) GWEN BEAR[5]

b. 1948, Tobique First Nation; d. 2012, Fredericton (New Brunswick)[6]

Self-translation text-set		
∅[7]	"Cipiyatq (A Wolustoq Prayer)" [WOL] ≈ "Prayer to the Four Directions" [ENG] • Poem; Wolastoqey, p. 54; English, p. 55 • Wolastoqey → English[8]	
	In:	• *Ellipse* (no. 76, Winter 2005-2006) • Journal

[1] Per "translation by Manon Beaudoin and Doug Jamha" (https://www.worldcat.org/title/suitcase/oclc/63066850&referer=brief_results, last consulted April 21, 2020).

[2] Per WorldCat entry (https://www.worldcat.org/title/suitcase/oclc/63066850&referer=brief_results; last consulted April 21, 2020), this English translation was done in collaboration with Doug Jamha. Since Jamha is a self-proclaimed "unilingual anglophone" (per Jamha's biographical note in programme for 1997 performance of Beaudoin's *La Maison rouge*, http://www.theatrefrancophonedelouest.ca/flash/1997_La%20maison%20rouge.pdf), this collaboration would seem to apply to the construction of the English version of the play but not to the translation process *per se*.

[3] The Centre des auteurs dramatiques (Montreal) has made a manuscript of the work available, dated 1998 (https://www.cead.qc.ca/_cead_repertoire/id_document/4363) .

[4] https://www.cead.qc.ca/_cead_repertoire/id_document/4363; https://thalia.ent-nts.ca/in/faces/details.xhtml?id=p%3A%3Ausmarcdef_0000024512&highlight=Sujets%3A+%26quot%3B%C3%89migration+et+immigration+Th%C3%A9%C3%A2tre%26quot%3B&posInPage=1&bookmark=f4a038db-b051-4015-b147-0d73c6f61d13&queryid=e74e66d7-8f25-4f70-a26c-b9341e3b7c0a

[5] Aka Sagatay

[6] https://www.brunswickfuneralhome.ca/obituaries/68184

[7] This writer's work falls outside the parameters identified for more formal analysis in this thesis.

[8] "Translated by Gwen Bear" (p. 55 of the publication, just below English version); per table of contents: "tr. Prayer to the Four Directions, Gwen Bear."

1.12 HONORÉ BEAUGRAND

b. 1848, St-Joseph-de-Lanoraie, Quebec; Mexico; France; U.S.; d. Montreal, 1906[1]

Self-translation text-set	
∅[2]	• La chasse-galerie: légendes canadiennes () // La Chasse-galerie and Other Canadian Stories (Montreal, 1900) • French → English[3]

1.13 JANICK BELLEAU[4]

b. 1946, Montreal; Ottawa; Winnipeg; Montreal, 1987[5]

Summary of self-translations: BELLEAU				
Text-sets	Collection-sets	Moments	Genre	
			By collection-set + additional text-sets	By text-set
190	2	25[6]	• 2 x poetry (coll'n-set) • 33 x poetry (text-set)	• 190 x poetry

**

[1] See Grutman 1994
[2] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[3] Grutman (1994: 46)
[4] BELLEAU has many more self-translation text-sets than identified below (personal correspondence with Belleau; Aug. 26, 2016 email); those listed are the text-sets I am aware of.
[5] See https://janickbelleau.ca/en/biobibliography.php (July 1, 2016)
[6] 1. Ellipse; 2. Geese Landing; 3. Regards de femmes; 4. In the clear dawn sky; 5. D'âmes et d'ailes; 6. Gusts (no. 7, 2008); 7. Red Lights (Jan. 2010); 8. T'aimer, voyager; 9. Observer Observed; 10. Red Lights (June 2011); 11. Tanka Journal (no. 39, 2011); 12. Blue Planet; 13. Red Lights (Jan. 2012); 14. Red Lights (June 2012); 15. Tanka Journal (no. 40, 2012); 16. Tanka Journal (no. 42, 2013); 17. Tanka Journal (no. 43, 2013); 18. Red Lights (June 2014); 19. Tanka Journal (no. 44, 2014); 20. Tanka Journal (no. 45, 2014); 21. Tanka Journal (no. 47, 2015); 22. Red Lights (Jan. 2015); 23. Red Lights (June 2015); 24. Sailing into the moon; 25. Red Lights (June 2016)

	Ellipse, no. 77 (summer 2006) • Journal • Contains 2 self-translation text-sets, both haikus
Self-translation text-sets	
1	"1.2" [FRE], p. 38 ≈ "1.2" [ENG], p. 38 ≈ "1.2" [ITA], p. 39 • French → English • French → Italian[1] • Collaboration: Jo-Anne Elder[2]
2	"1.3" [FRE], p. 38 ≈ "1.3" [ENG], p. 39

Self-translation text-set		
3	[untitled: jour et nuit] [FRE] ≈ [untitled: day and night] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *The Haiku Canada Members' Anthology: Geese Landing* (Ed. LeRoy Gorman; Napanee, Ontario: Haiku Canada, 2008), p. 4 • Collection of works by various writers

Self-translation text-set		
4	[untitled: cattedrale grigia] [ITA] // [untitled: cathédrale grise] [FRE] • Poetry (haiku) • Italian → French[3]	
	In:	• *Cascina Macondo* (posted Nov. 28, 2006; http://my.cascinamacondo.com/site/vis_haipomaco_online.asp?id=106) • Online journal
		• *Regards de femmes – haïkus francophones* (Ed. Janick Belleau; Montreal / Lyon: Éditions Adage / Association française de haïku, 2008), p. 49 • Collection of writings by various writers

[1] In the table of contents, BELLEAU is identified as responsible for the Italian version ("(Italiano) Janick Belleau"). BELLEAU has confirmed that the French text was written first and served as the basis of translation for both the English and the Italian versions (personal correspondence with BELLEAU, Aug. 26, 2016 email).

[2] The table of contents and the note below the English version identify Elder as the into-English translator ("*tr. (English)* Jo-Anne Elder"; "translated by Jo-Anne Elder"). BELLEAU has explained that Elder polished the English self-translation (personal correspondence with BELLEAU, Aug. 26 2016 email).

[3] BELLEAU indicates that the piece was first thought of in French but first written and published in Italian (personal correspondence with BELLEAU; Aug. 26, 2016 email).

Self-translation text-set		
5	[untitled: cardinal chantant] [FRE] ≈ [untitled: singing cardinal] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *The Haiku Canada Members' Anthology: In the clear dawn sky* (Ed. Claudia Coutu Radmore; Carleton Place, Ontario: Haiku Canada, 2009), p. 3 • Collection of works by various writers

Self-translation text-set		
6	[untitled: ¿?] [ENG] // [untitled: fresh morning] [ENG] ≈ [untitled: Fraiche matinée] [FRE] • Poetry (tanka) • French → English → English[1]	
	In:	• *Gusts, Contemporary Tanka* (Spring/Summer 2005) • Journal[2]
		• *D'âmes et d'ailes ≈ Of souls and wings* (Laval: Les Éditions du tanka francophone, 2010), p. 45 [FRE], p. 44 [ENG] • Collection of tanka by Belleau

Self-translation text-set		
7	[untitled] [FRE] // [untitled: Tondant le gazon] [FRE][3] ≈ [untitled: grass cutting] [ENG] • Poetry (tanka) • French ¿? English ¿? French	
	In:	• *Revue du tanka francophone* (no. 4, Jan. 2008), p. 23 • Journal
		• *D'âmes et d'ailes ≈ Of souls and wings* (Laval: Les Éditions du tanka francophone, 2010), p. 47 [FRE], p. 46 [ENG] • Collection of Belleau's tanka

[1] Per an endnote in *D'âmes et d'ailes* (146): "Translated from French, published in a modified version in the Canadian magazine *Gusts, Contemporary Tanka*."

[2] Confirmed by BELLEAU through personal correspondence with the author (Jan. 8, 2021 email). As indicated in *D'âmes et d'ailes ≈ Of souls and wings* (p. 146) and confirmed through personal correspondence with Belleau (Jan. 8, 2021 email), the English version in *Of souls and wings* is different than the version published in *Gusts*. As I have not been able to consult *Gusts*, I cannot confirm the page number or which specific features distinguish the two English-language versions.

[3] The two French versions differ somewhat. In *Revue*:
tondant le gazon / la jeune sexagénaire / sourit à l'odeur— / une pensée pour Voltaire / qui cultivait son jardin ; in *D'âmes et d'ailes*: Tondant le gazon / la jeune sexagénaire / sourit à l'odeur— / Voltaire aussi / cultivait son jardin

Self-translation text-set		
8	[untitled: ressac] [FRE] // [untitled: Ressac] [FRE][1] ≈ [untitled: undertow] [ENG] • Poetry (tanka) • French ¿? English ¿? French	
	In:	• *Revue du tanka francophone* (no. 5, Sept. 2008), p. 32 • Journal
		• *D'âmes et d'ailes ≈ Of souls and wings* (Laval: Les Éditions du tanka francophone, 2010), p. 75 [FRE], p. 74 [ENG] • Collection of Belleau's tanka

Self-translation text-set		
9	[untitled: ¿?] [ENG] ≈ [untitled: ¿?] [FRE][2] // [untitled: drizzle on Brussels] [ENG] ≈ [untitled: Bruine sur Bruxelles] [FRE] • Poetry (tanka) • French → English → English[3]	
	In:	• *Gusts, Contemporary Tanka* (no. 7, Spring/Summer 2008)[4] • Journal
		• *D'âmes et d'ailes ≈ Of souls and wings* (Laval: Les Éditions du tanka francophone, 2010), p. 85 [FRE], p. 84 [ENG] • Collection of tanka by Belleau

[1] The two French versions differ somewhat. In *Revue*:
ressac / sur le lac deux canards / au crépuscule // toi et moi nous demandant : / « pourrons-nous survivre? ». In *D'âmes et d'ailes*: Ressac— / couple de canards / au crépuscule / toi et moi nous demandant : / pourrons-nous survivre?

[2] According to the endnotes in *D'âmes et d'ailes* (146), both the French and English versions of these poems were previously published, in modified form, in *Gusts*.

[3] Per an endnote in *D'âmes et d'ailes* (146): "Translated from French, published in a modified version in the Canadian magazine *Gusts, Contemporary Tanka*."

[4] As indicated in *D'âmes et d'ailes ≈ Of souls and wings* (p. 146) and confirmed through personal correspondence with Belleau (Jan. 8, 2021 email), the French version in *D'âmes et d'ailes ≈ Of souls and wings* is different than the version published in *Gusts*. As I have not been able to consult *Gusts*, I cannot confirm which specific features distinguish each of the two English and French versions.

	Gusts, Contemporary Tanka (no. 10, Fall/Winter 2009) [ENG][1] // *D'âmes et d'ailes ≈ Of souls and wings* (Laval: Les Éditions du tanka francophone, 2010) [FRE, ENG] • Contains 2 self-translation text-sets; both poems (tanka) • French → French → English[2]	
	• Journal	• Collection of tanka by Belleau
Self-translation text-sets		
10	[untitled: ¿?] [ENG] // [untitled: shower on leaves] [ENG], p. 70 ≈ [untitled: Ondée sur les feuilles] [FRE], p. 71	
11	[untitled: ¿?] [ENG] // [untitled: buds] [ENG], p. 94 ≈ [untitled: Les bourgeons] [FRE], p. 95	

Self-translation text-set		
12	[untitled: Lierre vieillissant] [FRE] // [untitled: Lierre vieillissant] [FRE][3] ≈ [untitled: old ivy [ENG] • Poetry (tanka) • French ¿? English ¿? French	
	In:	• *Revue du tanka francophone* (no. 6, Jan. 2009), p. 54 • Journal
		• *D'âmes et d'ailes ≈ Of souls and wings* (Laval: Les Éditions du tanka francophone, 2010), p. 111 [FRE], p. 110 [ENG] • Collection of Belleau's tanka

[1] Confirmed by BELLEAU through personal correspondence with the author (Jan. 8, 2021 email). As indicated in *D'âmes et d'ailes ≈ Of souls and wings* (p. 146) and confirmed through personal correspondence with Belleau (Jan. 8, 2021 email), the English version in *Of souls and wings* is different than the version published in *Gusts*. As I have not been able to consult *Gusts*, I cannot confirm the page number or which specific features distinguish the two English-language versions.

[2] Per an endnote in *D'âmes et d'ailes* (146): "Translated from French, published in a modified version in the Canadian magazine *Gusts, Contemporary Tanka*."

[3] The two French versions differ somewhat. In *Revue*: Lierre vieillissant / fréquentant le refuge pour chiens / elle pleure / l'enfant abandonnée / un demi-siècle plus tôt. In *D'âmes et d'ailes*: Lierre vieillissant— / fréquentant les refuges pour chiens / la femme pleure / l'enfant abandonnée / un demi-siècle plus tôt

	Revue du tanka francophone (no. 8, Sept. 2009) [FRE] // *D'âmes et d'ailes ≈ Of souls and wings* (Laval: Les Éditions du tanka francophone, 2010) [FRE, ENG] • Contains 3 self-translation text-sets, all poetry (tanka) • French ¿? English ¿? French • Collaboration: Claudia Coutu Radmore[1]	
	• Journal	• Collection of Belleau's tanka
Self-translation text-sets		
13	[untitled: Brume sur le mont] [FRE], p. 23 // [untitled: Brume sur le mont][2] [FRE], p. 141 ≈ [untitled: mist on the mountain] [ENG], p. 140	
14	[untitled: Izumi Shikibu] [FRE], p. 23 // [untitled: Izumi Shikibu][3] [FRE], p. 141 ≈ [untitled: Lady Izumi] [ENG], p. 140	
15	[untitled: Kyoto] [FRE], p 23 // [untitled: À Kyôto][4] [FRE], p. 143 ≈ [untitled: in Kyoto] [ENG], p. 142	

Self-translation text-set		
16	[untitled: Sipping limoncello] [ENG][5] // [untitled: Nous écoutons] [FRE] • Poetry (tanka) • English ¿? French	
	In:	• *The Tanka Gourmet* (Ed. Alexis Rotella (Baltimore, Maryland: Modern English Tanka Press, 2010) • Collection of text by various writers
		• *D'âmes et d'ailes ≈ Of souls and wings* (Laval: Les Éditions du tanka francophone, 2010), p. 77 • Collection of Belleau's tanka

[1] Per copyright page of *D'âmes et d'ailes ≈ Of souls and wings ≈ onna gokoro*: "Révision des tankas en anglais : Claudia Coutu Radmore."

[2] The two French versions differ somewhat. In *Revue*: Brume sur le mont / Ono no Komachi / son puits-miroir / je sens couler des larmes / sur mon masque protecteur. In *D'âmes et d'ailes*: Brume sur le mont— / Ono no Komachi / voir son puits-mirmoir : / je sens couler des larmes / malgré moi

[3] The two French versions differ somewhat. In *Revue*: Izumi Shikibu / à l'ombre d'un arbre pleureur / sa tombe / silencieuses les fourmis / s'affairent sous mes pieds. In *D'âmes et d'ailes*: Izumi Shikibu / tout près d'un arbre pleureur / sa tombe— / silencieuses les fourmis / s'affairent sous mes pieds

[4] The two French versions differ somewhat. In *Revue*: Kyoto / les poétesses de waka / leur rendre visite / se souviendra-t-on de moi / dans mille printemps? In *D'âmes et d'ailes*: À Kyôto / rendant visite / aux poétesses de waka— / se souviendra-t-on de moi / dans mille printemps?

[5] The English version also appears in *D'âmes et d'ailes*. Although I have not been able to access the version in *The Tanka Gourmet*, the endnote associated with the poem in *D'âmes et d'ailes*—"Published in *The Tanka Gourmet*, collection edited by Alexis Rotella, Modern English Tanka Press, 2010" (146)—suggests there are no discrepancies between the versions, particularly when other endnotes highlight differences in previous publications (e.g. "Paru en version modifiée").

Self-translation text-set		
17	[untitled: Des feuilles mortes] [FRE] ≈ [untitled: dead leaves] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *Red lights* (vol. 6, no. 1, Jan. 2010; Allentown, Pennsylvania) • Journal

Self-translation text-set		
18	[untitled: ¿?] [FRE] // [untitled: Après avoir pleuré] [FRE][1] ≈ [untitled: after weeping] [ENG] • Poetry (tanka) • French ¿? French → English	
	In:	• *Casse-pieds* • Journal (revue de poèmes courts franco-québécoise)
		• *D'âmes et d'ailes ≈ Of souls and wings* (Laval: Les Éditions du tanka francophone, 2010), p. 91 • Collection of Belleau's tanka

[1] I have not be able to access the version in *casse-pieds*, and therefore cannot confirm its first line. The endnote associated with the French version of the poem in *D'âmes et d'ailes*—"Paru en version modifiée dans la revue de poèmes courts franco-québécoise, *casse-pieds*" (146)—suggests that there are indeed differences between the two.

Self-translation collection-set		
A	*D'âmes et d'ailes ≈ Of souls and wings* [FRE, ENG] (Laval: Les Éditions du tanka francophone, 2010) • Contains 95 self-translation text-sets, 84 of which have not already been identified in other publications; all haïku and tanka[1] • Collection of Belleau's tanka • French → English[2]	
Self-translation text-sets		
n/a	[untitled: Fresh morning]	[untitled: Fraiche matinée]
19	[untitled: By the lake]	[untitled: Près du lac]
n/a	[untitled: Grass cutting]	[untitled: Tondant le gazon]
20	[untitled: Hotel in Banff]	[untitled: Hôtel à Banff]
21	[untitled: Hand trembling]	[untitled: Main tremblante]
22	[untitled: Clouds]	[untitled: Nuages]
23	[untitled: Storm on the way]	[untitled: Tempête en vue]
24	[untitled: Red geraniums]	[untitled: Géraniums rouges]
25	[untitled: Cording wood]	[untitled: Cordant des bûches]
26	[untitled: Ninety degrees in the shade]	[untitled: Trente degrés à l'ombre]
27	[untitled: Not fighting the current]	[untitled: Face au courant]
28	[untitled: Her feet in water]	[untitled: Elle sent sur son visag]
29	[untitled: Reading Shiki's tanka]	[untitled: Je lis Shiki]
30	[untitled: From a self-service shop]	[untitled: D'un restau libre-service]
31	[untitled: Female duck on the lake]	[untitled: Cane sur le lac]
32	[untitled: Medley of colours]	[untitled: Bariolage]
33	[untitled: On the river]	[untitled: Sur le fleuve]
34	[untitled: Rain on peonies]	[untitled: Pluie sur pivoines]
35	[untitled: Heat haze]	[untitled: Brouillard]
36	[untitled: Late August]	[untitled: Fin aout [sic]]
37	[untitled: Bumblebee]	[untitled: Bourdon]
38	[untitled: So blue these jays]	[untitled: Si bleus ces geais]
39	[untitled: It is bucketing down]	[untitled: Il tombe des cordes]
40	[untitled: Without a landmark]	[untitled: Sans point de repères]
41	Feu ardent	Burning Fire

[1] Only 8 copies of the publication were made, and I have not been able to consult material available through Library and Archives Canada. However, on her website, BELLEAU describes certain features of the work, including: "Nombre de pages : 76 ; nombre de poèmes (haïku et tanka) : 62 de Janick Belleau) ; nombre d'illustrations : 17. Estampes numériques sur papier Ginwashi : 14, technique mixte ; 3, pigments, encre de Chine, or, toutes de l'artiste, Claire Dufresne" (https://janickbelleau.ca/contenu/Taimer_voyager_to_love_you_to_travel_Descriptif_technique.pdf). I am making the assumption, based on two considerations, that the book contains 62 poems in the sense that there are 62 versions in French and 62 versions in English. The first consideration is the short length of haïku and tanka, which easily allows two poems to fit on a given page (as in *D'âmes et d'ailes ≈ of souls and wings*, for example). The second consideration is that translations—even when they are *self*-translations—that appear alongside their originals are rarely counted as poems in their own right, so it is less likely that "62" refers to 31 French versions and 31 English versions.

[2] Confirmed by BELLEAU through personal correspondence with the author (Jan. 8, 2021 email).

n/a	[untitled: Shower on leaves]	[untitled: Ondée sur les feuilles]
42	[untitled: Tick-tock goes the clock]	[untitled: Tictac du réveil]
43	[untitled: Gray Saturday]	[untitled: Samedi gris]
44	[untitled: From afar]	[untitled: Au loin]
n/a	[untitled: Undertow]	[untitled: Ressac]
45[1]	[untitled: Good Friday black cat]	[untitled: Chat noir à l'aurore]
46	[untitled: Champagne and]	[untitled: Champagne et]
n/a	[untitled: Sipping limoncello]	[untitled: Nous écoutons]
47	[untitled: Early September]	[untitled: Début septembre]
48	[untitled: Pedal boat]	[untitled: Pédalo]
49	[untitled: Rain]	[untitled: Déluge]
50	[untitled: Twelfth night]	[untitled: Épiphanie]
51	[untitled: A gust of wind]	[untitled: Mes plans de voyage]
52	[untitled: Tôkyô]	[untitled: Tôkyô]
n/a	[untitled: Drizzle on Brussels]	[untitled: Bruine sur Bruxelles]
53	[untitled: Crescent moon]	[untitled: Croissant de lune]
54	[untitled: Foreigner]	[untitled: À l'étranger]
55	[untitled: Along the green road]	[untitled: Baie de diamants]
56	[untitled: August 12]	[untitled: Douze aout [sic]]
57	[untitled: The sky whitens]	[untitled: Le ciel blanchit]
58	[untitled: After weeping]	[untitled: Après avoir pleuré]
59	[untitled: Spruce forest]	[untitled: Forêt d'épinettes]
60	La marche vers l'hiver	Walking toward Winter
61	[untitled: Hazy first light of April]	[untitled: Aube brumeuse d'avril]
n/a	[untitled : Buds]	[untitled: Les bourgeons]
62	[untitled: The sand castle]	[untitled: Le château de sable]
63	[untitled: Ping pong]	[untitled: Pingpong]
64	[untitled: Wreaths of smoke]	[untitled: Sur fond de neige]
65	[untitled: New Year's Day]	[untitled: Jour de l'an]
66	[untitled: Kyôto]	[untitled: Kyôto]
67	[untitled: In the twilight]	[untitled: Dans la pénombre]
68	[untitled: At sunrise]	[untitled: Au lever]
69	Racines	Roots
70	[untitled: Newt on lawn]	[untitled: Triton sur gazon]
71[2]	[untitled: Late summer]	[untitled: Été tardif]
72[3]	[untitled: A goldfinch]	[untitled: Un chardonneret]
73	[untitled: Old linen bed sheets]	[untitled: Vieux draps de lin]

[1] An endnote in *D'âmes et d'ailes ≈ of souls and wings* indicates that the English version of this text-set was previously published in a slightly different form: "Paru en version modifiée dans la *Revue du tanka francophone*" (146). However, I have not been able to identify in which issue that version was published.
[2] An endnote in *D'âmes et d'ailes ≈ of souls and wings* indicates that the English version of this text-set was previously published in a slightly different form: "Paru en version modifiée dans la *Revue du tanka francophone*" (146). However, I have not been able to identify in which issue that version was published.
[3] An endnote in *D'âmes et d'ailes ≈ of souls and wings* indicates that the French version of this text-set was previously published in a slightly different form: "Paru en version modifiée dans la *Revue du tanka francophone*" (146). However, I have not been able to identify in which issue that version was published.

74	[untitled: Warm October evening]	[untitled: Beau soir d'octobre]
n/a	[untitled: Old ivy]	[untitled: Lierre vieillissant]
75	[untitled: Floatation bath]	[untitled: Bain flottant]
76	[untitled: Healing]	[untitled: Guérissant]
77	[untitled: Lilacs in bloom]	[untitled: Lilas en fleur]
78	[untitled: Gentle breeze]	[untitled: Faible brise]
79	[untitled: End of fall]	[untitled: Fin d'automne]
80	[untitled: Ash Wednesday]	[untitled: Mercredi des Cendres]
81	Solitaire	Solitary
82	[untitled: Pedal boat]	[untitled: Pédalo]
83	[untitled: Wildnerness]	[untitled: Forêt sauvage]
84	[untitled: November night]	[untitled: Nuit de novembre]
85	[untitled: Mists]	[untitled: Brumes]
86	[untitled: Silent crickets]	[untitled: Grillons silencieux]
87[1]	[untitled: Under the blue sky]	[untitled: Sous le ciel bleu]
88	Le dernier sommeil	The Last Sleep
89	[untitled: Red midge]	[untitled: Moucheron rouge]
90	[untitled: Her old parents]	[untitled: Ses vieux parents]
91	[untitled: The maidenhair tree]	[untitled: L'arbre aux mille écus]
92	[untitled: She removes]	[untitled: Elle retire]
93	[untitled: Blizzard]	[untitled: Tempête de neige]
94	[untitled: Year-end]	[untitled: L'année prend fin]
95	L'outre-ciel	The Beyond
96	[untitled: Short stay]	[untitled: Court séjour]
97	[untitled: In the web]	[untitled: Dans la toile]
98[2]	[untitled: Flowering cherry-tree]	[untitled: Cerisier en fleurs]
99	[untitled: Cicadas song]	[untitled: Chant des cigales]
n/a	[untitled: Mist on the mountain]	[untitled: Brume sur le mont]
n/a	[untitled: Lady Izumi]	[untitled: Izumi Shikibu]
n/a	[untitled: In Kyôto]	[untitled: À Kyôto]
100	[untitled: A gaze toward the star]	[untitled: Regard vers l'étoile]
101	[untitled: Yoga class]	[untitled: Cours de yoga]
102	[untitled: At the instant of my death]	[untitled: À l'instant de mon trépas]

[1] An endnote in *D'âmes et d'ailes ≈ of souls and wings* indicates that the French version of this text-set was previously published in a slightly different form: "Paru en version modifiée dans la *Revue du tanka francophone*" (146). However, I have not been able to identify in which issue that version was published.
[2] An endnote in *D'âmes et d'ailes ≈ of souls and wings* indicates that the English version of this text-set was previously published in a slightly different form: "Paru en version modifiée dans la *Revue du tanka francophone*" (146). However, I have not been able to identify in which issue that version was published.

Self-translation collection-set	
B	*T'aimer, voyager ≈ To love you, to travel* [FRE, ENG] (Montreal: Éditions Ming, 2011) • Contains 62 self-translation text-sets, all haiku and tanka[1] • Collection of poetry (tanka) by Belleau • French ¿? English
Self-translation text-sets	
103-164	n/a

Self-translation text-set		
165	[untitled: art culinaire] [FRE] ≈ [untitled: kitchen art] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *The Haiku Canada Members' Anthology: Observer Observed* (Ed. Claudia Coutu Radmore; Carleton Place, Ontario: Haiku Canada, 2011), p. 3 • Collection of works by various writers

Self-translation text-set		
166	[untitled: Voyage en train] [FRE] ≈ [untitled: trip by train] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *Red lights* (vol. 7, no. 2, June 2011; Allentown, Pennsylvania) • Journal

[1] Only 8 copies of the publication were made, and I have not been able to consult material available through Library and Archives Canada. However, on her website, Belleau describes certain features of the work, including: "Nombre de pages : 76 ; nombre de poèmes (haïku et tanka) : 62 de Janick Belleau) ; nombre d'illustrations : 17. Estampes numériques sur papier Ginwashi : 14, technique mixte ; 3, pigments, encre de Chine, or, toutes de l'artiste, Claire Dufresne" (https://janickbelleau.ca/contenu/Taimer_voyager_to_love_you_to_travel_Descriptif_technique.pdf). I am making the assumption, based on two considerations, that the book contains 62 poems in the sense that there are 62 versions in French and 62 versions in English. The first consideration is the short length of haïku and tanka, which easily allows two poems to fit on a given page (as in *D'âmes et d'ailes ≈ of souls and wings*, for example). The second consideration is that translations—even when they are *self*-translations—that appear alongside their originals are rarely counted as poems in their own right, so it is less likely that "62" refers to 31 French versions and 31 English versions.

Self-translation text-set		
167	[untitled: Brahms' *Requiem*] [ENG] ≈ [untitled: *Requiem* de Brahms] [FRE] • Poetry (haiku) • French ¿? English	
	In:	• *The Tanka Journal* (no. 39, 2011; Tokyo), p. 5 • Journal

	The Blue Planet (Ed. Toshio Kimura, Tokyo: Hokumeisha, 2011) [FRE, ENG] • Anthology of work by various writers • Contains 6 self-translation text-sets, all poetry (haiku) • French ¿? English
Self-translation text-sets	
168	[untitled: neige] [FRE] ≈ [untitled: snow] [ENG]
169	[untitled: le cactus] [FRE] ≈ [untitled: cactus] [ENG]
170	[untitled: sur le sable vierge] [FRE] ≈ [untitled: on the virgin sand] [ENG]
171	[untitled: enceinte] [FRE] ≈ [untitled: pregnant] [ENG]
172	[untitled: canot à rames] [FRE] ≈ [untitled: rowboat] [ENG]
173	[untitled: au ras du sol] [FRE] ≈ [untitled: at ground level] [ENG]

Self-translation text-set		
174	[untitled: Reposant] [FRE] ≈ [untitled: setting aside] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *Red lights* (vol. 8, no. 1, Jan. 2012; Allentown, Pennsylvania) • Journal

Self-translation text-set		
175	[untitled: Cassant des branches] [FRE] ≈ [untitled: breaking branches] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *Red lights* (vol. 8, no. 2, June 2012; Allentown, Pennsylvania) • Journal

Self-translation text-set		
176	[untitled: Neige] [FRE] ≈ [untitled: snow] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *The Tanka Journal* (no. 40, 2012; Tokyo), p. 15 • Journal

	The Tanka Journal (no. 42, 2013; Tokyo), p. 6 • Journal • Contains 3 self-translation text-sets, all poems (haiku) • French ¿? English
Self-translation text-sets	
177	[untitled: Parfum d'or flottant] [FRE] ≈ [untitled: floating gold] [ENG]
178	[untitled: Depuis sa création] [FRE] ≈ [untitled: since its creation] [ENG]
179	[untitled: Plantes et arbustes] [FRE] ≈ [untitled: plants and shrubs] [ENG]

	The Tanka Journal (no. 43, 2013; Tokyo), p. 21 • Journal • Contains 2 self-translation text-sets, all poems (haiku) • French ¿? English
Self-translation text-sets	
180	[untitled: De profil] [FRE] ≈ [untitled: in profile] [ENG]
181	[untitled: Terré dans le chiendent] [FRE] ≈ [untitled: hidden by a dandelion] [ENG]

Self-translation text-set		
182	[untitled: Que c'est triste] [FRE] ≈ [untitled: how sad] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *Red lights* (vol. 10, no. 2, June 2014; Allentown, Pennsylvania) • Journal

Self-translation text-set		
183	[untitled: D'Auvergne] [FRE] ≈ [untitled: from Auvergne] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *The Tanka Journal* (no. 44, 2014; Tokyo), p. 11 • Journal

Self-translation text-set		
184	[untitled: Je m'endors] [FRE] ≈ [untitled: I fall asleep] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *The Tanka Journal* (no. 45, 2014; Tokyo), p. 20 • Journal

	The Tanka Journal (no. 47, 2015; Tokyo), p. 21 • Anthology of haiku by various writers • Contains 2 self-translation text-sets, all haiku • French ¿? English
Self-translation text-sets	
185	[untitled: Sur une allée roumaine] [FRE] ≈ [untitled: on a Roman boulevard] [ENG]
186	[untitled: Exposition Rodin] [FRE] ≈ [untitled: Rodin exhibition] [ENG]

Self-translation text-set		
187	[untitled: Jour de janvier] [FRE] ≈ [untitled: a january day] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *Red lights* (vol. 11, no. 1, Jan. 2015; Allentown, Pennsylvania) • Journal

Self-translation text-set		
188	[untitled: Au zoo] [FRE] ≈ [untitled: at the zoo] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *Red lights* (vol. 11, no. 2, June 2015; Allentown, Pennsylvania) • Journal

Self-translation text-set		
189	[untitled: lune d'hiver] [FRE] ≈ [untitled: winter moon] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *The Haiku Canada Members' Anthology: Sailing into the moon* (Eds. Carole MacRury and Vicki McCullough; Ottawa: Haiku Canada, 2016), p. 2 • Collection of work by various writers

Self-translation text-set		
190	[untitled: Début de printemps] [FRE] ≈ [untitled: early spring] [ENG] • Poetry (haiku) • French ¿? English	
	In:	• *Red lights* (vol. 12, no. 2, June 2016; Allentown, Pennsylvania) • Journal

1.14 AUSILIA BERTOLI

b. 1955, Castions di Strada (Italy, Friuli region); Canada, ~1956; Italy (Friuli)[1]

	A Furlan Harvest: An Anthology (Ed. Dôre Michelut; Laval: Éditions Trois, 1993) • Collection of writing by various writers • Contains 4 self-translation text-sets, all poems • Poems: recto-verso formatting, with Friulian text on recto and English text on verso • Friulian → English[2]
Self-translation text-sets	
∅[3]	"Aurore Boreâl" [FRI], p. 23 ≈ "Northern Lights" [ENG], p. 24
∅	"Dal barcon dal cjast" [FRI], p. 25 ≈ "From the Attic Window" [ENG], p. 26
∅	"Strade" [FRI], p. 27 ≈ "The Road" [ENG], p. 28
∅	"Nol ere simpri cussi" [FRI], p. 29 ≈ "It Wasn't Always Like This" [ENG], p. 31

1.15 MANUEL BETANZOS SANTOS

b. 1933, Galicia (Spain); Canada, 1959 (Montreal); d. 1995[4]

Summary of self-translations: BETANZOS SANTOS				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
4	0	1	n/a	• 4 x poetry

**

	Literatura Hispano-Canadiense/Hispanic Canadian Literature/Littérature Hispano-Canadienne (Ed. Diego Marín; Toronto: Alianza cultural hispano-canadiense, 1984) • Collection of work by various writers • Poems: successive versions • Spanish → French[5]
Self-translation text-sets	
1	"Adámico" [SPA], p. 63 ≈ "Adamique" [FRE], p. 249-250
2	"Imperativo de amor" [SPA], p. 64 ≈ "Impératif d'amour" [FRE], p. 250
3	"Imagen de invierno" [SPA], p. 64 ≈ "Image d'hiver" [FRE], p. 251
4	"Otra pena, qué pena" [SPA], p. 65 ≈ "Une autre peine" [FRE], p. 253-254

[1] Per biography in *A Furlan Harvest* (p. 107).
[2] As indicated on the page introducing Bertoli's poems: "originals and translations into English by the author" (p. 20).
[3] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[4] Hazelton (2007a: 5)
[5] On the page that introduces the section devoted to French versions of the collection's poems ("Poésie"), the following note appears: "Traductions par: […] Manuel Betanzos Santos (La poésie de Manuel Betanzos Santos)."

1.16 NICHOLAS BILLON

b. 1978, Ottawa; Montreal

Summary of self-translations: BILLON				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x play

**

Self-translation text-sets	
1	*Elephant Song* (Toronto: Playwrights Canada Press, 2006) [ENG] // *La chanson de l'éléphant* (Montreal: Leméac, 2005) [FRE] • Play • English → French[1]

1.17 MADELEINE BLAIS-DAHLEM

b. 1946, North Battleford, Saskatchewan; Saskatoon, 1984

Summary of self-translations: BLAIS-DAHLEM				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
2	0	2	n/a	• 1 x play • 1 x novel

**

Self-translation text-set	
1	*La Maculée* [FRE] ≈ *sTain* [ENG] (Regina: Éditions de la Nouvelle-Plume, 2012) • Play • Successive versions: French, p. 1-71, English, p. 97-156 • French ⇔ English[2]

[1] BILLON confirmed the direction of translation and the fact that the writing order and the publication order do not match (personal correspondence with BILLON, May 22, 2014 email).

[2] "[T]he choice of language is always the first choice I make. It depends on the subject and my relationship to it. From there, I alternate between French and English drafts" (Blais-Dahlem 2012: 93). Also confirmed via online questionnaire completed by BLAIS-DAHLEM (March 2015). See, also, Puccini (2015) and Saint (2018).

Self-translation text-set	
2	*La voix de mon père* [FRE] ≈ *My Father's Voice* [ENG] (Regina: Éditions de la Nouvelle-Plume, 2015) • Novel • Successive versions: French, p. 13-95, English, p. 97-171 • French ⇔ English[1]

Self-translation text-set[2]		
∅	"Foyer" [FRE] // "Almost Home" [ENG] • Play • French ⇔ English[3]	
	In:	• *Le Théâtre fransaskois, Tome 2* (Eds. Françoise Sigur-Cloutier and Stéphane Côté, Regina: Éditions de la Nouvelle-Plume, 2007), p. 122-167 • Collection of works by various writers
		• unpublished

Self-translation text-set[4]		
∅	"Tournesol" [FRE] // "Sunflower" [ENG] • Play • French ⇔ English[5]	
	In:	• *Le Théâtre fransaskois, Tome 4* (Eds. Françoise Sigur-Cloutier and Mireille Lavoie, Regina: Éditions de la Nouvelle-Plume, 2009), p. 1-16 • Collection of works by various writers
		• unpublished

[1] "I develop my texts by alternating my drafts between French and English" (Blais-Dahlem 2015: 10). Also confirmed via online questionnaire completed by BLAIS-DAHLEM (March 2015).
[2] This text-set falls outside the parameters identified for formal analyses.
[3] Confirmed via online questionnaire completed by BLAIS-DAHLEM (March 2015).
[4] This text-set falls outside the parameters identified for formal analyses.
[5] Confirmed via online questionnaire completed by BLAIS-DAHLEM (March 2015).

1.18 E.D. BLODGETT[1]

b. 1935, Philadelphia; Canada, 1966; Edmonton; d. 2018, South Surrey (British Columbia)

Summary of self-translations: BLODGETT				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
65	1	1[2]	• 1 x poetry (coll'n-set) • 9 x poetry (text-set)	• 65 x poetry

**

CV2 (Contemporary Verse Two) (vol. 27, no. 2, Fall 2004) // *Le poème invisible ≈ The Invisible Poem* (Montreal / Toronto: Éditions du Noroit / Buschek Books, 2008) • Contains 2 self-translation text-sets, both poems • French → English[3]	
• Journal	• Collection of Blodgett's poems
Self-translation text-sets[4]	
1	"Fleur" [FRE], p. 64 // "Flower" [ENG], p. 22
2	"Luth" [FRE], p. 65 // "Lute" [ENG], p. 24

[1] Edward Dickinson Blodgett; Ted Blodgett (per Vancouver Sun obituary: https://vancouversunandprovince.remembering.ca/obituary/edward-blodgett-1071346558; last consulted Jan. 4, 2021).

[2] Le poème invisible ≈ The Invisible Poem

[3] "Invisible poem. Français & anglais. Le poème invisible. Traduction de: The invisible poem. [...] Poèmes en français avec texte original en anglais" (copyright page of *Le poème invisible ≈ The Invisible Poem*, which contains both the English and the French versions).

[4] On the page facing the copyright page, a series of poems are identified alongside the journals in which they had previously been published; "Fleur" and "Luth" are listed in relation to *CV2*.

Alberta, village sans mur(s) (Eds. Estelle Dansereau et al.; Winnipeg: Presses universitaires de Saint-Boniface, 2005) // *Le poème invisible ≈ The Invisible Poem* (Montreal / Toronto: Éditions du Noroit / Buschek Books, 2008) • Contains 3 self-translation text-sets, all poems • French → English	
• Collection of works by various writers	• Collection of Blodgett's poems
Self-translation text-sets[1]	
3	"Moisson" [FRE] // [ENG][2]
4	"Roseau" [FRE] // "Reed" [ENG], p. 14
5	"Main" [FRE] // "Hand" [ENG], p. 15

Art le Sabord (vol. 78 (Ouest), nov. 2007[3]) // *Le poème invisible ≈ The Invisible Poem* (Montreal/Toronto: Éditions du Noroit/Buschek Books, 2008) • Contains 4 self-translation text-sets, all poems • French → English	
• Journal	• Collection of Blodgett's poems
Self-translation text-sets	
6	"Cloches" [FRE] // "Bells" [ENG], p. 25
7	"Enfants" [FRE] // "Children" [ENG], p. 82
8	"Outardes" [FRE] // "Geese" [ENG], p. 71
9	"Paradis" [FRE] // "Paradise" [ENG], p. 78

[1] On the page facing the copyright page, a series of poems are identified alongside the journals in which they had previously been published; "Moisson," "Roseau" and "Main" are listed in relation to *Alberta, village sans mur(s)*.

[2] "Moisson" is not listed in the table of contents for *Le poème invisible ≈ The Invisible Poem*. There are other inconsistencies in the table of contents (e.g. incorrect page numbers), suggesting that the poem may well be contained in the book. However, I have not had sufficient access to the publication to search the contents and verify the poem's status or to identify the title of the English counterpart.

[3] On the page facing the copyright page, a series of poems are identified alongside the journals in which they had previously been published, and "Cloches," "Enfants," "Outardes" and "Paradis" (as listed below) are named in relation to *Art le Sabord*. I have not been able to confirm with certainty the issue number or year of publication; however, vol. 78 seems to be the only *Art le Sabord* issue between 2001 and 2007 in which BLODGETT's work appears (https://www.lesabord.qc.ca/).

Self-translation collection-set		
A	*Poème invisible* ≈ *The Invisible Poem* [FRE, ENG] (Montreal / Toronto: Éditions du Noroit / Buschek Books, 2008) • Contains 64 self-translation text-sets: vertically split-page presentation, French on left, English on right • Collection of Blodgett's poetry • English ¿? French[1]	
Self-translation text-sets		
10	"Bague" ≈ "Ring," p. 7	
11	Voix	Voice, p. 8
12	Crépuscule	Twilight, p, 9
13	Cerisier	Cherry tree, p. 10
14	Étoile	Star, p. 11
15	Silence	Silence, p. 12
16	Ombre	Shade, p. 13
	Roseau	Reed, p. 14
	Main	Hand, p. 15
17	Après	After, p. 16
18	Arbre	Tree, p. 17
19	Rondeau	Rondel, p. 18
20	Hiver[2]	Winter, p. 20
21	Olivier	Olive tree, p. 21
	Fleur	Flower, p. 22
22	Musique	Music, p. 23
	Luth	Lute, p. 24
	Cloches	Bells, p. 25
23	Paysage	Landscape, p. 26
24	Pluie	Rain, p. 27
25	Automne	Fall, p. 28
26	Lune	Moon, p. 29
27	Printemps	Spring, p. 30

[1] Per the copyright page of the publication: "Invisible poem. Français & anglais. Le poème invisible. Traduction de: The invisible poem. [...] Poèmes en français avec texte original en anglais" (English → French). However, according to Patricia Godbout (2020: 20)—one of the revisers of the French work (see Acknowledgements of Invisible; also, personal correspondence with Godbout, Jan. 9, 2021), and who was in touch with BLODGETT's good friend, Jacques Brault in preparing her article, "[c]es deux textes ont été écrits plus ou moins simultanément, selon l'auteur" (English ⇔ French).

[2] On the page facing the copyright page of *Le poème invisible* ≈ *The Invisible Poem*, a series of poems are identified alongside the journals in which they had previously been published; "Hiver" is listed in relation to "*Zigzag* (Radio-Canada)," although I have not been able to locate any additional information about *Zigzag*.

28	Jouet	Toy, p. 31
29	Chanson	Song, p. 32
30	Attente	Waiting, p. 33
31	Lointain	Distance, p. 34
32	Lumière	Light, p. 36
33	Visage	Face, p. 38
34	Soleil	Sun, p. 39
35	Répétition	Repetition, p. 40
36	Nuit	Night, p. 41
37	Provence	Provence, p. 42
38	Destin	Fate, p. 44
39	Origine	Origin, p. 46
40	Disparue	Disappeared, p. 47
41	Grâce	Grace, p. 48
42	Absence	Absence, p. 49
43	Neige	Snow, p. 50
44	Langue	Language, p. 52
45	Bouche	Mouth, p. 53
46	Transparence	Translucence, p. 54
47	Oiseaux	Birds, p. 55
48	Nuage	Cloud, p. 56
49	Terre	Earth, p. 57
50	Souvenir	Memory, p. 58
51	Fêlures	Cracks, p. 59
52	Chemin	Path, p. 60
53	Aubade	Aubade, p. 62
54	Journée	Day, p. 64
55	Pérsephone [sic]	Persephone, p. 65
56	Roses	Roses, p. 66
57	Aveugle	Blind, p. 67
58	Phrases	Phrases, p. 68
59	“Feuille” ≈ “Leaf,” p. 69[1]	
60	“Éternité" ≈ “Eternity,” p. 70[2]	
	Outardes	Geese, p. 71
61	Jeune fille	Girl, p. 72
62	Pommier	Apple tree, p. 74
63	Chats	Cats, p. 76
64	Cœur	Heart, p. 77
	Paradis	Paradise, p. 78
65	Étreinte	Embrace, p. 80
	Enfants	Children, p. 82

[1] The table of contents indicates that “Leaf” and “Eternity” are on pages 67 and 68, respectively. Having consulted the book, however, I can confirm the page numbers identified in this table.
[2] See previous footnote.

1.19 JACQUELINE BOROWICK

b. 1932, Montreal; Val-d'Or, 1936; Toronto, 1951; Burlington, 1970; Toronto, 1979[1]; d. 2016

Summary of self-translations: BOROWICK				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
64	1	1[2]	• 1 x poetry (coll'n-set) • 48 x poetry (text-set)	• 64 x poetry

**

Legacy: An Anthology of Poetry (Ed. Edward Baranosky; Toronto and Central Ontario Branch of the Canadian Authors Association, 2000) // *The Cuckoo's Song ≈ Le chant du coucou* (Toronto: Innana Publications and Education Inc., 2008) • Contains 3 self-translation text-sets, all poems • English → French[3]	
• Collection of works by various writers	• Collection of Borowick's poems
Self-translation text-sets	
1	"The Cardinal" [ENG], p. 25 // "Le cardinal" [FRE], p. 143
2	"The Miner's Ball" [ENG], p. 26-27 // "The Miner's Ball" [ENG], p. 8 ≈ "Le bal des mineurs" [FRE], p. 9
3	"From the Balcony" [ENG], p. 28 // "Vue du balcon" [FRE], p. 97

Legacy 2: An Anthology of Poetry (Ed. Edward Baranosky; Toronto and Central Ontario Branch of the Canadian Authors Association, 2001) // *The Cuckoo's Song ≈ Le chant du coucou* (Toronto: Innana Publications and Education Inc., 2008) • Contains 2 self-translation text-sets, all poems • English → French[4]	
• Collection of works by various writers	• Collection of Borowick's poems
Self-translation text-sets	
4	"The Old Wood Stove" [ENG], p. 92-93 // "The Old Wood Stove" [ENG], p. 16 ≈ "Le vieux poêle à bois" [FRE], p. 17
5	"A Collection of Boxes" [ENG], p. 94 // "A Collection" [ENG], p. 98 ≈ "Une collection" [FRE], p. 99

[1] Per online questionnaire completed by BOROWICK (submitted April 9, 2015).
[2] The Cuckoo's Song ≈ Le chant du coucou
[3] Per online questionnaire completed by BOROWICK (submitted April 9, 2015).
[4] Per online questionnaire completed by BOROWICK (submitted April 9, 2015).

Self-translation text-set		
6	"Ghosts" [ENG] // "Ghosts" [ENG][1] ≈ "Revenants" [FRE] • poem • English → French[2]	
	In:	• *Wordscape Seven: Mystery & Suspense Stories and Poems*; Ed. Jennifer Footman, Toronto: Canadian Authors Association, Metropolitan Toronto Branch Press, 2001, p. 184-185 • Collection of works by various writers
		• *The Cuckoo's Song ≈ Le chant du coucou* (Toronto: Innana Publications and Education Inc., 2008), p. 124 [ENG], p. 125 [FRE] • Collection of Borowick's poems

Self-translation text-set		
7	"Le chant du coucou" [FRE] // "Le chant du coucou" [FRE][3] ≈ "The Cuckoo's Song" [ENG] • poem • English → French[4]	
	In:	• *Cherish Our Heritage: Bilingual Poetry Anthology/Recueil bilingue de poésie*; Eds. Katherine L. Gordon, Wayne Ray & Anna Maria Panunto. London, Ontario: HMS Books, 2004, p. 18-19 • Collection of works by various writers
		• *The Cuckoo's Song ≈ Le chant du coucou* (Toronto: Innana Publications and Education Inc., 2008), p. 3 [FRE], p. 2 [ENG] • Collection of Borowick's poems

Self-translation text-set		
8	"Photo Shoot" [ENG] // "Photos de noces" [FRE] • poem • English → French[5]	
	In:	• *Favourite poems*, Ed. Becky Alexander; Cambridge, Ontario: Craigleigh Press, 2005 • Collection of works by various writers
		• *The Cuckoo's Song ≈ Le chant du coucou* (Toronto: Innana Publications and Education Inc., 2008), p. 131 • Collection of Borowick's poems

[1] There are significant differences between the two English versions. My thanks to Claire Borowik (Jacqueline's daughter) for these insights.
[2] Per online questionnaire completed by BOROWICK (submitted April 9, 2015).
[3] There are significant differences between the two French versions. My thanks to Claire Borowik (Jacqueline's daughter) for these insights.
[4] Per online questionnaire completed by BOROWICK (submitted April 9, 2015).
[5] Per online questionnaire completed by BOROWICK (submitted April 9, 2015).

Unlocking the Muse: A Canadian Anthology of Poet (Eds. T. Anders Carson and I.b. Iskob; Thornhill: Ontario Poetry Society, 2005) // *The Cuckoo's Song ≈ Le chant du coucou* (Toronto: Innana Publications and Education Inc., 2008) • Contains 2 self-translation text-sets, all poems • English → French[1]	
• Collection of works by various writers	• Collection of Borowick's poems
Self-translation text-sets	
9	"Januscz" [ENG], p. 170 // "Januscz" [FRE], p. 121
10	"The poet" [ENG], p. 185 // "Le poète" [FRE], p. 145

Self-translation text-set		
11	"On the Threshold" [ENG] // "Entre deux mondes" [FRE] • poem • English → French[2]	
	In:	• *Enchanted Crossroads: A Canadian Anthology of Poet*, Ed. Norma West Linder; Thornhill: Ontario Poetry Society, 2006, p. 80 • Collection of works by various writers
		• *The Cuckoo's Song ≈ Le chant du coucou* (Toronto: Innana Publications and Education Inc., 2008), p. 89 • Collection of Borowick's poems

Butterfly Thunder: A Canadian Anthology of Poetry (Ed. Jeff Seffinga; Thornhill: Ontario Poetry Society, 2007) // *The Cuckoo's Song ≈ Le chant du coucou* (Toronto: Innana Publications and Education Inc., 2008) • Contains 2 self-translation text-sets, all poems • English → French[3]	
• Collection of works by various writers	• Collection of Borowick's poems
Self-translation text-sets	
12	"Aubade" [ENG], p. 6 // "Aubade" [FRE], p. 123
13	"The Painting" [ENG], p. 48 // "The Painting" [ENG][4], p. 102 ≈ "Le tableau" [FRE], p. 103

[1] Per online questionnaire completed by BOROWICK (submitted April 9, 2015).
[2] Per online questionnaire completed by BOROWICK (submitted April 9, 2015).
[3] Per online questionnaire completed by BOROWICK (submitted April 9, 2015).
[4] The word "pink" in the version published in *Butterfly Thunder* is replaced by "pastels" in the version that appears in *The Cuckoo's Song ≈ Le chant du coucou*. My thanks to Claire Borowik (Jacqueline's daughter) for these insights.

Self-translation text-set		
14	"Feast of Sainte Catherine—Patron Saint of Old Maids" [ENG] // "Feast of Sainte Catherine—Patron Saint of Old Maids" [ENG][1] ≈ "La Sainte-Catherine" [FRE] • Poem • English → French[2]	
	In:	• *Myth Weavers: Canadian Myths and Legends*, Ed. Katherine L. Gordon. Waterdown: Serengeti Press, 2007, p. 55 • Collection of works by various writers
		• *The Cuckoo's Song ≈ Le chant du coucou* (Toronto: Innana Publications and Education Inc., 2008), p. 64 [ENG], p. 65 [FRE] • Collection of Borowick's poems

Arborealis: A Canadian Anthology of Poetry (Ed. Allan Briesmaster; Thornhill: Ontario Poetry Society, 2008) // *The Cuckoo's Song ≈ Le chant du coucou* (Toronto: Innana Publications and Education Inc., 2008) • Contains 2 self-translation text-sets, all poems • English → French[3]	
• Collection of works by various writers	• Collection of Borowick's poems

Self-translation text-sets		
15	"Subway Mosaic" [ENG], p. 2 // "Mosaïque de métro" [FRE], p. 115	
16	"Book of Dreams" [ENG], p. 39 // "Catalogue de rêves" [FRE], p. 51	

Self-translation collection-set		
A	*The Cuckoo's Song ≈ Le chant du coucou* (Toronto: Innana Publications and Education Inc., 2008) • Contains 64 self-translation text-sets, 48 of which had not previously been published: *en-face* presentation, English on left, French on right • Collection of Borowick's poetry • English → French[4]	
Self-translation text-sets		
	The Cuckoo's Song, p. 2	Le chant du coucou, p. 3
17	Gold Rush, p. 4	Le ruée vers l'or, p. 5
	The Miner's Ball, p. 8	Le bal des mineurs, p. 9
18	Browndaddy, p. 10	Browndaddy, p. 11
19	The Banjo Man, p. 12	Le joueur de banjo, p. 13
20	Northern Odyssey, p. 14	Odyssée, p. 15

[1] There are slight differences between the two English versions. My thanks to Claire Borowik (Jacqueline's daughter) for these insights.
[2] Per online questionnaire completed by BOROWICK (submitted April 9, 2015).
[3] Per online questionnaire completed by BOROWICK (submitted April 9, 2015).
[4] Per online questionnaire completed by BOROWICK (submitted April 9, 2015).

	The Old Wood Stove, p. 16	Le vieux poêle à bois, p. 17
21	Dynamite House, p. 20	La maison de dynamite, p. 21
22	Milford, p. 22	Milford, p. 23
23	The Enchantress, p. 26	L'enchanteresse, p. 27
24	Val d'Or Easter, p. 28	Dimanche de Pâques à Val d'Or, p. 29
25	A Packet of Seeds, p. 30	Semence de fleurs, p. 31
26	Hummingbird, p. 32	Colibri, p. 33
27	Evensong, p. 34	Nocturne, p. 35
28	Circus, p. 36	Cirque, p. 37
29	The Junkman, p. 40	Le brocanteur, p. 41
30	Sister Says, p. 42	La Sœur se prononce, p. 43
31	Fish Sins, p. 44	Histoires de poissons, p. 45
32	Original Sin, p. 46	Le péché originel, p. 47
33	L'il Bear and Two Bits, p. 48	P'tit Ours et Trente Sous, p. 49
	Book of Dreams, p. 50	Catalogue de rêves, p. 51
34	Party Time, p. 52	Escapade, p. 53
35	The Morning After, p. 54	Le lendemain matin, p. 55
36	Fleurette, p. 56	Fleurette, p. 57
37	Pastro Heron, p. 60	Pasteur Heron, p. 61
38	Fall, p. 62	La tombée, p. 63
	Feast of Sainte Catherine, Patron Saint of Old Maids, p. 64	La Sainte-Catherine p. 65
39	Rooms to Let, p. 68	Chambres à louer, p. 69
40	Jean Caron, p. 70	Jean Caron, p. 71
41	The Morocco Club, p. 74	Club Morocco, p. 75
42	The Saxophone Bird, p. 76	L'oiseau saxo, p. 77
43	Reflections, p. 78	Reflets, p. 79
44	Remembering Emmet Till, p. 82	Je me souviens, Emmet Till, p. 83
45	Birdsong, p. 86	Langage des oiseaux, p. 87
	On the Threshold, p. 88	Entre deux mondes, p. 89
46	The Birthing, p. 90	L'accouchement, p. 91
47	Divertimiento, p. 92	Divertimiento, p. 93
48	A Cardinal, p. 94	Un cardinal, p. 95
	From the Balcony, p. 96	Vue du balcon, p. 97
	A Collection, p. 98	Une collection, p. 99
49	Symphony, p. 100	Symphonie, p. 101
	The Painting, p. 102	Le tableau, p. 103
50	The Talisman, p. 104	Le talisman, p. 105
51	Yin and Yang, p. 106	Yin et Yang, p. 107

52	Impromptu, p. 108	Impromptu, p. 109
53	An Elephant on Yonge Street p. 110	Un éléphant sur la rue Yonge, p. 111
54	Navel Gazing, p. 112	Nombrilisme, p. 113
	Subway Mosaic, p. 114	Mosaïque de métro, p. 115
55	The Busker, p. 116	Musicien ambulant, p. 117
56	Afterimage, p. 118	Image fugitive, p. 119
	Janusz, p. 120	Janusz, p. 121
	Aubade, p. 122	Aubade, p. 123
	Ghosts, p. 124	Revenants, p. 125
57	The Boys at the Ritz, p. 126	Les gâs du Ritz, p. 127
58	The Pergola, p. 128	La pergola, p. 129
	Photo Shoot, p. 130	Photos de noces, p. 131
59	Hummingbird, Farewell, p. 132	Adieu colibri, p. 133
60	Snow Tales, p. 134	Contes d'hiver, p. 135
61	Provenance, p. 136	Provenance, p. 137
62	Dream Circle, p. 138	Rêve de retour, 139
	The Cardinal, p. 142	Le cardinal, p. 143
	The Poet, p. 144	Le poète, p. 145
63	The Crossing, p. 146	La traversée, p. 147
64	The Garden of Forgetfulness, p. 148	Au jardin de l'oubli, p. 149

1.20 NICOLE BROSSARD

b. 1943, Montreal

Summary of self-translations: BROSSARD				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x poetry

**

Self-translation text-set[1]		
1	"Le cou de Lee Miller" [FRE] // "Lee Miller's Neck" [ENG] • Poem • French → Engish[2]	
	In:	*Musée de l'os et de l'eau* (Montreal/ Saussines: Les Editions du Noroît/Cadex, 1999) p. 103-111 • Collection of poems by Brossard
		Le Cou de Lee Miller ≈ Lee Miller's Neck [FRE, EN] (Brooklyn: Belladonna Books/Boog Literature, Spring 2001) • Pamphlet

[1] In an interview with Marcella Durand, BROSSARD explains: "I did translate some poems of *Musée de l'os et de l'eau* (1999) because I wanted to be able to read them in English and I knew it would take a while before they would be translated. So I translated a few poems. Among them one called *Le cou de Lee Miller*" (http://www.doublechange.com/issue2/brossard.htm). I have not yet been able to find published version of these other self-translations. However, a recording of her reading at least some of them can be found through the University of Pennsylvania (https://media.sas.upenn.edu/pennsound/authors/Brossard/Buffalo-00/Brossard-Nicole_21_little-texts-Brossard-translated-herself_Weds-at-four-plus_Buffalo_10-4-00.mp3). For example, the recording of her English self-translation of "Analyse d'un son au milieu de la nuit" (from *Musée de l'os et de l'eau*, p. 95) can be heard starting at @ 2:43.

[2] Copyright page of pamphlet: "Acknowledgements: The original French version of the poem is in Musée de l'os et de l'eau, an edition co-published by Les Editions du Noroît, (Québec) and Cadex, (France)1999. The translation is by the author" (2001).

1.21 ANDRÉ BRUNEAU

b. 1932; Montreal; Toronto; New York; Paris; d. 2017, Costa Rica[1]

Summary of self-translations: BRUNEAU				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x novel

**

Self-translation text-set	
1	*Moving Out* (Don Mills: Musson Book Company, 1978) [ENG] // *Adieu Québec* (Montreal: Éditions de l'homme, 1979) [FRE][2] • Novel • English → French

[1] There is very little information about BRUNEAU in the public domain. While I have not been able to confirm the author's biographical details with absolute certainty, correspondences between details provided on the back of an edition of *Adieu Québec* and in an André (Robert) Bruneau obituary suggest that the dates and places identified above are probably accurate. According to the back cover of the French book: "André Bruneau a passé à Montréal la majeure partie de sa vie. Depuis quelques années, il voyage intensément, se partageant surtout entre Toronto, New York et Paris. Il écrit en anglais et en français, et a publié de nombreux articles, essais et chansons. Ceci est son premier roman. *Adieu Québec* a été publié en anglais sous le titre *Moving out*." The obituary in *The Montreal Gazette* identifies Bruneau as "writer," a "songwriter," and an "inveterate traveller"; it also identifies Outremont as the location of the funeral services, thus highlighting the Montreal connection (Oct. 21, 2017, https://www.newspapers.com/clip/39435527/obituary-for-andre-bruneau-aged-85/).

[2] Various sources identify the French work as the self-translation of the English text: e.g., "Adieu Québec : roman / André Bruneau ; [traduit par l'auteur]" (Collection Université de Montréal, https://racer1.scholarsportal.info/en/zportal/zengine?VDXaction=ZSearchDetails&hit=4&u=Query0E58CDADF074A437ADC476FD348C25EA8); "Bruneau's first novel written in English and translated as Adieu Québec" (Doull Books, https://www.doullbooks.com/product/113711/Moving-Out--A-Novel--First-Edition-BRUNEAU-Andr).

1.22 LICIA CANTON

b. 1963, Cavarzere (Veneto region, Italy); Canada (Montreal), circa 1967[1]

Summary of self-translations: CANTON[2]				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
5	0	6[3]	n/a	• 2 x short story • 3 x poetry

**

Self-translation text-set		
1	"From the Sixth Floor" [ENG] // "Dal sesto piano" [ITA] • Short story • English → Italian[4]	
	In:	• *Fruits of the Branch* (Montreal: Canadian Authors Association (Montréal Branch), 2001), p. 4-7 • Collection of works by various writers
		• *Writing Beyond History: An Anthology of Prose and Poetry* (Eds. Licia Canton, Delia De Santis, Venera Fazio; Montreal: Cusmano, 2006), p. 156-159 • Collection of works by various writers

[1] Canton (2015: 88) and http://www.cavarzereinfiera.it/canton/index.html (last consulted Jan. 20, 2021).
[2] This summary accounts for only those self-translations that meet the criteria for formal analysis.
[3] 1. Writing Beyond History; 2. Bibliosofia.net; 3. Vino alla mandorla e fertilità; 4. Cavarzere in fiera; 5. Italian Canadiana; 6. Interfrancophonies.
[4] Personal correspondence with CANTON (Dec. 14, 2015 email).

Self-translation text-set		
2	"Almond Wine and Fertility" [ENG][1] // "Vino alla mandorla e fertilità" [ITA] // "Vino alla mandorla e fertilità" [ITA] • Short story • English → Italian → Italian[2]	
	In:	• *Sweet Lemons: Writings with a Sicilian Accent* (Eds. Venera Fazio, Delia De Santis, Mineola and Ottawa: Legas, 2004), p. 259-260 • Collection of works by various writers
		• Bibliosofia.net (2006) http://www.bibliosofia.net/files/s.l.___canton___farina.htm • Online journal
		• *Vino alla mandorla e fertilità* (Montreal: Longbridge Books, 2015), p. 33-38 • Collection of Canton's writing • Collaborator: Giulia De Gasperi[3]

Self-translation text-set		
3	"Riposta ai antenati" [CAV] ≈ "Riposta agli antenati" [ITA] // "The most extraordinary man" [ENG] • Poem • [English →] Cavarzeran → Italian → English[4]	
	In:	• *Cavarzere in fiera* (2009), http://www.cavarzereinfiera.it/poesie-racconti/antenati.html • Vertically split-page presentation, with Cavarzeran on left and Italian on right • Online journal
		• *Italian Canadiana* (vol. 30: "Exploring Voice: Italian Canadian Female Writers," 2016; Eds. Giulia De Gasperi and Maria Cristina Seccia), p. 38 • Collection of works by various writers

[1] This short story should not to be confused with CANTON's same-named collection of short stories, which she did not self-translate. She translated one of the short stories contained in it; otherwise, the translation of the book is the result of a workshop she led in 2011 with graduate students from the University of Siena (personal correspondence with Canton, Feb. 7 2016 email).

[2] Personal correspondence with CANTON (Feb. 7, 2016 email).

[3] Canton produced this translation and then had the work revised by De Gasperi (correspondence with Canton, Feb. 7, 2016); accordingly, the translation is credited to both individuals: "Traduzione di Licia Canton e Giuila De Gasperi" (Canton *Vino alla mandorla e fertilità* 2015, 39).

[4] Personal correspondence with CANTON (Feb. 9, 2016 email), who has confirmed that the first version of this poem was written first in English, a version which has not (yet) been published.

Self-translation text-set		
4	"Putea abandonà" [CAV] ≈ "Bimba abbandonata" [ITA] • Poem • Vertically split-page presentation, with Cavarzeran on left and Italian on right • Cavarzeran → Italian[1]	
	In:	• *Cavarzere in fiera* (2009), http://www.cavarzereinfiera.it/poesie-racconti/putea.html • Online journal

Self-translation text-set		
5	"Chi non viene" [ITA] // "Ceux qui ne viennent pas" [FRE] • Poem • [Cavarzeran →] Italian → French[2]	
	In:	• *Writing Beyond History: An Anthology of Prose and Poetry* (Eds. Licia Canton, Delia De Santis, Venera Fazio; Montreal: Cusmano, 2006), p. 160 • Collection of works by various writers
		• "Se traduire au quotidien" (*Interfrancophonies: Regards croisés autour de l'autotraduction* 6 (2015), Ed. Paola Puccini), p. 91 • Article by Canton in a collection of works by various writers

Self-translation text-set[3]		
∅	"School Is Out" [ENG] // "Ma cinquième année" [FRE] • Short story • English → French[4]	
	In:	• *Almond Wine and Fertility* (Montreal: Longbridge Books, 2008), p. 25-27 • Collection of works by various writers
		• *In-Between Spaces: percorsi interculturali e transdisciplinari della migrazione tra lingue, identità e memoria* (Eds. Annalisa Bonomo, Nino Arrigo and Karl Chircop; Edizioni Sinestesie, 2017), p. 167-174 • Collection of works by various writers

[1] Personal correspondence with CANTON (Feb. 9, 2016 email).
[2] Personal correspondence with CANTON (Dec. 6, 2015 email), who has also explained that the work poem was initially written in Cavarzeran, a version which has not (yet) been published.
[3] This text-set falls outside the parameters identified for formal analyses.
[4] Personal correspondence with CANTON (Feb. 7, 2016 email).

Self-translation text-set[1]		
∅	"Il negozio della lana" [ITA] // "Watching them Laugh" [ENG] • Short story • Italian → English[2]	
	In:	• *In-Between Spaces: percorsi interculturali e transdisciplinari della migrazione tra lingue, identità e memoria* (Eds. Annalisa Bonomo, Nino Arrigo and Karl Chircop; Edizioni Sinestesie, 2017) • Collection of works by various writers
		• *The Pink House and Other Stories* (Montreal: Longbridge Books, 2018) • Collection of works by Canton

Self-translation text-set[3]		
∅	"Refuge in the Vineyard" [ENG] // "Rifugio nel vigneto" [ITA] • Short story • English → Italian[4]	
	In:	• *People, Places, Passages: An Anthology of Canadian Literature* (Eds. Caroline Morgan DiGiovanni, Delia De Santis, Giulia De Gasperi; Montreal: Longbridge Books, 2018) • Collection of works by various writers
		• *I paesaggi del vino: immagini e rappresentazioni* (Eds. Maria Pia Arpioni and Francesco Della Costa; Pisa: Pacini Editore, 2019) • Collection of works by various writers

Self-translation text-set[5]		
∅	"In the Stacks" [ENG] // "Parmi les livres" [FRE] • Short story • English → French[6]	
	In:	• *Bridges: A Global Anthology of Short Stories* (Ed. Maurice A. Lee; Little Rock, Arkansas: Tememos, 2012) • Collection of works by various writers
		• Unpublished[7]

[1] This text-set falls outside the parameters identified for formal analyses.
[2] Per personal correspondence with CANTON (Aug. 15, 2017 email).
[3] This text-set falls outside the parameters identified for formal analyses.
[4] Per personal correspondence with CANTON (Aug. 15, 2017 email).
[5] This text-set falls outside the parameters identified for formal analyses.
[6] Per personal corespondence with CANTON (Feb. 9, 2016 email). See also: Canton 2015: 89-90.
[7] As of Feb. 9, 2016 correspondence with CANTON, this work had not been published. CANTON and I have been in touch since then until the time of writing, and no publication outlet for the French text has been identified.

1.23 LISA CARDUCCI

b. 1943, Montreal; China, 1991; splits time between Canada and China (since 1991)[1]

Summary of self-translations: CARDUCCI				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
51	2	10[2]	• 2 x poetry (coll'n-set) • 2 x poetry (text-set) • 1 x novel • 5 x memoir/travel writing	• 45 x poetry • 1 x novel • 5 x memoir/travel writing

**

Self-translation collection-set				
A	*La dernière fois* (Trois-Rivières: Écrits des Forges, 1989) [FRE] // *L'ultima fede* (Poggibonsi (Siena): Lalli Editore, 1990) [ITA] • Poetry, containing 38 text-sets • Corresponding texts are presented in successive versions, with French version first, and Italian version subsequently • Italian → French[3]			
Self-translation text-sets				
1	Verano [FR]	9-10	Verano [IT]	17
2	Incandescence	11	[untitled: Incandescenza dei giorni]	19
3	Parturition d'un peintre souffrant	12-14	Partorimento d'un pittore sofferente	20-21
4	[untitled: Il y aura un sentier]	15	[untitled: Ci sarà]	22
	n/a	n/a	[untitled: poesia/atto d'amore…]	23
5	Regard sur l'envers des signes	16-18	Sguardo sul rovescio dei segni	24-26
	n/a	n/a	Il Gong	27
6	[untitled: Qui sommes-nous]	19-20	[untitled: Chi siamo noi]	28-29
7	Sémaphores en liminaire	21	Semafori in esergo	30
8	Là	22	Li	31

[1] Per biography at http://www.litterature.org/recherche/ecrivains/carducci-lisa-109/ (accessed Nov. 21, 2015)

[2] 1. L'ultima fede; 2. Poesia e cultura; 3. Pays inconnu; 4. As Great As the World; 5. Saisons d'amour; 6. These Wonderful People of Xinjiang; 7. These Wonderful People of Ningxia; 8. These Wonderful People of Guangxi; 9. These Wonderful People of Inner Mongolia; 10. Au cœur et alentour

[3] Confirmed by CARDUCCI (personal correspondence, Nov. 22, 2015 email). See also Vassileva (2006: 105-119), who analyzes the translation choices in this collection-set, with the French text identified as the self-translation, which is at least partly informed by the interviews she conducted with CARDUCCI about her work.

	n/a	n/a	Il viso dell'eternità	35-36
	n/a	n/a	Appuntamento	37
	n/a	n/a	Senza serratura	38-39
	n/a	n/a	Meditzione su un proverbio spagnolo	40
9	[untitled: un autre soleil a éclaté]	25	[untitled: un altro sole]	41
10	Répondeur téléphonique	26	Segreteria telefonica	42
	n/a	n/a	Ninnananna per un guerrioro	43
11	[untitled: dans le métro de Madrid]	27	[untitled: Nel metrò di Madrid]	44
12	Une certaine mer	28	Un certo mare	45
13	[untitled: Ce petit fil d'argent]	29	[untitled: Questo filo d'argento]	46
14	Fiançailles	30	Fidanzamento	47
	n/a	n/a	Ridi	48
15	Hommage au corps	31	Omaggio al corpo	49
16	Réveil	32	Risveglio	50
17	Gulf-Stream	33-34	Massaggio messaggio	51
18	Chant pour le retour	35-38	Canto per il ritorno	52-53
19	61429	39	61429	54
20	C'est ça	40-41	Ecco	55-56
21	Le sommeil	42-43	Il sonno del guerriero	57-58
22	[untitled: Dans l'extase de toi]	44	[untitled: Nell'estasi di te]	59
	n/a	n/a	A che serve essere un fiore?	63
23	Sans adieu	47	Senz'addio	64
24	Menace	48	Minaccia	65
25	Appel	49	Appello	66
	n/a	n/a	Canzoni	67
	n/a	n/a	Tentativo	68
26	Le banc	50	La panchina	69
27	Silence	51	Taci	70
	n/a	n/a	Credo ancora	71
	n/a	n/a	La memoria dimenticata	72
	n/a	n/a	Arcani	73
	n/a	n/a	Per la finestra	74
28	Que sais-tu?	52	Che cosa sai?	75
	n/a	n/a	Invano	76
29	Ironie	53-56	Ironia	77-80
30	Je t'attendrai	57	Ti aspettero	81
31	Éclipse	58	Eclissi	82
	n/a	n/a	Frutti di parole	83
	n/a	n/a	Assenza	84
32	Chinook	59	Chinook	85
33	Dans un parc	60-61	[untitled: In un giardino]	86
34	Pour t'écrire	62	[untitled: Per scriverte avrò]	87
35	Voyage	63	Viaggio	88

36	[untitled: J'invente des adresses]	64	[untitled: Invento indirizzi]	89
37	Cicatrice	65	Cicatrice	90
	n/a	n/a	[untitled: Sei passato a fianco alla Gioia]	91
38	Sous la charmille	66	Sotto la pergola	92

Self-translation text-set		
39	"Le vol" [FRE] ≈ "Il volo" [ITA] • Poem • En-face presentation, with French on left-hand page and Italian on right-hand page • Italian → French[1]	
	In:	• *Poesia e cultura ≈ Poésie et culture. Anthologie de poésie contemporaine bilingue (Italien-Français)* (Eds. Renza Agnelli; Rocca di Capri Leone (Messina, Sicily): Edizioni Universum, 2000), p. 34, p. 35 ○ Collection of works by various writers

Self-translation text-set	
40	*Pays inconnu ≈ Paese sconosciuto* [FRE, ITA][2] (Ottawa: Les Éditions David, 2002) • Poetry[3] • En-face edition, with French on left-hand page and Italian on right-hand page • French ¿? Italian[4]

[1] Personal correspondence with CARDUCCI (July 9, 2016 email).

[2] This publication and the subsequent translation (*L'ultima fede*) were produced while Carducci was living in Canada (correspondence with Carducci, Oct. 26, 2015).

[3] The copyright page identifies the contents of this book as "poèmes." In his preface to the book, Francesco di Napoli describes the publication as a "recueil de poésie" (2002: 9). When I asked her how she would define the genre, CARDUCCI referred to the book as a novel expressed in verse, stating that, for her, this was tantamount to a book-length poem (personal correspondence, Aug. 1, 2016 email). Given the textual presentation, I think one could convincingly argue in favour of categorizing the book as either a collection-set or a text-set. I have opted for the latter on account of the challenge I have found in attempting to determine where one "poem" or pair of poems (text-set) might begin or end. This decision is perhaps corroborated by the lack of table of contents, which one might expect to find in a poetry collection.

[4] I have not been able to determine the direction of translation for this text-set. CARDUCCI unequivocally confirms, however, that she never writes more than one version of a poem at the same time (personal correspondence, July 9, 2016 email), so this would not be an example of simultaneous self-translation.

Self-translation text-set[1]	
41	*Grand comme le monde* (Beijing: Éditions intercontinentales de Chine, 2002) [FRE] // *As Great As the World*[2] (Beijing: China Intercontinental Press, 2002) [ENG] • Memoir/Travel writing • French → English[3]

Self-translation text-set	
42	*Stagioni d'amore* (Mercato San Severino (Salerno): Edizioni "Il Grappolo," 1997) [ITA] // *Saisons d'amour* (Montreal: XYZ, 2006) [FRE] • Novel • Italian → French[4]

Self-translation text-set	
43	*Ces gens merveilleux du Xinjiang* (Beijing: FLP, 2008) [FRE] // *These Wonderful People of Xinjiang* (Beijing : FLP, 2008) [ENG] • Memoir/Travel writing • French → English[5]

Self-translation text-set	
44	*Ces gens merveilleux du Ningxia* (Beijing: FLP, 2008) [FRE] // *These Wonderful People of Ningxia* (Beijing: FLP, 2008) [ENG] • Memoir/Travel writing • French → English[6]

Self-translation text-set	
45	*Ces gens merveilleux du Guangxi* (Beijing: FLP, 2008) [FRE] // *These Wonderful People of Guangxi* (Beijing: FLP, 2008) [ENG] • Memoir/Travel writing • French → English[7]

[1] One could argue that this pair of publications is actually a *collection*-set, as each book contains 10 parts (e.g. "Langue et communication" // "Language and Communication") which each contain between 3 and 15 sections (e.g. "C'était du chinois pour moi" // "It was Chinese for Me"). My sense, however, is that these various components function interdependently, like chapters in a novel, rather than poems in a collection, for example. I have therefore defined it as a *text*-set.

[2] This work sometimes appears in English under the title *As Large As the World*; this is the result of a printing error (personal corresponence with Carducci; July 8, 2016 email).

[3] Per http://www.litterature.org/recherche/ecrivains/carducci-lisa-109/: "Traduction de 'Grand comme le monde'"; confirmed by CARDUCCI (personal correspondence, July 8, 2016 email).

[4] The following line appears on the title page: "traduit de l'italien par Lisa Carducci."

[5] Confirmed by CARDUCCI (personal correspondence, July 8, 2016 email).

[6] Confirmed by CARDUCCI (personal correspondence, July 8, 2016 email).

[7] Confirmed by CARDUCCI (personal correspondence, July 8, 2016 email).

Self-translation text-set	
46	*Ces gens merveilleux de Mongolie intérieure* (Beijing: FLP, 2010) [FRE] // *These Wonderful People of Inner Mongolia* (Beijing: FLP, 2010) [ENG] • Memoir/Travel writing • French → English[1]

Self-translation collection-set				
B	*Au cœur et alentour* (Montreal: Éditions du Noroît, 2015) [ENG, FRE, ITA, SPA] • Poetry, containing 5 text-sets[2] • *En-face* presentation: original version on left-hand page; self-translation on right-hand page[3]			
Self-translation text-sets				
	Nous irons en Islande [FRE]	10, 12	[title] [Chinese]	11, 13
	Yuanmingyuan [FRE]	14	[title] [Chinese]	15
	Carte postale	16	[title] [Chinese]	17
47	"Paisaje" [SPA], p. 18 ≈ "Paysage" [FRE], p. 19 • Spanish → French • Note: This is *not* the same as the poem on p. 37			
48	"Eternidad" [SPA], p. 20 ≈ "Éternité" [FRE], p. 21 • Spanish → French			
	Le cœur de la Molise	22	[title] [Chinese]	23
	Comme autrefois	24	[title] [Chinese]	25
	Hésitation	26	[title] [Chinese]	27
49	"I treni" [ITA], p. 28 ≈ "Les trains" [FRE], p. 29 • Italian → French			
	Encens	30	[title] [Chinese]	31
	L'âme tibétaine	32	[title] [Chinese]	33
50	"Typhoon" [ENG], p. 34 ≈ "Typhon" [FRE], p. 35 • English → French			
51	"Landscape" [ENG], p. 36 ≈ "Paysage" [FRE], p. 37 • English → French • Note: This French text is *not* the same as the poem on p. 19			
	Yangzhou [FR]	38	[title] [Chinese]	39
	Shanghai [FR]	40	[title] [Chinese]	41
	Suzhou [FR]	42	[title] [Chinese]	43
	Les ailes mouillées des oiseaux [FR]	44	As asas molhadas dos passrinhos [PORT]	45

[1] Confirmed by CARDUCCI (personal correspondence, July 8, 2016 email).

[2] *Au cœur et alentour* consists of 10 stand-alone poems in French and 18 pairs of poems (one being the translation of the other, with a variety of languages intermingling). Five of these 18 pairs are self-translation text-sets.

[3] The following note is included in the table of contents: "Les versions originales, suivies de leur traduction, sont de l'auteure sauf pour le chinois et le portugais."

	Le dernier voyage [FR]	46	[title] [Chinese]	47
	Ana ismi Marrakeh [FR]	51	n/a	n/a
	Chemin faisant [FR]	52	n/a	n/a
	Convoi [FR]	53	n/a	n/a
	Wein [FR]	54	n/a	n/a
	Roma [FR]	55	n/a	n/a
	Sur la plage de Bonggil [FR]	57	n/a	n/a
	Lesbos là-bas [FR]	58	n/a	n/a
	Les aigles [FR]	59	n/a	n/a
	Revoir Xi Ta [FR]	60	n/a	n/a
	Contradiction [FR]	61	n/a	n/a

1.24 MARIA DO CARMO VIEIRA-MONTFILS[1]

b. Brazil; Quebec, ~2000[2]

Self-translation collection-set	
∅	"Janela virtual" (unpublished) [POR] // *Fenêtre virtuelle* (Acton Vale: C.O.O.L.S.E.A., 2011) [FRE] • Collections of do Carmo Vieira-Montfils's poems • Portuguese → French[3]
Self-translation text-sets[4]	
∅	

Self-translation text-set	
∅	*Dans les coulisses du cancer* (Amazon, 2015) [FRE] // *Behind the scenes of cancer* (Amazon, 2015) [ENG] // *Nos bastidores do câncer* (Amazon, 2015) [POR] • Non-literary, non-fiction work about cancer • French → Portuguese → English[5]

[1] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[2] See biography associated with her *Behind the Scenes of Cancer*, which indicates that she had "been living in Canada for 15 years" at the time of publication (https://www.amazon.com/Behind-Scenes-Cancer-Maria-Vieira-Montfils/dp/8581803776). Quebec residence confirmed by do CARMO VIEIRA-MONTFILS via personal correspondence (Oct. 19, 2015 email).
[3] Personal correspondence with do CARMO VIEIRA-MONFILS (Oct. 19, 2015 email)
[4] DO CARMO VIEIRA-MONTFILS has confirmed that only some of the poems in this collection were self-translated; the number of self-translation text-sets remains unconfirmed.
[5] Personal correspondence with do CARMO VIEIRA-MONFILS (Oct. 19, 2015 email)

1.25 DAVID CASTRO RUBIO[1]

b. 1957, Santiago (Chile); U.S., 1980; Montreal, 1982

Summary of self-translations: CASTRO RUBIO				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
25	1	1	• 1 x poetry (coll'n-set)	• 25 x poetry

**

Self-translation collection-set				
A	*Cleo: Poetry / Poesías* (Gatineau, Quebec: Ponce Editores, 2003) [ENG, SPA] • Collection of Castro Rubio's poems; containing 25 text-sets • *En-face* presentation: original version on left-hand page; self-translation on right-hand page[2] • English → Spanish[3] • French ¿? Spanish (indicated in green font) • Collaborator: Jennifer Long, Fernando Donoso[4]			
Self-translation text-sets				
1	"A Wild, Wild, Western Movie," p. 14, 16 ≈ "De a caballo en su silla," p. 15, 17	14, 16	De a caballo en su silla	15, 17
2	Midnight Summer Song	18	Canción de verano a medianoche	19
3	In the Colour of your Iris	20	En el color de tu iris	21
4	Angel of the Dawn	22	Àngel del amanecer	23
5	Ad Infinitum	24	Ad Infinitum	25
6	The Persistence of Reality	26	La persistencia de la realidad	27
7	On the Bowery	28, 30	El desamparado	29, 31
8	Early Morning in the City with Rain	32, 34	Temprano de mañana en la ciudad con lluvia	33, 35
9	N.Y. City Sketches	36, 38	New York City: Bocetos de la ciudad	37, 39
10	Satanic Verses in Heavy Metal	40	Versos satánicos en metal pesado	41

[1] Aka D. Alvar de Castro; Akiles de Castro

[2] The following note is included in the table of contents: "Les versions originales, suivies de leur traduction, sont de l'auteure sauf pour le chinois et le portugais."

[3] Online questionnaire, submitted by CASTRO RUBIO (May 1, 2016); personal correspondence with CASTRO RUBIO (May 31, 2016 email).

[4] Per online questionnaire (submitted by CASTRO RUBIO, May 1, 2016), Long (CASTRO RUBIO's sister-in-law) was involved in revising and proofreading the English translations, and Donoso (his step-father) was involved in providing feedback on the likes of sentence structure, tone, expressions, spelling. The language of the texts reviewed by Donoso is not clear.

11	Come Away, Sweet Love	42	Vámonos, mi dulce amor	43
12	Tiny Little Music Box	46	Cajita de música	47
13	Completing the Circle of Love	48	Completando el círculo del amor	49
14	Midnight Sun	50	Solo [sic] a medianoche	51
15	Song for Julie Carmen	52	Canción para Julie Carmen	53
16	Nirvana Swing	54	Balance del nirvana	55
17	Rebirth	56	Renacer	57
18	La nuit est noir[1]	60, 62	La noche es negra	61, 63
19	I See You Naked	64	Puedo verte desnuda	65
20	The Missile Defense System: A Watch in the Sky	66	El sistema de defensa antimisil: un mirador en el cielo	67
21	Freudian Portrait of a Mass Murderer	68, 70, 72, 74	Retrato Freudiano del autor de una matanza	69,71, 73, 75
22	Potpourri de la fin du millénaire[2]	76, 78, 80, 82	Potpourri de fin del milenio	77, 79, 81, 83
23	Thus was the Night	86, 88	Así fue la noche	87, 89
24	In 52-Year	90, 92, 94	Año-52	91, 93, 95
25	Glass and Steel	96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116	Cristal y acero	

1.26 FRANCIS CATALANO

b. 1961, Montreal[3]

Summary of self-translations: CATALANO				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x poetry

**

[1] The title and body of this poem are written in French.
[2] Despite the French-language title of this text, the poem itself is in English.
[3] http://www.edhexagone.com/ficheAuteur.aspx?codeaut=CATA1005

Self-translation text-set		
1	"Il neigeait doucement" [FRE] ≈ "Nevicava lentamente" [ITA] • Poem • Successive versions: French, p. 72, English, p. 73 • Italian → French • Collaborator: Antonelle D'Agostino[1]	
	In:	• *Brèves littéraires* (no. 73, printemps 2006) ○ Journal

1.27 LIEN CHAO

b. 1950, Hangzhou, Zhejiang (China); Toronto, 1984

Self-translation collection-set	
∅[2]	**Maples and the Stream: A Narrative Poem ≈ Feng hsi ch'ing ; hsü shu shih[3] (Toronto: TSAR Publications, 1999) [ENG, CHI]** • Bilingual collection of poetry, containing 25 text-sets[4] • English → Chinese[5]
Self-translation text-sets[6]	
1-25	

[1] "Traduit par l'auteur et relu par Antonella D'Agostino" appears at the bottom of the page below the French text (p. 72).
[2] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[3] This is the transliteration of the Chinese title, which appears on the cover in Chinese characters (https://www.worldcat.org/title/maples-and-the-stream-a-narrative-poem-feng-hsi-ching-hsu-shu-shih/oclc/247995090&referer=brief_results).
[4] According to Jennifer Jay in her review of □'s book ("Canadian Identity: Maples and Chinatowns." *Canadian Literature*, no. 172 ("Auto/biography"), 2002: p. 155-156): "These twenty-five poems were written first in English and then rewritten in Chinese, but the two versions seem to be free translations of each other" (156). The publisher defines the book, rather, as a "long narrative poem in English and Chinese" (https://library.ryerson.ca/asianheritage/authors/chao/).
[5] See previous footnote.
[6] I have not been able to consult this publication or confirm the titles of text-sets or their presentation within the book.

Self-translation collection-set	
∅	***More than skin deep ≈ Qie fu zhi tong***[1] **(Toronto: TSAR Publications, 2004 [ENG, CHI]** • Bilingual collection of poetry • English → Chinese
Self-translation text-sets[2]	

Self-translation collection-set	
∅	*Salt in My Life ≈ Wo sheng ming li de yan*[3] (Toronto: Mawenzie House, 2019 [ENG, CHI] • Bilingual collection of poetry • English → Chinese
Self-translation text-sets[4]	

1.28 YING CHEN

b. 1961, Shanghai (China); Vancouver, Paris

Self-translation text-set	
∅[5]	*L'Ingratitude* (Montreal: Leméac, 1995) [FRE] // [*Zai jian, ma ma*] (Hangzhou, China: Zhejiang Literature and Art Pub. House, 2002[6]) [CHI] • Novel • French → Chinese[7]

Self-translation text-set	
∅	*Le champ dans la mer* (Montreal: Boréal, 2002) [FRE] // (Amazon, 2016) [CHI] • Novel • French → Chinese[8]

[1] This is the transliteration of the Chinese title, which appears on the cover in Chinese characters (https://www.worldcat.org/title/more-than-skin-deep-qie-fu-zhi-tong/oclc/145811413&referer=brief_results).
[2] I have not been able to consult this publication or confirm the number or titles of text-sets or their presentation within the book.
[3] This is the transliteration of the Chinese title, which appears on the cover in Chinese characters (https://www.worldcat.org/title/salt-in-my-life-bilingual-poetry-in-english-and-chinese/oclc/1140752201?referer=di&ht=edition).
[4] I have not been able to consult this publication or confirm the number or titles of text-sets or their presentation within the book.
[5] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[6] https://www.worldcat.org/title/zai-jian-ma-ma/oclc/52373401?referer=br&ht=edition
[7] Gentes (2017: 45)
[8] Thus far, the best confirmation of the direction of self-translation for this work has been Chen's Wikipedia entry: https://en.wikipedia.org/wiki/Ying_Chen (last accessed April 28, 2021).

Self-translation text-set	
∅	*Querelle d'un squelette avec son double* (Montreal: Boréal, 2003) [FRE] // *Skeleton and Its Double* (Amazon, 2016) [ENG] • Novel • French → English[1]

Self-translation collection-set	
∅	*Impressions d'été* (2008) • Bilingual poetry collection • Chinese → French[2]
Self-translation text-sets[3]	
∅	

1.29 GIOVANNI COSTA

b. Messina, Sicily (Italy); New Jersey (U.S.); Montreal; Quebec City; d. 2011, Quebec City[4]

Summary of self-translations: COSTA				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
235	4	4[5]	• 4 x poetry (coll'n-set)	• 235 x poetry

**

[1] See previous footnote.
[2] Gentes (2017: 45).
[3] I have not been able to consult this publication or confirm the number or titles of text-sets or their presentation within the book.
[4] According to COSTA's obituary (http://www.federationgenealogie.qc.ca/base-de-donnees/avis-de-deces/fiche.php?id=715013), he obtained two PhDs, taught at various universities, and had a "longue carrière," including being a professor at Université Laval from 1979 to 2010. If we assume he was no younger than 25 when he began there, he would have not have been born after the 1950s.
[5] 1. Parlami di stelle ≈ Speak to me of stars; 2. Alternanze ≈ Alternances ≈ Alternations; 3. Al di là dell'orizzonte ≈ Au-delà de l'horizon ≈ Beyond the Horizon; 4. È un gioco di foglie ≈ C'est un jeu de feuilles ≈ It's a Playing of Leaves

Self-translation collection-set				
A	*Parlami di stelle - Fammi sognare: poesie ≈ Speak to me of stars - Let me dream* [ITA, ENG] (Cap-Saint-Ignace: Les ateliers graphiques Marc Veilleux, 1994) • Collection of poems, containing 66 text-sets • En-face presentation, Italian on left-hand page, English on right-hand page • Italian → English[1] • Collaborators: Robert McBryde[2]			
Self-translation text-sets				
1	A Hong	2	To Hong	3
2	Ricordandoti	4	Remembering you	5
3	Bangkok	6	Bangkok	7
4	Il dono di Hong	8	Hong's gift	9
5	A Hong e Yu-duo	10	To Hong and Yu-duo	11
6	Ran	12	Ran	13
7	Il sentiero del silenzio	14	The path of silence	15
8	Fammi sognare lontano	16	Let me dream afar	17
9	Ore di parole	18	Hours of words	19
10	Quadretti	20	Sketches	21
11	Ti farò sognare	22	I'll make you dream	23
12	Toccare la luna	24	To touch the moon	25
13	Ultimo petalo	26	The last petal	27
14	Un grido alla stazione	28	A cry at the station	29
15	Verso Hangzhou	30	Toward Hangzhou	31
16	Visi cinesi	32	Chinese faces	33
17	Visita ad Ayutthaya	34	A visit to Ayutthaya	35
18	Al bar	38	At the bar	39
19	Al bistrò questa sera	40	Evening at the bistro	41
20	Parlami d'erba	42	Speak to me of meadows	43
21	Scrivere une Cassiopea	44	To write a Cassiopeia	45
22	Ad Anna	46	To Anna	47
23	È un gelido febbraio di guerra	48	It's a frosty February of war	49
24	Fascino d'arpeggi	50	Arpeggios' charm	51
25	Come un grido di stelle	52	Like a cry of stars	53
26	Il carretto	54	The cart	55
27	Lidia	56	Lidia	57
28	Musica di memorie	58	Music of memories	58
29	Peregrinare	60	Wandering	61
30	Ricordando Quasimodo	62	Remembering Quasimodo	63
31	Sapore di primo cielo	64	Savor of the first land	65

[1] In his "Introduction to the English poems," McBryde explains: "While *editing the author's own translations of his poetry*, I have tried to respect his wish to retain a one-to-one correspondence between *the original and the English versions* of his line […] Costa has been able to render his work in such a way as to convey his multifaceted perceptions of the world in an English which captures the complexity of his original thought" (1994: xiii).

[2] McBryde was involved in editing COSTA's English self-translations. See previous footnote.

32	Buh!	66	Boo!	67
33	Un grido di memorie	68	A cry of memories	69
34	Accanto al mare	72	Next to the sea	73
35	La caffettiera civettuola	74	My coquettish coffeepot	75
36	Un altro io perduto	76	Another lost self	77
37	Alle ragazze di Penticton	78	To the girls of Penticton	79
38	Gin…	80	Gin…	81
39	Il dotto picchio	82	The learned woodpecker	83
40	Il San Lorenzo	84	The St. Lawrence River	85
41	L'ultima sera	86	The last evening	87
42	La baia di Horseshoe	88	Horseshoe Bay	89
43	Monte Whistler	90	Mt. Whistler	91
44	Una danza di volte	92	A dance of vaults	93
45	Quiete serale	94	Evening stillness	95
46	Treno d'autunno	96	Autumn train	97
47	Un pettirosso	98	A robin	99
48	Ciò che non ho scelton	100	That which I didn't choose	101
49	Vancouver	102	Vancouver	103
50	Ricordando Vancouver	104	Memories of Vancouver	105
51	Verso casa	106	Towards home	107
52	Victoria sotto la neve	108	Victoria under the snow	109
53	Al caffè salotto	110	At the coffee room	111
54	Senza	112	Without	113
55	Sognando pace	114	Dreaming of peace	115
56	Sul Monte Whistler	116	On Mt. Whistler	117
57	Foglie d'autunno	120	The leaves of autumn	121
58	Due destini, in prosa	122	The prose of two destinies	123
59	Poesia è…	124	Poetry is…	125
60	Fino a quando?	126	Until when?	127
61	La guerra degli occhi	128	The war of the eyes	129
62	Il valzer della morte	130	The waltz of death	131
63	Non lasciatemi morire	132	Do not let me die	133
64	O nobile fanale	134	Oh noble lamp	135
65	"Sei poco meno…"	136	"You are a little lower…"	137
66	Primavera sulle strade	138	Spring on the streets	139

Self-translation collection-set						
B	*Alternanze ≈ Alternances ≈ Alternations* [ITA, FRE, ENG] (Cap-Saint-Ignace: AGMV (Les ateliers graphiques Marc Veilleux), 1999) • Collection of poems, containing 60 text-sets • En-face and vertically split page presentation: Italian on left-hand page, English and French on right-hand page, with French on left and English on right • Italian → English → French[1] • Collaborators: Robert McBryde, Jean-Noël Pontbriand[2]					
Self-translation text-sets						
67	Amare	2	Aimer	3	To love	3
68	Scrivere è	4	Écrire c'est	5	To write is	5
69	Phuket	6	Phuket	7	Phuket	7
70	Sulla spiaggia di Kata	8	Sur la plage de Kata	9	On Kata Beach	9
71	Nel silenzio della sera	10	Dans le silence du soir	11	In the evening silence	11
72	Hong Kong	12	Hong Kong	13	Hong Kong	13
73	A luce bassa	14	À lumière tamisée	15	At subdued light	15
74	Palme da cocco	16	Cocotiers	17	Coconut trees	17
75	Un artista al cavalletto	18	Un artiste au chevalet	19	An artist at work	19
76	L'aperitivo	20	L'apéritif	21	The apéritif	21
77	Gonna	22	Jupe	23	The pleated skirt	23
78	Luisa	24	Louise	25	To Louise	25
79	Anima Tai(landese)	26	Âme Thaïe	27	Thai Soul	27
80	Le vacche	28	Les vaches	29	The cows	29
81	Tanka	30	Tanka	31	Tanka	31
82	All'ombra del Pamir	32	À l'ombre du Pamir	33	In the shadow of Pamir	33
83	Verso Montreal	34	Vers Montréal	35	Toward Montreal	35
84	Appassionatamente Giapponesi	36	Passionnément Japonaises	37	Passionately Japanese	37
85	Nella Baia di Horseshoe	38	Dans la Baie de Horseshoe	39	Horseshoe Bay	39
86	Attorno al Lago d'Hangzhou	40	Autour du Lac d'Hangzhou	41	Hangzhou Lake	41

[1] In his "Preface of the Author," COSTA explains: "The poems have been translated into English and French, the two languages of Canada, by the author himself, so that their meaning would not be alteraed; however, Robert McBryde, professor and poet, has admirably edited the English version, restoring its poetic charm. The French version has been edited, with just as much poetic skill, by Jean-Noël Pontbriand, professor and poet" (1999: xiii).

[2] McBryde and Pontbriand were involved in editing COSTA's English and French self-translations, respectively. See previous footnote.

87	Voglia di bosco	44	Envie de bois	45	Whims for the woods	45
88	Mgratori affascinanti	46	Migrateurs fascinants	47	Fascinating migrant birds	47
89	Pioggia	48	Pluie	49	Rain	49
90	Quella nobile torre	50	Cette noble tour	51	That noble tower	51
91	Luisa oggi	52	Louise aujourd'hui	53	Luisa today	53
92	Lo spazio d'una voce	54	L'espace d'une voix	54	The space of a voice	54
93	In un bar di Kata	56	Dans un bar de Kata	55	In a bar in Kata	55
94	L'Isola di Phi Phi	58	L'Île de Phi Phi	57	Phi Phi Island	57
95	…e vedo rose a Bangkok	60	…et je vois des roses à Bangkok	61	…and I see roses in Bangkok	61
96	Tai!	62	Thaï!	63	Thai!	63
97	Phangnga	64	Phangnga	65	Phangnga	65
98	Oggi a Beijing	66	Aujourd'hui à Beijing	67	Today in Beijing	67
99	Ricordarsi	68	Se souvenir	69	Remembering	69
100	"Rochemontel"	70	"Rochemontel"	71	"Rochemontel"	71
101	Ricordando Vizzini	72	Souvenir de Vizzini	73	Remembering Vizzini	73
102	Alla festa di Monta	74	À la fête de Montha	75	At Montha's Party	75
103	Il piccolo porto	76	Le joli port de mer	77	The little harbour	77
104	Verso la Mongolia Interna	78	Vers la Mongolie intérieure	79	Toward inner Mongolia	79
105	Sai ba no!	80	Sai ba no!	81	Sai ba no!	81
106	Il Lago di Tianchi	82	Le Lac de Tianchi	83	Tianchi Lake	83
107	Il tacito bisbiglio delle cose	84	Le murmure des choses	85	The tacit murmur of things	85
108	Brezza de ponente	88	Brise de ponant	89	Westerly breeze	89
109	Foglie d'autunno	90	Feuilles d'automne	91	Autumn leaves	91
110	Fra I cespugli del tempo	92	Parmi les buissons du temps	93	Amongst the thickets of time	93
111	Un vecchio rosario	94	Un vieux rosaire	95	An old rosary	95
112	Vagare a Hong Kong	96	Flâner à Hong Kong	97	To ramble in Hong Kong	97
113	Lungo il Canadle dell'Ovest	98	Le long du Canada de l'Ouest	99	Along the West Canal	99

114	Orme vagabonde	100	Traces vagabondes	101	Vagabond footprints	101
115	Quel mazzolino	102	Ce petit bouquet	103	That nosegay	103
116	A zonzo pel cielo di luglio	104	Se balader par le ciel de juillet	105	Dawdling away	105
117	A Jacquie	106	À Jacquie	107	To Jacquie	107
118	Un punto de memorie	108	Un moment de souvenirs	109	The essence of memories	109
119	La saga dei lamponi	110	La saga des framboises	111	The raspberry saga	111
120	Leggendo Quasimodo	112	En lisant Quasimodo	113	Reading Quasimodo	113
121	Sulla Spiaggia di Samila	114	Sur la plage de Samila	115	On Samila Beach	115
122	Sulla Montagna Gialla	116	Sur la Montagne Jaune	117	On the Yellow Mountain	117
123	Sui gradini guardando	118	Sur les marches en regardant	119	Admiring, on the steps	119
124	Vidi una melissa	120	J'ai vu une mélisse	121	I saw a Melissa	121
125	Qingdao	122	Qingdao	123	Qingdao	123
126	Qiu ping	124	Qiu ping	125	Qiu ping	125

Self-translation collection-set						
C	*Al di là dell'orizzonte ≈ Au-delà de l'horizon ≈ Beyond the Horizon* [ITA, FRE, ENG] (Cap-Saint-Ignace: AGMV (Les ateliers graphiques Marc Veilleux), 2004) • Collection of poems, containing 54 text-sets • En-face and vertically split page presentation: Italian on left-hand page, English and French on right-hand page, with French on left and English on right • Italian → English → French[1] • Collaborators: Robert McBryde, Jean-Noël Pontbriand[2]					
Self-translation text-sets						
127	A Hiroshima	2	À Hiroshima	3	To Hiroshima	3
128	Ricordi	4	Souvenirs	5	Memories	5
129	Il posto era vuoto	6	La place était vide	7	The place was empty	7
130	Vorrei posarmi a volo di farfalla	8	Je voudrais me poser à vol de papillon	9	I wish to light like a butterfly	9

[1] In his "Preface of the Author," Costa explains: "This volume […] is a trilingual book that I have translated myself in order to maintain the exact meaning of the poetry. However, the translation, both in French and English, has been carefully revised by Jean-Noël Pontrbriand and Robert McBryde" (2004: xiii).
[2] McBryde and Pontbriand were involved in editing Costa's English and French self-translations, respectively. See previous footnote.

131	Alla Città de New York	10	À la Ville de New York	11	To New York City	11
132	Il Pettirosso	12	Le rouge-gorge	13	The robin	13
133	La porta della gioia	14	La porte de la joie	15	The door of joy	15
134	Jogging	16	Jogging	17	Jogging	17
135	A Sadako	18	À Sadako	19	To Sadako	19
136	Al Fujiyama	20	Au Fujiyama	21	Fujiyama	21
137	Il Fujiyama riflesso	22	Le Fujiyama réfléchi	23	Fujiyama reflected	23
138	Oggi…un pacco!	24	Aujourd'hui…un colis!	25	Today…a package!	25
139	Il cielo gridava di speranza	26	Le ciel criait d'espoir	27	The sky was crying for hope	27
140	La salsa…rossa	28	La sauce…rouge	29	The red…sauce	29
141	Quella sera a Rotorua	30	Cette soirée-là à Rotorua	31	That evening at Rotorua	31
142	Ella	32	Elle	33	She	33
143	Una cattedrale di Vergini	34	Une cathédrale de Vierges	35	A Virgins' cathedral	35
144	Sotto gli alberi di Via Maguire	36	Sous les arbres de la Rue Maguire	37	Under the trees of Maguire Street	37
145	La riposta	40	La réponse	41	The answer	41
146	Lontano	42	Loin	43	Far away	43
147	Il comignolo	44	La cheminée	45	The chimney	45
148	Sfogliando le tue dolci curve	46	En feuilletant tes douces rondeurs	47	Leafing through your smooth curves	47
149	Salici piangenti	48	Saules pleureurs	49	Weeping willows	49
150	L'assistente di volo	50	Hôtesse de l'air	51	The Hotess	51
151	Ogni fiore	52	Chaque fleur	53	Each flower	53
152	Le margherite	54	Les marguerites	55	Daisies	55
153	Desiderio di sole	56	Désir de soleil	57	Desire for sun	57
154	A Veronica	58	À Véronique	59	To Veronica	59
155	Un tramonto di fuoco	60	Un coucher de soleil rouge feu	61	A sunset of fire	61
156	Raccontare il sole	62	Raconter le soleil	63	Narrating the sun	63
157	A Margherita	64	À Marguerite	65	To Marguerite	65
158	Cercando un deltaplano	66	En cherchant un deltaplane	67	Looking for a Deltaplane	67
159	Labbra	68	Lèvres	69	The lips	69
160	Doris, figlia dell'Oceano	70	Doris, fille de l'Océan	71	Doris, daughter of the Ocean	71
161	A Giulia	72	À Julie	73	To Julia	73
162	Vorrei	74	J'aimerais	75	I would like	75

163	Baci-parole	78	Baisers-paroles	79	Kisses-words	79
164	L'Etna madre	80	L'Etna mère	81	Mother Etna	81
165	Un ultimo addio	82	Un dernier adieu	83	A last farewell	83
166	L'anima del violino	84	L'âme du violon	85	The violin's soul	85
167	Riverbero di sole	86	Réverbérations de soleil	87	Reflections of the sun	87
168	Speranza	88	Espoir	89	Hope	89
169	Il tuo sapore	90	Ta saveur	91	Your savor	91
170	Mi strinse	92	Elle me serra	93	She embraced me	93
171	Sognavo?	94	Rêvais-je?	95	Was I dreaming?	95
172	Tutti la chiamano	96	Tous l'appellent	97	People call her	97
173	Sfiorami	98	Frôle-moi	99	Graze me	99
174	Il profilo di Vizzini	1000	Le profil de Vizzini	101	Vizzini's profile	101
175	Fotografia-ricordo	102	Photographie-souvenir	103	A photo-souvenir	103
176	Piove sui tetti di Vienna	104	Il pleut sur les toits de Vienne	105	It is raining on Vienna's roofs	105
177	A due bravi amici Gaspesiani	106	À deux bons amis Gaspésiens	107	To two good-hearted friends from Gaspesia	107
178	Cielo a pecorelle	108	Ciel moutonné	109	Mackerel sky	109
179	Un alito d'incanto	110	Un air charmeur	111	A breeze of enchantment	111
180	Ai miei studenti	112	À mes étudiants	113	To my students	113

Self-translation collection-set						
D	*È un gioco di foglie ≈ C'est un jeu de feuilles ≈ It's a Playing of Leaves* [ITA, FRE, ENG] (Cap-Saint-Ignace: AGMV (Les ateliers graphiques Marc Veilleux), 2009) • Collection of poems, containing 55 text-sets • En-face and vertically split page presentation: Italian on left-hand page, English and French on right-hand page, with French on left and English on right • Italian → English → French[1] • Collaborators: Robert (Bob) McBryde, Jean-Noël Pontbriand[2]					
Self-translation text-sets						
181	La vita è un gioco	2	La vie est un jeu	3	Life is a playing	3
182	Il tramezzino	4	Le sandwich	5	The sandwich	5
183	Calice lunare	6	Calice lunaire	7	Lunar calyx	7

[1] In his "Author's Preface," Costa explains: "I myself have translated the volume into English and French in order to reach out to a wider audience Both translations have however been revised by renowned poet-professors, Jean-Noël Pontrbriand (French) and Bob McBryde (English)" (2009: xv).

[2] McBryde and Pontbriand were involved in editing COSTA's English and French self-translations, respectively. See previous footnote.

184	Ti ascolteremo ancora (A Richard Verreau)	8	Nous t'écouterons encore (À Richard Verreau)	9	We shall still listen to you (To Richard Verreau)	9
185	Chioma d'autunno	10	Chevelure d'automne	11	Autumn foliage	11
186	Un caffè lungo	12	Un café allongé	13	An espresso coffee	13
187	Ombra...sapori	14	Ombre…saveurs	15	Shadow…savors	15
188	Lacrime! (Per lo scomparso Luciano Pavarotti)	16	Larmes! (Pour Luciano Pavarotti)	17	Tears! (To the late Luciano Pavarotti)	17
189	Mont Saint Pierre	18	Mont-Saint-Pierre	19	Mont Saint Pierre	19
190	La rosa prigioniera	20	La rose prisionnière	21	The imprisoned rose	21
191	Come un giardino pensile	22	Comme un jardin suspendu	23	Like a roof-garden	23
192	Luisa	24	Louise	25	Louise	25
193	Sulle prealpi himalayane	26	Dans les préalpes himalayennes	27	On the Himalayan pre Alps	
194	In giro per Vizzini con Iris	28	Se promener à Vizzini avec Iris	29	Strolling in Vizzini with Iris	29
195	A Iris	30	À Iris	31	To Iris	31
196	Vaga stella polare	32	Agréable Étoile polaire	33	Beautiful Polaris	33
197	La mano amica	34	La main amie	35	The friendly hand	35
198	Senza un occhio di sole	36	Sans un œil de soleil	37	Without a sun's eye	37
199	Innamorato di sole	38	Passionné de soleil	39	In love with the sun	39
200	Il dono di Hilda	40	Le don de Hilda	41	Hilda's gift	41
201	Giallo di ginestre	42	Jaune des genêts	43	Broom yellow	43
202	Arpeggio il tempo	44	J'arpège le temps	45	I'm strumming time	45
203	Il silenzio delle stelle	46	Le silence des étoiles	47	The silence of the stars	47
204	Nuovi fiori cinesi	48	Nouvelles fleurs chinoises	49	New Chinese flowers	49
205	Uccellino d'autunno	50	Petit oiseau d'automne	51	Little autumn bird	51
206	C'è qualcuno che a parlare le stelle!	52	Il y a quelqu'un qui fait parler les étoiles!	53	There is someone who makes the stars talk!	53

207	Ardere e non bruciare	54	S'enflammer mais ne pas brûler	55	To burn but not to be consumed	55
208	Le Perseidi!	56	Les Perséides!	57	The Perseides!	57
209	Haiku	58	Haiku	59	Haiku	59
210	Neve folle	60	Neige folle	61	Mad snow	61
211	L'ultimo quarto di luna	62	Le dernier quart de lune	63	The last quarter of the moon	63
212	Il suo volto d'angelo	64	Son visage d'ange	65	Her angelic face	65
213	Sazio di gioia	66	Assouvi de joie	67	Sated with joy	67
214	La piccola bionda	68	La petite blonde	69	The little blond	69
215	I sentieri della mia vita	70	Les sentiers de ma vie	71	The paths of my life	71
216	Un'ora di silenzio	72	Une heure de silence	73	One hour of silence	73
217	Mi adagio ed ascolto	74	Je me détends et écoute	75	I rest and listen to	75
218	Vivere oggi	76	Vivre aujourd'hui	77	Living today	77
219	Il pan di casa	78	Le pain de ménage	79	Homemade bread	79
220	Tanka I	80	Tanka I	81	Tanka I	81
221	Tanka II	82	Tanka II	83	Tanka II	83
222	Festa del volo libero	84	Festival du vol libre	85	Festival of free gliding	85
223	Il sole è al tramonto	86	Le soleil à son coucher	87	The sun is at sunset	87
224	Ubriaca	88	Ivre	89	Drunk	89
225	Ciao, Bella!	90	Ciao, ma belle!	91	Ciao, beautiful!	91
226	Guardare in su	92	Regarder en haut	93	Looking up	93
227	Fra poco è primavera	94	Sous peu c'est le printemps!	95	Very soon it's spring!	95
228	I piccoli gioielli d'arte	96	Les petits bijoux	97	The small jewels of art	97
229	Primavera sulle strade	98	Le printemps dans le rues	99	Spring on the streets	99
230	Un affresco	100	Une fresque	101	A fresco	101
231	Il vuoto è una parola	102	Le vide est un mot	103	Emptiness is a word	103
232	Siamo tutti vagabondi	104	Nous sommes tous des vagabonds	105	We are all vagabonds	105
233	Gelsomini d'un tempo	106	Jasmins d'un temps	107	Jasmines of long ago	107
234	Un arco di ricordi	108	Un arc de souvenirs	109	An arch of memories	109
235	Diavoletti	110	De petits diables	111	Little devils	111

1.30 D.E. CYR[1]

Summary of self-translations: CYR				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x poetry

**

Self-translation text-set		
1	"Les loups ondoyants" [FRE] ≈ "Shimmering wolves" [ENG] • Poem • Successive versions: French, p. 40, 42, 44, English, p. 46-48 • French ¿? English[2]	
	In:	• *Ellipse* (no. 76, winter 2005-2006) • Journal

1.31 ARIANNA DAGNINO

b. 1963, Genoa (Liguria, Italy); London (UK), 1983; Moscow, 1984; Boston, 1986; Johannesburg, 1997-2000; Melbourne, 2009; Adelaide, 2010-2013; China, Middle East; Vancouver (British Columbia), 2013[3]

Self-translation text-set	
∅	*Fossili: una storia d'amore in Sudafrica* (Rome: Fazi, 2010) [ITA] // *The Afrikaner* (Toronto: Guernica, 2019) [ENG] • Novel • Italian → English

[1] Aka Danielle E. Cyr. Now a retired professor from York University, Cyr completed a master's in 1984 at the Université Laval ("Le système verbal du latin préclassique à l'indicatif [microforme] : analyse structurale fonctionnelle," per https://www.worldcat.org/title/systeme-verbal-du-latin-preclassique-a-lindicatif-analyse-structurale-fonctionnelle/oclc/1131354825?referer=br&ht=edition). If we presume that she was no younger than 22 at that time, she would have been born no later than the early 1960s.
[2] The table of contents identifies the English text as the translation: "tr. (English) D.E. Cyr, Shimmering Wolves" (p. 3), but "Traduit par Danielle E. Cyr" (p. 44) appears below the French text.
[3] https://www.writersunion.ca/member/arianna-dagnino; https://blogs.ubc.ca/afrikaner/about-the-author/

Self-translation text-set[1]		
∅	[unconfirmed] [ITA] // [unconfirmed] [ENG] • Prose (creative non-fiction) • Italian → English	
	In:	• [unconfirmed]
		• *Transcultural Writers and Novels in the Age of Global Mobility* (West Lafayette: Purdue University Press, 2015) • Scholarly monograph by Dagnino

1.32 ANTONIO D'ALFONSO

b. 1953, Montreal; Mexico City (Mexico), 1979; Ponteix (Saskatchewan), 1980; Montreal, 1982; Rome (Italy), 1986; Ottawa, 1990; Toronto, 1992; Montreal, 2010[2]

Summary of self-translations: D'ALFONSO				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
137	2	8[3]	• 2 x poetry (coll'n-set) • 22 x poetry (text-set) • 1 x play (text-set) • 1 x novel (text-set)	• 135 x poetry • 1 x play • 1 x novel

**

[1] Per DAGNINO's writerly bio for The Writers' Union of Canada (https://www.writersunion.ca/member/arianna-dagnino): "My book *Transcultural Writers and Novels in the Age of Global Mobility* (Purdue UP, 2015), consists of a creative nonfiction piece, which I self-translated from Italian into English, and of a critical exegesis on transnational flows, transcultural writing, identity and cultural translation." I have not been able to locate a publication of the Italian text.

[2] Per online questionnaire completed by D'ALFONSO (June 10, 2015).

[3] 1. Quêtes; 2. Vice versa (no. 13-14); 3. Estuaire; 4. L'autre rivage; 5. Fabrizio's Passion; 6. Panick Love; 7. The Irrelevant Man; 8. Antigone

<table>
<tr><th colspan="3">Self-translation text-set</th></tr>
<tr><td>1</td><td colspan="2">“Strangers at a Strangers’ Table” [ENG] // “Circé au bar terrasse” [FRE][1]
Poem
English → French[2]
Collaborators: Nunzia Iavarone, Fulvio Caccia[3]</td></tr>
<tr><td></td><td>In:</td><td>Queror (Montreal: Guernica, 1983), p. 48
Collection of D’Alfonso writings</td></tr>
<tr><td></td><td></td><td>Quêtes : textes d’auteurs italo-québécois (Eds. Fulvio Caccia and Antonio D’Alfonso; Montreal: Guernica, 1983)
Collection of writing by various writers</td></tr>
</table>

<table>
<tr><td></td><td colspan="2">Black Tongue (Montreal: Guernica, 1983) [ENG] // Quêtes : textes d’auteurs italo-québécois (Eds. Fulvio Caccia and Antonio D’Alfonso; Montreal: Guernica, 1983) [FRE]
Contains 4 self-translation text-sets; all poems
English → French[4]
Collaborators: Fulvio Caccia: “traduit de l’anglais par l’auteur et F. Caccia” appears just below each French text][5]</td></tr>
<tr><td></td><td>Collection of D’Alfonso writings</td><td>Collection of writing by various writers</td></tr>
<tr><th colspan="3">Self-translation text-sets</th></tr>
<tr><td>2</td><td colspan="2">“Lightning,” p. 9 // “Éclair,” p. 203</td></tr>
<tr><td>3</td><td colspan="2">“Saskatchewan Woman,” p. 10 // “Femme de Saskatchewan,” p. 204</td></tr>
<tr><td>4</td><td colspan="2">“The Timid Man,” p. 11 // “L’homme timide,” p. 205</td></tr>
<tr><td>5</td><td colspan="2">“The First of March, 1980,” p. 74-75 // “Le premier mars 1980,” p. 206</td></tr>
</table>

[1] Correspondence between “Strangers...” and “Circé...” was confirmed by D’ALFONSO (Mar. 16, 2020 email).

[2] The fact that the French text is a translation involving the author is confirmed by the note at the end of French text: “Traduit par l’auteur, Nunźia *[sic]* Iavarone et F. Caccia” (208). This was confirmed by D’Alfonso (personal correspondence; Jan. 28, 2020 and Mar. 16, 2020 emails).

[3] See previous footnote. D’ALFONSO has explained that these collaborators’ interventions were in fact minimal (personal correspondence with the author; Jan. 28, 2020 email).

[4] Per note at the end of each French text: “traduit de l’anglais par l’auteur et F. Caccia”; confirmed by D’ALFONSO (personal correspondence, Jan. 28, 2020 email).

[5] D’ALFONSO has explained that this collaborator’s interventions were in fact minimal (personal correspondence with the author; Jan. 28, 2020 email).

	The Other Shore (Montreal: Guernica, 1986) [ENG] // *Vice versa* (no. 13-14, April 1986) [FRE] • Contains 12 self-translation text-sets; all poems • English → French[1] • Collaborators:	
	• Collection of D'Alfonso writings	• Journal
Self-translation text-sets		
6	"Where do I begin?" // "Où commencer?"	
7	"To maintain your identity" // "Pour préserver son identité »	
8	"The loss of a culture" // "La perte de ta culture"	
9	"The family" // "La famille"	
10	"Guglionesi" // "Guglionesi"	
11	"Sant'Adamo came here" // "Sant'Adamo est venu ici"	
12	"Il vero divorzio e l'emigrazione" // "Il vero divorzio e l'emigrazione"	
13	"Who are we?" // "Qui sommes-nous?"	
14	"Living Beside Santa Maria Maggiore" // "Vivre près de Santa Maria Maggiore"	
15	"Nonna Lucia" // "Nonna Lucia"	
16	"On being a Wop" // "Être Wop"	
17	"La tua fotografia"[2] // "Ta photographie"	

Self-translation text-set		
18	"The Room" [ENG] // "La chambre"[FRE] • Poem • English → French[3]	
	In:	• *Black Tongue* (Montreal: Guernica, 1983) o Collection of works by D'Alfonso
		• *Estuaire* (no. 46, automne 1987) o Journal

[1] Confirmed by D'ALFONSO (personal correspondence, Jan. 28, 2020 email).

[2] In *L'autre rivage*, the title in French is "La tua fotografia"; the rest of the text is the same in *Vice Versa* as in *L'autre rivage*.

[3] Confirmed by D'ALFONSO (personal correspondence, Jan. 28, 2020). Note that this writing order might have been guessed based on the fact that information about the space-time of the writing ("Mexico, April 1980" [55])—i.e., markers that tend to be identified for/in the work that was written *first*—appears exclusively in the English version.

	Canadian Literature (no. 106, 1985) [ENG] // *L'autre rivage* (Montreal: Guernica, 1987) [FRE] • Contains 3 self-translation text-sets; all poems	
	• Journal	• Collection of D'Alfonso writings
Self-translation text-sets		
19	"Per Pier Giorgio di Cicco," p. 41 // Per Pier Giorgio di Cicco" • English → French[1]	
20	"For Louis Dudek," p. 42 // "Pour Louis Dudek" • English → French[2]	
21	"The Machine," p. 54 // "La machine • [Italian →] English → French[3]	

Self-translation text-set[4]	
22	*Avril ou l'anti-passion* (Montreal: VLB, 1990) [FRE] // *Fabrizio's Passion* (Montreal: Guernica, 1995) [ENG] • Novel • [Italian or] English → French[5]

[1] Confirmed by D'ALFONSO (personal correspondence, Jan. 28, 2020 email).
[2] Confirmed by D'ALFONSO (personal correspondence, Jan. 28, 2020 email).
[3] Confirmed by D'ALFONSO (personal correspondence, Jan. 28, 2020 email); although no Italian-language version has been published, the text was first written in Italian..
[4] One could make a convincing argument for this text-set actually constituting a *collection*-set: D'ALFONSO has explained that most chapters of D'ALFONSO's novels were previously published in magazines (personal correspondence with D'Alfonso (Jan. 29, 2020 email). I have not been able to identify bibliographical details for the previous publications related to *Avril ou l'antipassion* // *Fabrizio's Passion*, except the chapter entitled "Nightmare," which was published as "Anticipation" in an issue of *The Alchemist* (Ed. Marco Fraticelli; Lasalle, Quebec: Haiku Canada Collection, 1974 or 1975) (personal correspondence with D'Alfonso, Jan. 28, 2020 email).
[5] Although the copyright page of *Fabrizio's Passion* identifies the English version as the self-translation ("Translation of: Avril, ou l'anti-passion"), D'ALFONSO has confirmed that, for at least many of the book's chapters, the material was actually written in English or Italian first (personal correspondence with the writer; Jan. 28, 2020 email). Any Italian versions remain unpublished, however.

Self-translation text-sets		
23	"L'amour panique" [FRE] // *Panick Love* (Montreal: Guernica, 1992) • Long poem[1] • French → English[2] • Collaborators: Julia Gualtieri, John O'Meara[3]	
	In:	• *Lèvres urbaines* (no. 18, 1987) ○ Journal
		n/a

Self-translation collection-set				
A	*The Other Shore* (Montreal: Guernica, 1986) [ENG] // *L'autre rivage* (Montreal: Guernica, 1987) [FRE] • Poetry, containing 51 text-sets, none of which have previously been published • [Italian →] English → French[4] • Collaborator: Michel Rondeau[5]			
Self-translation text-sets				
n/a	section: L'uomo solo	n/a	section: L'uomo solo	n/a
24	Pry the Filth Off Your Maps	13-14	Extirper la saleté de tes cartes géographiques	15-16
25	To Drink the Act in Motion	15	Boire le geste en mouvement[6]	17
26	Passion and its Inebriety	16	La passion et son ivresse	18

[1] *Panick Love* is identified (on the book's cover and elsewhere) as "A prose poem."

[2] Per the copyright page of *Panick Love*, which features the following notes: 1. "Written in French, *L'Amour panique* was first published by *Les Lèvres urbaines* in 1987"; 2. "Translation of: L'amour panique."

[3] The following note appears on the copyright page of *Panick Love*: "The author owes much to Julia Gualtieri and John O'Meara for their editorial suggestions for this final version." Recognition of these collaborators was, according to D'Alfonso, a gesture reflecting "kindness more than fact": it was the experience of the self-translator that the interventions of the allograph contributors were not vital to the endeavour (personal correspondence with D'ALFONSO, Jan. 28, 2020 and Mar. 16, 2020 emails; permission to cite D'ALFONSO was granted by the writer, Mar. 16, 2020 email).

[4] D'ALFONSO has explained that, in the case of some of these text-sets, the first version was actually written in Italian, but that none of those Italian texts have been published (personal correspondence, Jan. 28, 2020 email). It has not been possible to confirm to which text-sets this writing order applies, except in the case of "Il nuovo barocco" // "Le nouveau baroque" (personal correspondence with D'Alfonso, Jan. 28, 2020 email); see below.

[5] See footnote alongside "Boire le geste en mouvement" (below).

[6] This poem text-set, and the five that follow in this list, first appeared in *Voix Off: Dix poètes anglophones du Québec* (1985) (p. 164-175), where the into-French translator is identified as Michel Rondeau (163), which coincides to some extent with the Note in *L'autre rivage*: "Je tiens à remercier Michel Rondeau pour l'aide qu'il m'a apportée pour la traduction de certains poèmes" (8). According to D'ALFONSO, however, despite the editorial decision in *Voix-Off* to attribute the translations solely to Rondeau, the French versions actually resulted from a kind of collaboration in which D'ALFONSO was responsible for the translation work itself, and Rondeau polished the French poems in minor ways to ensure grammatical coherence (personal correspondence with D'Alfonso; Mar. 18, 2020 email). I have opted here to count them as self-translations.

27	The Flakiness of Words	17	La feuilleté des mots	19
28	You Refuse to Write	18	Tu te refuses à écrire	20
29	There Will Never Be a Promised Land	19-20	Il n'y aura pas de terre promise	21-22
30	Where Is the Meaning in All This?	21	Quel est le sens de tout cela?	23
31	Sunday in Room Six	22-24	Dimanche	24-27
n/a	n/a	n/a	Paix du matin	28-31
32	Burning Our Fingers	25	Se brûler les doigts	32
33	Ghiaccio	26	Ghiaccio	33
n/a	section: Beyond my limits	n/a	section: Au-delà de ses limites	n/a
34	The Men Upstairs	29	Les hommes d'en-haut	37-38
35	Lonely Women, Lonely Man	30	Femmes seules, hommes seuls	39
36	Dues	31	Droits	40
37	The Mouth Is Blind	32	La bouche aveugle	41
n/a	n/a	n/a	La bicéphale	42-43
38	Easter Sunday	33-34	Dimanche de Pâques	44-45
	The Machine	35	La machine	46
39	Violare	36-37	Violare	47-48
40	Vocabularies	38-39	Vocabulaire	49-50
41	An der Lühe, 6	40-41	An der Lühe, 6	51-52
42	Aut Hausen Strasse	42-43	Aut Hausen Strasse	53-54
43	Im Sachsenhausen	44-45	In [sic] Sachsenhausen	55-56
44	The People Across the Street	46-47	Les gens de l'autre côté de la rue	57-58
45	The Wooden Plank	48-49	La bûche	59-60
46	Amarti così lontana	50-52	Amarti così lontana	61-63
n/a	n/a	n/a	Le jour présente son intelligence	64-69
n/a	section: Guglionesi	n/a	section: Guglionesi	n/a
	Babel	57	Babel	75
	Where Do I Begin?	58	Où commencer?	76
	To Maintain Your Identity	59	Pour préserver son identité	77
	The Loss of a Culture	60	La perte de ta culture	78
	The Family	61	La famille	79
	Guglionesi	62-63	Guglionesi	80-81
	Sant' Adamo Came Here	64	Sant' Adamo est venu ici	82
	Il vero divorzio è l'emigrazione	65-66	Il vero divrozio è l'emigrazione	83-84
	Who Are We?	67-68	Qui sommes-nous?	85-86
	Living Beside Santa Maria Maggiore	69-70	Vivre près de Santa Maria Maggiore	87-88
	Nonna Lucia	71-72	Nonna Lucia	89-90
47	Camaleonte	73	Cameleonte [sic]	91

	On Being a Wop	74-75	Être Wop	92-93
48	Per Antonio	76-77	Per Antonio	94-95
49	The Look of a Child	78-79	Le regard d'un enfant	96-97
50	My Mother's Advice	80	Les conseils de ma mère	98
51	Simmetria	81	Simmetria	99
	La tua fotografia	82-83	La tua fotografia	100-101
52	Italia Mea Amore	84-86	Italia mea amore	102-103
n/a	section: Romamor	n/a	section: Romamor	n/a
53	She	91	Elle	153
54	Italia-Express	92	Italia-Express	154
55	An Eroticism of Words	93	Érotisme des mots	155
56	Our Continent	94-95	Notre continent	156
57	For Our Children	96	Pour nos enfants	157
58	Trees	97	Arbres	158
59	Se son rose, fioriranno	98	Se son rose, fioriranno	159
60	Bindings	99	Liens	160
61	Will Passion Ever Forget Me?	100-101	La passion, m'oubliera-t-elle un jour?	161-162
n/a	section: To Criticize Oneself		section: De l'autocritique	n/a
62	The Poverty of Money	105	La pauvreté de l'argent	123
63	On Writing	106-113	De l'écriture	124-131
64	The Purity of Thinking	114	Penser	132
	For Louis Dudek	115-117	Pour Louis Dudek	133-135
65	New Economics	118-119	Économie nouvelle	136-137
66	The Critic and the Poet	120-121	Le poète et le critique	138-139
n/a	n/a	n/a	Je suis duel	140-144
67	Apatride	122	Apatride	145
68	To Criticize Oneself	123-124	De l'autocritique	146-147
n/a	section: Six		section: Six	n/a
69	Roma-Montréal	129-130	Roma-Montréal	167-168
70	Roma	131-133	Roma	169-171
71	Barbara Engelmann in Arezzo	134-135	Barbara Engelmann à Arezzo	172-173
72	I Cannot Write as I Used to	136-138	Je ne peux plus écrire comme avant	174-176
	Per Pier Giorgio Di Cicco	139-141	Per Pier Giorgio Di Cicco	177-178
73	Ostia-Lido: Per Pier Paolo Pasolini	142-143	Ostia-Lido	179-180
n/a	section: Il nuovo barocco	n/a	section: Le nouveau baroque	n/a
74	Il nuovo barocco[1]	147-158	Le nouveau baroque	107-117

[1] See previous footnote.

Self-translation collection-set				
B	*Un ami, un nuage* (Montreal: Éditions du Noroît, 2013) [FRE] // *The Irrelevant Man* (Toronto: Guernica, 2014) [ENG] • Collections of writing by D'Alfonso • Poetry, containing 62 text-sets, none of which have previously been published • For most text-sets: English → French • For text-sets highlighted in orange: French → English[1] • For the text-set highlighted in purple: [Italian →] English → French[2]			
Self-translation text-sets				
75	Chers parents	9-10	Dear Parents	11-12
76	Et moi parmi vous	11-24	Among me among you	13-24
77	Le commencement	25-29	The beginning	27-29
	n/a	n/a	Two-headed man	32-33
78	L'inutile	30-31	The futile man	34-35
79	De l'armée	32	Zombies	36
80	Pier 21 : L'accueil	33-34	Pier 21: Welcome	37-38
81	09.11.03	35	09.11.03	39
82	Où aller ?	36-38	Where to go	40-42
83	Le recommencement	39-40	Back to square one	43-44
84	26.07.02	41	26.07.02	45
85	L'étranger bégaie	42	The stranger stammers	46
86	05.11.05	43-45	05.11.05	47-48
	n/a	n/a	Urbs aurea	49-52
87	Exil	46-48	Exile	53-55
88	A. F., in memoriam	49-51	To F., in memoriam	56-57
89	Figlia	52	Daughter	58
90	Un père, une fille	53-54	A father, a daughter	59-60
91	09.04.02	55-56	09.04.02	61-62
92	Il ne veut pas	57-58	The devil does not want	63-64
93	Ton corps	59	Your body	65
94	30.05.12	60	30.05.12	66
95	Le cauchemar	61	The nightmare	67
96	La nuit	62-63	Night drive	68-69
97	18.05.02	64	18.05.02	70
98	Arracher	65-69	Uprooting	71-75
99	Les intrus	70-72	Intruder	76-78
100	Entracte	73	Interlude	79
101	L'univers appelle	74-75	The universe is calling	80
102	Paris est si loin	76	Paris is far	81
103	Sur la scène	77	On stage	82
104	Le meschin	78-79	Meschin	83-84

[1] Confirmed by D'ALFONSO (personal correspondence, Jan. 29, 2020 email).

[2] The fact that the first version of "Allora Gino" was written in Italian is indicated in the Notes section near the end of *The Irrelevant Man* (2014: 134). This and the other facets of the translation order were confirmed by D'ALFONSO (personal correspondence, Jan. 28, 2020 email).

105	Le torticolis du diable	80-82	The devil's stiff neck	85-87
106	La forêt	83	The forest	88
107	Que désire ce politicien	84	What does this politician want?	89
108	La soldate	85	Soldier	90
109	Intermède	86	An aside	91
110	Derrière la mort	87	Standing behind death	92
111	Prima donna	88	Prima donna	93
112	Pineur ou lécheur	89	Slammer or licker	94
113	Les amies	90	Girl friends	95
114	Comme Setsuko Hara	91	Like Setsuko Hara	96
115	Cléopâtre et Antoine	92-93	Cleopatra and Anthony	97-98
116	Comme la serveuse	94	Casanova	99
117	19.11.10	95	19.11.10	100
118	16.02.06	96	16.02.06	101
119	23.05.01	97	23.05.01	102
120	Quel magnifique temps	98	What a wonderful day	103
121	Blancheur	99	Whiteness	104
122	Il faut le faire, dit-elle	100	She says	105
123	Les soleils	101	The suns	106
124	Poème plagié	102	Plagiarized poem	107
125	Chou-fleur	103	Broccoli	108
126	Devinettes	104-108	Riddles	109-113
127	Poches	109	Insomnia	114
128	Un taxi	110	Taxi	115
129	Hollywood, Florida	111	Hollywood, Florida	116
130	Bob Dylan	112-113	Bob Dylan	117-118
131	Enfin	114	At last	119
132	Que l'Amazonie	115	Amazonia	120
133	Le Jolif	116-118	Handsome man	121-124
134	Alphabet italien	119-120	Italian alphabet	125
135	Dante	121-123	Dante	126-128
136	Allora, Gino	124-126	Allora Gino	129-131

Self-translation text-sets	
137	*Antigone* (Toronto: LyricalMyrical, 2004) [ENG] // *Antigone: une adaptation de la pièce de sophocle* (Montreal : Éditions le Noroît, 2017) [FRE] • Play • English ¿? French

Self-translation collection-set	
Ø[1]	*In Italics: In Defense of Ethnicity* (Toronto: Guernica, 1996) [ENG] // *En italiques : réflexions sur l'ethnicité* (Ottawa: L'Interligne, 2000) [FRE] • Collections of essays by D'Alfonso[2] • English ¿? French
Self-translation text-sets	
	To be confirmed

1.33 CLAIRE DÉ[3]

b. 1953, Montreal[4]

Summary of self-translations: DÉ				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x short story

**

Self-translation text-set		
1	"Lesley Chadwick" [FRE] // "Lesley Chadwick" [ENG] • Short story • French → English[5]	
	• *XYZ* (no. 89, spring 2007), p. 10-12	• *Exile* (vol. 31, no. 3, fall 2007), p. 34-37

[1] Excluded from later analyses in this thesis because the text-type (essays) falls outside the research parameters.
[2] I have not had sufficient access to this publication to confirm details about the contents of this collection-set.
[3] Aka Claire Danduran
[4] See von Flotow (1992: 48).
[5] "Translated by the Author" appears below the title of the English work (p. 34).

1.34 PATRICE DESBIENS

b. 1948, Timmins (Ontario); 1967, Toronto; 1970, Montreal; Saint-Marc-des-Carrières (Quebec), 1973, Quebec City; 1976, Welland (Ontario), Toronto; 1979, Sudbury; 1988, Quebec City; 1991, Montreal[1]

Summary of self-translations: DESBIENS				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x play

**

Self-translation text-set	
1	*L'homme invisible* ≈ *The Invisible Man* (Sudbury: Penumbra Press and Prise de parole, 1981) [FRE, ENG] • Play • En-face presentation (mostly): French on left-hand page, English on right[2] • French ⇔ English

1.35 LUCIANO P. DÍAZ

b. 1955, Santiago (Chile); Canada, 1978; Ottawa[3]

Summary of self-translations: DÍAZ				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
113	3	4[4]	• 3 x poetry (coll'n-set)	• 113 x poetry

**

[1] See "Biobibliographie" in Desbiens (2008: 191-199)

[2] The exception being secion 40, where the French also appears on the two pages ("40 suite" and "fin 40") that follow the page devoted to the English version.

[3] Per biography in *The Thin Man and Me*.

[4] 1. Stops of a Phantom Train ≈ Las estaciones de un tren fantasma; 2. Nomads [*2]; 3. Nómadas (1998); 4. El flaco y yo

Self-translation collection-set					
A	*The Stops of a Phantom Train ≈ Las estaciones de un tren fantasma (1978-1988)* (Ottawa: Girol, 1990) [ENG, SPA] • Collection of poems • Contains 15 text-sets, all poems • Spanish ¿? English[1] • *En-face* presentation, with Spanish on left-hand page, English on right-hand page • Collaborators: Peter Roster and Enid Valerie[2]				
Self-translation text-sets[3]					
1	**1**	There was a country	10	Había un país	11
2		Canada I	12	Canadá I	13
3		Canada II	14	Canadá II	15
4		Canada III	16	Canadá III	17
5		Journey	18	Viaje	19
6	**2**	Canada, that was the country on my mind	20	Canadá, ese era el país en mi mente	21
7		Incorporation	22	Incorporación	23
8		Can I help you?	26	Can I help you	27
9		La disco viva	28	La disco viva	29
10	**3**	Chile and Canada were the countries	32	Chile y Canadá fueron los países	33
11		The emigrants	34	Los emigrados	35
12		Stereotypes	38	Estereotipos	39
13	**4**	In the tenderness of Chile	42	En la ternura de Chile	43
14		Woman I	44	Mujer I	45
15		Woman II	46	Mujer II	47
16		Woman III	48	Mujer III	49
17		Let's keep on going	50	Sigamos	51
18		Impossibleness	52	Imposible	53
19		Alone	54	Solos	55

[1] The peritext does not assert the direction of translation. Per the copyright page: "The majority of the poems were translated by Juan O'Neill except for "There was country…", "Canada, that was…", "Chile and Canada were…", "In the tenderness…", "Born…", "Home of the future…" [actually: "House on the future"], "I'm not your common…", "Women, confronted…" [actually: "Women, they confronted…"], "Then I understood…", "I attempted" [actually: "I had attempted"], "List of men", "Nobody taught me…", "But Chile…", "Identity", "Then, behold…", all of which were translated by Luciano P. Díaz. The revision of the English text was done by Peter Roster and Enid Valerie." This note is also expressed in Spanish, with the Spanish-language titles identified. The fact that revisions apply to only the English texts could suggest that the translation was done from Spanish into English (and this would be my strong suspicion); however, it does not confirm the direction of translation, and I have been unable to confirm such details with the author or publisher.

[2] See previous footnote.

[3] Titles in grey font represent text-sets resulting from *allograph* translation by Juan O'Neill (per the copyright page).

20	5	Born	56	Nacieron	57
21		In the square	58	Plaza	59
22		Complexes	60	Complejos	61
23		Thinking of you	62	Pienso en ti	63
24		Aras	64	Aras	65
25		Utopian	66	Utópica	67
26	6	House of the future	68	Casa del futuro	69
27		She	70	Ella	71
28		Cliche	72	Cliche	73
29	7	I'm not your common son of a bitch	74	No soy su común hijo de puta	75
30	8	Women	78	Las mujeres	79
31		I have a need to see the Southern Cross	80	Tengo una necesidad de er la Cruz del Sur	81
32		The women we need	82	La mujeres que necesitamos	83
33		Maria	86	Maria	87
34		Once	88	Una vez	89
35	9	Then I understood	90	Entonces comprendí	91
36	10	I had attempted to understand everything	96	Había intentando comprenderlo todo	97
37		Train I	98	Tren I	99
38		Train II	100	Tren II	101
39		Train III	102	Tren III	103
40		I say, I ask	104	Digo, pregunto	105
41		The stops of a phantom train (retro journey)	106	Las estaciones de un tren fantástico (desviaje)	107
42		Comedy	118	Comedia	119
43		Life	122	Vida	123
44		Thought and fog	126	Pensamiento y bruma	127
45	11	List of men	130	Lista de hombres	131
46	12	Nobody taught me	134	Nadie me enseñó	135
47		ISSISS3NS	136	IS2S3N4S	137
48		From over there	138	De la parte de allá	139
49		Resurrection	140	Resurrección	141
50		Youth	142	Jóvenes	143
51		For life	146	Por la vida	147
52	13	But Chile	148	Pero Chile	149
53	14	Identity	168	Identidad	169
54	15	Then, behold the passengers	170	Entonces he aquí los pasajeros	171

Self-translation collection-set						
B	*Nomads [1*]* (Ottawa: Verbum Veritas, 1997) [ENG] *// Nomads* [2*] (Ottawa: Verbum Veritas, 1997) [ENG] // *Nómadas* (Ottawa: Verbum Veritas, 1998) [SPA][1] • Collections of poems • Contains 29 text-sets, all poems • English ¿? English ¿? Spanish[2] • Collaborators: Juan O'Neill					
Self-translation text-sets[3]						
16	"Things a child imagines under the rain," p. 9 // "Things a child imagines under the rain," p. 7 // "Cosas que un niño imagina bajo la lluvia," p. 5[4]					
17	Warm rain	10	Warm rain	8	Lluvia tibia	8
18	Woman clouded in blue	11	Woman clouded in blue	9	Mujer nublada de azul	7
19	n/a	n/a	Light	10	Luz	31
20	The fields of the valley	12	The fields of the valley	11	Los campos del valle	10
21	n/a	n/a	conditioned	12	Acondicionado	9
n/a	Newspaper clippings	13	n/a	n/a	n/a	n/a
n/a	Scenes of Sandy Hill	14	Scenes of Sandy Hill	13	n/a	n/a
22	n/a	n/a	Suggestion on T.V.	15	Sugerencia en la tele	43
23	Common sense argument	15	Common sense argument	16	Argumento del sentido común	39
24	n/a	n/a	Phoenix	17	Fénix	12
n/a	For Nelson Mandela	16	n/a	n/a	n/a	n/a

[1] Two editions of the English version of this chapbook were published in the same year, with one identified as the "pre-edition" of the other: "This brief volume of poetry, is a pre-edition of a full length book of the same name (*Nomads*) to be published in the near future" (back cover). Although the books share a same title and a same ISBN, there are differences between some of the poems and their respective page numbers, and it is relevant to recognize the fact of these divergences when appreciating this self-translation project. The books are distinguished here according to their cover images. The "pre-edition," whose front cover features an archway, has been labelled *Nomads [2*]*; the other edition, whose front cover features a train, is labelled *Nomads [1*]*. The asterisk serves to flag the fact that I have not been able to confirm the sequencing of the two works. Despite its "pre-edition" status, *Nomads [2*]* is identified as "2" because it more closely resembles the Spanish publication: the cover of the *Nómadas* features the same archway image and contains texts that correspond more closely to those in *Nomads [2*]*.

[2] There are no peritextual clues to confirm the direction of translation for these text-sets, and I have not been able to confirm this with the author.

[3] The copyright page of this edition states that "several of these poems have been previously published in: *Arc*, *Symbiosis* (An Intercultural Anthology of Poetry), *Alter Vox*" (Díaz 1997b). I have not been able to locate these earlier publications.

[4] English 1* and English 2* titles are listed in green when there are lexical differences between that text and the same-named text in the corresponding English edition (correspondence with Hazelton, Dec. 8, 2018). Immense thanks to Hugh Hazelton for identifying these texts and the distinctions between them.

25	I'll kiss your lips	17	I'll kiss your lips	18	Besaré tus labios	21
26	Joint effort	18	Joint effort	19	Esfuerzo conjunto	14
27	Explosion	19	Explosion	20	Explosión	15
28	History	20	History	21	Historia	16
29	Advice	21	Advice	23	Consejos	17
30	n/a	n/a	Icons	24	Iconos	44
31	Load	22	Load	25	Carga	18
32	On your skin	23	On your skin	26	En tu piel	19
33	The cat	24	The cat	27	El gato	13
34	n/a	n/a	Complications	28	Complicaciones	32
35	Ode to a young poet	25	Ode to a young poet	29	Oda a un poeta joven	22
36	For Sara	26	For Sara	30	Para Sara	23
37	Afternoon discoveries	27	Afternoon discoveries	32	Descubrimientos por la tarde	24
38	Fernando Díaz Ramírez my father	28	Fernando Díaz Ramírez my father	33	Fernando Díaz Ramírez mi padre	25
39	At the bar	29	At the bar	34	En el bar	29
40	n/a	n/a	Boston	35	Boston	41
41	Travelling city	30	Travelling city	36	Ciudad viajera	26
42	The nomad	31	The nomad	37	El nómada	28
43	The sailor	32	The sailor	38	El marinero	30
44	n/a	n/a	Metaphor	39	Metáfora	42
n/a	n/a	n/a	n/a	n/a	Dicho por un pintor	33
n/a	n/a	n/a	n/a	n/a	Nómadas	35
n/a	n/a	n/a	n/a	n/a	Mía	40

Self-translation collection-set				
C	*The Thin Man and Me* (Ottawa: Split Quotation, 1994) [ENG] // *El flaco y yo* (Ottawa: Verbum Veritas, 2006) [SPA] • Collection of poems • Contains 69 text-sets, all poems • Spanish ¿? English[1] • Collaborators: Sylvia Adams, Heather Ferguson, Annegret Nill, Juan O'Neill, Enrique Romo[2]			
Self-translation text-sets				
45	Preamble	19-20	Preámbulo	15
46	The Streets	21	Las calles	17
47	Man with Red Hair	22	Hombre de cabllo rojo	18
48	The Seagulls	23	Las gaviotas	20
49	Night of the Cats	24	Noche de gatos	21
50	Tulips	25	Tulipanes	23
51	Noli me tangere	27	Noli me tangere	24
52	The Flight of the Thin Man	28	El vuelo del Flaco	25
53	Wine	29-30	Vino	26
54	The Lakes and Prairies of Canada	31-32	Los lago y las praderas de Canadá	28
55	The Trees	33	Los árboles	32
56	Snow	35	Nieve	30
57	Woman with Purple Bag	36	Mujer con bolsa púrpura	31
58	The Stones	37	Las piedras	36
59	Buses	38	Buses	33
60	The Arrival of the Thin Man	39-40	La llegada del Flaco	34
61	The Gaze	41	La mirada	40
62	Technology	42	Tecnología	37
63	Buildings	44	Los edificios	38
64	Umbrellas	45	Paraguas	39
65	Bicycles	46	Bicicletas	44
66	Foreign Landscapes	47	Paisajes foráneos	41
67	Automobiles	48	Automóviles	42
68	Ruth An Elegy	49	Ruth	45
69	Sylvia	50	Sylvia	43
70	Two Rivers	52	Dos ríos	48
71	Churches	53	Iglesias	47
72	Dream	54	Sueño	52

[1] There are no peritextual clues to confirm the direction of translation for these text-sets, and I have not otherewise been able to confirm this.

[2] Per the acknowledgements page (located just after the table of contents): "The author and publisher would like to give their special thanks to Sylvia Adams, Heather Ferguson, Annegret Nill and Juan O'Neill for reading and reviewing the manuscript and for their excellent editorial comments. Thanks to Enrique Romo for his kindness and willingness to help." I have no insights into the nature or significance of these individuals' contributions.

73	Cat in the Mist	55	Gato en la bruma	49
74	The Hat in the Night	56	Un sombrero en la noche	50
75	Heroes	57	Héroes	51
76	Toast	58	Brindis	56
77	Neighbourhood Scene	59	Escenas del vecindario	53
78	Science	61	Ciencia	54
79	Defensive	62	Defensiva	55
80	Dance	63	Danza	60
81	At the Italian Bar	64	En el bar italiano	57
82	The Photographer	65	El fotógrafo	58
83	Vision	66	Visión	59
84	Euphoria	67	Euforia	64
85	Atmosphere	69	Atmósfera	61
86	Humidity	70	Humedad	62
87	La luna	71	La luna	63
88	Dream with Airplane	72	Sueño con avión	68
89	Agreement	73	Acuerdo	65
90	Cliques	74	Grupitos	66
91	Fundamental Things	75	Cosas fundamentales	67
92	Voices that Don't Believe in God	77	Voces que no creen en Dios	72
93	Bob Dylan's Lips	78	Los labios de Bob Dylan	69
94	My Mother's Hands	79	Las manos de mi Madre	70
95	Twenty Years	80	Veinte años	76
96	The Wolves	81	Los lobos	73
97	The Fox	82	El zorro	74
98	The Thin Man and Me	83	El Flaco y yo	75
99	Stadiums	84	Estadios	80
n/a	Through A Glass	85-86	n/a	n/a
100	Reality	88	Realidad	77
101	The Thin Many Waking Up at Three in the Afternoon	89	El despertar del Flaco a las 3 de la tarde	78-79
n/a	Fable of the Three Poets	90-91	n/a	n/a
102	The Multitude	92	El multitud	84
103	The Thin Man Escapes Alive	93	El Flaco escapa con vida	81
104	Sweet Alexis	94	Dulce Alejandra	82
105	The Orchard	95	El huerto	83
106	The Thin Man and Friends at the White Dove	97	El Flaco y sus amigo en la Paloma Blanca	88
107	Creature of Habits	98	Animal de costumbres	85
108	The Thin Many's Strategy	99	La estrategia del Flaco	86
n/a	Human Interchanges	100	n/a	n/a
109	Third Dream	101	Tercer sueño	87
110	Necessities	102	Necesidades	92
n/a	Norman	103	El loco (Norman)	89
111	The Hyenas	104	Las hienas	90

112	Cat at Eleven Thirty P.M. Summer	105	El gato a las 11:30 de la noche en verano	91
113	State of Affairs V	107-108	Estado de cosas V	93-94

1.36 ROBERT DICKSON

b. 1944, Erin, Ontario; Toronto; Quebec City[1]; Paris; Sudbury; d. 2007, Sudbury, Ontario[2]

Summary of self-translations: DICKSON				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x poetry

**

Self-translation text-set		
1[3]	"Pouce coupé" [FRE][4] ≈ "Pouce coupé" [ENG] • Poem • *En-face* presentation, with French on left-hand pages (p. 62, 64, 66, 68, 70) and English on right hand pages (p. 63, 65, 67, 69, 71) • French → English[5]	
	In:	• *Humains paysages en temps de paix relative* (Sudbury: Prise de parole, 2002), p. 26 • Collection of writing by Dickson
		• *Ellipse* (no. 70, 2002) • Journal

[1] DICKSON obtained his PhD from the Université Laval in 1972 (Shanahan 2007).
[2] Shanahan (2007)
[3] DICKSON may have self-translated more—notably given GAGNON's 2012 article "Figures de l'auto-traducteur dans le contexte canadien-québécois" (*Romanica Wratislaviensia*, no. 59, 237-246), which identifying DICKSON as among those "who translate their own works between English and French" (246)—but this is the only text I have been able to find. Perhaps GAGNON is referring to instances of self-translation where a second text in the text-set is not published.
[4] As referenced in *Ellipse*'s table of contents (p. 4), the French version of this poem also appears in DICKSON's poetry collection *Humains paysages en temps de paix relative* (Sudbury: Prise de parole, 2002, p. 26). I am not sure which publication came out first. It is also unclear to me what the genealogical relationship between the two French texts is: in *Ellipse*, "Pouce coupé" [FRE] is a long poem that spans five pages, whereas only the first 19 lines—or what might be described as the first (long) stanza—of that text appears in *Humains paysages*. Does the latter text represent a subsection of the former? Or were those 19 lines the initial poem upon which the longer version in *Ellipse* was subsequently developed?
[5] The following note appears just below the English text: "Translated by Robert Dickson" (p. 71).

1.37 BRUNA DI GIUSEPPE-BERTONI

b. ~1951, Rome[1]; Toronto, 1964[2]

Summary of self-translations: DI GIUSEPPE-BERTONI				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x poetry

**

Self-translation text-set		
1	"Olivo Secolare" [ITA] // "Old Olive Tree" [ENG] • Poem • Italian → English[3]	
	In :	• Sentieri D'Italia, Toronto: LyricalMyrical, 2004, n.p.
		• *Italian Canadians at Table: A Narrative Feast in Five Courses*, Eds. Loretta Gatto-White and Delia De Santis, Toronto: Guernica, 2013, p. 188 • Collection of writing by various writers

1.38 MARY DI MICHELE

b. 1949, Lanciano (Italy); Belgium; Canada, 1955, Toronto; 1990, Montreal[4]

Self-translation text-set	
∅	[untitled: Vado fuori dal paese…] [ITA] ≈ [untitled: I leave the city…] [ENG] • Intratextual self-translation contained in short story "The Pink House, 2004," p. 17 ○ The Flower of Youth, Toronto: ECW, 2011, p. 14-17 • Poem • Italian → English[5]

[1] She was 13 when she migrated to Canada in 1964 (see http://www.villasantostefano.com/news/2004/bruna_di_giuseppe/, last consulted Dec. 22, 2020).
[2] See "Contributors and Sources" for the Second Series (Sept. 1, 2010) of Bibliosofia (http://www.bibliosofia.net/Collaboratori_-_Contributors__II.pdf, last consulted Dec. 22, 2020).
[3] The following note appears in the credits in *Italian Canadians at Table: A Narrative Feast in Five Courses*, in which the Italian and English versions are both published: "English translation titled 'Old Olive Tree' translated by the author" (Gatto-White and De Santis, eds., 2013: 265).
[4] See http://canadian-writers.athabascau.ca/english/writers/mdimichele/mdimichele.php (last consulted Oct. 21, 2015)
[5] Confirmed by di Michele in online questionnaire (completed June 2015).

1.39 JULIE DOUCET[1]

b. 1965, Montreal; New York City, 1991; Seattle, 1992; Berlin, 1995; Montreal, 1998[2]

Summary of self-translations: DOUCET				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
3	0	1	n/a	• 3 x comics

**

Self-translation text-set		
1	*Dirty Plotte* (Montreal: Drawn & Quarterly; no. 6 or 7, January or September 1993)[3] [ENG] // "La première fois"[4] [FRE] • Comic book // part of a comic book • English → French[5]	
	In:	• n/a
		• *Changements d'adresses* (Paris: L'Association, 1998) • Comic book

[1] DOUCET's oeuvre potentially includes several other self-translations, but I have not yet been able to confirm. These include: The Madame Paul Affair [ENG] (Montreal: Drawn & Quarterly, 2000) // L'Affaire Madame Paul [FRE] (Montréal: L'Oie de Cravan, 1999); and potential correspondences between "Dirty Plotte" episodes and those contained in *Fantastic Plotte* [ENG, FRE] (Montreal: L'Oie de Cravan, 2013).

[2] https://drawnandquarterly.com/author/julie-doucet (last consulted Dec. 22, 2020). According to L'Oie de Cravan, components of *Fantastic Plotte* first appeared elsewhere: "Bande dessinée. Version complète de l'histoire parue en feuilleton dans l'hebdomadaire *Ici*" (http://www.oiedecravan.com/cat/catalogue.php?v=t&id=20&lang=fr, last consulted Dec. 23, 2020). I have not been able to locate or consult issues of *Ici*.

[3] As Slobod (2015: 43, 51) explains, this "Dirty Plotte" episode was first published in 1993 and was later published under the title "The First Time"—the first part of the three-part *My New York Diary* (Montreal: Drawn & Quarterly, 1999). As 1993 saw *two* "Dirty Plotte" episodes published (January (no. 6); September (no. 7)), I am not sure which of the two corresponds to "The First Time" // "La première fois." Note also that some of the earlier episodes of "Dirty Plotte" may initially have been self-published, though it is not clear which episodes these might be: "Beginning in 1987, [Doucet] distributed her comics in the form of a fanzine which was photocopied on a Xerox machine and then self-distributed. Fanzines are often passed widely through that specific 'zine's community and eventually the Anglo-Montreal based publishing house Drawn & Quarterly was introduced to her work. This led to Doucet being formally published in 1991 with "Dirty Plotte" featured as an irregular and sporadic series. This ongoing publishing relationship ended only in 1998 when she completely retired from the comic book world" (Slobod 2015: 42).

[4] http://pouretrehonnete.blogspot.com/2007/01/changements-dadresses-julie-doucet-1998.html (last consulted Dec. 23, 2020)

[5] Referring to *My New York Diary*, Slobod (2015: 12) explains: "Completely personal and autobiographical, Montréal-French native Doucet travels to New York, detailing her time spend *[sic]* there in the featured story. Not until she returns does she self-translate into her first language (French), for a Paris-based publishing house." Further, Slobod (2015: 43) also clarifies that "[w]hile all three episodes were translated into French in 1998, each one was first published in English through the *Dirty Plotte* series."

Self-translation text-set		
2	"Dirty Plotte" (Montreal: Drawn & Quarterly; no. 9, April 1995)[1] [ENG] // "Julie au CEGEP du vieux Montréal"[2] [FRE] • Comic book // part of a comic book • English → French[3]	
	In:	• n/a
		• *Changements d'adresses* (Paris: L'Association, 1998) • Comic book

Self-translation text-set		
3	"Dirty Plotte" (Montreal: Drawn & Quarterly; no. 12, August 1998)[4] [ENG] // "Mon journal de New York"[5] [FRE] • Comic book // part of a comic book • English → French[6]	
	In:	• n/a
		• *Changements d'adresses* (Paris: L'Association, 1998) • Comic book

1.40 MARIO DULIANI

b. 1885; d. 1954

Self-translation text-set	
Ø[7]	*La ville sans femmes* (Montreal: Société des éditions Pascal, 1945) [FRE] // *Città senza donne* (Montreal: D'Errico, 1946) [ITA] • Non-fiction narrative • French → Italian[8]

[1] As Slobod (2015: 43, 51) explains, this "Dirty Plotte" episode was first published in 1995 and was later published under the title "Julie in Junior High"—the second part of the three-part *My New York Diary* (Montreal: Drawn & Quarterly, 1999).
[2] http://pouretrehonnete.blogspot.com/2007/01/changements-dadresses-julie-doucet-1998.html (last consulted Dec. 23, 2020)
[3] See footnote about direction of translation for "Dirty Plotte" (no. 6 or 7).
[4] As Slobod (2015: 43, 51) explains, this "Dirty Plotte" episode was first published in 1998 and was subsequently published under the title "My New York Diary"—the third part of the three-part *My New York Diary* (Montreal: Drawn & Quarterly, 1999).
[5] http://pouretrehonnete.blogspot.com/2007/01/changements-dadresses-julie-doucet-1998.html (last consulted Dec. 23, 2020)
[6] See footnote about direction of translation for "Dirty Plotte" (no. 6 or 7).
[7] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[8] Stellin (1996: 125)

1.41 ESTHER DUQUETTE[1]

See GILLES POULIN-DENIS

1.42 IRINA EGLI

b. 1972, Bucharest; Montreal, 1997; Romania, 1999; Montreal[2]

Self-translation text-set	
∅[3]	*Sânge amestecat* [ROM] (Constanta: Ex Ponto, 1999) // *Sang mêlé* [FRE] (Brossard: Humanitas, 2001) • Novel • Romanian → French[4]

Self-translation text-set	
∅[5]	*Terre salée*[6] [FRE] (Montreal: Boreal, 2006) // *Pământ pustiu* [ROM] (Brossard: Humanitas, 2007) • Novel • French → Romanian[7]

1.43 YEHUDA ELBERG[8]

b. 1912, Zgierz (Poland); New York, 1948; Montreal, ~1955; d. 2003[9]

Self-translation text-set[10]	
∅[11]	*Afn Shpits fun a Mast* (1974[12]) [YID] // *Ship of the Hunted* (Syracuse, New York: Syracuse University Press, 1997) [ENG] • Novel • Yiddish → English

[1] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[2] See Eiben (2011: 182), and Boréal's author profile for Egli (https://www.editionsboreal.qc.ca/catalogue/auteurs/irina-egli-11605.html).
[3] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[4] The direction of self-translation here has been assumed based on the publication order and based on not yet having found evidence to suggest alternative interpretations.
[5] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[6] Eiben (2011) also observes interesting instances of self-translation between *Sânge amestecat* and *Terre salée*.
[7] The direction of self-translation here has been assumed based on the publication order and based on not yet having found evidence to suggest alternative interpretations.
[8] Aka Yehudah Elberg
[9] https://www.jewishvirtuallibrary.org/elberg-yehuda; see also Manguel 1997
[10] https://www.jewishvirtuallibrary.org/elberg-yehuda; see also Manguel 1997
[11] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[12] I have not been able to identify the publisher of this text.

Self-translation text-set[1]	
∅[2]	*Kalikes Imperye* (1983[3]) [YID] // *The Empire of Kalman the Cripple* (Syracuse, New York: Syracuse University Press, 1997) [ENG] • Novel • Yiddish → English

1.44 SAAD ELKHADEM

b. 1932, Cairo (Egypt); Graz (Austria); Switzerland; North Dakota (U.S.); Fredericton (New Brunswick), 1968; d. 2003

Self-translation text-set		
∅[4]	"Rijal wa Khandzir" [ARA] // "Men and Pigs" [ENG] • Short story • Arabic → English	
	In :	• ¿? (1967) •
		• *Five Innovative Egyptian Stories* (Fredericton: York Press, 1994) • Collection of writing by Elkhadem

Self-translation text-set	
∅[5]	*Ajnihah min Rasâs* (Cairo: Dâr al-Ma'ârif, 1971[6]) [ARA] // *Wings of Lead ≈ Ajnihah min Rasâs* (Fredericton: York Press, 1994) [ARA, ENG] • Novel • Arabic → English

Self-translation text-set	
∅[7]	*The Blessed Movement: An Egyptian Micronovel ≈ Al-Harakah al-Mubârakah: Microyahah Misriyyah* (Toronto: York Press, 1997) [ENG, ARA] • Micronovel • English ¿? Arabic

[1] https://www.jewishvirtuallibrary.org/elberg-yehuda; see also Manguel 1997
[2] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[3] I have not been able to identify the publisher of this text.
[4] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[5] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[6] Per "The Author and His Work" in Elkhadem's *One Night in Cairo* (2001).
[7] This writer's work falls outside the parameters identified for more formal analysis in this thesis.

Self-translation text-set	
∅[1]	[varia] (Cairo, 1960s, 1970s) [ARA] // *One Night in Cairo* (Toronto: York Press, 2001) [ENG][2] • Novella • Arabic → English[3]

1.45 BLANCA ESPINOZA

b. Valparaíso, Chile; Canada (Montreal), 1995[4]

Summary of self-translations: ESPINOZA				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
34	2	2[5]	• 1 x poetry (coll'n-set) • 1 x prose (coll'n-set)	• 20 x prose • 14 x poetry

**

[1] This writer's work falls outside the parameters identified for more formal analysis in this thesis.

[2] Per the copyright page of this 2001 book (which is an Arabic-English bilingual publication): "The text of *One Night in Cairo* is based on several Arabic works that were written by S. Elkhadem in the 1950s and '60s and published in Cairo in the 1960s and '70s. The English translation was made in 2000 by the author and appears here for the first time."

[3] See previous footnote.

[4] Per ESPINOZA's biography in inside flap of both collection-texts identified. Since, according to the same biography, one of the universities Espinoza attended was the University of Chile, it seems reasonable to assume that she was at least 20 years old when she relocated to Canada in 1995, suggesting that she was born no later than the mid-1970s.

[5] 1. Tango; 2. Poco antes del alba ≈ Peu avant l'aube

Self-translation collection text-set				
A	*Tango* (Montreal/Bern: Ediciones cielo-raso, 2001) [FRE, SPA] • Prose • French ⇔ Spanish[1] • Bilingual edition: alternating successive (often recto-verso) presentation, French appearing first, Spanish appearing second			
Self-translation text-sets				
1	Tango	13-14	Tango	15-16
2	Gardel	17-18	Gardel	19-20
3	Chèvrefeuille	21	Madreselva	22
4	Revenir	23	Volver	24
5	La brunette	25	La morocha	26
6	Soi-même	27-28	Uno	29-30
7	Malena	31	Malena	32
8	Amertume	33-34	Amargura	35
9	La dernière femme	36-37	La última grela	38-39
10	Ta vieille fenêtre	40-41	Tu vieja ventana	42-43
11	Les yeux de ma jeune femme	44-45	Los ojos de mi moza	46-47
12	Sud	48-49	Sur	50-51
13	Le jour où tu m'aimeras	52	El día que me quieras	53
14	Le petit café de Buenos Aires	54-55	Cafetín de Buenos Aires	56
15	Arrabal amer	57	Arrabal amargo	58
16	Côte descendante	59	Cuesta abajo	60
17	La cumparsita	61	La cumparsita	62
18	Silence	63	Silencio	64
19	Nostalgies	65	Nostalgias	66
20	Manche à manche	67	Mano a mano	68

[1] Confirmed through personal correspondence with ESPINOZA, who refers to the process as "creación paralela" [*parallel creation*] (Nov. 16, 2012 email).

Self-translation collection-set		
B	*Poco antes del alba* [SPA] ≈ *Peu avant l'aube* [FRE] (Montreal/Bern: Ediciones cielo-raso, 2006) • Contains 14 text-sets, all poems • French ⇔ Spanish[1] • Bilingual edition: *en-face* presentation,[2] French on left, Spanish on right	
Self-translation text-sets		
21	Regard Oblique[3]	Mirada Oblicua
22*	[untitled: Je reviens à Montréal sans paroles]	[untitled: Vuelvo a Montreal sin palabras]
23	[untitled: Je laisse ta rue]	[untitled: Dejo la calle en que vives]
24*	[untitled: Alphonse tu dis]	[untitled: Dices Alfonso]
25	[untitled: Me voici]	[untitled: Heme aquí]
26*	[untitled: Parce qu'à peine ma langue sait]	[untitled: Porque mi lengua sabe apenas]
27*	[untitled: Je te raconte alors]	[untitled: Te cuento entonces]
28	[untitled: Tant que le soleil montrera sa grande]	[untitled: Mientras el sol asome su gran]
29	[untitled: Ma petite maintenant]	[untitled: Mi pequeña ahora]
30*	[untitled: Je compose encore le mot]	[untitled: Y compongo aún la almendrada palabra]
31	[untitled : María Elena]	[untitled: Maria Elena]
32	[untitled: Le souvenir ne sert plus]	[untitled: Ya no sirve el recuerdo]
33*	[untitled: Que puis-je te donner]	[untitled: Qué puedo darte]
34*	[untitled: Je regarde comment tu plonges]	[untitled: Miro como te vas internando]

Self-translation text-set[4]	
∅	*Valparaíso* [SPA] (Montreal/Bern: Ediciones cielo-raso, 2006) // *Valparaíso* [FRE] [unpublished][5] • Short novella • Spanish → French[6]

[1] Confirmed through personal correspondence with ESPINOZA, who refers to the process as "creación paralela" [*parallel creation*] (Nov. 16, 2012 email).

[2] Note that, for several of the text-sets, the corresponding poems are not, strictly speaking, "en face," insofar as they are separated by a translucent vellum paper page that features an illustration by Ivana Araya Espinoza (Blanca Espinoza's daughter). However, because of the translucent quality of the vellum, the reader can still see one version of the poem when consulting the other version. I have used an asterisk to signal the text-sets that are separated by such an illustrated page.

[3] This publication is not paginated; the texts are listed in order of appearance.

[4] This text-set falls outside the parameters identified for formal analyses.

[5] Per personal correspondence with ESPINOZA (Nov. 16, 2012 email).

[6] Per personal correspondence with ESPINOZA (Dec. 15 & 20, 2012 emails).

1.46 GABRIELA ETCHEVERRY

b. 1946, Coquimbo (Chile); Santiago (Chile), 1964; Ottawa, 1975[1]

Summary of self-translations: G. ETCHEVERRY				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
19	1	3[2]	• 1 x short story (coll'n-set) • 1 x children's book (text-set) • 1 x short story (text-set)	• 18 x short story • 1 x children's book

**

Self-translation text-set	
1	*Añañuca* (Ottawa: Qantati Junior, 2010) [ENG, SPA] • Children's book • Bilingual edition: en-face presentation, English on left, Spanish on right • Spanish → English[3] • Collaborators: Jillian Lim [illustrator]; Ross Larson[4] [reviser of final version in English][5]

Self-translation text-sets		
2	"Nuestra palabra" [SPA] // "Our Words" [ENG] • Short story • Spanish → English[6] • Collaborator: Ross Larson [reviser of final versions in Spanish and in English][7]	
	In:	• *Cuentos de Nuestra Palabra en Canadá Primera Hornada* (Eds. Alex Zisman and Guillermo Rose, Markham, Ontario: Nuestra Palabra Press, 2009), p. 209-214 • Collection of short stories by various writers
		• *The Breadfruit Tree and Other Stories* (Toronto: Antares, 2012), p. 49-54 • Collection of short stories by G. Etcheverry

Self-translation collection-set

[1] Per email correspondence with G. ETCHEVERRY (April 22, 2013 email).
[2] 1. Añañuca; 2. The Breadfruit Tree and Other Stories
[3] Per personal correspondence with G. ETCHEVERRY (May 17, 2016 email).
[4] Larson is G. ETCHEVERRY's husband.
[5] Per personal correspondence with G. ETCHEVERRY (May 17, 2016 email).
[6] Per personal correspondence with G. ETCHEVERRY (April 22, 2013 email).
[7] Per personal correspondence with G. ETCHEVERRY (April 22, 2013 email).

A	*El árbol del pan y otros cuentos* [SPA] (Toronto: Antares, 2011) *// The Breadfruit Tree and Other Stories* (Ottawa: Split Quotation, 2012) [ENG] • Contains 17 self-translation text-sets, the texts for 16 of which were published for the first time here; all are short stories • Spanish → English[1] • Collaborator: Ross Larson [reviser of final versions in Spanish and in English][2]			
Self-translation text-sets				
3	Pesadilla	13-14	Nightmare	15-16
	Alejandra	15-22	Alejandra[3]	17-24
4	Encuentro	23-25	Farewell-encounter	25-27
5	Ema	27-31	Emma	29-33
6	Pero se quedan con las morenas	33-39	Gentleman prefer blondes	35-41
7	Enamorada	41	A woman in love	43
8	El prendedor	43-46	The brooch	45-48
	Nuestra palabra	47-53	Our words[4]	49-54
10	Pareja	55-57	The couple	55-57
11	La pintora	59-66	The painter	59-65
	El fotógrafo	67-73	The Photographer	67-72
12	Paulina	75-82	Paulina	73-79
13	Angelito	83-92	Little angel	81-88
14	El árbol del pan	93-104	The breadfruit tree	89-99
15	Josefina	105-110	Josefina	101-105
	n/a	n/a	Jacob's Sheep	107-112
	Homero	111-118	Homer	113-119
16	Sublime añoranza	119-128	Sublime longing	121-129
17	El abuelo Amador	129-134	Grandfather Amador	131-135
18	La rosa de Francia	135-141	The French rose	137-142
	El desierto florido	143-148	Desert in bloom	143-148
19	El regreso	149-175	Return	149-173

[1] Per personal correspondence with G. ETCHEVERRY (April 22, 2013 email).
[2] Per personal correspondence with G. ETCHEVERRY (April 22, 2013 email).
[3] This poem, and the remaining three poems that are greyed out here, were translated from Spanish by Tammy Dolansky-Granadillo (correspondence with G. ETCHEVERRY, May 10, 2016).
[4] This text-set is not counted here, as it was already counted earlier.

1.47 JORGE ETCHEVERRY[1]

b. 1945, Santiago (Chile); Canada (Ottawa), 1975, Montreal, 1989; Ottawa, 1991[2]

Summary of self-translations: J. ETCHEVERRY				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
17	0	14[3]	n/a	• 13 x poetry • 4 x short story

**

Self-translation text-set	
1	*The Witch* [ENG, SPA[4]] (Ottawa: Split Quotation, 1986)[5] • Chapbook-length poem[6] • Bilingual edition: English is presented first, then the Spanish[7] • Spanish → English[8] • Collaborators: Paulette Turcotte, Peter Roster[9]

[1] Sometimes publishes under the pseudonym Patrick Phillmore (online questionnaire, completed by J. Etcheverry, April 11, 2015).
[2] Per online questionnaire, completed by J. ETCHEVERRY (April 11, 2015).
[3] 1. The Witch; 2. Ruptures; 3. Quiebre; 4. Tangier; 5. A vuelo de pájaro; 6. Poetas sin fronteras; 7. Vitral con pájaros; 8. Voces online; 9. Retrato de una nube; 10. Poetry International; 11. International Festival of Poetry of Resistance; 12. Ygdrasil; 13. Arcoiris; 14. Apocalipsis con amazonas
[4] When the Spanish version of this text is subsequently republished in *Tanger* (Santiago/Ottawa: Ediciones Documentas/Ediciones Cordilleras, 1990, p. 75-), it newly appears under the Spanish title, "La bruja."
[5] Bibliographic details confirmed by J. ETCHEVERRY through the online questionnaire he completed (April 11, 2015) and through personal correspondence with the writer (May 1, 2016 email).
[6] When consulting this book, I was uncertain about how to define its genre and formatting. Some university library catalogue entries identify the work as "A poem" (e.g. Carleton), while others indicate "Poems" (e.g. Simon Fraser). Hazelton describes the work as "a collection of some 54 unnamed, unnumbered poems, the shortest of which consists of two lines and the longest of three pages; there are poems using short, abrupt lines as well as others with much longer ones or written in paragraphs. All, however, are unified by the central image of the seaport" (Hazelton 2007b: 233). This view has to some extent been echoed by ETCHEVERRY in personal correspondence: he has indicated that he considers *Tangier / Tánger* and *The Witch* to be "poemas largos, con formato variado" [long poems, with different formats] (Aug. 17, 2016 email). In this instance, particularly when interpretations by these two informed parties largely coincide with one another (and meanwhile correspond to library catalogues), I have opted to defer to the self-translator.
[7] I have not been able to consult this publication. J. ETCHEVERRY has confirmed that the English text is presented first, followed by the Spanish (personal correspondence, Jan. 16, 2020 email), but I have not yet been able to verify whether this means that the entire Spanish text precedes the English version ("successive versions," per Gentes 2013: 276-277) or if the presentation alternates between the Spanish and English texts.
[8] Per the online questionnaire J. ETCHEVERRY completed (April 11, 2015) and through personal correspondence with the author (Nov. 19, 2018 email).
[9] On credits page: "English version by Paulette Turcotte & Jorge Etcheverry. Revision of English text by Peter Roster" (Hazelton 2007: 233).

Self-translation text-set		
2	"Exiled" [ENG] // "Exilados" [SPA] • Poem • Spanish → English[1] • Collaborator: Sharon Khan[2]	
	In:	• *Skylark* [Montreal] (1990) • Journal
		• *Ruptures* [Montreal] (no. 3, July-Sept. 1992) • Journal

Self-translation text-set		
3	"Dream with Guaracha" [ENG] // "Sueño con guaracha" [SPA] • Short story • Spanish → English[3] • Collaborator: Sharon Khan[4]	
	In:	• *The Americas Review* [Houston, Texas: Arte Público Press] (vol. 19, no. 2, 1991), p. 15-17 • Journal
		• *Quiebre* [Toronto] (no. 1, April 1993) • Journal

Self-translation text-set[5]		
∅	"A Santiago los boletos"[6] [SPA] // "A Ticket to Santiago" [ENG] • Short story • Spanish → English • Collaborator: Sharon Khan[7]	
	In:	• unpublished
		• *Northern Cronopios: Chilean Novelists and Short Story Writers in Canada* (Ed. Jorge Etcheverry; Ottawa: Split Quotation, 1993), p. 21-30 • Collection of works by various writers

[1] Per online questionnaire, completed by J. ETCHEVERRY (April 11, 2015).
[2] Khan revised the English version (online questionnaire, completed by J. Etcheverry, April 11, 2015).
[3] Per online questionnaire, completed by J. ETCHEVERRY (April 11, 2015).
[4] "Translated by Sharon Khan and Jorge Etcheverry" (p. 17 of *The Americas Review*); Khan revised the English version (online questionnaire, completed by J. Etcheverry, April 11, 2015).
[5] This text-set falls outside the parameters identified for formal analyses.
[6] The existence, title and unpublished status of the Spanish text were confirmed by J. ETCHEVERRY, via personal correspondence with the writer (May 2, 2016 email).
[7] The following note appears immediately beneath the English text: "Translated by Jorge Etcheverry and Sharon Khan" (p. 30).

<table>
<tr><th colspan="3">Self-translation text-set[1]</th></tr>
<tr><td>∅</td><td colspan="2">[unknown][SPA] // “Fame” [ENG]
• Short story
• Spanish → English[2]
• Collaborator: Sharon Khan[3]</td></tr>
<tr><td></td><td>In:</td><td>• unpublished</td></tr>
<tr><td></td><td></td><td>• Symbiosis in Prose: An Anthology of Short Fiction (Ed. Luciano Díaz; Ottawa: Split Quotation, 1995), p. 79-85
• Collection of works by various writers</td></tr>
</table>

<table>
<tr><td></td><td colspan="2">Logbook [ESP] // Arc, Canada's National Poetry Magazine (issue 35, 1995) [ENG]
• Contains 2 self-translation text-sets; both are works of prose
• Spanish → English
• Collaborator: Sharon Khan (revision of English versions)[4]</td></tr>
<tr><td></td><td>• Unpublished[5] collection of J. Etcheverry’s writing</td><td>• Online journal</td></tr>
<tr><th colspan="3">Self-translation text-sets[6]</th></tr>
<tr><td>∅</td><td colspan="2">[unknown] // [untitled: “Where will I...”], p. 45</td></tr>
<tr><td>∅</td><td colspan="2">[unknown] // [untitled: “After years of burying myself...”], p. 46</td></tr>
</table>

[1] This text-set falls outside the parameters identified for formal analyses.

[2] Title and unpublished status confirmed by J. ETCHEVERRY, via personal correspondence with the writer (May 2, 2016 email).

[3] The following note appears immediately beneath the English text: “Translated by Jorge Etcheverry and Sharon Khan” (p. 85).

[4] The following note accompanies a republication of the English text: “Translated by Jorge Etcheverry and edited by Sharon Khan” (*Ygdrasil*, vol. 19, Issue 10, Number 222, 2011, http://users.synapse.net/kgerken/Y-1110.HTM).

[5] The following note appears immediately beneath the English text: “(from the unpublished volume *Lo.gbook*).”

[6] These text-sets fall outside the parameters identified for formal analyses.

Self-translation text-set		
4	"Tánger" [SPA] // "Tangier" [ENG] • Long poem[1] • Spanish → English[2] • Collaborator: Sharon Khan[3]	
	In:	• *Tánger* (Santiago/Ottawa: Ediciones Documentas/Ediciones Cordilleras, 1990), p. 9-74 • Collection of writing by J. Etcheverry
		• *Tangier* (Ottawa: Cordillera, 1997), p. 9-74 • Collection of writing by J. Etcheverry

Self-translation text-set		
5	"Consumerism & Guilt (the beginning of 1991)" [ENG] // "Consumo y mala conciencia (Comienzos 1991)" [SPA] • Poem • Spanish → English[4] • Collaborator: Sharon Khan[5]	
	In:	• *Arc, Canada's National Poetry Magazine* (no. 35, 1995), p. 47-48 • Journal
		• *A vuelo de pájaro: Miniantología personal* (Ottawa: Verbum Veritas, 1998), p. 50-52 • Collection of writing by J. Etcheverry

[1] See footnote above associated with direction of translation for *The Witch* (1986).
[2] Per personal correspondence with J. ETCHVERRY (Nov. 19, 2018 email).
[3] "English version: Jorge Etcheverry and Sharon Khan" (copyright page, *Tangier*). While this credit apparently applies to the entire contents of *Tangier* (the book), the fact that "The Witch" is already known to have been translated by Paulette Turcotte (likely explaining the dedication to Turcotte that accompanies this publication of "The Witch"), we should understand this note as applying exclusively to "Tangier."
[4] Online questionnaire completed by J. ETCHEVERRY (April 11, 2015).
[5] "Translated by Jorge Etcheverry and Sharon Khan" (p. 48, *Arc*).

Self-translation text-set		
6	"Ode to Greta Garbo" [ENG] // "Homenaje a Greta Garbo" [SPA] • Poem • Spanish → English[1] • Collaborator: Sharon Khan[2]	
	In:	• *Existere* [York University, Toronto] (vol. 9, no. 4, 1989) • Journal
		• *Poetas sin fronteras* (Ed. Ramiro Lagos; Madrid/Greensboro, North Carolina: Editorial Verbum/Centro de estudios poéticos hispánicos, 2000), p. 148-149 • Collection of writings by various writers

Self-translation text-set		
7	"Icarus" [ENG] // "Ícaro" [SPA] • Poem • English → Spanish[3]	
	In:	• *Tidepool: A Magazine of Haiku and Short Poetry* [Hamilton: Hamilton Haiku Press] (no. 8, 1991) • Journal
		• *Vitral con pájaros: poesía* (Ottawa: Editorial Poetas Antiimperialistas de América, 2002), p. 70 • Collection of writings by J. Etcheverry

Self-translation text-set		
8	"Men and Spiders, united and divided" [ENG] // "Hombres y arañas" [SPA] • Poem • English → Spanish[4]	
	In:	• *Canadian Fiction Magazine* [Toronto] (no. 61/62, Latin American Issue, 1987) • Journal
		• *Voces online: Segunda antología del Club de escritores.cl* (Ed. Ernesto Lánger Moreano; Chile: escritores.cl, 2006) • Collection of works by various writers

Self-translation text-set	
9	"Twin Beds" [ENG] // "Camas paralelas" [SPA] • Short story

[1] Online questionnaire completed by J. ETCHEVERRY (April 11, 2015).
[2] "Translated by Jorge Etcheverry and edited by Sharon Khan" (see http://users.synapse.net/kgerken/Y-1110.HTM, accessed April 7, 2020). Also confirmed via online questionnaire completed by J. Etcheverry (April 11, 2015).
[3] Online questionnaire completed by J. ETCHEVERRY (April 11, 2015).
[4] Online questionnaire completed by J. ETCHEVERRY (April 11, 2015).

	• English → Spanish[1]	
	In:	• *The Americas Review* (vol. 19, no. 2, 1991) p. 12-14 • Journal
		• *Retrato de una nube: Primera antología del cuento hispano canadiense*[2] (Eds. Luis Molina Lora and Julio Torres-Recinos; Ottawa: Lugar Común, 2008), p. 93-96 • Collection of works by various writers

Self-translation text-set		
10	"Metamorphosis II" [ENG] // "Metamorfosis II" [SPA] • Short story • English → Spanish[3]	
	In:	• *Vice Versa* [Montreal] (no. 34, 1991) p. 12-14 • Journal
		• *Retrato de una nube: Primera antología del cuento hispano canadiense* (Eds. Luis Molina Lora and Julio Torres-Recinos; Ottawa: Lugar Común, 2008), p. 100-103 • Collection of works by various writers

Self-translation text-set		
11	"Que siga tocando la ban" [SPA] // "Let the band play" [ENG] • Poem • English → Spanish[4] • Collaborator: Nika Khan, Sharon Khan[5]	
	In:	• *A vuelo de pájaro* (Ottawa: Verbum Veritas, 1998), p. 41 • Collection of J. Etcheverry's writing
		• *Poetry International* [San Diego State University Press] (no. 13/14, 2009), p. 189 • Journal

[1] Personal correspondence with J. ETCHEVERRY (Nov. 19, 2018).
[2] In fact, that same year, this poem was also published in two other places: the websites for La Cita Trunca and for *Revista Literaria Azularte*.
[3] Online questionnaire completed by J. ETCHEVERRY (April 11, 2015).
[4] Online questionnaire completed by J. ETCHEVERRY (April 11, 2015).
[5] In the original, mention of "Translated by Sharon Khan with the author; edited by Nika Alia Khan" appears just below the poem (2009: 189). Just Nika in *Chilean Poets* (2011). J. Etcheverry confirms that both Sharon and Nika were involved in editing the work (personal correspondence, May 1, 2016 email).

Self-translation text-set		
12	"Kale borroka" [SPA] // "Kale borroka" [ENG] • Poem • Spanish → English[1] • Collaborator: Sharon Khan[2]	
	In:	• *Vitral con pájaros: poesía* (Ottawa: Editorial Poetas Antiimperialistas de América, 2002) • Collection of J. Etcheverry's writing
		• *International Festival of Poetry of Resistance* (vol. I, 2009) • Collection of works by various writers

Self-translation text-set		
13	"Villancico del nacimiento de verdad" [SPA] // "This is the story..." [ENG] • Poem • Spanish → English[3] • Collaborator: Sharon Khan[4]	
	In:	• *A vuelo de pájaro* (Ottawa: Verbum Veritas, 1998), p. 35 • Collection of J. Etcheverry's writing
		• *Ygdrasil* (vol. I9, issue 10, no. 222, 2011), http://users.synapse.net/kgerken/Y-1110.HTM • Online journal

[1] Online questionnaire completed by J. ETCHEVERRY (April 11, 2015).
[2] Per online questionnaire completed by J. ETCHEVERRY (April 11, 2015), Khan was involved in revisions of the English-language version.
[3] Personal correspondence with J. ETCHEVERRY (April 7, 2020 email)
[4] The following appears as an introductory note immediately before the English version: "From *A vuelo de pájaro* (1998, translated by Jorge Etcheverry and edited by Sharon Khan") (http://users.synapse.net/kgerken/Y-1110.HTM); confirmed by J. ETCHEVERRY through personal correspondence with the author (April 7, 2020 email).

	Vitral con pájaros: poesía (Ottawa: Editorial Poetas Antiimperialistas de América, 2002) [ESP] // *Ygdrasil* (vol. I9, issue 10, no. 222, 2011, http://users.synapse.net/kgerken/Y-1110.HTM) [ENG] • Contains 2 self-translation text-sets; both are poems • Spanish → English • Collaborator: Sharon Khan (revision of English versions)[1]	
	• Collection of J. Etcheverry's writing	• Online journal
Self-translation text-sets		
14	"Ésta es la historia del hombre corcho," p. 34 // "This is the story..."	
15	"Conversación con Martínez," p. 48 // "A talk with Martínez"	

Self-translation text-set		
16	"The Man" [SPA] // "El hombre" [ENG] • Poem • Spanish → English[2] • Collaborator: Sharon Khan[3]	
	In:	• *Indigo* (Montreal, spring/summer 1990) • Journal
		• *Arcoiris, revista de creación literaria bilingue* (Paris, no. 28, 2013) • Journal

Self-translation text-set		
17	"Estrategia" [SPA] // "Strategy" [ENG] • Short story • Spanish → English[4] • Collaborator: Sharon Khan[5]	
	In:	• *Canadian Literature* (Vancouver: University of British Columbia, no. 142/143, 1994), p. 62 • Journal
		• *Apocalipsis con amazonas* (Toronto: Antares, 2015) • Collection of writing by J. Etcheverry

[1] The following appears as an introductory note immediately before the English versions: "From *Vitral con pájaros* (2002, translated by Jorge Etcheverry and edited by Sharon Khan)" (http://users.synapse.net/kgerken/Y-1110.HTM); confirmed by J. Etcheverry through personal correspondence with the author (April 7, 2020 email).

[2] Online questionnaire completed by J. ETCHEVERRY (April 11, 2015).

[3] Per the online questionnaire completed by J. ETCHEVERRY (April 11, 2015), Khan revised the English version.

[4] Online questionnaire completed by J. ETCHEVERRY (April 11, 2015).

[5] The following note appears immediately beneath the English text: "Translated by Jorge Etcheverry and Sharon Khan." Confirmed via online questionnaire completed by J. Etcheverry (April 11, 2015).

1.48 MARGARITA FELICIANO

b. 1938, Sicily; Buenos Aires (Argentina), 1948; California, U.S. (Oakland, Los Angeles, Santa Barbara), 1955; Italy (for 1 year); Toronto, 1969[1]

Summary of self-translations: FELICIANO				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
95	3	4[2]	• 3 x poetry (coll'n-set) • 2 x poetry (text-set)	• 95 x poetry

**

Self-translation collection-set				
A	*Ventana sobre el mar ≈ Window on the Sea* [SPA, ENG] (Pittsburgh: Latin American Literary Review Press, 1981) • Contains 33 self-translation text-sets; all poems • En face presentation, with Spanish on left-hand page, English on right • Spanish ¿? English[3] • Collaborator: Michael L. Kay[4]			
Self-translation text-sets				
1	Océano Pacífico	2	Pacific Ocean	3
2	Viajes	4	Travelling	5
3	Esa mañana	6	That morning	7
4	Etapas	8	Highlights	9
5	Nahual	11	Nahual	11
6	Juegos	12	Games	13
7	Escucho	14	I listen	15
8	Regreso	16	Homecoming	17
9	Fantasía	19	Fantasy	19
10	La visita	20	The visit	21
11	Otro invierno y aún me encuentro aquí	22	And yet another winter finds me here	23
12	John and me	24	A December poem	25

[1] Back cover of FELICIANO's *Ventana sobre el mar ≈ Window on the Sea* (1981); see also Hazelton (2007a: 51-53).

[2] 1. Ventana sobre el mar ≈ Window on the Sea; 2. Circadian Nuvolitatis; 3. Canadian Literature; 4. El portal de la sirena & Viajes y rodajes ≈ The Mermaid's Gateway & Break-In Voyage

[3] FELICIANO's acknowledgement of Kay's involvement (see subsequent footnote) suggests that at least several of the text-sets were translated from Spanish into English. However, I have not been able to confirm to which texts or how many of them this applies. I have reached out to FELICIANO, but have not been successful in establishing correspondence to confirm such details.

[4] Per FELICIANO's note on an unnumbered page located between the index and the first poems: "I also would like to thank my friend the poet Michael L. Kay for his help with many of the English translations"; this acknowledgement is also expressed in Spanish earlier on the same page. I have reached out to FELICIANO, but have not been successful in establishing correspondence to confirm such details.

13	Cuesta abajo	26	Downwards	27
14	Nieve	28	Snow	29
15	Nairobi blues	32	Nairobi blues	33
16	La otra	34	The other one	35
17	Fénix	36	Phoenix	37
18	Cambios	38	Changes	39
19	Transformaciones	40	Transformations	41
20	Diana Cazadora	42	Diana the Huntress	43
21	Tango	44	Tango	45
22	Ojos	46	Eyes	47
23	Serpiente	49	Serpent	49
24	Derrumbes	50	Landslides	51
25	Carretera	52	Open Road	53
26	Regreso I	54	Return I	55
27	La fleur que tu m'as jetée	56	La fleur que tu m'as jetée	57
28	A un amigo	58	To a friend	59
29	Comprendo	60	I understand	61
30	Página gris	62	Gray sheet	63
31	Pasado	64	Past-tense	65
32	El sueño	67	The dream	67
33	Adiós	68	Goodbye	69

Self-translation collection-set				
B	*Circadian Nuvolitatis* [SPA, ENG] (Luxembourg: Euroeditor, 1986) • Contains 22 self-translation text-sets; all poems • En face presentation, with English on left-hand page, Spanish on right • English ¿? Spanish[1]			
Self-translation text-sets				
34	Penelope	14	Penelope	15
35	Aquitaine	18	Aquitaine	19
36	The unexpected visit	20	La vista inesperada	21
37	Santa Cruz	22	Santa Cruz	23
38	Flowers	24	Flowers	25
39	The jackal	26	El jacal	27
40	The audacious farmer	30	El granjero audaz	31
41	The door	32	La puerta	33
42	The afternoon is a river flowing far	34	La tarde es un río que se aleja	35
43	Transformations	38	Transformaciónes	39
44	The room	40	La alcoba	41
45	On Golden Pond	44	Epílogo al estanque dorado	45

[1] On title page: "Translated from the english *[sic]* with five drawings by Carla Tolomeo." Note, however, that, in the chapter that HUGH HAZELTON devotes to FELICIANO, where he draws on close correspondence with the author, he explains the following: "she has written about half the poems directly in English and the other half in Spanish, and then translated each into the other language" (2007: 56).

46	Portrait	46	Retrato	47
47	A trade	48	Trueque	49
48	One day	50	Un día	51
49	By blue Ontario shores	52	By blue Ontario shores	53
50	Going down on 280	54	Bajando por la 280	55
51	Les Jacobins	58	Les Jacobins	59
52	The man and the lark	62	El hombre y la alondra	63
53	Pablo's way	66	A la Picasso	67
54	A day in November	70	Un día en noviembre	71
55	Painter's biography	74	Biografia de la pintora	75

	Canadian Literature (Vancouver: University of British Columbia; no. 142-143: Hispanic-Canadian Connections; fall/winter 1994) [SPA, ENG] • Journal • Contains 2 self-translation text-sets; both poems • En-face presentation, English on left-hand page, Spanish on right-hand page • Spanish ¿? English[1]
Self-translation text-sets	
56	"Highway," p. 8 ≈ "Carretera," p. 9
57	"Devil's Hole (Niagara Falls)," p. 10 // "Agujero del Diablo (Cataratas del Niagara)," p. 11

Self-translation collection-set	
C	*El portal de la sirena & Viajes y rodajes ≈ The Mermaid's Gateway & Break-In Voyage* [SPA, ENG] (Ottawa: Split Quotation, 2008)[2] • Contains 37 self-translation text-sets; all poems • Successive versions, alternating Spanish and English sections in the following order: El portal de la sirena (Spanish), The Mermaid's Gateway (English), Viajes y rodajes (Spanish), Break-In Voyage (English) • Spanish ¿? English[3] • Collaborators: Martin Boyd, Francesca di Rosa[4]

[1] I have not been successful in establishing correspondence with FELICIANO to confirm details such as the direction of translation.

[2] This poetry collection is divided into four sections, in which the two sections in Spanish (El portal de la sirena; Viajes y rodajes) correspond to the two sections in English (The Mermaid's Gateway; Break-In Voyage).

[3] I have not been successful in establishing correspondence with FELICIANO to confirm such details. Based on correspondence with Martin Boyd (Mar. 5, 2019 email), who contributed to the publication as a reviser, it would seem that the poems were more likely written in Spanish first and subsequently translated into English; however, Boyd clarifies that, given the time that has passed since the collection was published, he could not confirm with certainty the direction of translation (permission to cite Boyd was granted by Boyd; Jan. 25, 2021 email). Corroborating this likelihood (though not confirming anything) is the fact that several of the Spanish versions had previously been published in Feliciano's poetry collection, *Lectura en Málaga* (1995), several of which had been (allographically) translated by Hugh Hazelton and presented in his *Latinocanadá* (2007); see p. 60-66.

[4] Copyright page: "Text revisions by Martin Boyd and Francesca Di Rosa."

Self-translation text-sets				
n/a	El portal de la sirena:	n/a	The mermaid's gateway:	n/a
58	El portal de la sirena	2	The Mermaid's Gateway	22
59	Ciudad	3	City	23
60	Después de la lluvia	4	After the Rain	24
61	Eras una caravana	5	You Resembled a Caravan	25
62	Cartografía	6	Cartography	26
63	Buscando	7	Searching	27
64	Ojo dorado	8	Golden Eye	28
65	Durmiente	9	Sleeper	29
66	Palabras	10	Words	30
67	El chacal	11	The Jackal	31
68	Proyecciones	12	Projections	32
69	Be-In	13	Be-In	33
70	Flores	14	Flowers	34
71	Día	15	Day	35
72	Noche I	16	Night I	36
73	El viento	17	The Wind	37
n/a	Viajes y rodajes:	n/a	Break-In Voyage:	n/a
74	Volver	42	Return	70
75	Wintermute	43	Wintermute	71
76	Penélope	44	Penelope	72
77	Aquitaine	46	Aquitaine	73
78	Exilio	47	Exile	74
79	Partida	48	Departure	75
80	Fuente	49	Fountain	76
81	La visita inesperada	50	The Unexpected Visit	77
82	Santa Cruz	51	Santa Cruz	78
83	By Blue Ontario Shores	52	By Blue Ontario Shores	79
84	Salgo a buscarte	53	I Seek You Out	80
85	Les jacobins	54	Les Jacobins	81
86	Testigo	56	Witnessing	83
87	El gesto	57	The Gesture	84
n/a	Carretera[1]	58	Highway	85
88	Un día	59	One Day	86
89	Huída I	60	Fleeing I	87
90	Hoy y siempre	61	Ever and Today	88
91	Llegada II	62	Arrival II	89
92	Atrapando a los Gnomos	63	Catching Gnomes	90
93	Caída	64	Falling	91
94	Alfonsina y el mar	65	Alfsonsina and the Sea	92
95	Huída II	66	Fleeing II	93

[1] This text-set was previously published in *Canadian Literature* (1994).

1.49 GUSTAVE FRANCQ[1]

b. 1871, Brussels; Canada (Quebec City), 1886/1889[2]; Lowell (Massachusetts, U.S.), 1982; Belgium; Montreal, 1900; d. 1952[3]

- There would seem to be numerous non-literary self-translations between French and English by FRANCQ in the bilingual weekly newspaper, *Le Monde ouvrier/The Labor World*, of which he was a founding member, and in which he frequently used a pseudonym to sign editorials. See Beaudette (2019) for further details.

1.50 DANIEL GAGNON

b. 1946, Beauport (Quebec); Magog (Quebec), 1948; Montreal, 1966; Sherbrooke (Quebec), 1970; Montreal, 1984[4]

Summary of self-translations: GAGNON				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x novel

**

Self-translation text-set	
1	*La fille à marier* (Montreal: Leméac, 1985) [FRE] // *The Marriageable Daughter* (Toronto: Coach House, 1989) [ENG] • Novel • English → French[5] • Collaborator: Leon Rooke[6]

Self-translation text-set[7]	
∅	*Mon mari le docteur* (Montreal: Leméac, 1986) [FRE] // *My Husband the Doctor* (unpublished) [ENG] • Novel • English → French[8]

[1] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[2] Compare Beaudette (2019: 4) and Rouillard's entry in *The Canadian Encyclopedia* (https://www.thecanadianencyclopedia.ca/en/article/gustave-francq)
[3] See Beaudette (2019)
[4] Per online questionnaire completed by GAGNON (submitted April 1, 2015).
[5] Direction of translation has been confirmed by GAGNON (2012: 238, 240).
[6] Per online questionnaire completed by GAGNON (submitted April 1, 2015), Rooke revised the English and offered editing advice.
[7] This text-set falls outside the parameters identified for formal analyses.
[8] Direction of translation has been confirmed by GAGNON (2012: 238, 240).

1.51 LAURIER GAREAU

b. St.-Isidore de Bellevue (Saskatchewan)[1]

Summary of self-translations: GAREAU				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x play

**

Self-translation text-set	
1	*La trahison : une pièce, deux versions : une française, une anglaise ≈ The Betrayal: One Play, Two versions: One French, One English* (Regina: Les Éditions de la nouvelle plume, 1998) [FRE, ENG] • Play • French → English[2]

1.52 EDDIE GARNIER[3]

b. 1949, Hinche (Haiti); Montreal, 1972; Gatineau, 1975[4]

Self-translation collection-set				
∅	*Éclats de bourgeons ≈ Yon bann tikal boujon* [FRE, CRE] (Quebec City: Le Loup de Gouttière, 1993) • Contains 129 self-translation text-sets; all haikus • Bilingual edition: 2 text-sets per page, with corresponding versions horizontally (and to a lesser extent, vertically) split: the French above and aligned left; the Creole below and beginning farther to the right. • French ¿? Haitian Creole			
Self-translation text-sets				
	varia			

[1] Per the biography in a promotional poster for 2018-2019 workshops led by GAREAU, the author had at the time been "engagé dans le développement artistique, culturel et historique de la communauté fransaskoise depuis plus de 40 ans" (https://www.culturel.ca/wp-content/uploads/2018/09/Atelier-2018-2019-LAURIER-GAREAU.pdf). If we presume that he was at least 20 years old when he began engaging in such Fransaskois development, then he would have been born no later than in the 1950s.
[2] Vennes-Ouellet (2016: 17)
[3] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[4] See biographical note in *Gerbe en germes ≈ Pake Grenn*, and https://mosaiqueinterculturelle.ca/Repertoire/garnier-eddy/ (last consulted Jan. 6, 2021).

Self-translation collection-set				
∅	*En balise d'Île Mémoire* ≈ *Ginen-m an chalkalis* [FRE, CRE] (Ripon, Quebec: Écrits des Hautes-Terres, 1998) • Poetry[1] • Bilingual edition: 2 text-sets per page, with corresponding versions horizontally (and to a lesser extent, vertically) split: the French above and aligned left; the Creole below and beginning farther to the right. • French ¿? Haitian Creole • Collaborator: Jan Mapou [corrected texts in Creole][2]			
Self-translation text-sets				
	Varia			

Self-translation collection-set				
∅	*Prolongement de cassure* ≈ *Dappiyanp bout monyon* [FRE, CRE] (Montpellier, Quebec/ Paris: Écrits des Hautes-Terres / Éditions Paris-Méditerranée, 2001) • Poetry[3] • Bilingual edition: *en-face* presentation[4] • French ¿? Haitian Creole			
Self-translation text-sets				
	Varia			

Self-translation collection-set				
∅	*Gerbe en germes* [FRE] ≈ *Pake Grenn* [CRE] (Quebec City: Le Loup de Gouttière, 2006) • Contains 80 self-translation text-sets; all haikus • Bilingual edition: 2 text-sets per page, with corresponding versions horizontally (and to a lesser extent, vertically) split: the French above and aligned left; the Creole below and beginning farther to the right. • French ¿? Haitian Creole			
Self-translation text-sets				
	Varia			

[1] I have not had sufficient access to this publication to determine the number of text-sets contained in it.
[2] Per "Avertissement" page in *En balise d'Île Mémoire* ≈ *Ginen-m an chalkalis*: "Jan Mapou a corrigé les textes en créole de ce recueil."
[3] I have not had sufficient access to this publication to determine the number of text-sets contained in it.
[4] "In French and Haitian Creole on facing pages" (WorldCat: https://www.worldcat.org/title/prolongement-de-cassure-dappiyanp-bout-monyon/oclc/49865575)

Self-translation collection-set				
∅	*Pil...: (pilules - Pills - Pidoras - Pilil)* [ENG, FRE, SPA, CRE] (Gatineau: Éditions Vents d'Ouest, 2015) • Poems[1] • English ¿? French ¿? Spanish ¿? Haitian Creole[2]			
Self-translation text-sets				
	Varia			

1.53 RAOUL GRANGER

b. 1949, Willow Bunch, Saskatchewan; Regina[3]

Summary of self-translations: GRANGER				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x play

**

Self-translation text-set	
1	*Bonneur et la Bellehumeur (ou On va libérer Riel) ≈ Bonneur and Ms. Bellehumeur (or Riel must be freed)* (Regina : Les Éditions de la nouvelle plume, 2012) [ENG, FRE] • Play • Successive versions, with French text presented first, followed by English text • French → English[4]

[1] I have not been able to access this publication or determine the number or layout of the text-sets contained in it.

[2] The back cover of *Pil* seems to suggest that the different linguistic versions are by GARNIER: "Garnier repousse les frontières et appose sa touche poétique au phénomène de la mondialisation. *Présentation en quatre langues*, oui, mais le génie repose sur le fait que la manière dont cette poésie nous est rendue transcende la simple traduction" (italics are mine).

[3] Per biography contained in the publication (2011: n.p.); also, personal correspondence with GRANGER (Mar. 3, 2014 email).

[4] Saint (2014: 125): "Granger explique, dans un message personnel, avoir 'fait la traduction de *Bonneau et la Bellehumeur* vers l'anglais dans le but d'une publication […] [et] ensuite préparé une version réduite pour la projection des surtitres' (Granger, 30 novembre 2014)."

1.54 HANS-JÜRGEN GREIF[1]

b. 1941, Volklingen, Sarre, Germany; Quebec City

Self-translation text-set	
∅	*Le jugement* [FRE] (L'instant même, Québec, 2008) // *Das Urteil* [GER] (Bern: Stämpfli Verlag, 2011) • Novel • French → German[2]

Self-translation collection-set				
∅	*Le chat proverbial, onze histoires* [FRE] (Québec: L'instant même, 2009) // *Auf leisen Pfoten* [GER] (Berlin: Berlin-Verlag, 2015) • Collections of short stories, containing 11 text-sets • French → German[3]			
Self-translation text-sets				
	Varia			

1.55 CLAUDE HAMELIN

b. 1943, Montreal[4]; d. 2018

Summary of self-translations: HAMELIN				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
144	3	3	• 3 x poetry (coll'n-set)	• 144 x poetry

**

[1] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[2] Per WorldCat entry: "[Aus dem Franz. übertr. vom Autor]" [Translated from the French by the author] (https://www.worldcat.org/title/urteil-der-maler-niklaus-manuel-deutsch-in-den-wirren-der-reformation-ein-historischer-roman/oclc/724961005&referer=brief_results).
[3] Greif's Wikimonde page indicates that this "traduction par l'auteur du livre *Le chat proverbial*" (https://wikimonde.com/article/Hans-J%C3%BCrgen_Greif; accessed Jan. 6, 2021). The German version of Greif's Wikipedia page also identifies the German work as a self-translation: "übersetzt vom Autor" (https://de.wikipedia.org/wiki/Hans-J%C3%BCrgen_Greif; accessed Jan. 6, 2021).
[4] Per "Curriculum Vitae (abrégé)" (http://www.claudehamelin.com; accessed Nov. 30, 2015)

Self-translation collection-set						
A	*Néant bleu ≈ Nada azul ≈ Blue Nothingness* [FRE, SPA, ENG] (Montreal: Teichtner, 1994) • Collection of poems, containing 50 text-sets • Texts are presented in succession, each version on its own page, with the French presented first, on the right-hand page, followed by the Spanish (left-hand page) and the English (right-hand page) • French ¿? Spanish ¿? English[1] • Collaborators: Jean-Pascal Hamelin, Esther Tarrab[2]					
Self-translation text-sets						
1	Douleur en secret	7	Dolor en secreto	8	Secret Pain	9
2	Gestation	10	Gestación	11	Gestation	12
3	Esseulé	13	Solo	14	Lonely	15
4	Tu es là devant moi (chanson)	16	Estas aquí delante de mí (canción)	17	You are there facing me (song)	18
5	Le comédien	19	El actor	20	The actor	21
6	Heureux désir	22	Feliz deseo	23	Happy desire	24
7	Simple avertissement	25	Advertencia simple	26	Simple warning	27
8	Léo	28	Léo	29	Léo	30
9	Avenue Lacombe	31	Avenida Lacombe	32	Lacombe Avenue	33
10	Pourqoui m'as-tu quitté (chanson)	34	¿Por qué me has dejado? (canción)	35	Why did you leaved [sic] me (song)	36
11	Victoire	37	Victoria	39	Victory	41
12	Chavirement	43	Vuelco	44	Overturn	45
13	Cartes à jouer	46	Baraja	47	Playing cards	48
14	Tourisme	49	Turismo	50	Tourism	51
15	Destin	52	Destino	53	Destiny	54
16	Compassion	55	Compasión	56	Compassion	57
17	Attraction	58	Atracción	59	Attraction	60
18	Injustice	61	Injusticia	62	Injustice	63
19	Recommencement	64	Repetición	65	Recommencement	66
20	Calme	67	Calma	69	Calmness	71
21	Désirs	73	Deseos	75	Desires	77
22	Chaude lumière	79	Luz calurosa	80	Warm light	81
23	Parc des grands	82	Parque de los mayores	83	Park of the grown-ups	84
24	Vagabonds	85	Vagabundos	86	Vagabonds	87
25	Jardins secrets	88	Jardines secretos	89	Secret gardens	90
26	Inconvenance	91	Inconveniencia	92	Impropriety	93
27	Brigandage	94	Bandolerismo	95	Brigandage	96
28	Accompagnement	97	Acompañamiento	98	Escorting	99

[1] I was unsuccessful in establishing a correspondence with HAMELIN a couple of years prior to his passing and therefore was not able to confirm with him details such as the direction of self-translation.

[2] These people are identified on the copyright page, under "Révision des traductions." It is not clear in which texts either reviser was involved.

29	Cumulus	100	Cúmulo	101	Cumulus	102
30	Nuit d'Asie	103	Noche de Asia	104	Asian night	105
31	Ma douce ville	106	Mi dulce ciudad	107	My sweet town	108
32	Tendre émoi	109	Tierna emoción	110	Tender emotion	111
33	Espérance	112	Esperanza	113	Hope	114
34	Contradiction	115	Contradicción	116	Contradiction	117
35	Rendez-vous	118	Cita	119	Rendezvous	120
36	Trésor	121	Tesoro	122	Treasure	123
37	Tous les jours	124	Todos los días	125	Every day	126
38	Un feu ardent	127	Un fuego ardiente	128	An ardent fire	129
39	Pressions froides	130	Presiónes [sic] frías	131	Cold pressures	132
40	Tendres liens	133	Vinculos [sic] cariñosos	134	Soft ties	135
41	Les musiciens	136	Los músicos	137	The musicians	138
42	Fringale	139	Gazuza	140	Hunger	141
43	Courage	142	Animo [sic]	143	Courage	144
44	Fragrance	145	Fragrancia	146	Fragrance	147
45	L'artiste	148	El artista	149	The artist	150
46	La nostalgie	151	La nostalgia	152	Nostalgia	153
47	Belles inconnues	154	Bellas desconocidas	155	Nice strangers	156
48	Nuit profonde	157	Noche profunda	158	Deep night	159
49	Il y a longtemps	160	Hache [sic] mucho tiempo	161	A long time ago	162
50	Un simple troubadour	163	Un simple trovador	164	A simple troubadour	165

Self-translation collection-set						
B	*Silence du monde ≈ Silencio del mundo ≈ Silence of the World* [FRE, SPA, ENG] (Montreal: Teichtner, 1995) • Collection of poems, containing 44 text-sets • Texts are presented in succession, each version on its own page, with the French presented first, on the right-hand page, followed by the Spanish (left-hand page) and the English (right-hand page) • French → Spanish → English[1] • Collaborators: Marilyn Aziz, Jean-Pascal Hamelin, Hélène Matte, Roberto Jovel[2]					
Self-translation text-sets						
51	Triste modernité	9	Triste modernidad	10	Sad modernity	11
52	Les braves	12	Los bravos	13	The braves	14
53	La croisade	15	La cruzada	16	The crusade	17
54	Non-sens	18	Absurdo	19	Nonsense	20
55	Soulagement	21	Alivio	22	Relief	23
56	L'ami	24	El amigo	25	The friend	26
57	Quiétude	27	Quietud	28	Quietude	29
58	Support	30	Apoyo	31	Support	32
59	Espoirs nouveaux	33	Esperanzas nuevas	34	Fresh hopes	35
60	Vaines tentatives	36	Vanas tentativas	37	Vain attempts	38
61	Edgard	39	Edgard	40	Edgard	41
62	Jugement	42	Juicio	43	Judgement	44
63	Proximité	63	Proximidad	64	Proximity	65
64	Contretemps	66	Contratiempo	67	Hitches	68
65	Ténèbres	69	Tiniebras	70	Darkness	71
66	Hommage à Nelligan	72	Homenaje a Nelligan	73	Homage to Nelligan	74
67	Doux secret	75	Dulce secreto	76	Sweet secret	77
68	Étonnement	78	Asombro	79	Astonishment	80
69	Automne	81	Otoño	82	Autumn	83
70	Semailles	84	Siembra	85	Sowing	86
71	Musique enivrante	87	Música embriagadora	88	Heady music	89
72	Inquiétude	90	Inquietud	91	Restlessness	92
73	Larmes	93	Lágrimas	94	Tears	95
74	Les artistes	96	Los artistas	97	The artists	98

[1] I was unsuccessful in establishing a correspondence with HAMELIN a couple of years prior to his passing and therefore was not able to confirm with him details such as the direction of self-translation.

[2] These people are identified on the copyright page, under "Révision des traductions." It is not clear in which texts either reviser was involved. The specification "(version espagnole)" follows Roberto Jovel's name; as Jovel's is also the final name identified in this list of revisers, it is not clear if the specification applies exclusively to him or, rather, to all those named, suggesting in that case that only the Spanish-language versions were revised.

75	Le grand concert	99	El gran concierto	100	The grand concert	101
76	Feuilles mortes	102	Hojas muertas	103	Dead leaves	104
77	Un ami sculpteur	105	Un amigo escultor	106	A sculptor friend of mine	107
78	Morosité	108	Morosidad	109	Morosity	110
79	Humanité	111	Humanidad	112	Humantiy	113
80	Carte en trop	114	Carta de sobra	115	One card too many	116
81	Difficile amitié	117	Amistad difícil	118	Difficult friendship	119
82	L'amour	120	El amor	121	Love	122
83	Miroir	123	Espejo	124	Mirror	125
84	La fête	126	La fiesta	127	The party	128
85	Esquive	129	Esquiva	130	Dodging	131
86	Absence	132	Ausencia	133	Absence	134
87	Géant de pierre	135	Gigante de piedra	136	Stone giant	137
88	Folies	138	Locuras	139	Follies	140
89	Chaos	141	Caos	142	Chaos	143
90	Pierrot	144	Pierrot	145	Pierrot	146
91	Les décrocheurs	147	Los desertores	148	The dropouts	149
92	L'esclave volontaire	150	El esclavo voluntario	151	The voluntary slave	152
93	Besoins	153	Necesidades	154	Neads [sic]	155
94	Nuits	156	Noches	157	Nights	158

Self-translation collection-set						
C	*Cœur battant ≈ Corazón palpitante ≈ Beating Heart* [FRE, SPA, ENG] (Montreal: Teichtner, 1996) • Collection of poems, containing 50 text-sets • Texts are presented in succession, each version on its own page, with the French presented first, on the right-hand page, followed by the Spanish (left-hand page) and the English (right-hand page) • French ¿? Spanish ¿? English[1] • Collaborators: Jacques Thimoté, Jean-Pascal Hamelin, Robert Smith[2]					
Self-translation text-sets						
95	Tolérance	7	Tolerancia	8	Tolerance	9
96	Comprendre	10	Comprender	11	Understanding	12
97	L'oiseau des îles	13	El pájaro de las islas	14	Bird of the islands	15
98	L'étranger	16	El extranjero	17	The stranger	18

[1] I was unsuccessful in establishing a correspondence with Hamelin a couple of years prior to his passing and therefore was not able to confirm with him details such as the direction of self-translation.

[2] These people are identified on the copyright page, under "Révision des traductions." It is not clear in which texts either reviser was involved.

99	Impasse	19	Sin salida	20	Impasse	21
100	La voleuse de baisers	22	La ladrona de besos	23	The kissing thief	24
101	Un bel âge	25	Una buena edad	26	A beautiful age	27
102	Rêverie	28	Ensueño	29	Reverie	30
103	Passage des outardes	31	Paso de las avutardas	32	Passage of the bustards	33
104	Chambre	37	Cuarto	38	Room	39
105	Le poète	40	El poeta	41	The poet	42
106	La poésie	43	La poesía	44	Poetry	45
107	Film en noir	46	Película en negro	47	Film in black	48
108	Honte	49	Vergüenza	50	Shame	51
109	Vaste pays	52	Vasto país	53	Vast country	54
110	Calme-toi	55	Cálmate	56	Be calm	57
111	Tout ou rien	58	Todo o nada	59	All or nothing	60
112	À ma porte	61	Delante de mi puerta	62	At my door	63
113	Oublié	64	Olvidado	65	Forgotten	66
114	Place aux Poètes	67	Paso a los Poetas	68	Place aux Poètes	69
115	Printemps	70	Primavera	71	Spring	72
116	Géométrie	73	Geometría	74	Geometry	75
117	Mots d'amour	76	Palabras de amor	77	Love words	78
118	Incertaine	79	Incierta	80	Uncertain	81
119	Albinoni	82	Albinoni	83	Albinoni	84
120	Photos	85	Fotos	86	Photos	87
121	Fièvre	88	Fiebre	89	Fever	90
122	Triste voyage	91	Triste viaje	92	Sad voyage	93
123	Visage	94	Cara	95	A face	96
124	Celeste	97	Celeste	98	Celeste	99
125	Disco bar	100	Discoteca	101	Disco bar	102
126	Vieilles dames	103	Viejas mujeres	104	Elderly ladies	105
127	Grande coutisane	106	Gran cortesana	107	Grand courtesan	108
128	Le Concorde	109	El Concorde	110	The Concorde	111
129	Vol AF001	112	Vuelo AF001	113	Flight AF001	114
130	Chêne	115	Roble	116	Oak tree	117
131	Unique	118	Único	119	Unique	120
132	Ténèbres	121	Tinieblas	122	Sombresses	123
133	À quoi bon?	124	¿Para qué?	125	Why?	126
134	Mélancolie	127	Melancolía	128	Melancholy	129
135	Île lointaine	130	Isla lejana	131	Distant island	132
136	Somnambule	133	Sonámbulo	134	Sleepwalker	135
137	La nuit	136	La noche	137	Night time	138
138	Bel ange	139	Bello ángel	140	Beautiful angel	141
139	Rupture	142	Ruptura	143	Rupture	144

140	Miroir	145	Espejo	146	Mirror	147
141	Ruisseau	148	Arroyo	149	Stream	150
142	De passage	151	De paso	152	Passing through	153
143	Avec le temps	154	Con el tiempo	155	In time	156
144	Désert	157	Desierto	158	Desert	159

1.56 HUGH HAZELTON[1]

b. 1946, Norwalk (Connecticut, U.S.A.); Hinsdale (Illinois) 1947; Kent (Connecticut), 1959; Wimborne Minster (UK), 1964; New Haven (Connecticut), 1965; Montreal, 1970; Fogo Island (Newfoundland and Labrador), 1971; Vancouver, 1972; Granisle (British Columbia), 1973; Vancouver, 1974; Montreal, 1977[2]

Summary of self-translations: HAZELTON				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
27	1	18[3]	• 1 x poetry (coll'n-set) • 23 x poetry (text-set)	• 27 x poetry

**

Self-translation text-set		
1	"La bailarina" [SPA] // "La danseuse" [FRE] // "Dancer" [ENG] • Poem • English → Spanish → French	
	In:	• *Palabra de poeta* (Montreal: El Palomar, 1988) • Collection of works by various writers
		• *Dires* (Fall 1989) • Journal
		• *100 Poets Against the War* (Ed. Todd Swift; Cambridge: Salt, 2003), p. 81 • Collection of works by various writers

[1] HAZELTON has confirmed all of the bibliographic details and the writing for each of the text-sets identified for him below (Dec. 5, 2018 email); any lingering errors are mine.
[2] Per online questionnaire completed by HAZELTON (April 3, 2015).
[3] 1. Dires; 2. 100 Poets Against the War; 3. La présence d'une autre Amérique; 4. Los puentes del rio San Juan; 5. Fusions; 6. Letras de dos ciudades; 7. Ruptures; 8. International Poetry Review; 9. Iguana; 10. Alter Vox; 11. New Muse of Contempt; 12. Antimatter; 13. Antimateria; 14. Ellipse; 15. Postdata; 16. Le dépanneur café; 17. Lèvres urbaines; 18. Vice Versa

Self-translation text-set		
2	"Las manos del mar" [SPA] // "Les mains de la mer" [FRE] // "Wavesand" [ENG] • Poem • English → Spanish → French	
	In:	• *Palabra de poeta* (Montreal: El Palomar, 1988) • Collection of works by various writers
		• *La présence d'une autre Amérique: Anthologie des écrivains latino-américains du Québec* (Montreal: Naine Blanche, 1989) • Collection of works by various writers

		• *Los puentes del rio San Juan/Bridges Over the Saint John River* (Eds. Nela Rio and M. Travis Lane; Fredericton: Broken Jaw Press, 2011), p. 107
		  • Collection of works by various writers
		  • Collaborator: Nathalie Boisvert[1]

Self-translation text-set		
3	"Runkuranqay" [SPA] // "Runkuranqay" [FRE] // "Runkuranqay" [ENG] • Poem • English → Spanish → French[2]	
	In:	• *Crossing the Chaco* (Montreal: White Dwarf Editions, 1982), p. 71-72 • Collection of writings by Hazelton

		• *Fusions* (Ed. Jocelyne Aird-Bélanger; Val-David: Éditions Incidit, 1993)
		  • Collection of works by various writers
		  • Collaborator: Nathalie Boisvert[3]

		• *Letras de dos ciudades* (Ed. Gabriela Etcheverry; Ottawa: Qantati, 2014), p. 84-85 • Collection of works by various writers

	Ruptures (no. 2, 1993), p. 21-26 • Journal • Contains 2 self-translation text-sets; both poems • English → Spanish → French
Self-translation text-sets	
4	"Consort" [ENG] ≈ "Consorte" [SPA] ≈ "Consort" [FRE]
5	"Product" [ENG] ≈ "Producto" [SPA] ≈ "Produit" [FRE]

[1] Boisvert looked over this English version (personal correspondence with Hazelton; June 9, 2016 email).
[2] HAZELTON was not certain if the English text was translated first into French or first into Spanish, though he suspects the Spanish preceded the French (personal correspondence with Hazelton; June 19, 2016 email).
[3] Boisvert looked over the French version (personal correspondence with Hazelton; June 8, 2016 email).

Self-translation text-set		
6	"Communiqué" [FRE] // "Communiqué" [ENG] // "Comunicado" [SPA] • Poem • English → French → Spanish	
	In:	• *La présence d'une autre Amérique: Anthologie des écrivains latino-américains du Québec* (Montreal: Naine Blanche, 1989) • Collection of works by various writers
		• *International Poetry Review* (vol. 20, no. 2, 1994) • Journal
		• *Iguana: escribir el exilio/Writing Exile* (Ed. Paul Carr; Montreal: Enana blanca, 2007), p. 105 • Collection of works by various writers

Self-translation text-set		
7	"Urgence" [FRE] // "Emergencia" [SPA] // "Emergency" [ENG] • Poem • English → Spanish → French	
	In:	• *La vache enragée* (no. 2, 1998) • Journal
		• *Alter Vox* (no. 3, 1999) • Journal
		• *New Muse of Contempt* (vol. 12, no. 1, 1999) • Journal

Self-translation text-set		
8	"Nunca olviden Vietnam" [SPA] // "Never Forget" [ENG] • Poem • English → Spanish	
	In:	• *Enjambres: Poesía latinoamericana en Québec* (1990) • Collection of works by various writers
		• *Antimatter* (Fredericton: Broken Jaw Press, 2003), p. 55-57 • Collection of writings by Hazelton • Collaborators: Yolande Berteyac, Nathalie Boisvert[1]

[1] At different moments, Berteyac and Boisvert both provided feedback on all the poems in *Antimatter*.

Self-translation text-set		
9	"Le regard d'autrui" [FRE] // "Regarding sight" [ENG] // "La mirada del prójimo" [SPA] • Poem • French → English → Spanish	
	In:	• *Solitude des autres* (Ed. Norma Lopez-Therrien; Montreal: Logiques, 1992), p. 35-39 • Collection of works by various writers
		• *Antimatter* (Fredericton: Broken Jaw Press, 2003), p. 47-50 • Collection of writings by Hazelton • Collaborators: Yolande Berteyac, Nathalie Boisvert[1]
		• *Antimateria* (Ottawa: Split Quotation, 2009), p. 43-46 • Collection of writings by Hazelton • Collaborators: Carmen Ruiz, Gabriela Etcheverry[2]

Self-translation text-set		
10	"Serra do Roncador" [ENG] // "Serra do Roncador" [SPA] • Poem • English → Spanish	
	In:	• *Crossing the Chaco* (Montreal: White Dwarf Editions, 1982), p. 75-77 • Collection of writings by Hazelton
		• *Ellipse* (Fredericton, New Brunswick; no. 71, summer 2004), p. 58-59 • Journal

	Antimatter (Fredericton: Broken Jaw Press, 2003) [ENG] // *Iguana: escribir el exilio/Writing Exile* (Ed. Paul Carr; Montreal: Enana blanca, 2007) [SPA, ENG] • Contains 2 self-translation text-sets; both poems • Collaborators: Yolande Berteyac, Nathalie Boisvert[3]	
	• Collection of Hazelton's writings	• Collection of writing by various writers
Self-translation text-sets		
11	"The Gates to the City," p. 40 // "Las puertas de la ciudad," 109 • English → Spanish	
12	"They Come," p. 32-34 // "Llegan," p. 107 • Spanish → English	

[1] At different moments, Berteyac and Boisvert both provided feedback on all the poems in *Antimatter*.
[2] Each of the texts in *Antimateria* was reviewed by Carmen Ruiz, a research assistant, and Gabriela Etcheverry, then editor of Split Quotation (personal correspondence with Hazelton; June 8, 2016 email).
[3] At different moments, Berteyac and Boisvert both provided feedback on all the poems in *Antimatter*.

Self-translation text-set		
13	"Shipwrecked" [ENG] // "Náufrago" [SPA] • Poem • English → Spanish	
	In:	• *Apostles Review* (no. 2, summer 2008), p. 21-22 • Journal
		• *Postdata* (Monterrey, Mexico; vol. 6, no. 10, December 2008), p. 19 • Journal

Self-translation collection-set	
A	*Antimatter* (Fredericton: Broken Jaw Press, 2003) [ENG] // *Antimateria* (Ottawa: Split Quotation, 2009) [SPA] • Contains 16 self-translation text-sets, 4 of which have not already been published; all are poems • Collections of Hazelton's writings • Collaborators: Yolande Berteyac, Nathalie Boisvert[1]; Carmen Ruiz, Gabriela Etcheverry[2]
Self-translation text-sets	
	"Communiqué," p. 9 // "comunicado," p. 9
	"Emergency," p. 10-13 // "emergencia," p. 10-13
	"going outside," p. 14-17 // "saliendo afuera," p. 14-17
	"dancer," p. 18-19 // "la bailarina," p. 18
	"wordwork," p. 20-21 // n/a[3]
14	"the Imperial Birthday Party," p. 22-30 // "el cumpleaños imperial," p. 19-27 • English → Spanish
	"product," p. 31 // "producto," p. 28
	"they come," p. 32-34 // "llegan," p. 29-31
	"consort," p. 35 // "consorte," p. 32
15	"returnreturnreturn," p. 36-39 // "vuelta vuelta vuelta," p. 33-36 • English → Spanish
	"the gates to the City," p. 40-43 // "las puertas de la ciudad," p. 37-39
16	"lethal injection," p. 44-46// "inyección letal," p. 40-42 • English → Spanish
	"regarding sight," p. 47-50 // "la mirada del prójimo," p. 43-46
	"your turn," p. 51-54 // "te toca a ti," p.47-50
	"never forget," p. 55-57 // "nunca olviden Vietnam," p. 51-53
17	"Violent Monkey," p. // "Mono Violento," p. 54-55 • English → Spanish
	"antimatter," p. 60 // "antimateria," p. 59

[1] At different moments, Berteyac and Boisvert both provided feedback on all the poems in *Antimatter*.
[2] Each of the texts in *Antimateria* was reviewed by Carmen Ruiz, a research assistant, and Gabriela Etcheverry, then editor of Split Quotation (personal correspondence with Hazelton; June 8, 2016 email).
[3] No self-translation text in Spanish corresponds to "wordwork."

<table>
<tr><th colspan="3">Self-translation text-set</th></tr>
<tr><td>18</td><td colspan="2">“Going Outside” [ENG] // “Saliendo afuera” [SPA] // “Sortir dehors” [FRE]
• Poem
• English → Spanish → French</td></tr>
<tr><td></td><td>In:</td><td>• Antimatter (Fredericton: Broken Jaw Press, 2003), p. 14-17
• Collection of writings by Hazelton
• Collaborators: Yolande Berteyac, Nathalie Boisvert[1]</td></tr>
<tr><td></td><td></td><td>• Antimateria (Ottawa: Split Quotation, 2009), p. 14-17
• Collection of writings by Hazelton
• Collaborators: Carmen Ruiz, Gabriela Etcheverry[2]</td></tr>
<tr><td></td><td></td><td>• Le dépanneur café (Ed. Élizabeth Robert; Montreal: Éditions Adage, 2010), p. 55, 57, 59
• Collection of works by various writers</td></tr>
</table>

<table>
<tr><td></td><td colspan="3">Antimatter (Fredericton: Broken Jaw Press, 2003) [ENG] // Antimateria (Ottawa: Split Quotation, 2009) // Lèvres urbaines (Trois-Rivières: Écrits des Forges, no. 46, 2014)
• Contains 2 self-translation text-sets; both poems
• English → Spanish → French</td></tr>
<tr><td></td><td>• Collection of writings by Hazelton
• Collaborators: Yolande Berteyac, Nathalie Boisvert[3]</td><td>• Collection of writings by Hazelton
• Collaborators: Carmen Ruiz, Gabriela Etcheverry[4]</td><td>• Journal
• Collaborators: Yolande Berteyac or Nathalie Boisvert[5]</td></tr>
<tr><td colspan="4">Self-translation text-sets</td></tr>
<tr><td>19</td><td colspan="3">“Your turn,” p. 51-54 // “Te toca a ti,” p. 47-50 // “À toi de jouer,” p. 39-42</td></tr>
<tr><td>20</td><td colspan="3">“Antimatter,” p. 60 // “Antimateria,” p. 59 // “Antimatière,” p. 49-50</td></tr>
</table>

[1] At different moments, Berteyac and Boisvert both provided feedback on all the poems in *Antimatter*.
[2] Each of the texts in *Antimateria* was reviewed by Carmen Ruiz, a research assistant, and Gabriela Etcheverry, then editor of Split Quotation (personal correspondence with Hazelton; June 8, 2016 email).
[3] At different moments, Berteyac and Boisvert both provided feedback on all the poems in *Antimatter* (personal correspondence with Hazelton; June 8, 2016 email).
[4] Each of the texts in *Antimateria* was reviewed by Carmen Ruiz, a research assistant, and Gabriela Etcheverry, then editor of Split Quotation (personal correspondence with Hazelton; June 8, 2016 email).
[5] All of HAZELTON’s texts in this issue of *Lèvres urbaines* were self-translations, and each of them was reviewed by either Yolande Berteyac or Nathalie Boisvert; it is unclear, however, which poem was reviewed by which collaborator (personal correspondence with Hazelton, May 29, 2016 email)

Self-translation text-set		
21	"The Fascists are Back" [ENG] // "Los fascistas han vuelto" [SPA] • Poem • English → Spanish	
	In:	• *Iguana: escribir el exilio/Writing Exile* (Ed. Paul Carr; Montreal: Enana blanca, 2007), p. 111-112 • Collection of works by various writers
		• *Antimateria* (Ottawa: Split Quotation, 2009), p. 56-58 • Collection of writings by Hazelton • Collaborators: Carmen Ruiz, Gabriela Etcheverry[1]

Self-translation text-set		
22	"Ragnarok" [ENG] // "Ragnarok" [SPA] // "Ragnarok" [FRE] • Poem • English → Spanish → French	
	In:	• *Apostles Review* (Montreal, no. 5, Winter 2010), p. 38-40 • Journal
		• *Los puentes del rio San Juan/Bridges Over the Saint John River* (Eds. Nela Rio and M. Travis Lane; Fredericton: Broken Jaw Press, 2011), p. 98, 100, 102, 104 • Collection of works by various writers • Collaborator: Nathalie Boisvert[2]
		• *Lèvres urbaines* (Trois-Rivières: Écrits des Forges, no. 46, 2014), p. 43-47 • Journal • Collaborators: Yolande Berteyac or Nathalie Boisvert[3]

[1] Each of the texts in *Antimateria* was reviewed by Carmen Ruiz, a research assistant, and Gabriela Etcheverry, then editor of Split Quotation (personal correspondence with Hazelton; June 8, 2016 email).
[2] Boisvert looked over this text (personal correspondence with Hazelton; June 9, 2016 email).
[3] All of HAZELTON's texts in this issue of *Lèvres urbaines* were self-translations, and each of them was reviewed by either Yolande Berteyac or Nathalie Boisvert; it is unclear, however, which poem was reviewed by which collaborator (personal correspondence with Hazelton, May 29, 2016 email)

Self-translation text-set		
23	"Netherworld" [ENG] ≈ "Revesmundo" [SPA] // "Mondenvers" [FRE] • Poem • English → Spanish → French	
	In:	• *Los puentes del rio San Juan/Bridges Over the Saint John River* (Eds. Nela Rio and M. Travis Lane; Fredericton: Broken Jaw Press, 2011), p. 94, 96 [ENG], p. 95, 97 [SPA] • Collection of works by various writers
		• *Lèvres urbaines* (Trois-Rivières: Écrits des Forges, no. 46, 2014), p. 34-35 • Journal • Collaborator: Nathalie Boisvert[1]

	Sunwords (Montreal: Red Giant, 1982) [ENG] // *Lèvres urbaines* (Trois-Rivières: Écrits des Forges, no. 46, 2014) [SPA, FRE] • Contains 2 self-translation text-sets; both poems • English → French	
	• Collection of Hazelton's writings • Collaborator: Nathalie Boisvert[2]	• Journal
Self-translation text-sets		
24	"Equinox," p. 18 // "Équinoxe," p. 20	
25	"Night," p. 44 // "Nuit," p. 21	

Self-translation text-set		
26	"Taller" [SPA] // "Atelier" [FRE] • Poem • [English →]Spanish → French[3]	
	In:	• *Letras de dos ciudades* (Ed. Gabriela Etcheverry; Ottawa: Qantati, 2014), p. 85-87 • Collection of works by various writers
		• *Lèvres urbaines* (Trois-Rivières: Écrits des Forges, no. 46, 2014), p. 36-38 • Journal • Collaborator: Nathalie Boisvert[4]

[1] Boisvert looked over the French version (personal correspondence with Hazelton; June 8, 2016 email).
[2] Boisvert looked over the English versions (personal correspondence with Hazelton; June 9, 2016 email).
[3] The first version of this text-set was written in English but has not (yet) been published (personal correspondence with Hazelton; May 26, 2016 and June 8, 2016 emails).
[4] Boisvert looked over the French version (personal correspondence with Hazelton; June 8, 2016 email).

Self-translation text-set		
27	"Île" [FRE] // "Island" [ENG] • Poem • English → French	
	In:	• *Lèvres urbaines* (Trois-Rivières: Écrits des Forges, no. 46, 2014), p. 22-27 • Journal • Collaborators: Yolande Berteyac or Nathalie Boisvert[1]
		• *Vice Versa Online* (Feb. 4, 2016, http://viceversaonline.ca/2016/02/island/) • Journal • Collaborator: Nathalie Boisvert[2]

1.57 TOMSON HIGHWAY[3]

b. 1951, Brochet (Manitoba); Toronto; Sudbury and National Capital Region[4]

Self-translation text-set	
∅	*The Rez Sisters* (Saskatoon: Fifth House, 1988[5]) [ENG] // *Iskooniguni Iskweewuk* (Markham, Ontario: Fifth House, 2010) [CRE] • Play • English → Cree[6]

Self-translation text-set	
∅	*Dry Lips Oughta Move to Kapuskasing* (Saskatoon: Fifth House, 1989[7]) [ENG] // *Paasteewitoon Kaaposkaysing tageespichit* (Markham, Ontario: Fifth House, 2010) • Play • English → Cree[8]

[1] All of HAZELTON's texts in this issue of *Lèvres urbaines* were self-translations, and each of them was reviewed by either Yolande Berteyac or Nathalie Boisvert; it is unclear, however, which poem was reviewed by which collaborator (personal correspondence with Hazelton, May 29, 2016 email)
[2] Boisvert looked over this English version (personal correspondence with Hazelton; June 9, 2016 email).
[3] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[4] Per https://www.tomsonhighway.com/biography.html (last consulted Nov. 7, 2019).
[5] https://www.worldcat.org/title/rez-sisters/oclc/671873213?referer=br&ht=edition
[6] Per copyright page of *Iskooniguni Iskweewuk*: "Translation of: The rez sisters."
[7] https://www.worldcat.org/title/dry-lips-oughta-move-to-kapuskasing-a-play/oclc/978200662?referer=di&ht=edition
[8] Per copyright page of *Paasteewitoon Kaaposkaysing tageespichit*: "Translation of: Dry lips oughta move to Kapuskasing."

Self-translation text-set	
∅	*Caribou Song* ≈ *atihko nikam*on (Toronto: Harper Collins, 2001) [ENG, CRE] • Children's book • Horizontally split-page presentation, English above, Cree below • English ¿? Cree

Self-translation text-set	
∅	*Fox on the Ice* ≈ *Maageesees Maskwameek Kaapit* (Markham, Ontario: Fifth House, 2003/2011) [ENG, CRE] • Children's book • Horizontally split-page presentation, English above, Cree below • English ¿? Cree

Self-translation text-set	
∅	*The (Post) Mistress* (Vancouver: Talon Books, 2013) [ENG] // *Zesty Gopher s'est fait écraser par un frigo* (unpublished) [FRE] // *Kisageetin* (unpublished) [CRE] • Play • Horizontally split-page presentation, English above, Cree below • English ¿? French ¿? Cree

1.58 AN ANTANE KAPESH[1]

b. 1926, near Fort Chimo (Kuujjuaq); 1956, Lake John; 1976, Sept-Îles; d. 2004[2]

Self-translation collection-set	
∅	*Je suis une maudite sauvagesse* ≈ *Eukuan nin matshimanitu innu-iskueu* (Montreal: Leméac, 1976) [FRE, INN] • Autobiography/memoir • Contains an unconfirmed number of self-translation text-sets ○ En-face bilingual edition: Innu text on left-hand page, French version on right-hand page[3] • Innu → French • Collaborator: José Mailhot[4]

[1] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[2] See Henzi (2020: 281-283). As Henzi (2020: 281) explains, AN ANTANE KAPESH "lived a traditional, nomadic life (across a territory that spanned from the Moisie River to Kuujjuaq), until 1953, when she and her family were relocated to Malioténam (also known as Mani-utenam), a reserve near Sept-Îles created in 1949, with its own residential school which was in operation from 1952 to 1971." Due to federal government measures, the Innu were "forced […] to slowly adopt a sedentary lifestyle" (281).
[3] Henzi (2020: 292)
[4] Bernard (2005: 111) explains that AN ANTANE KAPESH "wrote the narrative in Montagnais and only helped to do the translation in French." Henzi (2020: 275) identifies Innu linguist, José Mailhot, as the "translator

Self-translation collection-set	
∅	*Tante nana etutamin nitassi?* (Montreal: Éditions impossibles, 1979) [INN] // *Qu'as-tu fait de mon pays?* (Montreal: Éditions impossibles, 1979) [FRE][1] • Fiction • Innu → French

1.59 ALBERTO KURAPEL[2]

b. 1946, Santiago (Chile); Montreal, 1974[3]; Chile

Self-translation collection-set	
∅	*Correo de exilio : poesia postale ≈ Courrier d'exil : poésie postale* (Montreal: Éditions du Trottoir, 1986) [SPA, FRE] • Collection of poetry • Spanish → French[4] • Collaborators: Susana Cáceres, Marie José Castaign[5]

of the original French version […] who worked very closely over many years with the author on the first bilingual edition." Both accounts thus indicate that the bulk of the translation labour resided with the allograph agent, as emphasized periodically in Henzi (2020), including when she cites Maurizio Gatti (2004): "Lire *Je suis une maudite sauvagesse en français*, c'est lire An Antane-Kapesh à travers José Mailhot. Quoique la traduction soit fidèle et compétente, elle demeure une traduction" (Henzi 2020: 296).

[1] Although the works were published in the same year by the same publisher, they were issued as separate publications (Henzi 2020: 283).

[2] This writer's work falls outside the parameters identified for more formal analysis in this thesis.

[3] Personal correspondence with KURAPEL (May 8, 2013 email).

[4] Personal correspondence with KURAPEL (May 8, 2013 email).

[5] KURAPEL has explained that, for all French and English translations of his works, the first version is a self-translation, which is then revised by Susana Cáceres, and finalized by a professional allograph translator (personal correspondence with Kurapel, May 8, 2013 email). In the case of *Correo de exilio*, the allograph translator is Marie José Castaign, as indicated in Straram (1987: 99), Hazelton (2007b: 282) and WorldCat (https://www.worldcat.org/title/correo-de-exilio-poesia-postal/oclc/49120496&referer=brief_results).

1.60 YVES LANTHIER[1]

b. 1949, Saint-Jérôme, Quebec; Montreal[2]

Self-translation text-set		
∅	"La créatrice" [FRE] ≈ "She Who Creates" [ENG] • Poem • *En-face* presentation: French, p. 48, 50; English, p. 49, 51 • French → English[3] • Collaborator: Jo-Anne Elder[4]	
	In:	• *Ellipse* (no. 72, Autumn 2004) • Journal

1.61 MISHKA LAVIGNE[5]

b. 1984; based in Ottawa/Gatineau

Self-translation text-set		
∅	*Cinéma* (Ottawa: Les Éditions L'Interligne, 2016) [FRE] // *Cinema* (unpublished) [ENG] • Play • French → English[6]	
	First performed:	• 2015 (April 28-May 2), Théâtre la Catapulte, Théâtre Belvédère, Ottawa
		• Unproduced[7]

[1] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[2] Personal correspondence with LANTHIER (Feb. 9, 2021 LinkedIn message).
[3] Per the note listed below the end of the English text: "Translated by Jo-Anne Elder and Yves Lanthier" (p. 51). The table of contents also lists the English text as the translation: "tr. She Who Creates, Jo-Anne Elder and Yves Lanthier" (p. 4). Confirmed via personal correspondence with Lanthier (Dec. 18, 21, 22, 2020 LinkedIn messages).
[4] See previous footnote.
[5] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[6] Per http://cead.qc.ca/_cead_repertoire/id_document/9123 and https://www.worldcat.org/title/cinema/oclc/1021232099?referer=di&ht=edition (in both cases, last consulted April 21, 2020). Confirmed through personal correspondence with LAVIGNE (April 21, 2020 email).
[7] At the time of writing, *Cinema* had yet to be staged or published (personal correspondence with Lavigne, April 21, 2020 email).

1.62 DIANE CARMEL LÉGER

b. 1957, Memramcook (New Brunswick); Victoria (British Columbia); Memramcook, 2006[1]

Summary of self-translations: LÉGER				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x children's book

**

Self-translation text-set	
1	*La patate cadeau ou la vraie histoire de la poutine râpée* (Moncton: Bouton d'or Acadie, 2014) [FRE] // *Piau's Potato Present* (Moncton: Bouton d'or Acadie, 2014[2]) [ENG] • Children's book • French → English[3]

1.63 J.R. LÉVEILLÉ[4]

b. 1945, Winnipeg; 1973-1981, Ontario and Quebec; Manitoba, 1981[5]

Summary of self-translations: LÉVEILLÉ				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
29	2	5[6]	• 2 x poetry (coll'n-set) • 2 x poetry (text-set)	• 29 x poetry

**

[1] http://boutondoracadie.com/auteur/?id=3699

[2] While these texts came out in the same year and by the same press, they were issued as separate publications.

[3] "Version anglophone de *La patate cadeau*, de Diane Carmel Léger" (http://boutondoracadie.com/products-page/piau-s-potato-present-2/)

[4] Full name: Joseph Roger Léveillé. LÉVEILLÉ has also publishesdunder the pseudonym, Jesse Janes (e.g. his novel *La disparate*, Montreal: Éditions du Jour, 1975), although I have not found evidence of self-translation texts published under that name.

[5] Per biography on the web pages of La Peuplade (http://lapeuplade.com/en/authors/j-r-leveille/) and Gallimard Montreal (https://www.gallimardmontreal.com/catalogue/livre/l-etang-du-soir-leveille-j-r-9782923673042).

[6] 1. *Dess(e)ins ≈ Drawings*; 2. *Dess(e)ins II ≈ Drawing(s)*; 3. *Transformation*; 4. *Ellipse*; 5. "La lettre du texte et l'esprit de la lettre" (*Sondes*).

Self-translation collection-set				
A	*Dess(e)ins ≈ Drawings* (Winnipeg: Centre culturel franco-manitobain, 1999) [FRE, ENG] // *Dess(e)ins II ≈ Drawing(s)* (Sainte-Boniface: Éditions du Blé, 2001) [FRE, ENG][1] • Collection of poems by Léveillé • Contains 9 text-sets (and 3 additional poems in French)[2] • French → English[3] • Collaborator: Tony Tascona[4]			
Self-translation text-sets in *Dess(e)ins II ≈ Drawing(s) II*				
1				
	n/a	n/a	Être au cœur du grand Vide	11
2				
3				
4				
5				
	n/a	n/a	Je suis un jour allé me promener	28
6				
7				
8				
	n/a	n/a	La nuit est partout	40
9				

[1] I have not been able to consult either version of these works, as they are limited editions. However, LÉVEILLÉ (2014: 119) explains basic distinctions between the two collection-sets: in addition to the cover image remaining the same, "[c]ertaines images et certains textes on été retranchés et d'autres ajoutés pour la nouvelle édition, d'où le titre *Dess(e)ins II / Drawing(s) II*."

[2] Rodriguez (2007: 156) explains that, "sur les douze poemes composant le recueil, trois n'apparaissent qu'en français: 'Être au cœur du grand Vide', 'Je suis un jour allé me promener' et 'La nuit est partout' (Léveillé et Tascona, 2001, p. 11, 28, 40, respectivement)." I have been unable to identify the titles of the self-translation texts in these collection-sets.

[3] Rodriguez (2007: 148). As Léveillé (2014: 117) himself explains, "[c]e recueil bilingue comporte des textes de langue française que j'ai traduits en anglais," and is thus linked to "la problématique de l'autotraduction."

[4] Tascona (b. 1926) illustrated the publication. Clarifying that it was Tascona who, in 1999, "préparait une exposition de dessins et m'a invité à écrire des textes pour accompagner ses œuvres" (2014: 118), Léveillé (2014: 119) describes his collaborative relationship with Tascona in this project,: "Il ne s'agissait pas pour Tony Tascona et moi, dans notre collaboration, d'établir une relation parallèle qui rendrait, pour un sujet donné, une paraphrase picturale et une paraphrase littéraire; ni d'entrer dans une relation de subordination où le texte serait la légende du dessin, ni où le dessin serait l'illustration du texte. Il ne s'agissait pas non plus de donner une facture moderne à cette formule classique qui veut que le poème soit une peinture invisible, et la peinture un poème visible. Il s'agissait d'entrer dans l'esprit de la formule qui demeure riche et valable pour tous les temps. D'où le titre combiné : dess(e)in qui laisse entendre que le projet du *dessin* serait, à l'origine, semblable au *dessein* de l'écrit. C'est, bien sûr, le fondement même de l'acte de création qui est exploré" (italics in original).

Self-translation collection-set				
B	*Transformation* (Saint-Boniface: Ink Inc., 2006) [FRE, ENG] • Collection of paintings (by Tascona) and accompanying poems (by Léveillé) • Contains 18 text-sets, all poems • Vertically and horizontally split presentation, with French text upper left and the English text lower right; both versions of text-set appear on the left-hand page, with Tascona's paintings placed on the right-hand page • English ⇔ French[1] • Collaborator: Tony Tascona[2]			
Self-translation text-sets				
10	[untitled: Sans raison]	18	[untitled: Without reason]	18
11	[untitled: Le temps fait marche arrière]	20	[untitled: Time goes backward]	20
12	[untitled: Il n'est pas nécessaire de donner]	22	[untitled: It is not necessary to shout the name]	22
13	[untitled: Un seul trait]	24	[untitled: A simple stroke]	24
14	[untitled: Pour atteindre le sujet]	26	[untitled: Subject your mind]	26
15	[untitled: Les yeus bandés, j'écris]	28	[untitled: Eyes closed, I write]	28
16	[untitled: La bouche de l'oracle est]	30	[untitled: The mouth of the oracle]	30
17	[untitled: Une autre fois]	32	[untitled: Once upon a time]	32
18	[untitled: La main est nulle part]	34	[untitled: The hand has no set place]	34
19	[untitled: J'entends dire que l'encre est]	36	[untitled: It is said that ink is]	36
20	[untitled: Pour bien dessiner la couleur]	38	[untitled: To properly draw out colour]	38
21	[untitled: L'autonomie de la main n'est pas une]	40	[untitled: The autonomy of the hand is not]	40
22	[untitled: Le dessin n'a riend à dire]	42	[untitled: Art has nothing to say]	42
23	[untitled: Sans lieu]	44	[untitled: In time]	44
24	[untitled: Le papier est sans porte]	46	[untitled: Paper has no doors]	46
25	[untitled: Il n'y a rien à attraper]	48	[untitled: There is nothing to seize]	48

[1] Léveillé (2014: 126) describes the simultaneous self-translation process that led to this publication: "Si, pour *Dess(e)ins II*, la plupart des traductions se sont faites du français vers l'anglais, il y a pour *Transformation* […] de la traduction qui s'est faite de l'anglais vers le français, ou encore, il s'est réalisé une co-écriture bilingue à la Nancy Huston, c'est-à-dire que le projet du texte est alors plus ou moins conçu en navette d'une langue à l'autre : une version qui a pu avoir comme point de départ la langue anglaise a pu conduire à une version définitive en français qui a ensuite influé sur la version définitive anglaise."

[2] The book's illustrations were by Tascona (Léveillé 2014: 126).

26	[untitled: Spontanément tout arrive à point]	50	[untitled: Perfect speed is always on time]	50
27	[untitled: Avant la trace, la grâce]	52	[untitled: Say grace before drawing]	52

Self-translation text-set[1]		
28	[untitled: "Il répondit"] [FRE] ≈ [untitled: "He answered"] [ENG] • Poem, presented en-face, with French text on left-hand page and English text on left-hand page • French ¿? English[2]	
	In:	• *Ellipse*, no. 83, 2010, p. 44, p. 45 • Journal

Self-translation text-set		
29	[untitled: "Nuages"] [FRE] // [untitled: "Clouds"] [ENG] • Poem • French ¿? English[3]	
	In:	• *L'Étang du soir* (Sainte-Boniface: Éditions du Blé, 2008) • Collection of poems by Léveillé
		• "La lettre du texte et l'esprit de la lettre" (in: *Sondes*, Saint-Boniface: Éditions du blé, 2014, 117-136), p. 131 • Essay in collection of works by Léveillé (including interviews by or featuring himself)

[1] Another publication that may belong in this list of Léveillé's self-translations is *L'invocation de Rutebeuf et de Villon ≈ The invocation of Rutebeuf and Villon* (Sainte-Boniface, Ink Inc., 2012; https://www.worldcat.org/title/invocation-de-rutebeuf-et-de-villon-the-invocation-of-rutebeuf-and-villon/oclc/896786686&referer=brief_results). The book is said to contain, as the bilingual title suggests, text in both French and English, yet no allograph translator is identified in catalogue entries I have found. As I have not been able to locate a copy of the work, its self-translation status remains unconfirmed.

[2] It seems most likely that this translation was done from French into English, as the French is implicitly presented in *Ellipse*'s table of contents as the original based on which various translations (into English, Catalan, and even French) have been produced. However, whereas a range of translation-related markers ("tr."; "intra"; "adaptation") appear in the table of contents before the title of each allograph translation, there is no similar marker introducing LÉVEILLÉ's English version. While one might understand the unmarked *self*-translation to stem from the fact that author and translator are the same person, it is worth noting that other instances of self-translation that have been published in *Ellipse* and according to the same structure tend to make the fact of translation explicit alongside the self-translator's subsequent version. For comparison, see other cases in this appendix: GWEN BEAR, JANICK BELLEAU, ROBERT DICKSON, ANGÈLE LUX, AND ROGER MOORE.

[3] Léveillé (2014: 131): "Je vous propose maintenant un poème du recueil *L'Étang du soir* (Léveillé, 2008, n.p.). La version anglaise n'a pas été publiée." It remains unclear which text was written first or, indeed, if simultaneous self-translation was at play.

1.64 ANGÈLE LUX

b. 1961, Quebec; Val-des-Monts (Quebec)

Summary of self-translations: LUX				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x poetry

**

Self-translation text-set		
1	[untitled: trottoirs…] [FRE] ≈ [untitled: icy…] [ENG] • Poem (haiku) • *En-face* presentation: French on right, p. 34; English on left, p. 35 • French → English[1]	
	In:	• *Ellipse* (no. 77, summer 2006) • Journal

1.65 YAN LI[2]

b. 1955, Beijing; Canada, 1987

Self-translation text-set	
	Lily in the Snow (Toronto: Women's Press, 2009) [ENG] // *Haidi*[3] (Beijing: People's Literature, 2013[4]) [CHI] • Novel • English → Chinese[5]

Self-translation text-set	
	Daughters of the Red Land (Toronto: Sister Vision, 1995) [ENG] // *Hong Fuping* (Beijing: Zuo jia chu ban she, 2010) [CHI] • Novel • English → Chinese[6]

[1] Below the English version: "translated by Angèle Lux" (p. 35). By contrast, the English versions of Lux's other three haikus are collectively identified as "translated by Carolyn Perkes." Both interventions are echoed in the table of contents.
[2] YAN LI seems to have other self-translations; I am offering only a sample here.
[3] "The Deep" (Lu 2015: 257)
[4] Per Lu (2015: 257)
[5] Lu (2015: 257); Jiang and Chen (2021: 337)
[6] Jiang and Chen (2021: 337)

1.66 YAZMET MADARIAGA SANCHEZ

b. 1979, Mexico City; left Mexico in 1996; Canada (Montreal), 1999[1]

Summary of self-translations: MADARIAGA SANCHEZ				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
3	0	1	n/a	• 3 x poetry

**

Le Dépanneur Café [SPA, FRE] (Ed. Élizabeth Robert; Montreal: Éditions Adage, 2010) • Collections of works by various writers • *En-face* presentation: Spanish on left, French on right • Spanish → French[2]	
Self-translation text-sets	
1	"Cautivo," p. 60, 62 ≈ "Captif," p. 61, 63
2	"Subterfugio," p. 64 ≈ "Subterfuge," p. 65
3	"Abstruso poeta," p. 66 ≈ "Abstrus poète," p. 67

1.67 MARIA PIA MARCHELLETTA

b. Pietrafitta (Frosinone, Italy); Toronto (relocation before 1st birthday)[3]

Summary of self-translations: MARCHELLETTA[4]				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
61	1	1	• 1 x poetry (coll'n-set)	• 61 x poetry

**

[1] Personal correspondence with MADARIAGA SÁNCHEZ (July 6, 2016 conversation via LinkedIn).
[2] Per the back cover of the publication: "Yazmet Madariaga Sanchez espagnol / traduction Yazmet Madariaga Sanchez." Also, "Traduction de l'auteure" appears below the French versions.
[3] Personal correspondence with MARCHELLETTA (Feb. 13, 2016 email).
[4] MARCHELLETTA has explained that she had also translated some of her own poems into French and into Spanish but that none of these have been published; also, the Spanish self-translations involved collaboration with an allograph Spanish-language translator (personal correspondence with Marchelletta, Jan. 11, 2016 email).

Self-translation collection-set				
A	*Sentieri dell'Anima* [ITA] ≈ *Journey of the Soul* [ENG] (Mississauga: In Our Words, 2010) • Collections of poems, containing 61 text-sets • English → Italian[1]			
Self-translation text-sets				
1	Mamma and Nonna	12	Mamma Donata e Nonna Natella	13
2	Proclamations	14	Proclami	15
3	Your Slumberous Eyes	14	Occhi Insonnoliti	15
4	Lust	16	Lussuria	17
5	Goddess of Wisdom	18	Dea della Saggezza	19
6	Tulipomania	18	Mannia di Tulipani	19
7	Why?	20	Perché?	21
8	Lies	20	La Bugie	21
9	Sensuality	22	Sensualiltà	23
10	Pitman's Shorthand	24	Stenografia di Pitman	25
11	November	26	Novembre	27
12	Fate's Sword	28	La Spada del Destino	29
13	Created Reveries	30	Sogni Creati	31
14	For You	32	Per Te	33
15	This Evening	34	Questa Sera	35
16	Abuse of the Heart	36	Abuso del Cuore	37
17	Materal Lachrymals	38	Lacrimatorio Materno	39
18	Who Am I?	42	Chi Sono Io?	43
19	The Return	44	Il Ritorno	45
20	Earth of my Soul	46	La Terra Della mia Anima	47
21	Nostalgia Forever	48	Nostalgia per Sempre	49
22	Ferragosto	50	Ferragosto	51
23	Latium Cominium	52	Latium Cominium	53
24	Baroque Masterpiece	54	Capolavoro Barocco	55
25	Pastures of Incantation	56	Pascoli d'Incanto	57
26	Ode to my Trinacria	58	Ode alla mia Trinacria	59
27	My Troublesome Journey	62	Il Mio Difficile Cammino	63
28	Autumnal Rain	64	Pioggia Autunnale	65
29	Restless Sleep	66	Sonno Inquieto	67
30	Earthly Intrusion	68	Invasione Terrestre	69
31	Endless Crisis	70	Crisi Interminabile	71
32	Indescribable Mate	79	Compagno di Stanza Inspiegabile	71
33	The Ghoulish Fright	72	Paura Macabra	73
34	Painful Strife	74	Scontro Doloroso	75
35	Infinite Abundance	76	Intramontabile Opulenza	77
36	An Ether of Suspires	78	Un Etere di Sospiri	79

[1] Personal correspondence with MARCHELLETTA (Feb. 13, 2016 email).

37	Nocturnal Vagabond	80	Vagabondo Notturno	81
38	Amidst Pond Scum	82	In Alghe di Acque Stagnanti	83
39	Hope of Rebirth	84	Sperance di Rinascita	85
40	Autumn Sap	86	Linfa Autunnale	87
41	Flower Spirits	86	Spiriti di Fiori	87
42	An Unusual Benediction	88	Rara Benedizione	89
43	Human Emotions	88	Emozioni Umane	89
44	Bodiless Soul	90	Anima Priva di Corpo	91
45	Beyond Obscurity	92	Oltre le Tenebre	93
46	Metamorphosis	94	Metamorfosi	95
47	Insightful Encounter	94	Incontro Illuminante	95
48	Plea for Mercy	96	Supplica di Misericordia	97
49	The Wait	96	L'Attesa	97
50	Desolate Journey	98	Viaggio Desolato	99
51	Pain, do not Have Pride	100	Dolore, non Aver Orgoglio	101
52	Unknown Source	102	Fonte Estranea	103
53	Journey of the Soul	104	Sentieri dell'Anima	105
54	Revelation	106	Rivelazione	107
55	Crystalline Light	108	Luce Cristallina	109
56	Return to its Source	110	Ritorno alla Sua Fonte	111
57	Sleepless Nights	110	Notti in Bianco	111
58	Encourage Peace	112	Incoraggia la Pace	113
59	Happiness Where Are You?	114	Felicità Dove sei?	115
60	Blessed Country	116	Paese Beato	117
61	Life What is it?	118	La Vita Cos'è?	119

1.68 SERGIO MARTÍNEZ

b. 1945, Santiago (Chile); Buenos Aires, 1974; Canada (Edmonton), 1976; Montreal, 1979[1]

Summary of self-translations: MARTÍNEZ				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x memoir

**

[1] See back jacket of *Tiempos de andar lejos*; for timing of relocation to Montreal in particular, see p. 83 of the publication; year of birth confirmed through personal correspndence with MARTÍNEZ (Jan. 7, 2021 email).

Self-translation text-set	
1	*Tiempos de andar lejos: crónicas de exilio* (Montreal: Atelier Latinoaméricain de Communications, Editorial ALAC, 1990) [SPA] // *Chronicles of Exile: from Chile to Canada* [ENG] (Montreal: Cactus Books, Latin American Communications Workshop, 1992) • Memoir • Spanish → English[1] • Collaborator: W.G. Mannard [reviser][2]

1.69 ANTONINO MAZZA

b. 1949, Calabria (Italy); Canada, 1961 (Toronto, Otawa); d. 2017, Ottawa[3]

Summary of self-translations: MAZZA				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
15	1	3[4]	• 1 x poetry (coll'n-set) • 3 x memoir (text-set)	• 12 x poetry • 3 x memoir

**

[1] Title page: "Translated by Sergio Martinez with W.G. Mannard."; copyright page: "English version of *Tiempos de andar lejos*. Translated by Sergio Martínez, revised by W.G. Mannard."
[2] See previous footnote.
[3] See Mazza (1992: 45, 64); https://www.queensu.ca/gazette/stories/antonino-mazza-1949-2017; https://www.legacy.com/obituaries/ottawacitizen/obituary.aspx?n=antonino-mazza&pid=185765687&fhid=31106.
[4] 1. L'Unità, Diario della settmina; 2. La nostra casa è in un orecchio cosmico; 3. Urban Harvest ≈ Raccolta urbana

Self-translation text-set		
1	"The Ethnic imagination, or Writing the Trans-Individual Subject" [ENG] // "Versi in margine" [ITA][1] • Memoir • English → Italian[2]	
	In:	• *Polyphony: Bulletin of the Multiculturual History Society of Ontario* (vol. 7, no. 2, Fall/Winter 1985, "Italians in Ontario" issue), p. 137-140[3] • Journal
		• *L'Unità, Diario della settmina* (1997) • National weekly

Self-translation text-set		
2	"Country, Culture and Context: Re-inventing the Canadian Poetic Voice" [ENG] // "Paese, cultura e contesto: ri-inventare la voce poetica canadese" [ITA] • Memoir[4] • English → Italian[5] • Collaborator: Rosamaria Plevano[6]	
	In:	• *Acta Victoriana* (Toronto: Victoria University; vol. 113, no. 2, April 1989)[7] • Journal
		• *La nostra casa è in un orecchio cosmico* (Vibo Valentia, Italy: Monteleone, 1998), p. 49-62[8] • Collection of writing by Mazza

[1] Note that each of these texts has subsequently been published elsewhere, including in MAZZA's *The Other Passenger ≈ L'Altro Passaggero* (Ottawa: Trans-Verse, 2013), where they are published together, each under a different title, as respectively indicated in the publication's name.
[2] Per the colophon in MAZZA's *The Other Passenger ≈ L'Altro Passagero* (Ottawa: Trans-Verse, 2013), the English text is the "original version."
[3] http://www.mhso.ca/docs/title.pdf
[4] Per MAZZA's *La nostra casa è in un orecchio cosmico* (Vibo Valentia, Italy: Monteleone, 1998: 50) and his *The Way I Remember It* (Montreal: Guernica, 1992: 42), this material was first presented as radio interviews given by Ma□zza.
[5] The following note appears on the title page of the Italian publication: "Traduzione di Rosamaria Plevano con l'autore" [translation by Rosamaria Plevano with the author].
[6] See previous footnote.
[7] Per MAZZA's *The Way I Remember It* (Montreal: Guernica, 1992: 42, 61), in which "Country, Culture and Context" was subsequently re-published.
[8] *La nostra casa* indicates (p. 50) that this text was first published in *Acta Victoriana* (as in the English); in that same paragraph, MAZZA indicates the various radio programs the material was presented on. However, it seems unlikely that both the English and the Italian were presented on the same radio programs, which calls into question the bilingual presence of the text in *Acta Victoriana*, which I have not been able to consult. My suspicion is that the first time "Paese…" (the Italian version) was published was in *La nostra casa*.

Self-translation collection-set	
A	*The Way I Remember It* (Montreal: Guernica, 1992[1]) [ENG] // *La nostra casa è in un orecchio cosmico* (Vibo Valentia, Italy: Monteleone, 1998) [ITA, ENG] • Collection of poems and memoir writing by Mazza; contains 13 text-sets, 12 of which consist exclusively of texts that had not already been published; all 12 are poems • English → Italian[2] • Collaborator: Rosamaria Plevano[3]
Self-translation text-sets	
3	"Our House Is in a Cosmic Ear," p. 19-21 // "La nostra casa è in un orecchio cosmico," p. 19, 21
4	"Muscoli," p. 22-23 // "Muscoli," p. 23
5	"Viaggio," p. 24-26 // "Viaggio," p. 25, 27
6	"In the Threeshold," p. 27-28 // "Dentro la soglia," p. 29
7	"Ossobuco," p. 29 // "Ossobuco," p. 31
8	"Paranoia," p. 30 // "Paranoia," p. 33
9	"Giovannina," p. 31 // "Giovannina," p. 35
10	"Fuoco," p. 32-33 // "Fuoco," p. 37
11	"Si sì veru poeta," p. 34 // "Si sei vero poeta," p. 39
12	"Amicizia," p. 36 // "Amicizia," p. 41
13	"Doors," p. 37 // "Porte," p. 43
14	"Release the Sun," p. 38-40 // "Libera il sole," p. 45, 47
	"Country, Culture and Context: Re-inventing the Canadian Poetic Voice," p. 41-56 // "Paese, cultura e contesto: ri-inventare la voce poetica canadese," p. 49-62

[1] As indicated in this publication's Acknowledgements, *The Way I Remember It* (i.e. the English version of this collection set) "was first published in 1988 by Trans-Verse Productions," then based in Toronto (1992: 61). The format of that initial publication was an audiobook (https://www.worldcat.org/title/way-i-remember-it/oclc/1006690117/editions?editionsView=true&referer=br).

[2] The following note appears on the title page of the Italian publication: "Traduzione di Rosamaria Plevano con l'autore" [translation by Rosamaria Plevano with the author].

[3] See previous footnote.

Self-translation text-set		
15	"Urban Harvest" [ENG] // "Coltura-Cultura" [ITA] • Memoir • English → Italian[1] • Collaborator: Rosamaria Plevano[2]	
	In:	• *Mangiare Meridiano, le culture elimentari di Calabria e Basilicata* (Ed. Vito Teti; Cosenza: CARICAL, 1996) • Collection of writing by various contributors
		• *Urban Harvest ≈ Raccolta urbana* (Ottawa: Trans-Verse, 2004) • Writing by Mazza

1.70 JEAN-FRÉDÉRIC MESSIER[3]

b. 1967, Montreal[4]

Self-translation text-set		
∅	*Au moment de sa disparition* (Outremont: Lanctôt, 2004) [FRE] // *Desert Dream* (unpublished) [ENG] • Play • French → English[5]	
	First performed:	• Théâtre Le Clou, 2002 [FRE]
		• Théâtre Le Clou, Sept. 21, 2005 [ENG]

[1] According to the colophon in MAZZA's *Urban Harvest ≈ Raccolta urbana* (Ottawa: Trans-Verse, 2004), the "Italian version [was] by Rosemary Plevano with the author." The colophon also identifies earlier publications of the Italian version, which "first appeared with the title, *Coltura-Cultura*, in *Mangiare Meridiano, le culture elimentari di Calabria e Basilicata,* edited by Vito Teti, CARICAL, Cosenza: 1996, and in *Magiare Meridiano, culture alimentari del mediterraneo*, Abramo editore, Catanzaro: 2002." I have not been able to access the 1996 publication, but the 2002 document clearly identifies the Italian text as resulting from an act of *solo allograph* translation rather than a *collaborative self*-translation effort: "Traduzione dall'inglese di Rosamaria Plevano." It therefore remains unclear whether or not this is a solo self-translation (Mazza), a solo allograph translation (Plevano), or a collaborative self-translation (Mazza and Plevano).

[2] See previous footnote.

[3] This writer's work falls outside the parameters identified for more formal analysis in this thesis.

[4] https://quatuorbozzini.ca/en/artiste/messier_je (accessed Jan. 7, 2021).

[5] The Centre des auteurs dramatiques identifies MESSIER as both the author of the French work (https://www.cead.qc.ca/_cead_repertoire/id_document/7269) and the translator of the English version: "Original en français par Jean-Frédéric Messier sous le titre de Au moment de sa disparition [2002]" (http://cead.qc.ca/_cead_repertoire/id_document/7876).

1.71 RITA MESTOKOSHO[1]

b. 1966, Ekuanitshit (Mingan), Quebec; Montreal

Self-translation text-set		
∅	"Innu" [INN] ≈ "Innu" [FRE] ≈ "Innu" [ENG] • Poem • Innu → French → English[2]	
	In:	• Meridian 105˚ (http://105grados.filos.unam.mx/en/rita-mestokosho-2/), Facultad de Filosofía y Letras, UNAM, 2016[3] • Website

Self-translation collection-set	
∅	*Eshi Uapataman Nukum, recueil de poèmes montagnais* (Mashteuiatsh: Les Éditions Piekuakami, 1995) [FRE][4] // *Eshi Uapataman Nukum* ≈ Comment je perçois la vie, Grandmère[5] (Götebord (Sweden): Beijbom Books, 2010) [INN][6] • Collection of poems • Contains an unconfirmed number of self-translation text-sets[7] • Innu ¿? French[8]
Self-translation text-sets	

[1] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[2] On the Meridian 105˚ "Book of Poems" index, the Innu text is identified as the original, and French and English works are identified as self-translations (http://105grados.filos.unam.mx/en/book-of-poems/). Below the English text, "[Transl. Rita Mestokosho]" is listed (http://105grados.filos.unam.mx/en/rita-mestokosho-2/).
[3] This is the date associated with the web page. I have not been able to confirm whether or not either version of the poem was first published elsewhere.
[4] See Lacombe (2014: 181).
[5] Per Henzi (2014: 663), this publication is a bilingual *en-face* edition, presenting the Innu on the left-hand page, and the French versions on the right-hand page.
[6] The French collection was initially published in a monolingual edition, under the Innu title (as indicated above). Later, it and the Innu collection were published together in a bilingual edition as well as in two distinct trilingual editions: one containing English translations by Susan Rose (*How I See Life, Grandmother*), and the other containing Swedish translations by Paul Moerman (*Hur jag ser på livet, mormor*). Both trilingual editions and the bilingual edition were published by Beijbom Books (Götebord, Sweden) in 2010. See Bernard (2005: 74-75), Henzi (2014: 663), Henzi (2020: 296-297).
[7] I have not been able to access a copy of any of the 2010 books. As indicated by Henzi (2020: 296), the 1995 publication was "out of print for many years."
[8] Although the French poems were published first, translation may have actually gone in both directions, judging in part by Marion Bernard's remark, with respect to METOKOSHO's 1995 publication, that "[t]he author translated her poems into Montagnais and French" (Bernard 2005: 74-75).

1.72 YVES MEYNARD[1]

b. 1964, Quebec City; Longueuil (Quebec); Orleans (Ottawa, Ontario)[2]

Summary of self-translations: MEYNARD[3]				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
16[4]	0	16[5]	n/a	• 15 x short story • 1 x novel

**

Self-translation text-set		
1	"Stolen Fires" [ENG] // "Brasiers Volés" [FRE] • Short story • English → French[6]	
	In:	• *Edge Detector*, no. 3, 1991 • Journal
		• *Yellow Submarine*, no. 103, 1993 • Journal

[1] Aka LAURENT MCALLISTER, when collaborating with JEAN-LOUIS TRUDEL (https://www.alire.com/Auteurs/Meynard.html).
[2] https://www.alire.com/Auteurs/Meynard.html
[3] This summary accounts for only those self-translations that meet the criteria for formal analysis.
[4] This figure accounts for 2 text-sets (and also represents 2 self-translation moments) whose texts were signed as "Laurent McAllister"; there are therefore 2 text-sets here that overlap with those identifed for JEAN-LOUIS TRUDEL. It also accounts for one text-set (and moment) that is included in the tally for ELIZABETH VONARBURG.
[5] 1. *Yellow Submarine*; 2. *Prairie Fire*; 3. *Tomorrow SF* (no. 13, 1995); 4. *Tomorrow SF* (no. 15, 1995); 5. *La Rose du désert*; 6. *Tomorrow SF* (no. 23, 1996); 7. *On Spec*; 8. *Solaris* (no. 119, 1996); 9. *Tomorrow SF* (1997); 10. *Arrowdreams*; 11. *Tesseracts* (no. 7, 1998); 12. *Le Livre des chevaliers*; 13. *Solaris* (no. 152, 2015); 14. *Solaris* (no. 164, 2007); 15. *Les Leçons de la cruauté*; 16 *Angels and Exiles*
[6] https://www.alire.com/Auteurs/Meynard.html. Also confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).

Self-translation text-set		
2	"Le sang et l'oiseau" [FRE] // "Travels through Torbay"[1] [ENG] • Short story • French → English[2]	
	In:	• *Solaris*, no. 105, 1993 • Journal
		• *Prairie Fire*, vol. 15, no 2, 1994 • Journal

Self-translation text-set		
3	"Nausicaä" [FRE] // "Nausicaä" [ENG] • Short story • French → English[3]	
	In:	• *imagine*, no. 52, 1990 • Journal
		• *Tomorrow*, no. 13, 1995 • Journal

Self-translation text-set		
4	"L'Enfant des Mondes Assoupis" [FRE] // "Child of the Sleeping Worlds" [ENG] • Short story • French → English[4]	
	In:	• *SOL: nouvelles* (Eds. Guy Bouchard et al.; Montreal: Logiques, 1991) • Collection of work by various writers
		• *Tomorrow SF*, no. 15, 1995 • Journal

Self-translation text-set		
5	"Equinox" [ENG] // "Équinoxe" [FRE] • Short story • English → French[5]	
	In:	• *Tesseracts* (Victoria: Tesseracts Books), no. 4, 1992 • Journal
		• *La Rose du désert* (Québec: Le Passeur, 1995) • Collection of writing by Meynard

[1] The English version is represents an extract (roughly one third) of the short story in French (personal correspondence with Meynard, Oct. 19, 2020 email).
[2] Confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).
[3] https://www.alire.com/Auteurs/Meynard.html. Also confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).
[4] Confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).
[5] https://www.alire.com/Auteurs/Meynard.html

Self-translation text-set		
6	"La rose du désert" [FRE] // "Rose of the Desert" [ENG] • Short story • French → English[1]	
	In:	• *Orbite d'approche 1* (Eds. Yves Neynard and Claude J. Pelletier; Montreal: Ianus, 1992) • Collection of works by various writers
		• *Tomorrow SF*, no. 23, 1996 • Journal

Self-translation text-set		
7	"La merveilleuse machine de Johann Havel" [FRE] // "Johann Havel's Marvelous Machine" [ENG] • Short story • French → English[2]	
	In:	• *Solaris*, no. 107, 1993 • Journal
		• *On Spec*, no. 25, 1996 • Journal

Self-translation text-set		
8	"Tobacco Words" [ENG] // "Les mots du tabac" [FRE] • Short story • English → French[3]	
	In:	• *Tomorrow*, no. 19, 1996 • Journal
		• *Solaris*, no. 119, 1996 • Journal

[1] Confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).
[2] Confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).
[3] https://www.alire.com/Auteurs/Meynard.html. Also confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).

Self-translation text-set		
9	"Chanson pour une sirène" [FRE] // "Song for a Siren" [ENG] • Short story • French → English[1] • Collaborator: Elisabeth Vonarburg[2]	
	In:	• *Solaris*, no. 100, 1992 • Journal
		• *Tomorrow SF*, Fall 1997 • Journal

Self-translation text-set[3]		
10	"Le cas du feuilleton *De Québec à la Lune*, par Veritatus" [FRE] // "The Case of the Serial *De Québec à la Lune*, by Veritatus" [ENG] • Short story • French → English[4] • Collaborator: Jean-Louis Trudel[5]	
	In:	• *Solaris*, no. 109, April 1994, p. 35-41 • Journal
		• *Arrowdreams: An Anthology of Alternate Canadas* (Eds. Mark Shainblum and John Dupuis; Winnipeg: Nuage Editions,[6] 1997[7]), p. 173-191 • Collection of works by various writers

Self-translation text-set		
11	"Une lettre de ma mère" [FRE] // "A Letter from my Mother" [ENG] • Short story • French → English[8]	
	In:	• *Solaris*, no. 121, 1997 • Journal
		• *Tesseracts 7*, Nov. 1998 • Journal

[1] https://www.alire.com/Auteurs/Meynard.html

[2] The French and English versions are both signed by MEYNARD and VONARBURG (https://www.alire.com/Auteurs/Meynard.html). MEYNARD has confirmed that both writers were involved in the writing and translating processes (personal correspondence, Jan. 30, 2021 email).

[3] Both versions published under the name LAURENT MCALLISTER.

[4] Confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).

[5] These works are signed by Laurent McAllister, i.e., the name used for writerly collaborations between MEYNARD and TRUDEL.

[6] Now known as Signature Editions, http://www.signature-editions.com/index.php/about

[7] https://www.worldcat.org/title/arrowdreams-an-anthology-of-alternate-canadas/oclc/1087633636&referer=brief_results

[8] Confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).

Self-translation text-set	
12	*The Book of Knights* (New York: Tor Books, 1998) [ENG] // *Le Livre des chevaliers* (Québec: Éditions Alire, 1999) [FRE] • Novel • English → French[1]

Self-translation text-set		
13	"In Yerusalom" [ENG] // "À Yerusalom" [FRE] • Short story • English → French[2]	
	In:	• *Island Dreams: Montreal Writers of the Fantastic* (Ed. Claude Lalumière; Montreal: Véhicule, 2003), p. 82-104 • Collection of short stories by Meynard
		• *Solaris* (no. 152, 2004), p. 19-42 • Journal

Self-translation text-set[3]		
14	"Driftplast" [ENG] // "Sur la plage des épaves" [FRE] • Short story • English → French[4] • Collaborator: Jean-Louis Trudel[5]	
	In:	• *LC-39* (no. 3, 2000), p. 65-105 • Journal
		• *Solaris* (no. 164, 2007), p. 33-93 • Journal

[1] Confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).
[2] Confirmed by MEYNARD (personal correspondence, Feb. 10, 2021 email).
[3] Both versions published under the name Laurent McAllister.
[4] Confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).
[5] These works are signed by Laurent McAllister, i.e., the name used for writerly collaborations between MEYNARD and TRUDEL.

Self-translation text-set[1]		
15	"Kapuzine and the Wolf: A Hortatory Tale" [ENG] // "Kapuzine et les Loups : Une légende dorée" [FRE] • Short story • English → French[2] • Collaborator: Jean-Louis Trudel[3]	
	In:	• *Witpunk* (Eds. Claude Lalumière and Marty Halpern; New York: Four Walls Eight Windows, 2003), p. 317-335 • Collection of works by various writers
		• *Les Leçons de la cruauté* (Quebec: Alire, 2009), p. 5-29 • Collection of works by Laurent McAllister

Self-translation text-set		
16	"Un ange noir" [FRE] // "Black Angel" [ENG] • Short story • English → French[4]	
	In:	• *Solaris*, no. 178, 2011 • Journal
		• *Angels and Exiles* (Toronto: ChiZine Publications, 2015)[5] • Collection of short stories by Meynard

Self-translation text-set	
∅	*Chrysanthe* (New York: Tor Books, 2012) [ENG] // *Chrysanthe : La princesse perdue* (Québec: Éditions Alire, 2018) [FRE]; *Chrysanthe : Le prince rebelle* (Québec: Éditions Alire, 2019) [FRE]; *Le Royaume en guerre* (Québec: Éditions Alire, 2020) [FRE] • Novel • English → French[6]

[1] Both versions published under the name Laurent McAllister.
[2] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence, Jan. 26, 2021 email).
[3] These works are signed by Laurent McAllister, i.e., the name used for writerly collaborations between MEYNARD and TRUDEL.
[4] Confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).
[5] Confirmed by MEYNARD (personal correspondence with writer, Jan. 30, 2021 email). As Meynard has explained, publication delays led to the original text being published after the translation (personal correspondence, Feb. 10, 2021 email).
[6] Confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).

1.73 DÔRE MICHELUT[1]

b. 1952, Sella di Rivignano (Friuli, Italy); Canada (North York, Ontario), 1958; Italy, 1972; Toronto, 1980/1981; southern Alberta, 1991; Toronto; starting in 1996, travelled the world (incl'g China, Morocco, Switzerland), living in various places; d. 2009, Oman[2]

Summary of self-translations: MICHELUT				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
29	2	2[3]	• 1 x fictional dialogue (coll'n-set) • 2 x poetry (coll'n-set)[4]	• 21 x poetry • 8 x fictional dialogue

**

Self-translation collection-set	
A	*Loyalty to the Hunt* (Montreal: Guernica, 1986) [ENG, FRI, ITA] • Collections of poems by Michelut, containing 3 self-translation text-sets • *En-face* presentation, with English version on right
Self-translation text-sets[5]	
	"About Flight" [English], p. 11[6]
	"Shrödinger's Cat and I" [English], p. 23
	"Dante's Revenge" [English], p. 24
	"Sources" [English], p. 25
	"A Lament" [English], p. 26
	"To a Michelangelo Woman" [English], p. 27
	"Sphinx" [English], p. 28
	"Balancing" [English], p. 29
	"Balancing" [English], p. 29

[1] Aka Dorina Michelutti

[2] Per http://canadian-writers.athabascau.ca/english/writers/dmichelut/dmichelut.php (accessed Jan. 4, 2016) and the back cover of *Loyalty to the Hunt*.

[3] 1. Loyalty to the Hunt; 2. Ouroboros.

[4] One of these collection-sets is the same as the collection-set identified for fictional dialogue.

[5] Saidero (2015) suggests that, in each of these text-sets, the English version is the self-translation of the Friulian text. For instance: "As emerges from the second poem, 'The Third Voice Gives Birth', *translating the Italian text into English* must make room for interpenetration between and among cultures and allow each language to experience "the other in a 'felt' relation" (Michelut 1994, 166)" (italics are mine). However, it is unclear how this conclusion is drawn. Note that, in the cited article from 1994 (first published in 1989), while Michelut discusses her own experiences with language, translation and self-translation, she does not explicitly refer to any texts or text-sets in particular (except for a brief excerpt of another (unnamed) poem, which she uses as an example of considerations related to translating from English into Italian; see Michelut 1989: 69); furthermore, at different points in the article, she references self-translating in various directions: "when a poem or a story has passed through the sieve, gone from English to Furlan and back, from Furlan to Italian or Italian to English and back, each language still speaks me differently, because it must, but each speaks me more fully" (1989: 71).

[6] The title in grey font appear in one language only.

1	"Tra l'incudine e il martello" [Italian], p. 32 ≈ "Double Bind" [English], p. 33 • Italian ¿? English
2	"La terza voce diventa madre" [Italian], p. 34 ≈ "The Third Voice Gives Birth" [English], p. 35 • Italian ¿? English
3	"Ne storie" [Friulian], p. 36, 38 ≈ "A story" [English], p. 37, 39 • Friulian ¿? English
	"Brother" [English], p. 45-48
	"Father" [English], p. 49
	"Sister" [English], p. 50
	"Màmè" [English], p. 51-52
	"Hunter" [English], p. 53
	"She" [English], p. 54

Self-translation collection-set				
B	*Ouroboros: The Book that Ate Me* [ENG, ITA, FRI] (Laval: Éditions Trois, 1990) • Collection of writings (various genres) by Michelut, containing 26 self-translation text-sets • *En-face* presentation			
Self-translation text-sets[1]				
4	"A D.G." [Friulian] ≈ "For D.G." [English], p. 12 • Poem; vertically split page, with Friulian on left and English on right • Friulian ¿? English			
5	M.B: [Friulian; fictional dialogue]	M.B:	n/a	17
6	Altro Che [Italian; poetry]	1977[2]	n/a	19
7	G.H.: [Friulian; fictional dialogue]	G.H.	n/a	39
8	La vecchia signore [Italian; poetry]	Old Lady Politics	n/a	40-41
9	C.P.: [Italian; poetry]	C.P.:	n/a	47
10	C.P.: [Italian; poetry]	C.P.:	n/a	52
11	Dula sino rivats? [Friulian; poetry]	What have we come to?	n/a	62

[1] In other instances, I have included a full account of the individual items contained within a collective self-translational unit. However, in the interest of reducing space consumption and although it provides an incomplete account of the context of these self-translations, I have in this case opted to identify only those texts that are related to self-translation.

[2] Saidero (2015) indicates that the poem was self-translation from Italian into English: "An interesting example of this play Michelut engages in is provided by the poem 'Altro Che', *where the English version, entitled '1977' is more than ever a free adaptation of the Italian text*" (italics are mine). It is unclear how this conclusion is drawn.

12	R.G.: [Italian; poetry]	R.G.:	n/a	65
13	C.P.: [Italian; poetry]	C.P.:	n/a	67
14	[untitled] [Italian; poetry]	[untitled]	n/a	69
15	a G.C.A. [Italian; poetry]	for G.C.A.	n/a	72
16	A A.N. [Italian; poetry]	For A.N.	n/a	76
17	C.P. / io: [Italian; fictional dialogue]	C.P. / me:	n/a	77
18	C.P.: [Italian; fictional dialogue]	C.P.:	n/a	87
19	Lezion III [Friulian; prose]	Lesson III	n/a	87-89
20	A S.S. [Friulian; poetry]	For S.	n/a	90
21	B.C.: / io: [Italian; fictional dialogue]	B.C.: / me:	n/a	96
22	A Baldin [Italian; poetry]	For Baldin	n/a	98
23	C.P.: [Italian; poetry]	C.P.:	n/a	106
24	A V.P. [Friulian; poetry]	For V.P.	n/a	109-110
25	io: / C.P.: [Italian; fictional dialogue]	me: / C.P.:	n/a	114
26	io: / C.P.: [Italian; fictional dialogue]	me: / C.P.:	n/a	117
27	A N.P. [Friulian; poetry]	For N.P.	n/a	118
28	io: / R.C.: [Italian; fictional dialogue]	me: / R.C.:	n/a	119
29	Vonde Int [Friulian; poetry]	The Crowd Ceases	Si finisce [ITA]	126

1.74 MARCO MICONE

b. 1945, Montelongo, Campobasso (Italy); Canada, 1958 (Montreal)

Summary of self-translations: MICONE				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	4[1]	n/a	• 1 x play

**

Self-translation text-set		
1	*Gens du silence* (Montreal: Québec/Amérique, 1982) [FRE] // *Gens du silence* (Montreal: Guernica, 1991) [FRE] // *Gens du silence* [FRE] // *Silences* (Montreal: VLB, 2004) [FRE] // *Non era per noi* [ITA][2] • Play • French → French → French → Italian → French[3]	
	In:	• n/a
		• n/a
		• *Trilogia* (Montreal: VLB Éditeur, 1996), p. 23-77
		• n/a
		• *Il fico magico* (Isernia (Italy): Cosmo Iannone, 2005)

[1] 1. Non era per noi; 2. Silences

[2] Although *Silences* was apparently published a year before *Non era per noi*, only a few months separate their publications, and the latter was nonetheless *written* before the former, per the online questionnaire completed by MICONE (June 2015): "version en italien a été publiée quelques mois plus tard."

[3] Direction of translation confirmed by MICONE in online questionnaire, completed June 2015.

1.75 FELICIA MIHALI

b. 1967, Romania; Canada, 2000 (Montreal); China, 2003; Canada, 2004

Self-translation text-set	
∅[1]	*Tara Brînzei*[2] (Bucarest: Ed. Image, 1999[3]) [ROM] // *Le pays du fromage* (Montreal: XYZ Éditeur, 2002) [FRE][4] • Novel • Romanian → French[5]

Self-translation text-set	
∅	*Eu, Luca si chinezul*[6] (Bucarest: Ed. Image, 2000) [ROM] // *Luc, le Chinois et moi* (Montreal: XYZ Éditeur, 2004) [FRE] • Novel • Romanian → French[7]

1.76 ROGER MOORE

b. 1944, The Gower (Wales); varia: England, France, Spain; Canada 1967 (Toronto); 1971, Fredericton; Island View (New Brunswick)[8]

Summary of self-translations: MOORE				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x poetry

**

[1] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[2] This is the spelling as it appears on the book cover (http://www.feliciamihali.com/www/publications.html); see also Steiciuc (2007: 18). Elsewhere on MIHALI's website, it is spelled "Tara Branzei" (http://www.feliciamihali.com/www/home.html).
[3] http://www.feliciamihali.com/www/publications.html
[4] For more on this self-translation text-set, see Eiben (2013).
[5] Per MIHALI's website: "Le pays du fromage, traduction faite du roumain par l'auteur de son livre" (http://www.feliciamihali.com/www/home.html, last consulted Dec. 15, 2020).
[6] This is the spelling as it appears on the book cover (http://www.feliciamihali.com/www/publications.html); see also Steiciuc (2007: 18). Elsewhere on MIHALI's website, it is spelled "Tara Branzei" (http://www.feliciamihali.com/www/home.html).
[7] Per MIHALI's website: "Alors qu'elle est encore en Chine, XYZ éditeur publie au printemps 2004 la traduction du roman Eu, Luca si Chinezul, paru en 2000 à Bucarest, dans la traduction de l'auteur, sous le titre Luc, le Chinois et moi" (http://www.feliciamihali.com/www/home.html, last consulted Dec. 15, 2020).
[8] Per http://www.stu-acpa.com/roger-moore.html and https://nble.lib.unb.ca/browse/m/roger-moore (last consulted Dec. 15, 2020).

Self-translation text-set		
1	"So Real It's Surreal" [ENG] ≈ "Si real es surreal" [SPA] • Poem • Successive versions: English, p. 62, Spanish, p. 64 • English → Spanish[1]	
	In:	• *Ellipse* (no. 71, summer 2004) • Journal

1.77 GEORGE MORRISSETTE

b. 1938, Winnipeg/Saint-Boniface, Manitoba; New York City; Saint-Boniface; d. 2016[2]

Summary of self-translations: MORRISSETTE				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
2	1	1	• 1 x poetry (coll'n-set)	• 2 x poetry

**

Self-translation collection-set	
A	*Michif Cantos* (Saint-Boniface: Deniset St. Institute, 2001) • Collection of poems and occasional prose pieces by Morrissette[3] • Contains 2 self-translation text-sets[4]
Self-translation text-sets[5]	
1	**"**Le Pique-nique des Purs (1946)" [EN] ≈ "Le Pique-nique des Purs (1946)" [FRE] • French ¿? English[6]
2	"Auberge du violon" [ENG] ≈ "Le Violon en Saint-Boniface" [FRE] • English ¿? English[7]

[1] "Traducido cerca Roger Moore" (p. 64).
[2] https://passages.winnipegfreepress.com/passage-details/id-237473/MORRISSETTE_GEORGE (consulted June 13, 2019)
[3] Per personal correspondence with L. Rodriguez (June 14, 2019 email).
[4] Each text is about 100 lines (free verse) in length (personal correspondence with L. Rodriguez, June 14, 2019 email).
[5] Morrissette's work as a self-translator is referenced in L. Rodriguez (2007: 156).
[6] Only 50 copies of *Michif Cantos* exist, each of them handmade by MORRISSETTE (Gaboury-Diallo 2002: 95, first footnote). Professor Liliane Rodriguez (University of Winnipeg)—who is among those who own a copy, and who has explained that none of the copies are available in libraries—has confirmed that the direction of translation is not indicated in the publication (L. Rodriguez, June 14, 2019 email).
[7] See previous footnote.

1.78 IAN C. NELSON

Self-translation text-set		
∅	*La Chambre blanche* (unpublished) [FRE] // *The White Room* (unpublished) [ENG][1] • Play • French ⇔ English[2]	
	First performed:	• Feb. 6-16, 2014, La Troupe du Jour, Saskatoon[3]
		• Unproduced[4]

1.79 NATHANAËL[5]

b. 1970, Montreal; Chicago

Summary of self-translations: NATHANAËL[6]				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
48+	2	7[7]	• 1 x prose (coll'n-set) • 1 x poetry (coll'n-set) • 5 x prose (text-set)	• 47 x prose • 1+ x poetry

**

[1] Personal correspondence with NELSON (May 26, 2016 email)

[2] NELSON (personal correspondence with Nelson, May 24, 2016 email). In the "Author's Thanks" portion of of the English manuscript of *The White Room* (a copy of which was provided to me by the author), Nelson explains: "I began writing ***The White Room/La Chambre blanche*** alternately in French and in English, revising and adjusting the texts scene by scene in light of insights and trouvailles discovered in writing in one language or the other. Then, because of a couple of submission deadlines, each version took on a life and development of its own without close reference to the other. Through this writing and through a number of provisional titles, two friends – dramaturg **Deborah Cottreau** and playwright **Madeleine Blais-Dahlem** – accompanied me with encouragement and detailed comments on each draft" (italics and boldface in original).

[3] Roberts, Tammy, "La Troupe du Jour presents play written by Saskatonian," *Saskatoon Express*, Feb. 3, 2014, p. 13.

[4] Though the English version has not yet been produced or published, NELSON provided the base text for the English surtitles for the French production (personal correspondence with Nelson (May 24, 2016 email).

[5] The author has previously published under the name NATHALIE STEPHENS.

[6] This summary accounts for only those self-translations that meet the criteria for formal analysis.

[7] 1. Je Nathanaël; 2. Absence Where As; 3. The Middle Notebookes; 4. Asclepias; 5. Laisse; 6. Laisse (rejet apparent); 7. The Sorrow and the Fast of It

Self-translation text-set	
1	*Je Nathanaël*[1] (Montreal: Éditions de l'Hexagone, 2003) [FRE] // *Je Nathanaël* (New York: Nightboat Books, 2006) [ENG] • Prose[2] • French ⇔ English[3]

Self-translation collection-set				
A	*L'absence au lieu (Claude Cahun et le livre inouvert)* (Montreal: Nota Bene, 2007) [FRE] // *Absence Where As (Claude Cahun and the Unopened Book)* (New York: Nightboat Books, 2009) [ENG][4] • Prose, containing 42 text-sets • French ¿? English[5]			
Self-translation text-sets				
	La fa ille		Fa ille	2-36
2	(1) Envoi	11-12	(1) Envoi	3-4
3	(2) Lettres	13-14	(2) Letters	5-7
4	(3) L'autre je	15	(3) The other JE	8
5	(4) Le livre qui vient à moi	16-19	(4) The book that comes to me	9-12
6	(5) Dé-dit	20-22	(5) Decay for decry	13-15
7	(6) Sens et sentences	23-25	(6) Senses and sentences	16-18
8	(7) Renvoi	26-27	(7) Return	19-21
9	(8) M.	28-31	(8) M.	22-24
10	(9) Un temps mort	35-38	(9) Dead time	27-29
11	(10) Transport	39-42	(10) Transport	30-34
12	(11) Ratages	43-44	(11) Failure	35-36
	Le là		The there	
13	(12) Broyer pour voir	47	(12) Grind to see	39
14	(13) Une trop grande distance	48-50	(13) Too great a distance	40-42
15	(14) Le résiduel et le néant	51-54	(14) The residual and nothingness	43-46
16	(15) Ce qui me somme	55-58	(15) What summons me	47-49
17	(16) À moi	59	(16) Over here	50
18	(17) L'égarement	60-62	(17) Estrangement	51-53
19	(18) Là	63-65	(18) There	54-56

[1] In this French-language publication, the writer's name appears as NATHALIE STEPHENS.
[2] Per Nightboat Books' description, the publication is "neither essay nor poem nor novel nor sex-show" (https://nightboat.org/book/je-nathanael/).
[3] Some parts were written first in English, others were written in French in first (personal correspondence with Nathanaël, Aug. 16, 2016 email).
[4] On the cover of the English publication, the writer's name appears as "Nathanaël (Nathalie Stephens)"; they are also identified as "Nathalie Stephens" on the copyright page.
[5] NATHANAËL has explained not necessarily recalling the direction of translation in their works but that the writing order and publication order typically coincide (personal correspondence, Aug. 16, 2016 email).

20	(19) Fruste corporéité	66-68	(19) Coarse corporeality	57-59
21	(20) L'enlèvement	69-71	(20) Removal	60-62
22	(21) Un nom en abrite un autre	72-73	(21) One name conceals another	63-64
23	(22) Là pour lapsus	74	(22) There for therefore	65
	Le lire où je veux en venir		The Book I Am Coming To	
24	[untitled I]	79-82	[untitled I]	69-72
25	[untitled II]	83-86	[untitled II]	73-76
26	[untitled III]	87-89	[untitled III]	77-79
27	[untitled IV]	90-91	[untitled IV]	80-81
28	[untitled V]	92-93	[untitled V]	82-83
29	[untitled VI]	94-97	[untitled VI]	84-87
30	[untitled VII]	98-99	[untitled VII]	88-89
	Restes		Remains	
31	Folie	103	Madness	93
32	Écho	103	Echo	93-94
33	Absence	104	Absence	94
34	Ruine	104	Ruin	94
35	Rencontre	104-105	Encounter	95
36	Correspondance	105-106	Correspondence	95-96
37	Ville	106-107	City	96-97
38	Eau	107	Water	97
39	Appât	107	Bait	98
40	Désir	107-108	Desire	98-99
41	Fa ille	108	Fa ille	99
42	M.	109	M.	99
43	Égarement	109	Estrangement	100

Self-translation text-set	
44	*Carnet de désaccords* (Montreal: Le Quartanier, 2009)[1] [FRE]; *Carnet de délibérations* (Montreal: Le Quartanier, 2011) [FRE]; *Carnet de somme* (Montreal: Le Quartanier, 2012) [FRE] // *The Middle Notebookes*[2] (New York: Nightboat Books, 2015) [ENG][3] • Prose • French → English[4]

[1] In this publication, the author's name is identified as NATHALIE STEPHENS.

[2] The copyright page highlights previous publications of certain excerpts of *The Middle Notebookes*: "Aspects of *The Middle Notebookes* and *Untended Pages* were present in various stages of undress in the pages of *Chicago Review*, *CLOCK*, *Mandorla*, *Poetry Northwest*, *Staging Ground*, *TriQuarterly*, *Vanitas*, *Very Small Kitchen* and *VOLT*." These earlier publications have not been accounted for here.

[3] The French publications listed here correspond to three of the four main sections contained in *The Middle Notebookes*: "Discord," "Deliberation," "Summation." (The fourth section is called "Unintended pages (2011).")

[4] "*The Middle Notebookes* began in French, as three carnets, written in keeping with three stages of an illness they knew nothing about: an onset and remission, a recurence and further recurrence, a death and the after of that death" (2015: 7, in introductory section entitled "Falsehoods of Traversal").

Self-translation text-set		
45	"Traduction soi-disant : une expropriation d'intimités" [FRE] // "(Self-)translation: An expropriation of intimacies" [ENG] • Prose • English → French[1]	
	In:	• *La vie manifeste* (April 2010, https://laviemanifeste.com/archives/7975) • Online journal
		• *Asclepias: The Milkweeds* (New York: Nightboat Books, 2015), p. 19-25 • Collection of writing by Nathanaël

Self-translation text-set		
46	", mais la mémoire de la photographie (bis)" [FRE] // ", but the memory of the photograph (bis)" [ENG] • Prose • English → French[2]	
	In:	• *Fabula-LhT* (no. 12, mai 2014, "La langue française n'est pas la langue française," https://www.fabula.org/lht/12/nathanael.html) • Online journal
		• *Asclepias: The Milkweeds* (New York: Nightboat Books, 2015), p. 85-93 • Collection of writing by Nathanaël

Self-translation text-set		
47	"Douze chutes d'un film à refaire" [FRE] // "Postscript: A short film on fascism" [ENG] • Prose • French → English[3]	
	In:	• *Cahiers Artaud* (no. 2, Oct. 2015[4]) • Literary journal
		• *Asclepias: The Milkweeds* (New York: Nightboat Books, 2015), p. 129-138 • Collection of writing by Nathanaël

[1] Per "Credits" in *Asclepias* (2015: 144). Also confirmed through personal correspondence with NATHANAËL (Aug. 16, 2016 email).
[2] Per personal correspondence with NATHANAËL (Aug. 16, 2016 email).
[3] Per personal correspondence with NATHANAËL (Aug. 16, 2016 email).
[4] Per http://editionslescahiers.fr/portfolio/items/cahiers-artaud-2/

Self-translation text-set	
48	*We Press Ourselves Plainly* (New York: Nighboat Books, 2010 [ENG] // *Laisse* (Paris: Recours au poème éditeurs, 2015)[1] [FRE] // *Laisse (rejet apparent)* (Montreal: Mémoire d'encrier, 2016) [FRE] • Prose/book-length poem[2] • English → French → French[3]

Self-translation collection-set	
B	*…s'arrête ? Je* (Montreal: Éditions de l'Hexagone, 2007) [FRE] // *The Sorrow and the Fast of It* (New York: Nightboat Books, 2007) [ENG][4] • Poetry[5] • French ¿? English
Self-translation text-sets	

49-…	[unknown]
	
	Note:
	The acknowledgements in the English publication recognize that several components of this work were previously published elsewhere: "Parts of this work have previously appeared in *ars poetica*, *Verse*, *The Walrus Magazine*, *PRECIPICe*, *Melancholia's Tremulous Dreadlocks*, *Drunken Boat*, and the chapbook, *You But For the Body Fell Against* (Belladonna, 2005)." Also, the French publication acknowledges that "[u]n extrait s'est manifesté dans *Montréal CultureS* (2006)."
	
	I have not had sufficient access to *The Sorrow and the Fast of It* or to *…s'arrête ? Je*, and I have been able to consult only some of the publication outlets identified in the statements above. Therefore, I cannot confirm how many text-sets are contained in this collection-set or when certain texts were *first* published. In lieu of a detailed summary, the list below provides a partial account of texts I have been able to locate in adjacent works.[6]
	
	• [untitled: It is possible to write on'e day through letters, a letter]
	  ○ *Drunken Boat* (no. 8, 2006) and "Someone said rain it rained..." - later published in The Sorrow and the Fast of It (2007)
	  ○ *ars poetica* (June 12, 2007, http://www.logolalia.com/arspoetica/archives/003430.html)

[1] Unfortunately, I have not been able to locate a copy of this text
[2] According to J. Mae Barizo, this is "[a] 97-page book-length poem in the form of continuous blocks of text separated only by ellipses" [-(https://nightboat.org/book/we-press-ourselves-plainly/).
[3] Personal correspondence with NATHANAËL (Aug. 16, 2016).
[4] In both the English- and French-language publications, the writer's appears as NATHALIE STEPHENS.
[5] No literary genre is referenced in the paratext of the English version. On the copyright page of French publication, however, the work is referred to as "poèmes."
[6] In all of these cases, the author is listed as NATHALIE STEPHENS.

	○ *Drunken Boat* (no. 8, 2006) - Nathalie Stephens - "It is possible to write one's..." and "Someone said rain it rained..." - later published in The Sorrow and the Fast of It (2007) • [untitled: Someone said rain it rained...] ○ *Drunken Boat* (no. 8, 2006) • "Le Nom de L'Anonyme" ○ *The Walrus Magazine* (Mar. 2005) • In: *Melancholia's Tremulous Dreadlocks* (no. 4 [year unknown]) ○ [untitled: Nails me to this unnamable] ○ [untitled: We walk beside] ○ [untitled: I warn the masterpiece] • I am not certain which text(s) appear in *Montréal Cultures*, but the relevant journal details appear to be the following: no. 7, 2006, p. 8-9.[1]

Self-translation text-set[2]		
∅	"Exulant, or The Rain" [ENG] // "Exulant, ou la pluie" [FRE] • Prose • French ¿? English[3]	
	In:	• *Asclepias: The Milkweeds* (New York: Nightboat Books, 2015), p. 95-105 • Collection of writing by Nathanaël
		• *Écritures migrantes du genre. Croiser les théories et les formes littéraires en contextes comparés* (Eds. Mireille Calle-Gruber, Sarah-Anaïs Crevier Goulet et Christine Lorre-Johnston; Paris: Honoré Champion, 2017) • Collection of works by various writers

[1] As indicated in a note on p. 43 of the author's article "Correspondances : Montréal… Chicago… Wherever" (*Spirale*, no. 210, Sept./Oct. 2006, 41-43): "Les textes en italique sont extraits d'un manuscrit inédit dont un passage, traduit par l'auteure en français et ayant pour titre... *S'arrête? Je*, a été publié dans *Montréal Cultures* (n° 7, « Écrire Montréal, écrire à Montréal », 2006, p. 8-9)."

[2] This text-set falls outside the parameters identified for formal analyses.

[3] A note in the "Credits" of *Asclepias* suggests that the French was written first (2015: 146). However, NATHANAËL has indicated that it is not clear what the direction of translation is for this text-set (personal correspondence, Aug. 16, 2016 email).

1.80 PÁDRAIG O BROIN[1]

b. 1908, Clontarf (Ireland); Canada, 1913 (Toronto); d. 1967

Self-translation text-set		
∅	¿? [IRI][2] // "Feargus the Red Disremembers" [ENG] • Poem • Irish → English[3]	
	In:	• [unconfirmed][4]
		• *Canadian Literature* (no. 42, 1969), p. 44-45 • Journal

1.81 CARLOS PASTÉN

b. Antofogasta (Chile); Winnipeg; Toronto[5]

Summary of self-translations: PASTÉN				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x short story

**

[1] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[2] Details about the Irish-language version remain unconfirmed.
[3] Beneath the title of the poem in English: "translated by Pádraig Broin from his own Irish Gaelic original" (p. 44).
[4] The publication status of the Irish-language version remains unconfirmed.
[5] "Carlos Pastén was born in Antofagasta, Chile, and taught Spanish American literature at the University of Chile at Antofagasta until 1973. He worked as the Director of the Immigrant Learning Centre in Winnipeg until 1978 and is now in charge of the cultural program at the Centro para Gente de Habla Hispana in Toronto. He has published stories and articles in Chile, Winnipeg and Toronto" (p. 246, *Chilean Literature in Canada*). If we assume that PASTÉN was no younger than 25 when he stopped teaching in Antofagasta, then he would have been born no later than in the 1940s.

Self-translation text-set		
1	"Law of Escape" [ENG] ≈ "Ley de fuga" [SPA] • Short story • *En-face* edition, English on left (even-numbered pages: p. 162-176), Spanish on right (odd-numbered pages: p. 163-177) • Spanish → English[1]	
	In:	• *Chilean Literature in Canada/Literatura chilena en Canadá* (Ed. Naín Nómez; Ottawa: Ediciones Cordillera, 1982) • Collection of writing by various writers

1.82 MARKOOSIE PATSAUQ[2]

b. 1941, near Inukjuak (Quebec); Resolute (then Northwest Territories, now Nunavut), circa 1953; northern Manitoba, circa 1954; Yellowknife, circa 1948; d. 2020, Inukjuak (Quebec)[3]

Self-translation text-set		
∅[4]	[title unknown] (Ed. James McNeill, 1969[5]) [INU] // *Harpoon of the Hunter* (Montreal and Kingston: McGill-Queen's University Press, 1970) [ENG][6] // *Hunter with Harpoon* (Montreal and Kingston: McGill-Queen's University Press, 2020) [ENG] • Novel • Inuktitut → English → English	
	Collaborators:	• n/a
		• James McNeill[7]
		• Valerie Henitiuk, Marc-Antoine Mahieu[8]

[1] "Carlos Pastén translated his story, 'Law of Escape'" (under "Translations," p. 1 of the publication). Since the titles identified on the "Translations" page are listed exclusively in English, generally seeming to refer to translation from Spanish into English, it seems likely that PASTÉN also translated into English.
[2] Aka Markoosie
[3] "Markoosie Patsauq, first Inuit novelist, lived the history of his people." *CBC*. April 20, 2020. https://www.cbc.ca/news/canada/north/markoosie-patsaq-inuit-novelist-1.5537787
[4] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[5] "In 1969, 'Harpoon of the Hunter' arrived on the desk of James McNeill, editor of an Inuktitut magazine published by the federal government. The manuscript was written in syllabics—symbols representing sound—and published that way in the magazine. Patsauq, under McNeill's direction, then translated it into English" ("Markoosie Patsauq, first Inuit novelist, lived the history of his people" (*CBC*. April 20, 2020; https://www.cbc.ca/news/canada/north/markoosie-patsaq-inuit-novelist-1.5537787). I have not been able to determine the name of the magazine.
[6] Per Henitiuk (2016: 16), the novel was "composed by Markoosie in Inuktitut and then self-translated into English, from which language it was subsequently translated into French (twice) as well as other languages."
[7] "Although Patsauq always said he was content with the original translation, it had been heavily shaped by McNeill's editorial hand" ("Markoosie Patsauq, first Inuit novelist, lived the history of his people." *CBC*. April 20, 2020. https://www.cbc.ca/news/canada/north/markoosie-patsaq-inuit-novelist-1.5537787).
[8] "In collaboration with the author, Valerie Henitiuk and Marc-Antoine Mahieu return to the original Inuktitut text to provide English readers with a more accurate translation. With a preface by Patsauq and

1.83 GIANNA PATRIARCA

b. 1951, Ceprano (Italy); Canada, 1960; Toronto[1]

Summary of self-translations: PATRIARCA				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
50	3	7[2]	• 3 x poetry (coll'n-set) • 7 x poetry (text-set)	• 50 x poetry

**

Self-translation collection-set	
A	*Italian Women and Other Tragedies* (Toronto, Montreal, New York: Guernica, 1994) [ENG, with some ITA] • Collection of writing by Patriarca • Contains 2 self-translation text-sets, both poems • Italian → English[3]
Self-translation text-sets[4]	
1	"Maggio" [ITA] ≈ "May" [ENG] • *En-face* presentation: ITAL on left page, p. 14; ENG on right, p. 15
2	"The Old Man" [ENG] ≈ "Il vecchio" [ITA] • Recto-verso presentation: English on recto, p. 45, Italian on verso, p. 46

Self-translation text-sets[5]	
3	"sono ciociara" [CIO] ≈ "i am ciociara" [ENG] • *My Etruscan Face* (Toronto: Quattro Books, 2007) • Collection of poetry by Patriarca • Successive versions: Ciociaro, p. 24-25, English, p. 26-27 • Ciociaro → English[6]

an afterword from the translators, this edition offers a fresh and contextualized interpretation of a cultural milestone" ("Overview," https://www.mqup.ca/hunter-with-harpoon-products-9780228004028.php#!prettyPhoto, accessed Jan. 8, 2021).

[1] Patriarca (1994: ; 2015: 93, 94)

[2] 1. Italian Women and Other Tragedies; 2. My Etruscan Face; 3. Bibliosofia.net; 4. Donne Italiane ed altre tragedie; 5. Descant; 6. Too Much Love; 7. Interfrancophonies

[3] Confirmed by PATRIARCA through personal correspondence (Dec. 15, 2020 email).

[4] I am not including a full account of this poetry collection here since it is provided in the breakdown of *Italian Women and Other Tragedies* / *Donne Italiane ed altre tragedie*.

[5] I am not including a full account of this poetry collection here since it is provided in the breakdown of *Italian Women and Other Tragedies* / *Donne Italiane ed altre tragedie*.

[6] Per the notes below each linguistic version: "written in the dialect of the region of Lazio, known as Ciociaro" (25) and "translation by Gianna Patriarca" (27); confirmed through personal correspondence with PATRIARCA (Jan. 5, 2016 email).

Writing Beyond History: An Anthology of Prose and Poetry (Eds. Licia Canton, Delia De Santis, Verena Fazio; Montreal: Cusmano, 2006) // Bibliosofia.net (Mar. 1, 2007) • English → Italian[1] • Contains 5 self-translation text-sets, all of them poems	
• Collection of works by various writers	• Online journal ○ http://www.bibliosofia.net/files/wbh___patriarca.htm
Self-translation text-sets	
4	"Verona in July" [ENG], p. 161 // "Verona a Luglio" [ITA]
5	"Piossasco, Liguria" [ENG], p. 162 // "Piossasco" [ITA]
6	"Veneto, Rovereto" [ENG], p. 162 // "Veneto, Rovereto" [ITA]
7	"Landscape" [ENG], p. 163 // "Paesaggi" [ITA[2]]
8	"Ceriale, Liguria" [ENG], p. 163-164 // "Ceriale, Liguria" [ITA]

Self-translation collection-set	
B	*Italian Women and Other Tragedies* [ENG and ITA] // *Donne Italiane ed altre tragedie* (Toronto: LyricalMyrical, 2009) [ITA] • Collections of writing by Patriarca • Contains 40 self-translation text-sets • English → Italian[3] • Collaborator: Maria Grazia Nalli[4]
Self-translation text-sets	
9	"Italian Women" [ENG], p. 9 // "Donne Italiane" [ITA], p. 11
10	"My Birth" [ENG], p. 10 // "La mia nascita" [ITA], p. 12
11	"Daughters" [ENG], p. 11 // "Figlie" [ITA], p. 14
12	"Paesaggi" [ENG], p. 12-13 // "Paesagi" [ITA], p. 15
	"Maggio" [ITA], p. 14 // n/a
	"May" [ENG], p. 15 // "Maggio" [ITA[5]], p. 73
13	"Contrasti" [ENG], p. 16 // "Contrasti" [ITA], p. 16
14	"Conversations for Lucy" [ENG], p. 17 // "Conversazioni" [ITA], p.
15	"For Roberto Pisapia" [ENG], p. 18 // "Per Roberto Pisapia" [ITA], p. 18
16	"Perhaps" [ENG], p.20 // "Forse" [ITA], p. 20
17	"Returning" [ENG], p. 21 // "Ritornare" [ITA], p. 21

[1] Personal correspondence with Patriarca (Feb. 16, 2021 email).
[2] This Italian-language text is different than the same-named poem published in *Donne Italiane ed altre tragedie* (2009).
[3] Per the copyright page ("Poems in Italian, translated from the English by the author") and title page ("tradotto dal'inglese da Maria Grazia Nalli e Gianna Patriarca") in *Donne Italiane ed altre tragedie*. Confirmed though personal correspondence with PATRIARCA (Dec. 15, 2020 email).
[4] Per the title page of *Donne Italiane*: "tradotto dal'inglese da Maria Grazia Nalli e Gianna Patriarca."
[5] This Italian text is the same as the Italian version published in *Italian Women and Other Tragedies*.

18	"Summers with Arduino" [ENG] p. 23 // "L'estate con Arduino" [ITA], p. 23
19	"Reasons" [ENG], p. 25 // "Ragioni" [ITA], p. 25
20	"Life is a Glass of Wine" [ENG], p. 26 // "La vita in un bichiere di vino" [ITA], p. 26
	"Napoli 1960" [ITA], p. 27 // "Napoli 1960" [ITA[1]], p. 13
21	"College Street, Toronto" [ENG], p. 28 // "College Street, Toronto" [ITA], p. 27
22	"The Garden" [ENG], p. 32 // "Il giardino" [ITA], p. 31
23	"Pablo and You" [ENG], p. 34 // "Pablo e te" [ITA], p. 33
24	"Cileno" [ENG], p. 35-36 // "Cileno" [ITA], p. 34
25	"The Gift" [ENG], p. 37 // "Il dono" [ITA], p. 36
26	"The Poet" [ENG], p. 38 // "Il poeta" [ITA], p. 37
27	"Gettings Things Right" [ENG], p. 40 // "Mettere a posto le cose" [ITA], p. 39
28	"Sunday and You" [ENG], p. 40 // "Tu e la domenica" [ITA], p. 39
29	"Mother Tells Me Stories" [ENG], p. 42 // "Mamma mi racconta storie" [ITA], p. 42
30	"For Grandma in Bed, Waiting" [ENG], p. 43 // "Per nonna, a letto, che aspetta" [ITA], p. 43
	"The Old Man" [ENG], p. 45 // "Il vecchio" [ITA[2]], p. 45
	"Il Vecchio" [ITA], p. 46 // n/a
31	"Dolce-Amaro" [ENG], p. 47 // "Dolce-Amaro" [ITA], p. 46
32	"November 16, 1983" [ENG], p. 49 // "Il 16 novembre, 1983" [ITA], p. 48
	"Tu" [ITA], p. 50 // "Tu" [ITA[3]], p. 49
	"Io" [ITA], p. 51 // "Io" [ITA[4]], p. 75
33	"Sometimes in Teaching" [ENG], p. 52 // "Qualche volta nell'insegnare" [ITA], p. 50
34	"Angelo" [ENG], p. 54 // "Angelo" [?], p. 52
35	"For the Children" [ENG], p. 55 // "Per I bambini" [ITA], p. 53
36	"Bambini" [ENG], p. 56 // "Bimbi" [ITA], p. 54
37	"For My Uncle" [ENG], p. 58 // "Per mio zio" [ITA], p. 56
38	"The Red Scooter" [ENG], p. 60 // "La vespa rossa" [ITA], p. 57
39	"Stories from My Town" [ENG], p. 62 // "Storie dal mio paese" [ITA], p. 59
40	"Nina, la matta" [ENG], p. 63 // "Nina la pazza" [ITA], p. 60
	"Marisa" [ITA], p. 65 // "Marisa" [ITA[5]], p. 62
41	"Success" [ENG], p. 66 // "Successo" [ITA], p. 63
42	"Mary" [ENG], p. 67 // "Mary" [ITA], p. 64
43	"Compleanno" [ENG], p. 71 // "Compleanno" [ITA], p. 68
44	"Beautiful Things" [ENG], p. 73 // "Cose belle" [ITA], p. 69
45	"First Snow" [ENG], p. 74 // "Prima neve" [ITA], p. 70
46	"Easter Resurrection" [ENG], p. 75 // "Pasqua-Resurrezione" [ITA], p. 71
47	"Grace Street Summer" [ENG], p. 76 // "L'estate a Grace Street" [ITA], p. 72

[1] This Italian text is the same as the Italian version published in *Italian Women and Other Tragedies*.
[2] This is the same poem as on p. 46 of *Italian Women and Other Tragedies*.
[3] This Italian text is the same as the Italian version published in *Italian Women and Other Tragedies*.
[4] This Italian text is the same as the Italian version published in *Italian Women and Other Tragedies*.
[5] This Italian text is the same as the Italian version published in *Italian Women and Other Tragedies*.

48	"For Gia at Bedtime" [ENG], p. 77 // "Per Gia all'ora della buona notte" [ITA], p. 74
	n/a // "'sta vita" [ITA], p. 76

Self-translation text-set[1]		
49	"Rituzza" [SIC] ≈ "Rituzza" [ENG] // "Rituzza" [SIC] ≈ "Little Rita" [ENG] // "Rituzza" [SIC] ≈ "Rita" [ENG] ≈ "Rita" [ITA][2]	

	In:	• "Rituzza, A Sicilian Girl" (article)
		  • *Descant* (no. 154, 2011), p. 202-206
		  • Journal
		• Vertically divided split-page, Sicilian text on left, English on right, p. 206
		• Sicilian dialect → English[3]

		• *Too Much Love* (Toronto: Quattro, 2012) • Collection of poetry by Patriarca • Recto-verso presentation: Sicilian, p. 73, English, p. 74 • Sicilian dialect → English[4]

		• "La langue à l'intérieur de mes langues" (article)
		  • *Interfrancophonies* (no. 6, 2015), p. 93-96
		  • Journal
		• Successive versions and vertically divided split-page presentation: Sicilian text on left, English on right, p. 95; Italian on p. 96
		• Sicilian dialect ¿? English ¿? Italian[5]

Self-translation collection-set[6]	
C	*Too Much Love* (Toronto: Quattro, 2012) • Collection of poems by Patriarca • Successive versions: Ciociaro,[7] p. 113, English, p. 114 • Ciociaro → English[8] • Contains 2 self-translation text-sets

[1] I am not including a full account of this poetry collection here since it is provided in the breakdown of *Italian Women and Other Tragedies* / *Donne Italiane ed altre tragedie*.
[2] Note that, in spite of having the same title, each of the three versions in Sicilian dialect are different from one another. The same is true of the three English-language versions. Therefore, we have one self-translation text-set here (with all seven versions linked) but three self-translation moments (*Descant*, with Rituzza; *Too Much Love*, with two new versions; *Interfrancophonies*, with three new versions).
[3] The direction of translation was confirmed by PATRIARCA through personal correspondence (Jan. 5, 2016 email).
[4] The note under the title of "Little Rita" (Too Much Love): "translated from the dialect."
[5] The direction of self-translation here remains unconfirmed. PATRIARCA introduces the three poems as follows: "Ce qui suit est un poème que j'ai écrit dans les trois langues à l'intérieur de ma language" (p. 95).
[6] Even though this publication does not include two self-translation text-sets that are being published *for the first time*, it is a collection-set on account of also including "Little Rita."
[7] Aka "Cepranese dialect" (per personal correspondence with Patriarca, Jan. 9, 2016 email), as indicated in notes appearing below each title: "Cepranese dialect" (113); "translated from Cepranese dialect" (114).
[8] The note under the title of "Little Rita" (Too Much Love): "translated from the dialect."

Self-translation text-sets	
	"Rituzza" [CIO] ≈ "Little Rita" [ENG] • See above
50	"Addò Stà La Chiau" [CIO] ≈ "Where is the key" [ENG][1] • Successive versions: Ciociaro,[2] p. 113, English, p. 114

1.84 MANUEL ANDRÉS PEÑAFIEL

b. 1966, Santiago (Chile); Montreal, 1979[3]

Summary of self-translations: M. A. PEÑAFIEL				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x short story

**

Self-translation text-set		
1	"Cuento de recién llegado" [SPA] ≈ "Histoire d'un nouveau venu" [FRE] • Short story; successive versions (Spanish, p. 29-33; French, p. 35-40) • Spanish → French[4] • Collaborator: Christian Fortin[5]	
	In:	• *Creciendo en el desarraigo: Jóvenes chilenos en la provincia de Quebec [SPA] ≈ Grandir déraciné : Jeunes chiliens dans la province du Québec* (Ed. Sergio Martínez; Montreal: CACTUS, 1994) • Collection of writing by various writers

[1] Self-translation status confirmed by PATRIARCA through personal correspondence with the author (Jan. 9 2016 email).
[2] Aka "Cepranese dialect" (per personal correspondence with Patriarca, Jan. 9, 2016 email), as indicated in notes appearing below each title: "Cepranese dialect" (113); "translated from Cepranese dialect" (114).
[3] See p. 28/p. 34, which also specifies that completed secondary and post-secondary studies in Montreal. Publication editor, Sergio Martínez, explains that the writers who contributed to Creciendo… ≈ Grandir… were well integrated into the local French-language education system in Quebec (personal correspondence with Martínez, April 18, 2016 email).
[4] Footnotes in the French version refer to the Spanish as the original text: e.g., "Les textes en italique indiquent qu'ils sont en espagnol dans la version originale" (2015: 35).
[5] Fortin is listed on the copyright page under "Revisión de textos franceses/Révision de textes en français."

1.85 TERESA PEÑAFIEL

b. 1968, San Felipe (Chile); Argentina, 1975-1979; Montreal, 1979[1]

Summary of self-translations: T. PEÑAFIEL				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x short story

**

Self-translation text-set		
1	"Caleidospio" [SPA] ≈ "Kaléidoscope" [FRE][2] • Short story; successive versions (Spanish, p. 11-14; French, p. 16-19) • Spanish → French[3] • Collaborator: Christian Fortin[4]	
	In:	• *Creciendo en el desarraigo: Jóvenes chilenos en la provincia de Quebec [SPA] ≈ Grandir déraciné : Jeunes chiliens dans la province du Québec* (Ed. Sergio Martínez; Montreal: CACTUS, 1994) • Collection of writing by various writers

[1] See p. 10/p. 15, which also specifies that Peñafiel was pursuing a master's degree at the Université de Montréal at the time of publication. Publication editor, Sergio Martínez, explains that the writers who contributed to Creciendo… ≈ Grandir… were well integrated into the local French-language education system in Quebec (personal correspondence with Martínez, April 18, 2016 email).

[2] M.A. PEÑAFIEL is listed on the copyright page as one of the translators. The fact of self-translation was also confirmed through personal correspondence with the publication editor, Sergio Martínez (April 18, 2016 email).

[3] Per Martínez (1994: 9).

[4] Fortin is listed on the copyright page under "Revisión de textos franceses/Révision de textes en français."

1.86 IMELDA PERLEY[1]

b. Tobique First Nation

Self-translation text-set		
∅	"Woliwon 'Ciw Nit…" [WOLUSTOQ] ≈ "Thank You for the Teachings" [ENG] • Poem • *En-face* edition, Wolustoq on left (even-numbered pages: p. 58-60), English on right (odd-numbered pages: p. 59-61) • Wolustoq → English[2]	
	In:	• *Ellipse* (no. 76, Winter 2005-2006) • Journal

1.87 MARC PRESCOTT

b. 1971, Sainte-Anne-des-Chênes, Manitoba

Summary of self-translations: PRESCOTT[3]				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x play

**

Self-translation text-set		
1	*Encore* (Saint-Boniface: Les Éditions du Blé, 2003) [FRE] // *Encore* (Winnipeg: Scirocco Drama, 2009) [ENG] • Play • French → English[4]	
	First performed: [5]	• 2003, Théâtre Cercle Molière, St. Boniface (Manitoba)
		• 2008, Manitoba Theatre Projects, Winnipeg

[1] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[2] Per listing in table of contents: "*tr.* Thank You for the Teachings, Imelda Perley" (p. 3).
[3] This summary accounts for only those self-translations that meet the criteria for formal analysis.
[4] Copyright page of English publication: "English translation by Marc Prescott," "Author's translation of his play of same title from the French." Back cover of English publication: "The play was originally written and performed in French, and has been translated by the author."
[5] See Ladouceur (2015: 136), for both performances.

Self-translation text-set[1]		
∅	*Fort Mac* (Saint-Boniface: Les Éditions du Blé, 2009) [FRE] // *Fort Mac* (unpublished) [ENG] • Play • French → English	
	First performed:[2]	• 2007, UniThéâtre, Edmonton
		• 2011, Théâtre Vice Versa Theatre, Winnipeg

1.88 DANIEL POLIQUIN[3]

b. 1953, Ottawa; Sudbury

Self-translation text-set	
∅[4]	*René Lévesque* (Montreal: Boréal, 2009) [FRE] // *René Lévesque* (Toronto: Penguin, 2009) [ENG] • Biographical essay • French → English[5]

1.89 GILLES POULIN-DENIS

b. 1980, Saskatoon; Montreal for postsecondary studies; splits time between Montreal and Western Canada

Self-translation text-set		
∅[6]	*Rearview* (Montreal: Dramaturges Éditeurs, 2009) [FRE] // *Rearview* (unpublished[7]) [ENG] • Play • French → English[8]	
	First performed:	• Feb. 5, 2009; Troupe du jour, Saskatoon[9]
		• 2016, Sudbury Theatre Centre, Sudbury[10]

[1] This text-set falls outside the parameters identified for formal analyses.
[2] See Ladouceur (2015: 137), for both performances.
[3] POLIQUIN may have self-translated on other occasions. I have identified only one example, for illustrative purposes.
[4] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[5] Per Acknowledgements in English publication: "the first draft of this biographical essay was written in French" (211).
[6] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[7] Publication status confirmed by POULIN-DENIS in personal correspondence (June 2, 2020 email).
[8] Confirmed through personal correspondence with POULIN-DENIS (June 2, 2020 email).
[9] http://www.cead.qc.ca/_cead_repertoire/id_document/8491 (last consulted April 20, 2020)
[10] Performed in Sudbury, 2016: "dans sa version anglaise et française, à Sudbury par le Théâtre du Nouvel Ontario et le Sudbury Theatre Centre": https://www.theatre-contemporain.net/biographies/Gilles-Poulin-Denis/presentation; last consulted April 20, 2020)

Self-translation text-set		
∅	*Statu Quo* (unpublished) [FRE] // *Status Quo* (unpublished[1]) [ENG] • Play • French → English[2]	
	First performed:	• Mar. 31, 2013; Théâtre la Seizième, Vancouver[3]
		• Unproduced[4]

Self-translation text-set		
∅	*Straight Jacket Winter* (unpublished) [FRE] // *Straight Jacket Winter* (Toronto: Playwrights Canada Press, 2019[5]) [ENG] • Play • French → English[6] • Collaborator: Esther Duquette[7]	
	First performed:	• Spring 2016, Carrefour international du théâtre, Quebec City[8]
		• June 6, 2019, as part of Magnetic North Theatre Festival; The Cultch Historic Theatre, Vancouver[9]

[1] Publication status, for both works, confirmed by POULIN-DENIS in personal correspondence (June 2, 2020 email).
[2] Confirmed through personal correspondence with POULIN-DENIS (June 2, 2020 email).
[3] http://www.cead.qc.ca/_cead_repertoire/id_document/8491 (last consulted April 20, 2020)
[4] Performance status confirmed by POULIN-DENIS in personal correspondence (June 2, 2020 email).
[5] Publication status, for both works, confirmed by POULIN-DENIS in personal correspondence (June 2, 2020 email).
[6] Confirmed through personal correspondence with Poulin-Denis (June 2, 2020 email).
[7] POULIN-DENIS and DUQUETTE co-wrote both the French and English versions. See http://www.cead.qc.ca/_cead_repertoire/id_document/9363 (last consulted April 20, 2020). Also confirmed through personal correspondence with Poulin-Denish (June 2, 2020 email).
[8] http://www.lesfrancophonies.fr/IMG/pdf/dp-16-web-2.pdf (last consulted April 20, 2020)
[9] Interview with DUQUETTE and POULIN-DENIS on "Phare Ouest," Radio Canada, May 30, 2019 (https://ici.radio-canada.ca/premiere/emissions/phare-ouest/segments/entrevue/119980/esther-duquette-gilles-poulin-denis-straight-winter-jacket (last consulted April 20, 2020). This was a bilingual (French-English) performance; the English-only version of the play has not yet been performed (confirmed by Poulin-Denis in June 2, 2020 email).

1.90 CAMILA REIMERS

b. 1951, Antofagasta (Chile); Sudbury (Ontario), 1980; Ottawa, 1990

Summary of self-translations: REIMERS				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
2	0	2[1]	n/a	• 2 x children's book

**

Self-translation text-set	
1	*Por qué Chile es un país largo y angosto ≈ Why Chile is a Long and Narrow Country* (Ottawa: Qantati Junior, 2009) [SPA, ENG] • Children's book; vertically divided split-page edition • Spanish → English[2]

Self-translation text-set	
2	*El cóndor pasa sobre el norte ≈ When the Condor Meets the Eagle* (Ottawa: Qantati Junior, 2016) [SPA, ENG] • Children's book; vertically divided split-page edition • English ⇔ Spanish[3]

[1] 1. Por qué Chile es un país largo y angosto ≈ Why Chile is a Long and Narrow Country; 2. El cóndor pasa sobre el norte ≈ When the Condor Meets the Eagle

[2] Personal correspondence with REIMERS (Dec. 4, 2018 email).

[3] REIMERS wrote the story in Spanish first and subsequently worked in both languages, translating into English and variously amending the text in Spanish and English (personal correspondence with Reimers, June 30, 2016 email).

1.91 MIGUEL RETAMAL[1]

b. 1948, Santiago (Chile); Canada[2]

Summary of self-translations: RETAMAL				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x play

**

Self-translation text-set	
1	*L'attente* ≈ *La espera* (Ottawa and Rimouski: Éditeq, 1997) [FRE, SPA] • Play; tête-bêche edition • French → Spanish[3]

1.92 MARIE-COLOMBE ROBICHAUD

b. 1943, Chéticamp, Cape Breton Island (Nova Scotia); Meteghan Centre, Nova Scotia

Summary of self-translations: ROBICHAUD				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
100	1	1[4]	• 1 x short story (coll'n-set)	• 100 x short story

**

[1] Aka Miguel Retamal Sanchez

[2] The timing of RETAMAL's arrival to Canada is unconfirmed. However, it seems clear that his residence in Canada, and in the province of Quebec more particularly, can be confirmed in a number of ways: he acted as artistic director of the theatre group, Volcan de Montréal (1980-1985), he obtained his master's from the Université du Québec in Rimouski (1993) (http://depot-e.uqtr.ca/id/eprint/5294/), where he has also taught, and he received a PhD.

[3] Personal correspondence with RETAMAL (May 4, 2016 email). He further clarified that, for the past three decades, he has been writing exclusively in French.

[4] 1. Acadian Tales from Bygone Days

Self-translation collection-set				
A	*100 petites histoires du passé* (Meteghan Centre, Nova Scotia: Éditions de la Piquine, 2002) [FRE] // *Acadian Tales from Bygone Days* (Meteghan Centre, Nova Scotia: Éditions de la Piquine, 2009) [ENG] • Collections of short stories by Robichaud • Contains 100 self-translation text-sets • French → English[1]			
Self-translation text-sets				
1	"Les recenseurs, la Toussaint et le jour des Morts," p. 15 // "The Census, All Saints' Day and All Souls' Day," p. 11			
2	Le cochon, la guerre, les avions et la soupe aux choux	16	The Pig, the War, the Planes and Cabbage Soup	12
3	Les remèdes	18	Old Remedies	14
4	Le suête	19	The Suête, or the Sou'east Wind	15
5	La pêche aux homards	20	The Start of the Lobster Season	16
6	Les Avents	22	Advent	18
7	La pêche (suite)	23	Lobster Fishing	19
8	La veille de Noël	24	Christmas Eve	20
9	Le Jour de l'An	26	New Year's Day	22
10	L'Épiphanie	29	Epiphany	24
11	Les bouses de vaches	30	Cow Patties	25
12	Le mariage à Ubald	31	Ubalde's Wedding	27
13	Le Chandeleur	33	Candlemas day	29
14	La Saint-Valentin	35	Valentine's Day	30
15	Les poux	36	Lice	31
16	Les maladies et la mort	38	Sickness and Death	33
17	Mardi Gras dans Clare	39	Shrove Tuesday in Clare	34
18	Mardi Gras, Mercredi des Cendres et le Carême à Chéticamp	40	Shrove Tuesday, Ash Wednesday and Lent in Chéticamp	35
19	La vache ensorcellée	42	The Cursed Cow	37
20	La mi-carême	44	Mid-Lent in Chéticamp	38
21	Le mitan du Carême	46	Mid-Lent in Clare	41
22	Le froid et ses conséquences	48	The Effects of Cold Weather	43
23	La lune et ses effets	50	The Effects of the Moon	44
24	Les Jours Saints	52	The Holy Days	46
25	Les croyances et le diable	53	Stories of the Devil	47
26	Les glaces	55	Ice Floes off Chéticamp	49
27	Le voleur de mélasse	56	The Molasses Thief	50
28	Le printemps	58	Spring	52
29	Le collectionneur de taxes	59	The Tax Collector	53

[1] Per "Foreward" [*sic*] in English publication, p. 10.

30	Quelques vieux remèdes de Chéticamp	60	Old-Fashioned Remedies	54
31	D'la radoterie	62	Rambling	56
32	La poule couveuse	63	The Broody Hen	57
33	La Fête-Dieu	65	Corpus Christi	58
34	La Communion Solennelle	67	Solemn Communion	60
35	Le pique-nique	70	Church Picnics	63
36	Faire les foins	71	Haymaking	64
37	Zabine et Basile	73	Olive and Basile	66
38	Le grainage	75	Berry Picking	68
39	Souvenir des noces à Zabine	77	Reminiscing about Olive's Wedding	70
40	Se baigner	79	Swimming	72
41	Le temps d'la petite maison	81	The Outhouse Era	74
42	Le p'tit catéchisme	83	Catechism	76
43	Le tonnerre	85	Thunder	77
44	Après une naissance	86	Giving birth	79
45	Les confitures	88	Making Jam	80
46	Quelle journée!	89	What a Day!	82
47	Arracher les patates	91	Digging Potatoes	83
48	Les travaux d'automne	92	Autumn Chores	85
49	À la p'tite école	94	The Little Schoolhouse	86
50	Les inquiétudes	96	Worries	88
51	À la p'tites granges	98	The Little Barns	90
52	Les Quarante-Heures	100	Forty Hour Devotion	92
53	La peur	102	Fear	94
54	Aller en cour	104	**Worries**	**88**
55	Dans Clare	105	In Clare	97
56	La mode	107	Fashions	98
57	Après la mort	110	After Death	101
58	L'école de canton	112	The Village School	103
59	Noël dans Clare	114	Christmas in Clare	105
60	L'encan des bans	116	Auction of the Pews	106
61	Le mois de janvier	118	The Month of January	108
62	Les hivers sont longs	120	Long Boring Winters	110
63	L'électricité	121	Electricity	111
64	Les élections	123	Election Day	113
65	Le téléphone	125	The Telephone	115
66	Le soir des Valentins	127	Valentine's Night	117
67	La Satchaise	128	The Sachase	118
68	Jouer aux cartes	130	Playing Cards	119
69	Les vagabonds	131	Vagabonds	121
70	La malchance d'Arthur	132	Arthur's Misfortune	122
71	Maggie Schnipe	135	Maggie Shnipe	124
72	Le poisson d'avril	136	April Fools' Day	125
73	D'autres passants	138	Other Strangers	127

74	Les soubriquets	139	Nicknames	128
75	Un valentin en retard	140	A Late Valentin	130
76	Les jeux	142	Games	132
77	La visite de tante Émilie	143	Aunt Émilie's Visit	133
78	Le temps change	145	Times are Changing	125
79	Marichette	147	Marichette	137
80	Les superstitions	149	Superstitions	139
81	Arbour Day	151	Arbor Day	140
82	Les traîneux d'chemins	152	Peddlers	142
83	Le cinéma	154	The Movies	143
84	Des étrangers	155	Fear of Strangers	144
85	Notre enfance	157	When We Were Young	146
86	La gêne	158	Embarrassing Things	147
87	La mousse d'Irlande	160	Irish Moss	148
88	Dévotions religieuses	161	Religious Devotions	150
89	Du temps d'la Prohibition	163	Prohibition	152
90	Le Cap-Rouge	165	Cape Rouge	153
91	Pique-nique à Maxwellton	167	Picnic in Maxwellton	156
92	Le grange à Fabien	169	Moving Fabien's Barn	158
93	La farauderie	171	Vanity	160
94	Comme j'avons 'té él'vés	173	The Way We Were Raised	162
95	Le premier T.V.	175	The First T.V.	164
96	Coumme j'avons 'té él'vés (suite)	177	The Way We Were Raised	162
97	Les di'tons d'ma grand-mère	179	Grandma's Sayings	167
98	La nourriture d'empremier	180	Food We Ate Years Ago	169
99	Une histoire à dormir deboute	183	A Silly Story	171
100	Les habits d'autrefois	185	The Way We Dressed Years Ago	172

1.93 CARMEN RODRÍGUEZ

b. 1948, Valdivia (Chile); Utah (U.S.); Chile; California (U.S.); Vancouver (B.C.), 1974; La Paz (Bolivia), 1979; San Carlos de Bariloche (Argentina); Vancouver (B.C.), 1984[1]

Summary of self-translations: RODRÍGUEZ[2]				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
41	2	7[3]	• 1 x short story (coll'n-set) • 1 x poetry (coll'n-set) • 8 x short story (text-set) • 5 x poetry (text-set)	• 15 x short story • 26 x poetry

**

Self-translation text-set		
1	"La oma" [SPA] ≈ "Oma" [ENG] // "Accented Living"[4] [ENG] • Short story • Spanish → English → English[5] • Collaborator: Heidi Neufeld[6]	
	In:	• *Aquelarre* (no. 3, 1990), p. 15-16 • Journal
		• *and a body to remember with* (Vancouver: Arsenal Pulp Press, 1997), p. 101-105 • Collection of writing by Rodríguez

[1] Online questionnaire completed by RODRÍGUEZ (submitted May 21, 2015), as well as various published biographies, including from RODRÍGUEZ's website (http://www.carmenrodriguez.ca/extended_bio.html).
[2] This summary accounts for only those self-translations that meet the criteria for formal analysis.
[3] 1. And a Body to Remember With; 2. De cuerpo entero; 3. Fireweed; 4. The Capilano Review; 5. Guerra prolongada ≈ Protracted War; 6. Prism International; 7. Room.
[4] "Oma" was republished under the title "Accented Living" (correspondence with Rodríguez, Dec. 9, 2018 email). There are a number of differences between the two English versions.
[5] Writing order confirmed by RODRÍGUEZ via personal correspondence (Jan. 17, 2020).
[6] The following note appears in the lower right-hand corner of the last page of the texts: "Translation by Carmen Rodríguez and Heidi Neufeld" (1990: 18).

Self-translation text-set		
2	"Los barquitos en la bahía" [SPA] ≈ "Tiny Boats in the Bay" [ENG] // "Juegos y jugarretas" [SPA][1] // "In the Company of Words" [ENG][2] • Short story • Spanish → English[3] →Spanish → English • Collaborator: Heidi Neufeld Raine[4]	
	In:	• *Aquelarre* (no. 9, 1991), p. 25-26 • Journal • Vertically split page presentation, with Spanish on left and English on right
		• *De cuerpo entero* (Santiago de Chile: Los Andes, 1997), p. 35-38 • Collection of writing by Rodríguez
		• *And A Body to Remember With* (Vancouver: Arsenal Pulp Press, 1997), p. 59-61 • Collection of writing by Rodríguez

	Fireweed: A Feminist Quarterly (Toronto; no. 34, 1991) [SPA, ENG] • Journal • Contains 3 self-translation text-sets; all poems • En-face presentation, with Spanish on left-hand page and English on right-hand page • Spanish → English[5] • Collaborators: Heidi Neufeld-Raine[6]
Self-translation text-sets	
3	"Reproducciones," p. 8 ≈ "Reproductions," p. 9
4	"Carne tibia," p. 10, 12 ≈ "Warm flesh," p. 11, 13
5	"Guerra prolongada," p. 14 ≈ "Protracted war," p. 15

[1] The two Spanish versions have been compared to see if there were discrepancies between them; there are some minor shifts in punctuation and accents over certain letters, as well as minor lexical changes: e.g., "y después nos parábamos," "Del piso 42" (1991) versus "y entonces nos parábamos," "Del piso 32 (1997)

[2] The two English versions have been compared to see if there were discrepancies between them; there are some minor changes: e.g., "Ferrari St."; "From the 42nd floor"; "disappeared the 19th of September" (1991) versus "Ferrari Street"; "From the thirty-second floor"; "disappeared the 11th of September"; (1997)

[3] Confirmed by RODRÍGUEZ (personal correspondence, Jan. 28, 2019 email).

[4] The following note appears in the lower right-hand corner of the last page of the texts: "Translation by Heidi Neufeld Raine" (1991: 26). RODRÍGUEZ has confirmed that Neufeld Raine was primarily responsible for the translation, but that the latter was nonetheless done in collaboration with RODRÍGUEZ (personal correspondence, Jan. 28, 2019 email).

[5] Personal correspondence with RODRÍGUEZ (Jan. 17, 2020 email).

[6] The following note appears just below CARMEN RODRÍGUEZ's name, which is then followed by the three text-sets: "Translations by Heidi Neufeld-Raine with Carmen Rodríguez" (1991: 8).

Self-translation text-set		
6	"Her Memory" [ENG] ≈ "Su memoria" [SPA] • Poem • Presented in successive versions, with the English text appearing first, followed by the Spanish • Spanish → English[1] • Collaborator: Heidi Neufeld Raine[2]	
	In:	• *The Capilano Review* (North Vancouver; no. 6/7, Fall 1991), p. 56-59; p. 60-63 • Journal

Self-translation text-set		
7	"Hands" [ENG] // "Hand-Made Times"[3] [ENG] // "Manos" [SPA] • Short story • Spanish → English[4] →English • Collaborator: Heidi Neufeld Raine[5]	
	In:	• *Capilano Review* (no. 6/7, 1991), p. 179-180 • Journal
		• *And A Body to Remember With* (Vancouver: Arsenal Pulp Press, 1997), p. 71-76 • Collection of writing by Rodríguez
		• *De cuerpo entero* (Santiago de Chile: Los Andes, 1997), p. 39-43 • Collection of writing by Rodríguez

[1] Personal correspondence with RODRÍGUEZ (Jan. 17, 2020 email).
[2] The following note appears below RODRÍGUEZ's name and the poem's title: "Translation: Heidi Neufeld Raine with the author" (1991: 56).
[3] In addition to the distinct titles, there are a variety of differences between "Hands" and "Hand-made times."
[4] Personal correspondence with RODRÍGUEZ (Jan. 17, 2020 email).
[5] The following note appears below RODRÍGUEZ's name and the poem's title in *The Capilano Review* (1991: 179): "Translation: Heidi Neufeld Raine with the author."

Self-translation collection-set				
	Guerra prolongada ≈ Protracted War (Toronto: Women's Press, 1992) [SPA, ENG] • Collection of poems by Rodríguez • Contains 25 self-translation text-sets, 21 of which had not already been published • En-face presentation, with Spanish on left-hand page and English on right-hand page • Spanish → English[1] • Collaborators: Heidi Neufeld-Raine[2]			
Self-translation text-sets				
8	Destino	18	Destiny	19
9	Lo que no existe	20	What does not exist	21
10	Luces	22	Lights	23
11	Desnuda por ahí	24	Naked out there	25
	Su memoria[3]	26	Her memory	27
12	Diurna	34	Diurnal	35
13	Hablo de sueños, de estrategias	38	I speak of dreams, of strategies	39
14	Sujeta	42	Subject	43
15	Revés	44	Other side	45
16	Célula	46	Cell	47
17	Idioma original	48	Original language	49
18	Mira adelante hacia el pasado y atrás hacia el futuro, hasta el silencio	54	Look ahead towards the past and back towards the future, until silence	55
19	Arcadia	62	Arcadia	63
20	Posiciones	64	Positions	65
21	Sol pálido	66	Pale sun	67
	Reproducciones	68	Reproductions	69
22	Cuerda floja	72	Tight rope	73
23	A casa	78	Going home	79
	Carne tibia	82	Warm flesh	83
24	Muchacho chilena de familia obrera en Vancouver 1988	86	Working class Chilean kid in Vancouver 1988	87
25	El cordón	92	The cord	93
26	Meditatción en el umbral	98	Meditation on the threshold	99
27	Eco Rosario	1000	Echo Rosario	101
28	Estoy sola es que sola estoy	104	I am alone, it is alone I am	105
	Guerra prolongada	108	Protracted war	109

[1] Personal correspondence with RODRÍGUEZ (Feb. 22, 2019 and Jan. 17, 2020 emails).

[2] The following note appears on the title page of the publication: "Traducidos al inglés por/English translations by Heidi Neufeld Raine con/with Carmen Rodríguez."

[3] Greyed-out font indicates that the text-set had already been published.

Self-translation text-set		
29	"The mirror" [ENG] // "El espejo" [SPA] • Short story • Spanish → English[1] • Collaborator: Helen Dixon[2]	
	In:	• *Prison Journal* (Burnaby, BC; no. 9/10, 1992) • Journal
		• *De cuerpo entero* (Santiago de Chile: Los Andes, 1997), p. 68-74 • Collection of writing by Rodríguez

Self-translation text-set		
30	"Breaking the Ice" [ENG] // "Rompiendo el hielo" [SPA] • Short story • Spanish ⇔ English[3]	
	In:	• *Possibilitiis Literary Arts* (Fall 1996) • Journal
		• *De cuerpo entero* (Santiago de Chile: Los Andes, 1997), p. 126-137 • Collection of writing by Rodríguez

Self-translation text-set		
31	"Trespass" [ENG] // "El último encuentro" [SPA] • Short story • Spanish ⇔ English[4]	
	In:	• *West Coast Line* (vol. 30, no. 1, 1996), p. 39-47 • Journal
		• *De cuerpo entero* (Santiago de Chile: Los Andes, 1997), p. 79-92 • Collection of writing by Rodríguez

[1] Personal correspondence with RODRÍGUEZ (Jan. 17, 2020 email).

[2] In her Foreword to her *And A Body to Remember With*, in which "The mirror" is eventually re-published, RODRÍGUEZ explains that "earlier versions of a few of these stories, or parts of them, were translated by Lori Nordstrom, Heidi Neufeld Raine, and Helen Dixon" (1997: 13). Through personal correspondence (Aug. 11, 2016 email), RODRÍGUEZ has confirmed that Dixon was involved in this translation into English.

[3] Personal correspondence with RODRÍGUEZ (Dec. 9, 2018 email).

[4] Personal correspondence with RODRÍGUEZ (Dec. 9, 2018 email).

Self-translation text-set		
32	"Adios piazzolla" [ENG] // "Adios piazzolla" [SPA] • Short story • Spanish ⇔ English[1]	
	In:	• *The Malahat Review* (vol. 118, Spring 1997), p. 58-60 • Journal
		• *De cuerpo entero* (Santiago de Chile: Los Andes, 1997), p. 75-79 • Collection of writing by Rodríguez

Self-translation text-set		
33	"A Balanced Diet: Laughing and Crying at the House in the Air" [ENG] // "Una dieta balanceada: risas y llanto en la casa en el aire" [SPA] • Short story • Spanish ⇔ English[2] • Collaborator: Lori Nordstrom[3]	
	In:	• *Descant 97*[4] (vol. 28, no. 2, 1997), p. 88-102 • Journal
		• *De cuerpo entero* (Santiago de Chile: Los Andes, 1997), p. 13-34 • Collection of writing by Rodríguez

[1] Personal correspondence with RODRÍGUEZ (Dec. 9, 2018 email).

[2] Personal correspondence with RODRÍGUEZ (Dec. 9, 2018 email).

[3] Lori Nordstrom is identified in the Foreword to *And A Body To Remember With* as one of the allograph translators who was involved in "earlier versions of a few of these stories, or parts of them" (1997: 13); the names of the texts in question are not specified there. RODRÍGUEZ has confirmed that Nordstrom contributed to the into-English translation of "A balanced diet" by translating a couple of pages of the longer text that Rodríguez subsequently developed and modified extensively over the years—including the pages previously translated by Nordstrom—prior to its publication in *Descant* and *And A Body To Remember With* (personal correspondence with Rodríguez, Aug. 11, 2016 & Jan. 17, 2020). No collaborator is identified in the *Descant* publication. According to RODRÍGUEZ, the story had changed so much that she did not see the need to acknowledge Nordstrom's early collaboration (personal correspondence, Jan. 18, 2020 email).

[4] "A balanced diet" was published in *Descant* and in *And A Body To Remember With* in the same year (1997). As indicated on the copyright page of the latter, however, the short story appeared in *Descant* first.

Self-translation collection-set				
	And A Body to Remember With (Vancouver: Arsenal Pulp Press, 1997) [ENG] // *De cuerpo entero* (Santiago de Chile: Los Andes, 1997) [SPA] • Collections of short stories by Rodríguez • Contains 14 self-translation text-sets, 6 of which had not already been published • Spanish ⇔ English[1]			
Self-translation text-sets				
34	Black hole	17-35	Agujero negro	48-67
	The mirror	37-43	El espejo	68-74
	Adiós piazzola	45-50	Adiós piazzola	75-79
35	I sing, therefore I am	51-56	Canto, luego existo	44-47
	In the company of words	57-61	Juegos y jugarretas	35-38
36	Saudades	63-69	Saudades	83-87
	Hand-made times[2]	71-76	Manos	39-43
	Trespass	77-92	El último encuentro	88-102
37	3-D	93-97	Tercera dimensión	80-82
	Accented living	99-105	n/a	n/a
	Breaking the ice	107-118	Rompiendo el hielo	126-137
38	Bodily yearnings	119-135	Fantasmas trashumantes	103-115
39	The labyrinths of love[3]	137-147	Los laberintos del amor	116-125
	A balanced diet: laughing and crying at the house in the air	149-166	Una dieta balanceada: risas y llanto en la casa en el aire	13-34

[1] In the Foreword to Rodríguez's *And A Body To Remember With*, she explains: "Most of [these short stories], or at least most parts of them, were originally written in Spanish, my mother tongue. Until a few years ago, I sought the help of translators to take them from Spanish into English. […] However, in the last four or five years […], I began the fascinating process of translating them myself […] As a consequence, the English versions departed from the original and developed into something quite different. Then I realized that I would have to 'translate' the new versions back into Spanish. But again, as I did that, new words made their way into the manuscript" (1997: 13). That the simultaneous self-translation process described here applies to those text-sets that had not previously been published elsewhere (as well as others I have already flagged) has been confirmed by Rodríguez (personal correspondence, Dec. 9, 2018 email).

[2] This is a later version of RODRÍGUEZ's short story "Hands"/ "Manos."

[3] The copyright page to RODRÍGUEZ's short story collection *And A Body to Remember With* (1997) indicates that this story had previously been published in *The Antigonish Review*. However, no such publication could be located, and RODRÍGUEZ has confirmed that the work was ultimately not published there (personal correspondence, Dec. 9, 2018 email).

Self-translation text-set		
40	"Ambush in Chinatown" [ENG] ≈ "Emboscada en Chinatown" [SPA] • Poem • En-face presentation, with English text on the left-hand page and Spanish text on the right-hand page • Spanish ⇔ English[1]	
	In:	• *Prism International* (vol. 41, no. 1, Fall 2002), p. 10, 11 • Journal

Self-translation text-set		
41	"Legado" [SPA] // "Legacy" [ENG] • Short story • En-face presentation, with English text on the left-hand page and Spanish text on the right-hand page • Spanish → English[2]	
	In:	• *The Apostles Review* (Montreal; no. 5, Jan. 2010[3]), p. 35-37 • Journal
		• *Room* (Vancouver; vol. 38, no. 1, 2015), p. 23, 25, 27, 29 • Journal

Self-translation text-set[4]
∅	*Retribution* (Toronto: Women's Press, 2011) [ENG] // *El desquite* (unpublished) [SPA][5] • Novel • Spanish ⇔ English[6]

[1] Writing order confirmed in the brief introductory essay preceding the poems ("I Believe in Reincarnation: On Issues of Translation and Bilingual Writing"), in which RODRÍGUEZ explains: "In the case of the poem 'Ambush in Chinatown,' [...] [b]oth versions ended up being close literal translations of each other," which she subsequently refers to as her "'teeter-totter' methodology" (8-9).
[2] Personal correspondence with RODRÍGUEZ (Feb. 22, 2019 email).
[3] https://apostlesreviewdotorg.files.wordpress.com/2016/05/apostoles_enero-2010_final.pdf
[4] This text-set falls outside the parameters identified for formal analyses.
[5] Online questionnaire completed by RODRÍGUEZ (submitted May 21, 2015).
[6] Online questionnaire completed by RODRÍGUEZ (submitted May 21, 2015).

1.94 CHAVA ROSENFARB[1]

b. 1923, Łódź (Poland); Auschwitz (Poland), 1944; Sasel, Hamburg (Germany), 1944; Bergen-Belsen (Germany), 1945; Feldafing (German), 1945; Brussels (Belgium), 1945; Montreal, 1950; Toronto, 1998; Lethbridge (Alberta), 2001; d. 2011, Lethbridge[2]

Self-translation text-set		
∅	"¿?"[3] [YID] ≈ "Praise" [ENG] • Poem • Yiddish → English[4]	
	In:	• *Prism International* (vol. 5, no. 2, Autumn 1965), p. 30-33 • Journal

Self-translation text-set		
∅	"¿?"[5] [YID] ≈ "At the Window" [ENG] • Poem • Yiddish → English[6]	
	In:	• *The Bridge: Australian Jewish Quarterly* (vol. 7, no. 3, Jan. 1973), p. 35-36 • Journal

Self-translation text-set	
∅	*Der Boim fun lebn* (Tel Aviv: Hamenora Press, 1972) [YID] // *The Tree of life: A Trilogy of Life in the Lodz Ghetto* (Melbourne: Scribe, 1985)[7] [ENG] • Novel • Yiddish → English[8] • Collaborator: Goldie Morgentaler[9]

[1] Aka Chava Rosenfarb Morgentaler

[2] Online questionnaire, completed by ROSENFARB's daughter, Goldie Morgentaler (submitted May 29, 2015).

[3] Title remains unconfirmed.

[4] Per Goldie Morgentaler's Preface to ROSENFARB's *Exile at Last* (Montreal: Guernica, 2013).

[5] Title remains unconfirmed.

[6] Per Goldie Morgentaler's Preface to ROSENFARB's *Exile at Last* (Montreal: Guernica, 2013).

[7] The English version of the trilogy was later re-published in three volumes as follows: *The Tree of life: A Trilogy of Life in the Lodz Ghetto, Book One: On the Brink of the Precipice, 1939* (Madison, Wisconson: University of Wiconsin Press, 2004); *The Tree of life: A Trilogy of Life in the Lodz Ghetto, Book Two: From the Depths I Call You, 1940-1942* (Madison, Wisconson: University of Wiconsin Press, 2005); *The Tree of life: A Trilogy of Life in the Lodz Ghetto, Book Three: The Cattle Cars Are Waiting, 1942-1944* (Madison, Wisconson: University of Wiconsin Press, 2006).

[8] Online questionnaire, completed by ROSENFARB's daughter, Goldie Morgentaler (submitted May 29, 2015)

[9] The following appears on the front cover, title page and copyright page of the English versions published by the University of Wisconsin Press (see earlier footnote): "Translated from the Yiddish by the author in collaboration with Goldie Morgentaler." Morgentaler was co-translator and editor of the English version (online questionnaire).

Self-translation text-set		
∅	"¿?"[1] [YID] // "Aquarium" [ENG] • Poem • Yiddish → English[2]	
	In:	• ¿? • ¿?
		• *Judaism* (vol. 45, no. 1, Winter 1996), p. 58 • Journal

Self-translation text-set	
∅	*Botshani* (Tel Aviv: I.L. Peretz Publishing, 1983) [YID] // *Bociany* (Syracuse, New York: Syracuse University Press, 2000) [ENG] // *Of Lodz and Love* (Syracuse, New York: Syracuse University Press, 2000) [ENG] • Novel • Yiddish → English[3] • Collaborator: Goldie Morgentaler[4]

Self-translation text-set		
∅	"Mayne kinder" [YID] // "My Children" [ENG] • Poem • Yiddish → English[5]	
	In:	• ¿? • ¿?
		• *Jewish Quarterly* (UK; no. 216, Winter 2010), p. 77 • Journal

[1] Title remains unconfirmed.
[2] Per Goldie Morgentaler's Preface to ROSENFARB's *Exile at Last* (Montreal: Guernica, 2013).
[3] The peritext in the English publications signals its self-translation status and direction of translation: "Translated from the Yiddish by the Author" (front covers, title pages); "…in the author's own vibrant English translation" (review excerpt, on back cover of *Bociany*). This is confirmed via online questionnaire, completed by ROSENFARB's daughter, Goldie Morgentaler (submitted May 29, 2015).
[4] Morgentaler was involved in editing and proofreading the English texts (online questionnaire, completed by Rosenfarb's daughter, Goldie Morgentaler; submitted May 29, 2015).
[5] Per Goldie Morgentaler's Preface to ROSENFARB's *Exile at Last* (Montreal: Guernica, 2013).

	Literature and Theology (June 2010) • Journal • Contains 2 self-translation text-sets; all poems • Yiddish → English[1]
Self-translation text-sets[2]	
∅	"¿?" [YID] ≈ "Isaac's Dream" [ENG]
∅	"¿?" [YID] ≈ "I Would Go into a Prayer House" [ENG]

	Bridges: A Jewish Feminist Journal (U.S.; vol. 15, no. 2, Autumn 2010) • Journal • Contains 3 self-translation text-sets; all poems • Yiddish → English[3]
Self-translation text-sets[4]	
∅	"¿?" [YID] ≈ "Rachel and Leah," [ENG], p. 54-57
∅	"¿?" [YID] ≈ "The Three Little Goldfish" [ENG], p. 58-63
∅	"¿?" [YID] ≈ "A Dress for my Child" [ENG], p. 64-68

Self-translation text-set		
∅	"¿?" [YID] // "The Poet of the Lodz Ghetto" [ENG] • Essay • Yiddish → English[5]	
	In:	• *Di goldene keyt* (1991) • Journal
		• *Tablet Magazine* (Sept. 13, 2012, https://www.tabletmag.com/sections/arts-letters/articles/the-last-poet-of-lodz)[6] • Journal

[1] Per Goldie Morgentaler's Preface to ROSENFARB's *Exile at Last* (Montreal: Guernica, 2013).
[2] http://www.chavarosenfarb.com/individual-poems-journals-and-anthologies
[3] Per Goldie Morgentaler's Preface to ROSENFARB's *Exile at Last* (Montreal: Guernica, 2013).
[4] http://www.chavarosenfarb.com/individual-poems-journals-and-anthologies
[5] Personal correspondence with ROSENFARB's daughter, Goldie Morgentaler (June 7, 2015 email). Also confirmed in introductory paragraph to the English publication: "This essay, by the Yiddish author Chava Rosenfarb, appeared in Yiddish in 1991 in Di goldene keyt. This is the first publication of the English version—which was translated by Rosenfarb, who died in 2011" (https://www.tabletmag.com/sections/arts-letters/articles/the-last-poet-of-lodz).
[6] Later published under the title "Simkha-Bunim Shayevitch: The Poet of the Lodz Ghetto" in the collection of ROSENFARB's essays, *Confessions of a Yiddish Writer and Other Essays* (Ed. Goldie Morgentaler; Montreal and Kingston: McGill-Queen's University Press, 2019; p. 27-52).

Self-translation collection-set	
∅	*Di balade fun nekhtikn vald* (London: Moishe Oved, 1947); *Geto un andere lider* (Montreal: H. Hershman, 1950); *Aroys fun gan-eydn* (Tel-Aviv: Peretz farlag, 1965) [YID] // *Exile At Last* (Toronto: Guernica, 2013) [ENG] • Collections of poetry by Rosenfarb • Contains 19 or 20 self-translation text-sets (see below); all text-sets are poems • Yiddish → English[1] • Collaborator: Goldie Morgentaler[2]
Self-translation text-sets	
	Part 1: Echoes of the Ghetto [ENG]
13	"" // "Freedom," p. 21
14	"" // "Ghetto Lullaby," p. 22
	"" // "Issac's Dream," p. 24[3]
15	"" // "Last Lullaby," p. 27
16	"' // "Last Days in the Ghetto," p. 29
17	"" // "The End of the Act," p. 31
	"" // "He Asked Me," p. 32[4]
	Part II: Questions of Faith [ENG]
18	"" // "A Prayer," p. 35
?19?	"" // "Rachel and Leah," p. 36[5]
20	"" // "Oriental Ballad," p. 37
21	"" // "Twilight at Dawn," p. 39
	"" // "I Would Go into a Prayer House," p. 40[6]
	Part III: Poems Personal and Domestic
	"" // "Praise," p. 45[7]
22	"" // "My Paper Worlds," p. 47
23	"" // "Breakfast," p. 48
24	"" // "Laugh With Me," p. 50
25	"" // "Rendezvous," p. 51
26	"" // "Landscape," p. 52
27	"" // "Child," p. 53
	""// "A Dress for my Child," p. 54[8]
	"" // "My Children," p. 56[9]
	"" // "Daughter," p. 58[10]

[1] Per Goldie Morgentaler's Preface to ROSENFARB's *Exile at Last* (Montreal: Guernica, 2013).
[2] The English collection of poems was published posthumously; Goldie Morgentaler was the editor of the volume.
[3] Previously published ("Preface" to *Exile at Last*).
[4] Translated by Goldie Morgentaler ("Preface" to *Exile at Last*).
[5] I have not yet confirmed if this English text was the result of self-translation or of allograph trnaslation by Goldie Morgentaler.
[6] Translated by Goldie Morgentaler ("Preface" to *Exile at Last*).
[7] Previously published ("Preface" to *Exile at Last*).
[8] Previously published ("Preface" to *Exile at Last*).
[9] Previously published ("Preface" to *Exile at Last*).
[10] Translated by Goldie Morgentaler ("Preface" to *Exile at Last*).

28	"" // "Nocturne," p. 59
	"" // "The Aquarium," p. 61[1]
	"" // "At the Window," p. 62[2]
29	"" // "The Tree of Love," p. 63
30	"" // "The Woman," p. 64
31	"" // "Little Lives," p. 67
	"" // "The Three Little Goldfish," p. 68[3]
32	"" // "To a Dying Goldfish," p. 68
	"Peace," p. 72[4]
	"Bourne End," p. 73[5]
	"Exile at Last," p. 75[6]

1.95 GABRIELLE ROY[7]

b. 1909, Saint-Boniface, Manitoba; d. 1983, Quebec City

Self-translation text-set		
Ø[8]	"Jean-Baptiste takes a wife" [ENG] // "Bonne à marier" [FRE][9] • Short story • English → French[10]	
	In:	• *Toronto Star Weekly* (Dec. 19, 1936), p. 10 • Newspaper
		• *La Revue moderne* (Montreal; vol. 2, no. 2, June 1940), p. 13, 40-42 • Journal

[1] Previously published ("Preface" to *Exile at Last*).
[2] Previously published ("Preface" to *Exile at Last*).
[3] Previously published ("Preface" to *Exile at Last*).
[4] Originally written in English ("Preface" to *Exile at Last*); ROSENFARB did not write a Yiddish version (personal correspondence with Goldie Morgentaler, April 16, 2020 email).
[5] Originally written in English ("Preface" to *Exile at Last*); ROSENFARB did not write a Yiddish version (personal correspondence with Goldie Morgentaler, April 16, 2020 email).
[6] Originally written in English ("Preface" to *Exile at Last*); ROSENFARB did not write a Yiddish version (personal correspondence with Goldie Morgentaler, April 16, 2020 email).
[7] ROY may well have self-translated on other occasions (Harvey 2006: 212-214). Harvey (2006: 212-213) identifies three other possibilities, for instance: short stories "Feuilles mortes" ≈ "Dead leaves" (Maclean's Magazine, Toronto, June 1, 1947, p. 20, 37-38, 40-42) and "Security" (Maclean's Magazine, Toronto, Sept. 15, 1947, p. 20-21, 36, 38) // "Securité" (La Revue moderne, Montreal, Mar. 1948, p. 12-13, 66-69); "Sister Finance" (Maclean's Magazine, Toronto, Dec. 1962, p. 35, 38-44) // "Ma cousine économe" (Magazine Maclean, vol. 3, no. 8, Aug. 1963, p. 26, 41-46). Here, I have provided only one example, for illustrative purposes.
[8] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[9] As Harvey (2006: 210) explains, "aucun indice extratextuel ne nous indique le rapport entre les deux textes; de même, aucun élément des avant-textes—brouillon ou tapuscrit—n'[a] été conservé." However, based on analysis of the texts, as contextualized by ROY's sociolinguistic realities at the time, Harvey argues that the English text was written first, followed by the French (210-213).
[10] Personal correspondence with publication editor, SERGIO MARTÍNEZ (April 18, 2016 email).

1.96 FILIPPO SALVATORE

b. 1948, Guglionesi, Campobasso (Italy); Canada, 1964; Cambridge, Massachusetts (United States), 1971; Montreal, 1974[1]

Summary of self-translations: SALVATORE				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
20	1	2[2]	• 1 x poetry (coll'n-set)	• 20 x poetry

**

	Tufo e gramigna (Montreal: Edizioni Simposium, 1977) [ITA] // *Roman Candles: An Anthology of Poems by Seventeen Italo-Canadian Poets* (Ed. Pier Giorgio Di Cicco, Toronto: Hounslow Press, 1978) [ENG] • Contains 6 self-translation text-sets; all poems • Italian → English	
	• Collection of poetry by Salvatore	• Collection of works by various writers
Self-translation text-sets		
1	"America," p. 36 // "America," p. 20	
2	"La mia guerra," p. 41-43 // "My war," p. 21-23	
3	"E' pura verità," p. 48-49 // "It's the plain truth," p. 18-19	
4	"Gente mia," p. 54-55 // "My people," p. 16-17	
5	"A Giovanni Caboto I," p. 56-57 // Part I of "Three Poems for Giovanni Caboto," p. 13-14	
6	"A Giovanni Caboto II," p. 58-59 // Part II of "Three Poems for Giovanni Caboto," p. 14-15	
7	"A Giovanni Caboto III," p. 60-63 // Part III of "Three Poems for Giovanni Caboto," p. 15-16	

[1] Per the back cover of *Suns of Darkness* and a telephone conversation with SALVATORE on Jan. 13, 2016.
[2] 1. Roman Candles; 2. Suns of Darkness

Self-translation collection-sets	
A	*Tufo e gramigna* (Montreal: Edizioni Simposium, 1977) [ITA] // *Suns of Darkness* (Montreal: Guernica, 1980)[1] [ENG] • Collections of poems by Salvatore • Contains 13 self-translation text-sets; all poems • Italian → English
Self-translation text-sets[2]	
8	"Gliommero Cibernetico" [ITA], p. 10-11 // "Cybernetic verbiage" [ENG], p. 11, 13
9	"Vita d'esule" [ITA], p. 18 // "Life in exile" [ENG], p. 27
10	"Bagliore di folgore" [ITA], p. 34-35 // "Glimmers of thunder" [ENG], p. 31, 33
11	"Eroe della sconfitta" [ITA], p. 44-45 // "Hero of the defeat" [ENG], p. 41, 43
12	"Notti bianche" [ITA], p. 60 // "Suns of darkness" [ENG], p. 51
13	"L'amore dei ciclopi" [ITA], p. 74 // "Cyclops' love" [ENG], p. 49
14	"Peace with honour"[3] [ITA], p. 75 // "Peace with honour" [ENG], p. 53
15	"Sirventese cileno" [ITA], p. 77-78 // "Chilean sirverte" [ENG], p. 55, 57
16	"Nous, les rapaillés" [ITA], p. 79-80 // "Nous, les rapaillés" [ENG], p. 59, 61[4]
17	"Di bene te ne voglio un sacco" [ITA], p. 81-83 // "Di bene te ne voglio un sacco"[5] [ENG], p. 63, 65, 67
18	"Voto di un emigrato" [ITA], p. 84-86 // "Vote of an emigrant" [ENG], p. 69, 71, 73
19	"Kalispera" [ITA], p. 87-89 // "Kalispera" [ENG], p. 75, 77, 79
20	"Il fiore dei Pirenei" [ITA], p. 90-92 // "Flowers of the Pyrenees" [ENG], p. 81, 83, 85

[1] Title page of *Suns of Darkness*: "Translated by the author."

[2] *Suns of Darkness* contains both the Italian and English versions of each text-set; the corresponding texts are placed en-face, with the Italian on the left-hand page and the English on the right.

[3] While the title is in English, the text itself is in Italian.

[4] The titles are in French, but the texts themselves are in Italian and English, respectively. A French version of the poem, under the same title, was published in *Quêtes: Textes d'auteurs italo-québécois* (Montreal: Guernica, 1984) These are later published in *Quêtes* (1983); contrary to what is suggested by Saidero (2018: 207-208), however, this was not a self-translation but had rather been "[t]raduit de l'italien par F. Caccia et A. D'Alfonso (avec la collaboration de Maria-Luisa Confortin et Hélène Lépine)," as indicated on the page introducing SALVATORE's poems.

[5] While the title is in Italian, the text itself is in English.

1.97 ALEJANDRO SARAVIA[1]

b. 1962, Cochabamba, Bolivia; Montreal, 1986; Toronto, 1992; Ottawa, 1994; Montreal, 1995; Brossard, 2005 [2]

Summary of self-translations: SARAVIA				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
5	0	3[3]	n/a	• 5 x poetry

**

Self-translation text-set		
1	"Lettres de Nootka" [ENG] ≈ "Cartas de Nootka" [SPA] • Poem • Texts presented separately: English, p. 26-28; Spanish, p. 116-119 • English → Spanish[4]	
	In:	• *Lettres de Nootka* (Montreal: Las ediciones de la enana blanca and Art-Fact Press, 2008) • Collection of writing by Saravia

	Lettres de Nootka (Montreal: Las ediciones de la enana blanca and Art-Fact Press, 2008) // *Le Dépanneur Café* (Ed. Élizabeth Robert, Montreal: Éditions Adage, 2010) • Contains 2 self-translation text-sets; both poems • French → Spanish[5]	
	• Collection of writing by Saravia	• Collection of work by various writers
Self-translation text-sets		
2	"L'amoureuse de Côte-des-Neiges," p. 13-14 [FRE] // "La amorosa de Côte-des-Neiges," p. 104, 106 [SPA]	
3	"Touche ton charango," p. 53-55 [FRE] // "Toca tu charango," p. 108, 110, 112 [SPA]	

[1] aka Rufo Valencia; to my knowledge, however, he does not publish under this name.
[2] Per online questionnaire completed by Saravia (May 19, 2015).
[3] 1. *Lettres de Nootka*; 2. Le Dépanneur café; 3. L'homme polyphonique
[4] See Del Río Zamudio (2011: 96). Also confirmed in online questionnaire completed by Saravia (May 19, 2015).
[5] Confirmed by SARAVIA (Dec. 4, 2018 email).

Self-translation text-set		
4	"Sauline's secret" [ENG] // "Le secret de Sauline" [FRE] • Poem • English → French[1]	
	In:	• *Lettres de Nootka* (Montreal: Las ediciones de la enana blanca and Art-Fact Press, 2008), p .62 ○ Collection of writing by Saravia
		• *L'Homme polyphonique* (Ottawa: Lugar Común, 2014), p. 28 ○ Collection of writing by Saravia

Self-translation text-set		
5	"L'homme polyphonique" [FRE] ≈ "El hombre polifónico" [SPA] • Poem • Texts presented separately: French: p. 39-42; Spanish: 118-122 • French → Spanish[2]	
	In:	• *L'Homme polyphonique* (Ottawa: Lugar Común, 2014) • Collection of writing by Saravia

1.98 JOHN RALSTON SAUL[3]

b. 1947, Ottawa; youth: Alberta, Manitoba, Ontario; Montreal; London (England); Paris; Ontario, late 1980s[4]

Self-translation text-set	
Ø[5]	*De si bons Américains* (Paris: Rivages, 1994) [FRE] // *Dark Diversions: A Traveler's Tale* (Toronto: Penguin, 2012) [ENG] • Novel • English → French → English[6] • Collaborator: Henri Robillot de Massembre[7]

[1] Confirmed by SARAVIA (Dec. 4, 2018 email).
[2] Confirmed by SARAVIA (Dec. 4, 2018 email).
[3] SAUL may have self-translated on other occasions as well. I have provided only one example, for illustrative purposes.
[4] Henighan (2010)
[5] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[6] SAUL wrote an English-language version, which was subsequently translated into French through a process involving both SAUL and Henri Robillot de Massembre (cf. *De si bons Américains*), and he then produced a modified English version (cf. *Dark Diversions*). See Henighan (2010), Medley (2012) and Quill (2012).
[7] "Traduit de l'anglais par Henri Robillot de Massembre" is indicated in the French publication.

1.99 MICHEL SAVARD

Quebec

Self-translation text-set		
Ø[1]	"à la vie à la mort" [FRE] ≈ "Till Death Doth Us Part" [ENG] • Poem • *En-face* presentation: French on left (p. 54, 56, 58); English on right (p. 55, 57, 59) • French → English[2] • Collaborator: Jo-Anne Elder[3]	
	In:	• *Ellipse* (no. 79, 2007) ○ Journal

1.100 PAUL SAVOIE[4]

b. 1946, Sainte-Boniface, Manitoba; Quebec City (1969); Ottawa (1973); Quebec City (1975); Ottawa (1976); Toronto (1978)[5]

Summary of self-translations: SAVOIE				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x poetry

[1] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[2] "translated by Michel Savard and Jo-Anne Elder" (p. 59 of the publication, just below English version); per table of contents: "*tr.* Michel Savard and Jo-Anne Elder"
[3] See previous footnote.
[4] SAVOIE has indicated that he has self-translated several of his works, where both versions are published, but that several of these have been credited to allograph translators (personal correspondence with Savoie, Aug. 17, 2016 email). Therefore, I have provided here the only instance of transparent self-translation in his œuvre thus far.
[5] Per online questionnaire completed by SAVOIE (July 2015).

Self-translation text-set		
1	"I dive from the cliff" [ENG][1] // "Je plonge du haut de la falaise" [FRE][2] • Poem • English → French[3]	
	In:	• *The Meaning of Gardens* (Windsor: Black Moss Press, 1987), p. 48-51 ○ Collection of writing by Savoie
		• *Racines d'eau: poèmes choisis* (Montreal: Éditions du Noroît, 1998), p. 76-79 ○ Collection of writing by Savoie

1.101 GENNADI SAX[4]

b. 1959, Russia; Canada (Ottawa), 1992; d. 2011, Ottawa[5]

Self-translation collection-set	
∅[6]	*[Russian title][7] ≈ A Maple Leaf's Life* (Ottawa: Gilmore Publishing, 2010) [RUS, ENG] • Collection of poems, short stories, songs; mostly presented *en-face*: English on left, Russian on right • 27 self-translation texts-sets • Russian → English[8]
Self-translation text-sets	

[1] This is part #2 of the three-part piece entitled "You wonder why you thought of birds" (46-53).
[2] This is a stand-alone poem in the section "Dans le jardin."
[3] "Traduit de l'anglais par Tsipora Lior sauf pour 'Je plonge du haut de la falaise' traduit par Paul Savoie" (p. 69 of the French publication).
[4] Full name: Gennadi Saxonov (per copyright pages of publications cited here).
[5] Personal correspondence with Arkadi Klioutchanski (Sept. 7, 2013 email).
[6] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[7] I have unfortunately been unable to represent the title in Russian.
[8] Personal correspondence with Arkadi Klioutchanski (Sept. 7, 2013 email).

Self-translation collection-set	
∅[1]	*[Russian title]*[2] *≈ Strolling Along* [RUS, ENG] (Ottawa: Gilmore Publishing, 2012) [RUS, ENG] • Collection of poems, short stories, songs; mostly presented *en-face*: English on left, Russian on right • 18 self-translation texts-sets • Russian → English[3]
Self-translation text-sets	

1.102 DANIELA SEGURA

b. 1975, Chillán (Chile); Canada, 1975 (Montreal); Chile, in or before 1994[4]

Summary of self-translations: SEGURA				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	1	n/a	• 1 x short story

**

Self-translation text-set		
1	"Soy chilena…" [SPA] ≈ "Je suis chilienne…" [FRE] • Short story; successive versions (Spanish, p. 42-45; French, p. 47-50) • Spanish → French[5] • Collaborator: Christian Fortin[6]	
	In:	• *Creciendo en el desarraigo: Jóvenes chilenos en la provincia de Quebec [SPA] ≈ Grandir déraciné : Jeunes chiliens dans la province du Québec* (Ed. Sergio Martínez; Montreal: CACTUS, 1994) • Collection of writing by various writers

[1] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[2] I have unfortunately been unable to represent the title in Russian.
[3] Personal correspondence with Arkadi Klioutchanski (Sept. 7, 2013 email).
[4] See p. 41/p. 46, which also specifies that SEGURA completed secondary studies in Montreal and, at the time of publication, had returned to Chili for post-secondary studies. Publication editor, Sergio Martínez, explains that the writers who contributed to Creciendo… ≈ Grandir… were well integrated into the local French-language education system in Quebec (personal correspondence with Martínez, April 18, 2016 email).
[5] Per Martínez (1994: 9).
[6] Fortin is listed on the copyright page under "Revisión de textos franceses/Révision de textes en français."

1.103 RAMÓN SEPÚLVEDA

b. 1951, Santiago (Chile); Ottawa, 1974

Summary of self-translations: SEPÚLVEDA[1]				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
5	1	1	• 1 x short story (coll'n-set)	• 5 x short story

Self-translation collection-set	
A	*Red Rock* (Ottawa: Split Quotation, 1990) [ENG] // *Red Rock* (Chile: Documentas; Ottawa: Split Quotation, 1991) [SPA][2] • Collections of short stories by Sepúlveda • Contains 5 self-translation text-sets • For text in black: ○ Spanish → English ○ Collaborator: Sharon Khan • For text in orange: ○ English → Spanish ○ Collaborator: Sharon Khan, Joan Mcdonald, George Shaw
Self-translation text-sets	
1	"Encounter," p. 11- // "Encuentro," p. 13-22
2	"No News," p. 21- // "Ninguna novedad," p. 23-24
3	"Re-encounter," p. 23- // "Reencountro," p. 25-29
4	"Waiting," p. 27- // "La espera," p. 31-33
	"Julia in the Sky with Diamonds," p. 31- // "Julia in the Sky with Diamonds," p. 37-40
	"Hesitating," p. 35- // "Vacilando," p. 43-45
	"Community Rock," p. 39- // "Rocantrol comunitario," p. 49-54
	"What'd You Say?," p. 45- // "¿Qué dijo?," p. 55-61
	"Grey Suede Shoes," p. 51- // "Zapatos de gamuza gris," p. 65-75
5	"The Reception," p. 63- // "La recepción," p. 77-83

[1] This summary accounts for only those self-translations that meet the criteria for formal analysis.

[2] On the acknowledgements ("Agradecimientos") page of *Red Rock* [SPA], the self-translation status of the five works and their direction of translation are explained: "Las traducciones al inglés de *Encuentro*, *Ninguna novedad*, *Re-encuentro* y *La espera*, y del inglés al español de *The reception*, fueron hechas por el autor" [Translations into English of *Encuentro*, *Ninguna novedad*, *Re-encuentro* and *La espera*, and from English into Spanish of *The reception*, were done by the author]. Collaborators are also identified here: George Shaw and Joan Mcdonald "por revisar una de las versiones iniciales en inglés de *The reception*" [for revising one of the initial English versions of *The reception*] and Sharon Khan "por su ojo finísimo para revisar las primeras versiones en inglés de *Encounter*, *No news*, *Re-encounter*, *Waiting* y *The reception*" [for her fine eye in revising the first versions in English of *Encounter*, *No news*, *Re-encounter*, *Waiting* and *The reception*].

Self-translation text-set[1]	
∅	"La Leona en el Museo" (HispanoToronto.com, Jan. 2006[2]) [SPA] // "The Lioness" (unpublished) [ENG] • Short story • Spanish → English[3]

1.104 JAIME SEREY[4]

b. 1951, Viña del Mar (Chile); Venezuela; Canada, Longueuil, Quebec[5]

Self-translation collection-set	
∅[6]	*L'Amour…toujours l'Amour…* (entry in Serey's blog, Aug. 20, 2007[7]) • Poem: successive / horizontally divided page, with Spanish text above and French below • Contains 2 self-translation text-sets • Spanish ¿? French[8]
Self-translation text-sets[9]	
∅	"A Ti, Mujer…" [SPA] ≈ "À Toi, Femme…" [FRE]
∅	"El Hombre no esta Solo" [SPA] ≈ "L'Homme n'est pas Seul" [FRE]

[1] This text-set falls outside the parameters identified for formal analyses.
[2] Confirmed by SEPÚLVEDA through personal correspondence (Dec. 3, 2012 email). See, also, http://www.torontohispano.com/especiales/nuestrapalabra/2005/premiacion/main.shtml (last consulted Dec. 14, 2020).
[3] Direction of translation confirmed by SEPÚLVEDA through personal correspondence (Nov. 26, 2012 email).
[4] Aka Jaime Serey Pinto
[5] https://www.blogger.com/profile/13661333629966296912 (last consulted Dec. 14, 2020); https://www.galerie-com.com/profil/17576/ (last consulted Dec. 14, 2020).
[6] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[7] http://jaimeserey.blogspot.ca/search?q=L'Amour+…+toujours+l'Amour…
[8] The direction of translation remains unconfirmed.
[9] "Por Jaime Serey" and "Par Jaime Serey" appear below the Spanish and French titles, respectively.

1.105 SYLVIE-ANNE SIOUÏ-TRUDEL

b. 1956; Montreal[1]

Self-translation text-set		
Ø[2]	"Equaquanraye Andicha" [WEN] ≈ "On a dérobé la lumière" [FRE] • Poem • *En-face* presentation: French on left (p. 114, 116); Wendat on right (p. 115, 117) • Wendat[3] → French[4]	
	In:	• *Brèves littéraires* (no. 72, Winter 2006) ○ Journal

1.106 PATRICIA SMART

b. 1940; Ottawa

Self-translation text-set	
Ø[5]	*Écrire dans la maison du père: l'émergence du féminin dans la tradition littéraire du Québec* (Montreal: Québec/Amérique, 1988) [FRE] // *Writing in the Father's House: The Emergence of the Feminine in the Quebec Literary Tradition* (Toronto: University of Toronto Press, 1991) [ENG] • Scholarly monograph • French → English[6]

Self-translation text-set	
Ø	*De Marie de l'Incarnation à Nelly Arcan* (Montreal: Boréal, 2014) [FRE] // *Writing Herself into Being: Quebec Women's Autobiographical Writings from Marie de l'Incarnation to Nelly Arcan* (Montreal and Kingston: McGill-Queen's UP, 2017) [ENG] • Scholarly monograph • French → English[7]

[1] Dotoli (2006: 110)
[2] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[3] Wendat (or Wyandot) is an Iroquoian language spoken by the Huron-Wendat Nation. As of the mid-19th century, there were no more speakers of the language; however, since the 1970s, Wendat has been undergoing a revitalization process (https://languewendat.com/en/revitalisation/).
[4] "Traduit du wendat par l'auteure" (p. 114)
[5] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[6] Per book description on University of Toronto Press web page: "This new work is her [Smart's] own translation of her study that won the 1988 Governor General's Award for Non-Fiction, Ecrire dans la maison du père: L'émergence du féminin dans la tradition littéraire du Québec" (https://utorontopress.com/us/writing-in-the-father-s-house-1; accessed Jan. 7, 2021).
[7] Copyright page of English publication: "First published in French as De Marie de l'Incarnation à Nelly Arcan @ Les Éditions du Boréal 2014."

1.107 MICHELLE TISSEYRE

b. 1947, Montreal[1]

Summary of self-translations: TISSEYRE				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	2[2]	n/a	• 1 x novel

Self-translation text-set	
1	*La passion de Jeanne* (Paris: Robert Laffont, 1997) [FRE] // *Divided Passions* (Toronto: Key Porter Books, 1999) [ENG] // *Une rose tardive* (Saint-Laurent: Editions Pierre Tisseyre, 2008) [FRE] • Novel • French → English → French[3]

[1] Per back cover of the French-language publication.

[2] 1. Divided Passions; 2. Une rose tardive

[3] *Une rose tardive* (2008) is Tisseyre's revised version of *La passion de Jeanne* (1997), newly identified as part 1 of an eventual series entitled "La passion de Jeanne," per the first lines of Tisseyre's "Avant-propos" in the 2008 publication: "Il n'est pas donné à tout le monde de revenir sur un premier roman afin d'en corriger les balbutiements, les maladresses, les redondances, et surtout, d'en peaufiner la structure narrative à la lumière d'une œuvre subséquente dont le récit lui fait pendant. Cette nouvelle édition m'en a donné l'occasion et j'en suis profondément reconnaissante. *Une rose tardive*, que j'ai commencé en 1985 mais qui n'a vu le jour sous sa forme originale qu'en 1997, sous le titre *La passion de Jeanne* qui prête aujourd'hui son nom à la saga, a toujours représenté pour moi le point de départ d'une odyssée dans le temps" (2008: 8).

1.108 CARLO TOSELLI[1]

b. 1921, Torino (Italy); Milan; Vancouver, 1980; d. 2016, Vancouver[2]

Self-translation collection-set	
∅[3]	*Lo specchio di peltro ≈ The pewter mirror ≈ Le miroir d'étain* (Victoria: Sono Nis Press, 1993) [ITA, ENG, FRE] • Collection of writing by Toselli, containing 188 text-sets • Vertically divided split-page edition, with Italian on the left, English in the centre, French on the right • Italian → English / French • Collaborators: varia, including Genni Gunn and Linda Rogers
Self-translation text-sets	
∅	

Self-translation collection-set	
∅	*La fanciulla chi terracotta ≈ Terracotta maiden ≈ La jeune fille en terre cuite* (West Vancouver: Le Grazie, 1996) [ITA, ENG, FRE]] • Collection of writing by Toselli, containing 6 sections and 128 text-sets • Vertically divided split-page edition, with Italian on the left, English in the centre, French on the right • Italian → English / French • Collaborators: varia
Self-translation text-sets	
∅	

[1] In each of the collection-sets I have been able to consult, writing and translation credits go exclusively to Toselli, yet there is evidence that the English and French versions were not self-translations or that they were, at best, collaborative self-translations involving significant input from allograph agents. See discussion in Chapter 4 (Collaboration and self-translation in Canada) of this thesis.
[2] Toselli (1996: 143). See, also, the summary provided by the University of Waterloo's "Espaces culturels francophones de Colombie-Britannique" research group (http://www.espacesfrancophones.uwaterloo.ca/colombie_britannique/documents/CarloToselli.htm; consulted Jan. 10, 2016).
[3] This writer's work falls outside the parameters identified for more formal analysis in this thesis.

Self-translation collection-set	
∅	*Fra due giardini ≈ Between Two Gardens ≈ Entre deux jardins* (West Vancouver: Le Grazie, 1998) [ITA, ENG, FRE] • Collection of writing by Toselli, containing 5 sections and a minimum of 100 text-sets[1] • Vertically divided split-page edition, with Italian on the left, English in the centre, French on the right • Italian → English / French • Collaborators: varia
Self-translation text-sets	
∅	

Self-translation collection-set	
∅	*Immobile correndo ≈ Motionless in Motion ≈ Immobile en courant* (West Vancouver: Le Grazie, 2001) [ITA, ENG, FRE] • Collection of writing by Toselli, containing 5 sections and a minimum of 100 text-sets[2] • Vertically divided split-page edition, with Italian on the left, English in the centre, French on the right • Italian → English / French • Collaborators: varia
Self-translation text-sets	
∅	

Self-translation collection-set	
∅	*Cos'è il tempo? ≈ What Is Time? ≈ Qu'est-ce que le temps?*[3] (West Vancouver: Le Grazie, 2003) [ITA, ENG, FRE] • Collection of writing by Tosell • Vertically divided split-page edition, with Italian on the left, English in the centre, French on the right • Italian → English / French • Collaborators: varia
Self-translation text-sets	
∅	

[1] I consulted this work at Library and Archives Canada (Jan. 19, 2016).
[2] I consulted this work at Library and Archives Canada (Jan. 19, 2016).
[3] I have not been able to consult this collection-set, so I cannot confirm its layout, the number of text-sets it contains, or details about potential collaborators. The number of pages in this publication is comparable to the number in Toselli's previously published books (~150-210). One would expect most of the other features of the book to match as well.

Self-translation collection-set	
∅	*Il bosco dei tamarindi ≈ The Tamarind Wood ≈ Le bois des tamariniers* (West Vancouver: Le Grazie, 2005) [ITA, ENG, FRE] • Collection of writing by Tosell, containing a minimum of 36 text-sets[1]; all poems • En-face and vertically and horizontally divided split-page edition: Italian on the left-hand page (presented in larger and italicized font), English in the upper left of right-hand page, French in lower right of right-hand page • Italian → English / French • Collaborators: varia
Self-translation text-sets	
∅	

Self-translation collection-set	
∅	*Ad inverno inoltrato ≈ Late in Winter ≈ Au déclin de l'hiver*[2] (West Vancouver: Le Grazie, 2013) [ITA, ENG, FRE] • Collection of writing by Tosell, containing a minimum of 36 text-sets[3]; all poems • En-face and vertically and horizontally divided split-page edition: Italian on the left-hand page (presented in larger and italicized font), English in the upper left of right-hand page, French in lower right of right-hand page • Italian → English / French • Collaborators: varia
Self-translation text-sets	
∅	

[1] In terms of the table of contents, I have only been able to access a scanned version of the first page, so I cannot confirm how many other works might be contained in the publication.

[2] I have not been able to consult this collection-set, so I cannot confirm its layout, the number of text-sets it contains, or details about potential collaborators. However, there are 70 pages in the book (https://www.worldcat.org/title/ad-inverno-inoltrato-late-in-winter-au-declin-de-lhiver/oclc/891253530&referer=brief_results), as compared to 150 to 210 pages in Toselli's other publications, which suggests that this book contains less than half the number of poems contained in the other books.

[3] In terms of the table of contents, I have only been able to access a scanned version of the first page, so I cannot confirm how many other works might be contained in the publication.

1.109 JEAN-LOUIS TRUDEL[1]

b. 1967, Toronto; Ottawa; Montreal; Sudbury; Quebec City[2]

Summary of self-translations: TRUDEL[3]				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
14[4]	0	14[5]	n/a	• 14 x short story

Self-translation text-set		
1	"Report 323: A Quebecois Infiltration Attempt" [FRE][6] // "Report 323: A Quebecois Infiltration Attempt" [ENG] • Short story • French → English[7]	
	In:	• *CSF, no.* 10, 1991, p. 23-26 • Journal
		• *Prairie Fire*, no. 67, 1994, p. 20-26 • Journal

[1] Aka Laurent McAllister, when collaborating with YVES MEYNARD (https://www.alire.com/Auteurs/Meynard.html)
[2] https://www.alire.com/Auteurs/Trudel.html
[3] This summary accounts for only those self-translations that meet the criteria for formal analysis.
[4] This figure accounts for 2 text-sets (and also represents 2 self-translation moments) whose texts were signed as "Laurent McAllister"; there are therefore 2 text-sets here that overlap with those identifed for YVES MEYNARD.
[5] 1. Prairie Fire; 2. Tesseracts Q; 3. Arrowdreams; 4. Tesseracts 6; 5. What If…?; 6. Galaxies 13; 7. HorizonZero; 8. Solaris 164; 9. Tesseracts 13; 10. Les Compagnons de l'ombre; 11. Les Leçons de la cruauté; 12. Blood and Water; 13. Fractures; 14. Galaxies 42
[6] The original French version has an English.-language title.
[7] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence with the writer, Jan. 26, 2021 email).

Self-translation text-set		
2	"Contamination" [FRE] // "Contamination" [ENG] • Short story • French → English[1] • Collaborator: Donald McGrath[2]	
	In:	• *Solaris, no. 108*, 1994, p. 14-22 • Journal
		• *Tesseracts*[Q] (Edmonton: Tesseract Books, 1996), p. 26-46 • Journal

Self-translation text-set[3]		
3	"Le cas du feuilleton *De Québec à la Lune*, par Veritatus" [FRE] // "The Case of the Serial *De Québec à la Lune*, by Veritatus" [ENG] • Short story • French → English[4] • Collaborator: Yves Meynard[5]	
	In:	• *Solaris*, no. 109, April 1994, p. 35-41 • Journal
		• *Arrowdreams: An Anthology of Alternate Canadas* (Eds. Mark Shainblum and John Dupuis; Winnipeg: Nuage Editions,[6] 1997[7]), p. 173-191 • Collection of works by various writers

Self-translation text-set		
4	"Des anges sont tombés" [FRE] // "Where Angels Fall" [ENG] • Short story • French → English[8]	
	In:	• *Liaison*, no. 89, 1996, p. 18 • Journal
		• *Tesseracts*[6] (Edmonton: Tesseract Books, 1997), p.179-180 • Collection of works by various writers

[1] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence with the writer, Jan. 26, 2021 email).
[2] JEAN-LOUIS TRUDEL has explained that McGrath is responsible for translating part of the text into English, which TRUDEL then revised and completed; TRUDEL suggests that the result was thus a "traduction collaborative à demi-volontaire" (personal correspondence, Jan. 26, 2021 email; permission to quote Trudel was granted by the author Jan. 26, 2021).
[3] Both versions published under the name Laurent McAllister.
[4] Confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).
[5] These works are signed by Laurent McAllister, i.e., the name used for writerly collaborations between TRUDEL and MEYNARD.
[6] Now known as Signature Editions, http://www.signature-editions.com/index.php/about
[7] https://www.worldcat.org/title/arrowdreams-an-anthology-of-alternate-canadas/oclc/1087633636&referer=brief_results
[8] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence with the writer, Jan. 26, 2021 email).

Self-translation text-set		
5	"Lukas 19" [FRE] // "Lukas 19" [ENG] • Short story • French → English[1]	
	In:	• *imagine…*, no. 39, 1987, p. 115-125 • Journal
		• *What If...? Amazing Stories Selected by Monica Hughes* (Ed. Monica Hughes; Toronto: Tundra Books, 1998), p. 162-180 • Collection of works by various writers

Self-translation text-set		
6	"Stella Nova" [ENG] // "Nova Stella" [FRE] • Short story • English → French[2] • Collaborator: George Barlow[3]	
	In:	• *ON SPEC, no. 16*, 1994, p. 31-43 • Journal
		• *Galaxies, no. 13*, 1999, p. 15-30 • Journal

Self-translation text-set		
7	"L'écho d'une musique abolie" [FRE] // "Gathering the Echoes" [ENG] • Short story • French → English[4] • Collaborator: Timothy Barnard[5]	
	In:	• *ZéroHorizon*, no. 14, 2004 • Webzine
		• *HorizonZero*, no. 14, 2004 • Webzine

[1] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence with the writer, Jan. 26, 2021 email).
[2] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence with the writer, Jan. 26, 2021 email).
[3] JEAN-LOUIS TRUDEL has explained that the translation of "Stella Nova" was done by Barlow and Trudel himself; Trudel describes his role as being more of a reviser (personal correspondence, Jan. 26, 2021 email).
[4] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence with the writer, Jan. 26, 2021 email).
[5] "traduction en anglais de "L'écho d'une musique abolie" par Timothy Barnard et Jean-Louis Trudel" (Trudel's CV, provided through personal correspondence, Jan. 26, 2021 email).

Self-translation text-set[1]		
8	"Driftplast" [ENG] // "Sur la plage des épaves" [FRE][2] • Short story • English → French[3] • Collaborator: Yves Meynard[4]	
	In:	• *LC-39*, no. 3, 2001, p. 65-105 • [unconfirmed]
		• *Solaris*, no. 164, 2007, p. 33-93 • Journal

Self-translation text-set		
9	"La Nuit avant l'orage" [FRE] // "The Night before the Storm" [ENG] • Short story • French → English[5]	
	In:	• *Langage et créativité*, no. 3, 2005-2006, p. 10-12 • [unconfirmed]
		• *Tesseracts Thirteen* (Calgary: Edge Science Fiction and Fantasy Publishing, 2009), p. 259-267 • Collection of works by various writers

Self-translation text-set		
10	"Legacies" [ENG] // "Le trésor des Romanoff" [FRE] • Short story • English → French[6]	
	In:	• *Tales of the Shadowmen, Vol. 2: Gentlemen of the Night* (Eds. Jean-Marc and Randy Lofficier; Encino: Black Coat Press, 2006), p. 202-217 • Collection of works by various writers
		• *Les Compagnons de l'ombre*, *Vol. 3* (Encino: Black Coat Press, 2009), p. 157-181 • Collection of works by various writers

[1] Both versions published under the name Laurent McAllister.
[2] Correspondence between the two texts was confirmed by YVES MEYNARD (Oct. 19, 2020 email).
[3] Confirmed by MEYNARD (personal correspondence with the writer, Oct. 19, 2020 email).
[4] These works are signed by Laurent McAllister, i.e., the name used for writerly collaborations between TRUDEL and MEYNARD.
[5] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence with the writer, Jan. 26, 2021 email).
[6] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence with the writer, Jan. 26, 2021 email).

Self-translation text-set[1]		
11	"Kapuzine and the Wolf: A Hortatory Tale" [ENG] // "Kapuzine et les Loups : Une légende dorée" [FRE] • Short story • English → French[2] • Collaborator: Yves Meynard[3]	
	In:	• *Witpunk* (Eds. Claude Lalumière and Marty Halpern; New York: Four Walls Eight Windows, 2003), p. 317-335 • Collection of works by various writers
		• *Les Leçons de la cruauté* (Quebec: Alire, 2009), p. 5-29 • Collection of works by Laurent McAllister

Self-translation text-set		
12	"Le jardin des derniers humains" [FRE] // "Watching over the Human Garden" [ENG] • Short story • French → English[4]	
	In:	• *Solaris*, no. 183, 2012, p. 7-28 • Journal
		• *Blood and Water* (Ed. Hayden Trenholm; Prince George: Bundoran Press, 2012), p. 223-241 • Collection of works by various writers

Self-translation text-set		
13	"Le Dôme de Saint Macaire" [FRE] // "St. Macaire's Dome" [ENG] • Short story • French → English[5]	
	In:	• *Solaris*, no. 167, 2008, p. 89-114 • Journal
		• *Fractured: Tales of the Canadian Post-Apocalypse* (Ed. Sylvia Moreno-Garcia; Holstein, Exile Editions, 2014), p. 18-53 • Collection of works by various writers

[1] Both versions published under the name Laurent McAllister.
[2] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence, Jan. 26, 2021 email).
[3] These works are signed by Laurent McAllister, i.e., the name used for writerly collaborations between TRUDEL and MEYNARD.
[4] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence with the writer, Jan. 26, 2021 email).
[5] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence with the writer, Jan. 26, 2021 email).

Self-translation text-set		
14	"Remember, the Dead Say" [ENG] // "Se rappeler les morts parce qu'ils le veulent" [FRE] • Short story • English → French[1]	
	In:	• *Tesseracts*[4] (Victoria, Beach Holme), 1992, p. 368-387 • Journal
		• *Galaxies*, no. 42, 2016, p. 50-64 • Journal

Self-translation text-set[2]		
∅	"Celle que j'abrite" [FRE] // "My Painted Woman" [ENG] • Short story • French → English[3]	
	In:	• *Virages*, no. 69, 2014, p. 54-62 • Journal
		• *Polar Borealis*, no. 8, Dec. 2018, p. 16-21 • Journal

Self-translation text-set[4]		
∅	"La déontologie des portes" [FRE] // "The Ethical Code of Doors" [ENG] • Short story • French → English[5]	
	In:	• *Brins d'éternité*, no. 47, 2017, p. 82-84 • Journal
		• *Polar Borealis*, no. 13, Jan. 2020, p. 43-45 • Journal

[1] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence with the writer, Jan. 26, 2021 email).
[2] This text-set falls outside the parameters identified for formal analyses.
[3] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence with the writer, Jan. 26, 2021 email).
[4] This text-set falls outside the parameters identified for formal analyses.
[5] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence with the writer, Jan. 26, 2021 email).

Self-translation text-set[1]		
∅	"Losing What We Can't Live Without" [ENG] // "Le restaurant des faims dernières" [FRE] • Short story • English → French[2]	
	In:	• *Everything Change, Vol. 2, An Anthology of Climate Fiction* (Eds. Angie Dell and Joey Eschrich; Tempe: Arizona State University, 2018), p. 112-125 • Collection of works by various writers
		• *Gastronomie du futur, d'ici, d'ailleurs et d'autre part* (Ed. Pierre Gévart; Toulouse: Arkuiris, 2020), p. 287-304 • Collection of works by various writers

1.110 M.G. VASSANJI

b. 1950, Kenya; Canada, 1978

In interview with Susan Fisher (2016: 56), M.G. Vassanji explained: "Recently I have translated a story of mine into Swahili. This gave me a lot of pleasure, although it took a lot of time. I don't know how good the translation is, but I did feel that I could capture the voice, and for me the first thing in a translation is that the voice should be there."

[1] This text-set falls outside the parameters identified for formal analyses.
[2] Confirmed by JEAN-LOUIS TRUDEL (personal correspondence with the writer, Jan. 26, 2021 email).

1.111 INGRIDE VIKSNA[1]

b. 1920, Riga (Latvia); Sweden, 1945; Toronto, 1951; d. 2017, Toronto[2]

Self-translation text-set		
∅[3]	[unconfirmed] [LAT] // "Now" [ENG] • Poem • Latvian → English[4]	
	In:	• unconfirmed[5]
		• *Canadian Literature* (vol. 42, 1969), p. 43 • Journal

1.112 GISÈLE VILLENEUVE

b. 1950, Montreal; London (England), 1974; Ottawa, 1976; Stanford (California), 1985; Calgary (Alberta), 1978[6]

Summary of self-translations: VILLENEUVE[7]				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
3	0	2[8]	n/a	• 1 x monologue • 1 x novel chapter / short story • 1 x short story

[1] Aka Ingrida Vīksna
[2] Per Literatura.lv: https://www.literatura.lv/en/person/Ingrida-Viksna/872110 (last consulted Dec. 14, 2020).
[3] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[4] *Canadian Literature* "translated by Ingride Viksna from her own Latvian original" below the title of the English poem.
[5] Publication status of the Latvian version remains unconfirmed. Given her extensive publications in Latvian before and after this volume of *Canadian Literature* (see "Works" section of https://www.literatura.lv/en/person/Ingrida-Viksna/872110), it seems likely that the Latvian original has indeed been published.
[6] Personal correspondence with G. VILLENEUVE (Nov. 3, 2016 email).
[7] This summary accounts for only those self-translations that meet the criteria for formal analysis.
[8] 1. TransLit; 2. Rising Abruptly

Self-translation text-set		
1	"Reflection in a Washbasin: Love Lesson Number One O One" [ENG] ≈ "Reflet d'eau : leçon d'amour première série" [FRE] • Monologue[1]; successive versions: French, p. 163-164; English, p. 165-166 • English → French[2]	
	In:	• *TransLit* (vol. 4, 1999) • Journal

Self-translation text-set		
2	"La nuit des longs couteaux" [FRE] // "Nepal High" [ENG] • Chapter of novel // Short story • French → English[3]	
	In:	• *Rumeurs de la haute maison* (Montreal: Québec/Amérique, 1987), p. 285-300 • Novel by Villeneuve
		• *Rising Abruptly* (Edmonton: University of Alberta Press, 2016), p. 131-149 • Collection of short stories by Villeneuve

Self-translation text-set		
3	"Nuit blanche avec gendarme" [FRE] // "Nuit Blanche with Gendarme" [ENG] • Short story • French → English[4]	
	In:	• *Outsiders* (Montreal: Lévesque Éditeur, 2013), p. 117-123 • Collection of short stories by Villeneuve
		• *Rising Abruptly* (Edmonton: University of Alberta Press, 2016), p. 1-14 • Collection of short stories by Villeneuve

[1] Excerpt from an in-progress play entitled *Inquiry Into the Delicate Matter of the Fly*" (personal correspondence with Villeneuve, Oct. 31, 2016 email).
[2] Personal correspondence with G. VILLENEUVE (Nov. 3, 2016 email).
[3] Per Acknowledgements page in *Rising Abruptly* (2016: 200): "'Nuit Blanche with Gendarme' is an English adaptation of one of the stories in my French collection, *Outsiders* (Montréal: Lévesque éditeur, 2013)."
[4] Per Acknowledgements page in *Rising Abruptly* (2016: 200): "'Nepal High' is an adaptation of one of the chapters in my French novel, *Rumeurs de la Haute Maison*, (Montréal: Québec Amérique, 1987)."

Self-translation text-set		
∅[1]	"Places Imagined/Place à l'imagination" [primarily ENG[2]] // "Lettre du poète disparu"; "Folle du logis dans maisons incendiées" [primarily FRE[3]] • Memoir/Personal essay (chapter of book // sections of book) • English → French[4]	
	In:	• *Golden Threads: Women Creating Community* (Calgary: Detselig, 2009), p. 22-33 • Collection of work by various writers
		• *Nue et crue lettre au poète disparu: de l'atelier déconstruit, journal d'expédition* (Montreal: Lévesque, 2016) • Memoir/personal essay by Villeneuve

1.113 ALBERTE VILLENEUVE-SINCLAIR[5]

Ottawa

Summary of self-translations: VILLENEUVE SINCLAIR				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
2	0	2	n/a	• 1 x novel • 1 x children's book

[1] VILLENEUVE has explained that she revisited and reworked certains parts of "Place imagined/Place à l'imagination" for *Nue et crue lettre au poète disparu* (personal correspondence with the writer, Oct. 31, 2016 email). As I have not been able to consult *Nue et crue…*, and therefore cannot speak to the relationship between it and the earlier work presented primarily in English, I prefer to flag the text-set here but not to count it as part of the more formal analyses.

[2] This work is primarily in English, with occasional text in French.

[3] While this work is primarily in French, VILLENEUVE has confirmed that English has also been incorporated into the writing (personal correspondence, Oct. 31, 2016 email).

[4] (personal correspondence, Oct. 31, 2016 email).

[5] Self-translation status of both text-sets was confirmed by VILLENEUVE-SINCLAIR through personal correspondence (July 2, 2016 email). See, also, Brazeau 2010. According to VILLENEUVE-SINCLAIR's website, the writer is "[n]ow retired after thirty-two years of teaching in Ottawa" (http://www.albertevilleneuve.ca/about-alberte/, dated 2013). If we assume that she was at least 22 when she began teaching in 1981, then she would have been born in or before the 1950s.

Self-translation text-set	
1	*Le jardin négligé* (Montreal: Éditions du Méridien, 1990) [FRE] // *The Neglected Garden* (Gatineau: Baico, 2005) [ENG] • Novel • French → English[1]

Self-translation text-set	
2	*Le génie de Jessie* (Ottawa: Baico, 2011) [FRE] // *A Genie for Jessie* (Ottawa: Baico, 2013) [ENG] • Children's book • French → English[2] • Collaborator: Lea Anderson[3]

1.114 ELISABETH VONARBURG[4]

b. 1947, Paris; Dijon; Chicoutimi (Quebec), 1973[5]

Summary of self-translations: VONARBURG				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
15[6]	0	9[7]	n/a	• 14 x short story • 1 x novel

[1] Confirmed by VILLENEUVE-SINCLAIR (personal correspondence with Villeneuve-Sinclair, July 2, 2016 email).
[2] Confirmed by VILLENEUVE-SINCLAIR (personal correspondence with Villeneuve-Sinclair, July 2, 2016 email).
[3] No collaborator is identified in the publication. However, Anderson, VILLENEUVE-SINCLAIR's granddaughter (https://baico.ca/en/shop/a-genie-for-jessie/), is identified on the website as a collaborator: "'Le génie de Jessie' a book on bullying, was conceived in one of Alberte's workshops by six young girls of Saint-Guillaume elementary school. The book "A Genie for Jessie", translated by Alberte and her granddaughter, is now available…" (http://www.albertevilleneuve.ca/about-alberte/).
[4] According to VONARBURG's website, she has published under a number of pseudonyms: Catherine Vonarburg, Elisabeth Von Arbourg, Isabel Gavra-Bourthes, Lili Zabeth et Yvonne Artbert, Sabine Verreault (https://www.noosfere.org/heberg/auteurstf3/auteur.asp?numauteur=469&site=58). None of these seem to be associated with her self-translation texts.
[5] Per the biography on VONARBURG's website: https://www.noosfere.org/heberg/auteurstf3/biographie.asp?site=58.
[6] This figure accounts for one text-set (and self-translation moment) that is also included in the tally for YVES MEYNARD.
[7] 1. Amazing Stories; 2. Tomorrow SF (1994); 3. Tomorrow SF (1995); 4. Communiqué; 5. Tomorrow SF (1997); 6. Dreams of the Sea; 7. Tesseracts 9; 8. Interzone; 9. Blood Out of Stone

Self-translation text-set		
1	"Le nœud" [FRE] // "The Knot" [ENG] • Short fiction • French → English[1] • Collaborator: Aliocha Kondratiev[2]	
	In:	• *L'œil de la nuit* (Montreal: Le Préambule, 1980), p. 127-140 • Collection of writing by Vonarburg
		• *Amazing Stories, The World's First Science Fiction Magazine* (Mar. 1993) • Journal

Self-translation text-set		
2	"Band Ohne Ende" [FRE] // "Band Ohne Ende" [ENG] • Short fiction • French → English[3]	
	In:	• *Janus* (Paris: Denoël, 1984) • Collection of writing by Vonarburg
		• *Tomorrow Speculative Fiction* (no. 9, June 1994) • Journal

Self-translation text-set		
3	"Janus" [FRE] // "Janus" [ENG] • Short fiction • French → English[4]	
	In:	• *L'œil de la nuit* (Longueuil: Le Préambule, 1980), p. 75-105 • Collection of writing by Vonarburg
		• *Tomorrow Speculative Fiction* (no. 18, Dec. 1995) • Journal

[1] The English version is identified on the TSF website as having been "[t]ranslated by the author" (http://www.isfdb.org/cgi-bin/title.cgi?43018).
[2] "translated by Aliocha Kondratiev and Elisabeth Vonarburg" (https://www.sfintranslation.com/?page_id=6369).
[3] The English version is identified on the TSF website as having been "[t]ranslated by the author" (http://www.isfdb.org/cgi-bin/title.cgi?46208).
[4] The English version is identified on the TSF website as having been "[t]ranslated by the author" (http://www.isfdb.org/cgi-bin/title.cgi?43018).

Self-translation text-set		
4	"Les Poligloti" [FRE] // "The PoliGloti" [ENG] • Short fiction • French → English[1] • Collaborator: Allan Weiss[2]	
	In:	• Cahier littéraire du Progrès du Saguenay/Lac St-Jean, "Lézards" (1995)[3] • unconfirmed
		• *Communiqué* (1996)[4] • unconfirmed

Self-translation text-set		
5	"Chanson pour une sirène" [FRE] // "Song for a Siren" [ENG] • Short story • French → English[5] • Collaborator: Yves Meynard[6]	
	In:	• *Solaris*, no. 100, 1992 • Journal
		• *Tomorrow SF*, Fall 1997 • Journal

Self-translation text-set	
6	*Les Rêves de la mer* (Lévis: Alire, 1996) [FRE] // *Dreams of the Sea (Tyranaël #1)* (Edmonton: Tesseract Books, 2003) [ENG] • Novel • French → English[7] • Collaborator: Howard Scott[8]

[1] The English version is identified on the TSF website as having been "[t]ranslated by the author" (http://www.isfdb.org/cgi-bin/title.cgi?43018).
[2] "translated by Elisabeth Vonarburg and Allan Weiss" (https://www.sfintranslation.com/?page_id=6369).
[3] See https://www.noosfere.org/heberg/auteurstf3/texte.asp?site=58&numtexte=58 and https://www.alire.com/Auteurs/Vonarburg.html.
[4] See https://www.noosfere.org/heberg/auteurstf3/texte.asp?site=58&numtexte=58 and https://www.alire.com/Auteurs/Vonarburg.html.
[5] https://www.alire.com/Auteurs/Meynard.html
[6] The French and English versions are both signed by Meynard and Vonarburg (https://www.alire.com/Auteurs/Meynard.html).
[7] The note "translated by Howard Scott & Élisabeth Vonarburg" appears on the front cover of English publication.
[8] See previous footnote. Scott appears to be a co-translator.

Self-translation text-set		
7	"La course de Kathryn" [FRE] // "See Kathryn Run" [ENG] • Short fiction • French → English[1] • Collaborator: Howard Scott[2]	
	In:	• *Le jeu des coquilles de nautilus* (Lévis: Alire, 2003) • Collection of writing by Vonarburg
		• *Tesseracts 9* (Calgary: Edge Science Fiction and Fantasy, 2005) • Journal

Self-translation text-set		
8	"Les villes invisibles"[3] [FRE] // "The Invisibles" [ENG][4] • Short fiction • French → English • Collaborator: Howard Scott[5]	
	In:	• *Khimaira* (no. 11, 2007) • Journal
		• *Interzone* (no. 216, June 2008) • Journal

Self-translation text-set		
9	"Éon" [FRE] // "Eon" [ENG] • Short fiction • French → English[6] • Collaborator: Aliocha Kondratiev[7]	
	In:	• *L'œil de la nuit* (Montreal: Le Préambule, 1980), p. 141-201 • Collection of writing by Vonarburg
		• *Blood Out of Stone* (Montreal: Nanopress, 2009) • Collection of writing by Vonarburg

[1] The English version is identified on the TSF website as having been "[t]ranslated by the author" (http://www.isfdb.org/cgi-bin/title.cgi?43018).
[2] "translated by Howard Scott and the author" (https://www.sfintranslation.com/?page_id=6369).
[3] Some sources indicate that later iterations of this work were entitled "Les villes invisibles" (https://www.alire.com/Auteurs/Vonarburg.html). Others suggest that that was the original title (https://www.noosfere.org/heberg/auteurstf3/auteur.asp?numauteur=469&site=58).
[4] The correspondence between these texts is confirmed in *Interzone* (http://www.isfdb.org/cgi-bin/pl.cgi?264230): "trans. of *Les villes invisibles*."
[5] "The story by Vonarburg is credited as translated by Howard Scott and Élisabeth Vonarburg" (http://www.isfdb.org/cgi-bin/pl.cgi?264230).
[6] The English version is identified on the TSF website as having been "[t]ranslated by the author" (http://www.isfdb.org/cgi-bin/title.cgi?43018).
[7] "translated by Aliocha Kondratiev and Elisabeth Vonarburg" (https://www.sfintranslation.com/?page_id=6369).

Self-translation text-set		
10	"Les yeux ouverts" [FRE] // "With Open Eyes" [ENG] • Short fiction • French → English • Collaborator: Howard Scott[1]	
	In:	• *Proxima spécial* (no. 1, 1986) • Journal
		• *Blood Out of Stone* (Montreal: Nanopress, 2009) • Collection of writing by Vonarburg

Self-translation text-set		
11	"Mourir un peu" [FRE] // "To Die, A Little" [ENG] • Short fiction • French → English • Collaborator: Howard Scott[2]	
	In:	• *Sous des soleils étrangers: anthologie de science fiction québécoise* (Eds. Yves Meynard and Claude J. Pelletier; Laval: Ianus, 1989) • Collection of works by various writers
		• *Blood Out of Stone* (Montreal: Nanopress, 2009) • Collection of writing by Vonarburg

Self-translation text-set		
12	"Le début du cercle" [FRE] // "The Beginning of the Circle" [ENG] • Short fiction • French → English • Collaborator: Howard Scott[3]	
	In:	• *Genèses* (Eds. Ayerdhal et al.; Paris: Éditions J'ai lu, 1996) • Collection of work by various writers
		• *Blood Out of Stone* (Montreal: Nanopress, 2009) • Collection of writing by Vonarburg

[1] "translated by Howard Scott and the author" (https://www.sfintranslation.com/?page_id=6369).
[2] "translated by Howard Scott and the author" (https://www.sfintranslation.com/?page_id=6369).
[3] "translated by Howard Scott and Elisabeth Vonarburg" (https://www.sfintranslation.com/?page_id=6369).

Self-translation text-set		
13	"Le musée de l'impermanence" [FRE] // "The Museum of Impermanence" [ENG] • Short fiction • French → English • Collaborator: Howard Scott[1]	
	In:	• *Effet de lieu: Une non-exposition* (Granby: 3e Impérial, 1997)[2] • Collection of work by various writers
		• *Blood Out of Stone* (Montreal: Nanopress, 2009) • Collection of writing by Vonarburg

Self-translation text-set		
14	"Sang de pierre" [FRE] // "Blood Out of Stone" [ENG] • Short fiction • French → English • Collaborator: Howard Scott[3]	
	In:	• *Solaris* (no. 151, 2004) • Journal
		• *Blood Out of Stone* (Montreal: Nanopress, 2009) • Collection of writing by Vonarburg

Self-translation text-set		
15	"Pas de deux" [FRE] // "Pas de deux" [ENG] • Short fiction • French → English[4] • Collaborator: Howard Scott[5]	
	In:	• *Solaris* (no. 163, 2007) • Journal
		• *Blood Out of Stone* (Montreal: Nanopress, 2009) • Collection of writing by Vonarburg

[1] "translated by Howard Scott and Elisabeth Vonarburg" (https://www.sfintranslation.com/?page_id=6369).
[2] https://www.alire.com/Auteurs/Vonarburg.html
[3] "translated by Howard Scott and the author" (https://www.sfintranslation.com/?page_id=6369).
[4] The English version is identified on the TSF website as having been "[t]ranslated by the author" (http://www.isfdb.org/cgi-bin/title.cgi?43018).
[5] "translated by Howard Scott and the author" (https://www.sfintranslation.com/?page_id=6369).

1.115 BIANCA ZAGOLIN

b. 1942, Friuli (Italy); @Canada, 1951 (Montreal); @United States, 1962 (South Hatley, MA); Montreal, 1963; New York City, 1968; Montreal, 1970[1]

Summary of self-translations: ZAGOLIN				
Text-sets	**Collection-sets**	**Moments**	**Genre**	
			By collection-set + additional text-sets	**By text-set**
1	0	2[2]	n/a	• 1 x novel / novel excerpt

Self-translation text-set		
1	*Une femme à la fenêtre* (Paris: Robert Laffont, 1988) [FRE] // *Una donna alla finestra* (Padova, Italy: Edizioni del Noce, 1998) [ITA] // "November crossing" [ENG] • Novel // Novel // excerpt of novel • French → Italian → English[3] • Collaborator: Concetta Voltolina Kosseim[4]	
	In:	• *The Anthology of Italian-Canadian Writing* (Ed. Joseph Pivato, Montreal: Guernica, 1998), p. 334-342

[1] Per online questionnaire completed by ZAGOLIN (Aug. 2015).
[2] 1. Una donna alla finestra; 2. The Anthology of Italian-Canadian Writing
[3] Per online questionnaire completed by ZAGOLIN (Aug. 2015). Also: "Translated from the French by the author" appears below the English version (ZAGOLIN 1998: 342).
[4] The publication acknowledges Voltolina Kosseim's involvement in the Italian translation: "traduzione dal francese di Concetta Voltolina Kosseim e Bianca Zagolin" [translation from the French by Concetta Voltolina Kosseim and Bianca Zagolin] (1998a).

1.116 ROBERT ZEND

b. 1929, Budapest (Hungary); @Canada, 1956 (Toronto); d. 1985[1]

Self-translation collection-set	
∅[2]	[unconfirmed] (unpublished) [HUN] // *From Zero to One* (Mission, British Columbia: The Sono Nis Press, 1973) [ENG] • Collections of poems by Zend • Hungarian → English[3] • Collaborator: John Robert Colombo[4]
Self-translation text-sets	
∅	

Self-translation text-set		
∅	[unconfirmed] [HUN] // "The End of the World" [ENG] • Poem • Hungarian → English[5]	
	In:	• [unconfirmed][6]
		• *Canadian Fiction Magazine* (no. 35/37, 1980) • Collection of writing by Zend

Self-translation collection-set	
∅	[unconfirmed] (unpublished[7]) [HUN] // *Beyond Labels* (Toronto: Hounslow Press, 1982) [ENG] • Collections of poems by Zend • Hungarian → English[8] • Collaborator: John Robert Colombo[9]
Self-translation text-sets	
∅	varia

[1] https://rogueembryo.com/2014/02/01/robert-zend-part-3-hungary-childhood-and-early-adulthood-2/
[2] This writer's work falls outside the parameters identified for more formal analysis in this thesis.
[3] Per Acknowledgements page in English publication: "*Nicolette* was written in Hungarian by Robert Zend in 1976 and translated into English by the author." However, at least one of the poems ("Monday") was first written in English and then translated into Hungarian (per personal correspondence with Natalie Zend, Dec. 4, 2020 email); see entry for this poem below.
[4] Title page of English publication contains "Translated withby John R. Colombo and Robert Zend."
[5] *Canadian Fiction Magazine* lists "trans. by author" alongside the English-language poem.
[6] Publication status of the Hungarian version remains unconfirmed.
[7] As confirmed through personal correspondence with Natalie Zend (Dec. 4, 2020 email), the Hungarian originals of two poems that appear in English in *Beyond Labels*—"Space Ship" (p. 31) and "The Golden Rules" (p. 59)—were published in *Bibliai Időkben Eltun* (Balatonfüred, Hungary: Seleris Project Bt,) in 2017: on p. 59 and p. 90, respectively.
[8] Per Acknowledgements page in English publication: "*Nicolette* was written in Hungarian by Robert Zend in 1976 and translated into English by the author."
[9] Title page of English publication contains "Translated with John Robert Colombo."

∅	[unconfirmed] (unpublished[1]) [HUN] // *Daymares: Selected Fictions on Dreams and Time* (Vancouver: Cacanadadada Press,[2] 1991) • Collection of poems by Zend • Hungarian → English[3] • Collaborator: Lawrence Day[4]
Self-translation text-sets	
∅	[unconfirmed] (unpublished[5]) [HUN] // "On the terrace" [ENG]
∅	[unconfirmed] (unpublished[6]) [HUN] // "Aleph" [ENG]

Self-translation text-set	
∅	[unconfirmed] (unpublished[7]) [HUN] // *Nicolette* (Vancouver: Cacanadadada Press,[8] 1993) [ENG] • Novel • Hungarian → English[9]

Self-translation text-set		
∅	"Monday" [ENG] // [unconfirmed] [HUN] • Poem • English → Hungarian[10]	
	In:	• *From Zero to One* (Mission, British Columbia: The Sono Nis Press, 1973), p. 28 • Collection of writing by Zend
		• *Bibliai Időkben Eltun* (Balatonfüred, Hungary: Seleris Project Bt, 2017), p. 66[11] • Collection of writing by Zend

[1] Per personal correspondence with Janine Zend (Oct. 26, 2015 email).
[2] Per the Robert Zend website (http://www.robertzend.ca/daymares.html), Cacanadadada Press is now named Ronsdale Press.
[3] Per Acknowledgements page in English publication: "*Nicolette* was written in Hungarian by Robert Zend in 1976 and translated into English by the author."
[4] Per personal correspondence with Janine Zend (Dec. 5, 2020 email).
[5] Per personal correspondence with Janine Zend (Oct. 26, 2015 email).
[6] Per personal correspondence with Janine Zend (Oct. 26, 2015 email).
[7] Per personal correspondence with Janine Zend (Oct. 26, 2015 email).
[8] Now Ronsdale Press.
[9] Per Acknowledgements page in English publication: "*Nicolette* was written in Hungarian by Robert Zend in 1976 and translated into English by the author."
[10] Per personal correspondence with Natalie Zend (Dec. 4, 2020 email).
[11] Per personal correspondence with Natalie Zend (Dec. 4, 2020 email).

Self-translation text-set		
∅	"Apartment House" [ENG] // [unconfirmed] [HUN] • Poem • Hungarian → English[1] • Collaborator: ¿?[2]	
	In:	• *Daymares: Selected Fiction on Dreams and Time* (Vancouver: Cacanadadada, 1991), p. 92[3] • Collection of writing by Zend
		• *Bibliai Időkben Eltun* (Balatonfüred, Hungary: Seleris Project Bt, 2017), p. 230 • Collection of writing by Zend

Self-translation text-set		
∅	[untitled: It's Getting Dark…] [ENG] ≈ [unconfirmed] [HUN] • Poem • Hungarian → English[4] • Collaborator: ¿?[5]	
	In:	• *Bibliai Időkben Eltun* (Balatonfüred, Hungary: Seleris Project Bt, 2017), p. 230[6] • Collection of writing by Zend

[1] Per personal correspondence with Natalie Zend (Dec. 4, 2020 email).
[2] It is unclear whether or not ZEND worked alone on this translation (personal correspondence with Natalie Zend, Dec. 4, 2020 email).
[3] Per personal correspondence with Natalie Zend (Dec. 4, 2020 email), the date associated with the Hungarian version, in *Bibliai Időkben Eltun*, is Nov. 16, 1969, while the English version is dated, in *Daymares*, as 1984.
[4] Per personal correspondence with Natalie Zend (Dec. 4, 2020 email).
[5] It is unclear whether or not ZEND worked alone on this translation (personal correspondence with Natalie Zend, Dec. 4, 2020 email).
[6] Per personal correspondence with Natalie Zend (Dec. 4, 2020 email).