

COMMENTED TRANSLATION OF THREE EXCERPTS FROM MARYSE, BY FRANCINE NOËL

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ET DE LA RECHERCHE

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INTRODUCTION

This commented translation consists of three excerpts from a Quebec novel entitled Maryse, by Francine Noël (Montreal: vlb éditeur, 1983), followed by a translation of these excerpts and a "theoretical" commentary.

Maryse is the story of a young Québécoise, Maryse O'Sullivan, who comes of age during the turbulent years of Quebec's Quiet Revolution. During the course of the novel, Maryse makes a successful transition from an insecure and dependent graduate student to a self-confident woman with a sense of direction. The novel touches on several themes, which include education, class, feminism, the battle between the sexes, religion, and language.

Of these various themes, it is clearly the theme of language which is of greatest interest to the translator. Indeed, translating texts about language has always been considered one of the translator's greatest challenges. For this reason, the three excerpts I have selected to translate from Maryse are passages dealing directly with language and its role in Quebec society.

In the first of these three excerpts, Maryse meets her good friend, Marie-Lyre (also referred to as MLF), who has just had a bitter argument over a question of language with André Breton, the latest in her three-man string of "chums." The argument centres around MLF's use of "chum" in the Quebec meaning of boyfriend or lover. André, a Frenchman, objects strongly to "chum," stating patronizingly that "Ce mot est tellement laid dans ta jolie bouche. C'est vulgaire." This remark sparks MLF into a spirited and sarcastic defense of Quebec French and its legitimacy.

The second passage narrates Maryse's encounter with the Genie of the French Language, a fantastical figure who represents all that is patronizing,

pedantic, small-minded and irritating about the partisans of "correct" (i.e. standard) French. Like many Québécois, Maryse feels caught between the French of her childhood, class, and culture, and the French of France, the language of academia, the French in which she is to write her Master's thesis. This ambivalence towards language is an important theme within the novel.

In the final section, Maryse once again engages in verbal combat with her nemesis, the Genie of the French Language. Her last encounter with the Genie proves to be the decisive one, as Maryse finally gets the better of the annoying little genie in a truly original manner.

Within Maryse, Noël not only focusses on the theme of language within Quebec society, but also uses language skillfully to bring out this theme. Noël varies the language of her text continually to highlight the question of language within Quebec. Her narrative is polished and elegant, neither stark nor overblown, yet interwoven with dialogue that breathes "Québécois." We hear the voices of a wide variety of French-speaking Quebeckers: Rose, a Montreal cleaning lady; Maryse, an educated young woman who has left a disadvantaged childhood behind; Coco Ménard, an FLQ "organizer" cum daycare worker; and, of course, the Genie of the French Language, the incarnation of every pedantic who has ever lectured about "le bon-parler français" within the confines of a sterile university hall. All these characters speak on different levels; all of them have their own vocabulary, expressions, and accents. This diversity of language is clearly seen in the three excerpts chosen.

These three excerpts and their translation are presented in the following section of this commentary. Each page of the original text is to

the left, with its accompanying translation to the right. Three dots are found at the end of some pages of the translation to indicate that the final sentence or paragraph continues on the next page. It should also be noted that a number of graphic devices have been used in the translation of Maryse to mark certain linguistic features. For instance, English lexical items within the French original (e.g. chum, O.K., anyway) retained in the English translation have been printed in bold in the latter in order to give the English reader a feel for this characteristic of Quebec French. On the other hand, French lexical items retained in the English translation (e.g. well-known Montreal landmarks, names of restaurants and bars) have been underlined. As well, items italicized in the original have been underlined in the translation, and occasionally underlining has been used simply for emphasis. Finally, translator notes have been used in several instances to provide explanations of cultural and linguistic particularities within the text.

Since different varieties of language are such an important element of Maryse, the theoretical commentary will focus exclusively on language varieties and their links with translation. Exactly what does "language varieties" mean? How are they manifested? What are their connections with functions of language? And what influence do language varieties have on translation? These are the issues that will be examined within the theoretical discussion, which will be illustrated by examples taken from the text and from its translation. It is hoped that this discussion will make the links between language varieties and translation clearer, and will provide the translator with a more systematic approach to this vital consideration when planning translation strategy.

Août 1970

Maryse était seule chez elle quand le téléphone sonna pour la douzième fois de la journée. C'était MLF, en larmes: elle venait d'avoir sa première engueulade avec un de ses chums, un nouveau, il fallait qu'elle en parle maintenant, à onze heures du soir, et ça ne se racontait pas au téléphone, c'était trop fou, trop long, trop stupide.

— Oké, dit Maryse, viens-t'en.

Mais il n'en était pas question: Michel pouvait rentrer à tout moment et Marie-Lyre ne voulait pas risquer de s'enfarger dans ses grandes phrases. Ce soir-là, elle détestait tous les hommes. C'était hélas temporaire comme sentiment — elle le savait — mais très ferme. Elle ne pouvait pas non plus rester à l'appartement car alors elle passerait la nuit à attendre que le chum en question rappelle.

— Écoute, on peut se rejoindre à *la Luna*, suggéra Maryse.

— Tu y penses pas! Tout le monde me connaît dans ce restaurant-là et j'ai les yeux rouges.

Marie-Lyre ne voulait pas non plus aller au *Gitano*, ni au *Coucou railleur*, ni à *la Bodega*, ni à *L'Enclos de Ninon*, ni à *l'Association*: il y avait trop de gars là-dedans. Chez *Florinda* et chez *Winters*, les dragueurs étaient moins nombreux, mais c'était bruyant. Chez *Malenfant* et à *la Paimpolaise*, trop déprimant, trop déprimant aussi à *L'Oiseau imberbe*. Chez *Négoce Ménard* c'était vraiment trop sale et à *L'Édredon doré*, comme *Aux beaux zenfants* et au *Vol au Vent*, trop cher. Au *Maplewood Inn*, elles se feraient achaler, comme ce serait le cas à *l'Harlequin*, au *Shack*, à *La Hutte suisse*, à *L'Escarpolette*, chez *Tony Parmesan*, chez *Gargamelle*, au *Bilongo*, à *La*

August 1970

Maryse was alone at home when the telephone rang for the twelfth time that day. It was MLF, in tears --- she had just had her first fight with one of her **chums*** --- a new one --- she had to talk about it right away --- at eleven o'clock at night --- it wasn't something she could tell her about over the phone --- it was too crazy, too long, too stupid.

"O.K." said Maryse in English. "Come on over."

But that was out of the question. Michel could come home at any moment, and Marie-Lyre did not want to risk getting caught up in one of his long soliloquies. That night, she hated all men. Alas, it was only a temporary sentiment --- as she well knew --- but a very strong one. Nor could she stay at home in her apartment, because then she would spend all night waiting for the **chum** in question to call.

"Listen, we could get together at the Luna," suggested Maryse.

"Forget it! Everybody in that restaurant knows me, and my eyes are all red."

Nor did Marie-Lyre want to go to the Gitano, or to the Coucou railleur, or the Bodega, the Enclos de Ninon, the Association --- there were too many guys there. At Florinda's, and Winters', there weren't as many men on the prowl, but it was too noisy. Malenfant's and the Paimpolaise --- too depressing. Too depressing as well at the Oiseau imberbe. Négoce Ménard was really too dirty, and the Édredon doré, too expensive, as were Aux beaux zenfants and the Vol au vent. At the Maplewood Inn, they would be hassled, as would be the case at the Harlequin, at the Shack, at the Hutte suisse, the Escarpolette, Tony Parmesan's, Gargamelle's, the Bilongo,

* In Quebec French, the English word "chum" is used to mean boyfriend.

Bambola, chez *Le Frère Toque*, chez *Le Père Mondou*, au *Chat noir*, à *La Trattoria*, à *L'Epiceria*, chez *Emmavari*, à *la Cruche recollée*, au *Miraflor*, à *la Carotte amoureuse*, à *la Gadouille*, chez *Pitou Dubé*, au *Jardin d'Yvette* et au *Bouvillon*. Sans compter les places, comme *la Galère galante*, où elle ne remettrait plus jamais les pieds, après ce qui s'était passé la dernière fois!

— C'est ben simple, j'ai le goût de retourner chez ma mère, dit-elle.

Et elle se remit à brailler. C'est en brailant qu'elle pensa au chic *Continental*, le seul trou qu'elles avaient oublié dans leur énumération.

— On connaît tout le monde là aussi, fit remarquer Maryse.

C'était vrai, mais ça ne faisait plus rien. Elles n'allaient tout de même pas se rencontrer au milieu du parc Lafontaine, dit Marie-Lyre, parce qu'en plus d'avoir les dragueurs au cul, elles auraient les flics sur le dos, ou vice versa. De toute façon, il faisait sombre au *Continental* et ça ne paraîtrait même pas qu'elle avait pleuré. Elle ajouta:

— C'est un endroit sordide, en plein ce qu'il me faut comme ambiance pour raconter mes histoires d'amour. Je me remaquille et j'y suis dans une demi-heure.

Quand Maryse entra dans le bar, il y faisait plus chaud que dehors; l'air conditionné était en panne. Marie-Lyre n'était pas encore arrivée mais Coco Ménard était là, flottant d'une table à l'autre. Il se jeta dans ses bras, volubile et ravi de la revoir:

— Qu'est-ce que tu deviens? demanda Maryse.

— J'organise, fille, j'organise! Avec le FLQ. Y a des affaires au boutte qui se préparent. Mais c'est top secret, parles-en pas à personne.

Il s'arrêta, interdit:

— Veux-tu ben me dire, bonne femme, qu'est-cé que tu brettes icitte, dans mon spot?

Maryse eut à peine le temps de lui répondre que déjà il lui faisait un clin d'œil avant de s'éclipser avec deux de ses Craven A. Entre-temps, Marie-Lyre, enfin arrivée, se dirigeait vers sa

the Bambola, Frère Toque's, Père Mondou's, the Chat noir, the Trattoria, the Epiceria, Emmavari's, the Cruche recollée, the Miraflor, the Carotte amoureuse, the Gadouille, Pitou Dubé's, the Jardin d'Yvette, and the Bouvillon. Not to mention all the places MLF would never set foot in again, such as the Galère galante, not after what had happened the last time!

"It's plain to me, I feel like going back home to my mother's," she said to Maryse.

And she started to bawl again. As she bawled, the chic Continental came to her mind, the only dive they had forgotten in their enumeration.

"We know everybody there too," Maryse pointed out.

It was true, but it didn't matter anymore. After all, they were hardly going to meet in the middle of Parc Lafontaine, said Marie-Lyre, because not only would men cruising for tail be after them, but also they would have the cops on their backs, or vice versa. Anyway, it was dark inside the Continental, and you wouldn't even be able to tell that she had been crying. She added:

"It's a sordid place, just the kind of atmosphere I need to tell you about my love life. Listen, I'll touch up my make-up, and I'll be there in half an hour."

When Maryse walked into the bar, it was hotter inside than it was outside, since the air conditioning was not working. Marie-Lyre had not yet arrived, but Coco Ménard was there, floating from table to table. He threw himself into her arms, voluble, delighted to see her again.

"So what're you up to these days?" asked Maryse.

"I'm an organizer, baby, an organizer! With the FLQ. We're plannin' some really far-out stuff." He began to sprinkle his French with English. "But it's **top secret**, so don't tell anybody about it, eh."

He stopped, taken aback.

"Baby, you wanna tell me what you're doin' hangin' around here in my spot?"

Maryse had barely enough time to answer before he gave her a quick wink and took off with two of her Craven A's. In the meantime, Marie-Lyre had finally arrived, and was making her way over to the table. ...

table. Après une première gorgée, elle entreprit le récit de sa chicane:

— Figure-toi donc qu'il veut pas que j'utilise le mot chum.

— Mais tu parles de qui, là?

Elle parlait d'André. André Breton, son ancien professeur et nouveau chum. En fait, MLF avait toujours trois chums, mais son numéro deux, Albert, venait d'être remplacé: au printemps, madame Albert avait accouché, celui-ci avait laissé passer les quarante jours réglementaires et, redevenu fidèle, il avait annoncé à MLF que c'était fini entre eux. Simple concours de circonstances! Sa place avait rapidement été comblée par le professeur Breton, un Français qui portait bien son début de calvitie et de grosses lunettes à monture noire. Breton ressemblait à Hubert Aquin, en plus grand et en plus français. Malheureusement pour Marie-Lyre, il n'était pas Hubert Aquin, qu'elle avait seulement croisé une fois et qui ne l'avait même pas remarquée, détail qu'elle déplorait. Faute de mieux, elle couchait avec Breton depuis la fin des cours. Il était marié lui aussi (c'était fatal, à son âge!), mais nettement plus délicat que les autres: il acceptait de se promener sur Côte-des-Neiges avec elle et d'aller manger ailleurs que dans des restaurants chinois de la rive sud où il aurait pourtant été sûr de ne rencontrer aucun de ses collègues. Au début, MLF l'avait trouvé d'une gentillesse folle: comme sa femme à lui travaillait et comme il répétait depuis dix ans les mêmes sublimes cours sur le vers anapestique blanc, il avait beaucoup de temps à lui consacrer. Mais elle venait de déchanter: Breton s'était permis de l'écœurer!

— Chez moi, dit-elle à Maryse, au-dessus d'un repas que j'avais cuisiné spécialement pour monsieur! Comme si j'étais sa femme, maudite marde! C'est en plein ça! Je m'étais forcée; j'avais acheté rien que des affaires qui coûtent cher et j'avais rien raté. J'étais contente de passer avec succès l'examen du repas d'amoureux. Ma chume Marie-Hélène m'avait prévenue: «Les Français trouvent toujours à redire sur la bouffe. Watche-out! Si tu réussis ce coup-là, il va peut-être devenir un chum permanent.» J'y tenais pas plus que ça, mais enfin... Tout allait

After swallowing a preliminary mouthful of beer, she began to recount her story.

"Just imagine --- he didn't want me to use the word **chum**."

"Who on earth are you talking about?"

She was talking about André. André Breton, her former professor and new-found **chum**. Actually, MLF always had three **chums**, but her number two, Albert, had just been replaced. In the spring, Mrs. Albert had had a baby. Her husband observed the mandatory forty days of waiting, and, once again a faithful spouse, he announced to MLF that it was all over between them. Mere coincidence! His position had rapidly been filled by Professor Breton, a Frenchman who carried off a receding hairline and thick, black-rimmed glasses rather well. Breton resembled Hubert Aquin*, but was taller and more French. Unfortunately for Marie-Lyre, he was not Hubert Aquin, whom she had met only once. Hubert had not even noticed her, a fact she deplored. Lacking anything better, she had been sleeping with Breton since the end of the term. He too was married (at his age, it was inevitable!), but he definitely treated her better than the others. He was willing to walk along Côte-des-Neiges Street with her, and to eat out in places other than Chinese restaurants on the South Shore where he would be sure not to run into any of his colleagues. At first, MLF found him incredibly nice to her. He had a lot of time to devote to her, since his wife worked, and since he had taught the same sublime courses on blank anapestic verse for the past ten years. But she had just become disillusioned with him. Breton had gone so far as to get on her nerves!

"At my place," she told Maryse, "over a meal that I had cooked especially for his Majesty. As if I was his wife, fer Christ's sake! Exactly as if I was his wife! I had really made an effort, eh, I bought only expensive stuff, and I didn't burn a thing. I was so happy that I had passed the romantic dinner test. My **chume** Marie-Hélène had warned me: 'Frenchmen always find something to criticize when it comes to food. **Watche-out!** If you pull this one off, maybe he'll become a fixture.' I really didn't give a shit about that, but anyways...

* a well-known Quebec poet.

bien, il mangeait sans chiâler, même qu'il avait l'air d'aimer ça. Avant le souper, j'avais employé le mot espèce au masculin. Il m'a corrigée: c'est féminin, figure-toi donc! En France et dans le dictionnaire, le mot espèce est féminin. Je l'oublierai jamais! Ca m'a mortifiée de me faire couper le sifflet comme si j'avais cinq ans, comme s'il était encore mon prof, mais je me suis contrôlée, j'ai rien dit. Au dessert, j'avais oublié tout ça et je lui ai déclaré qu'il était le chum le plus fin que j'aie jamais eu! «Je t'en prie, Marie-Lyre, qu'y m'dit, ne m'appelle pas ton chum. Ce mot est tellement laid dans ta jolie bouche. C'est vulgaire.»

— C'est toujours pareil avec les Français, dit Maryse, quand on leur parle, on a l'impression de passer un examen.

Depuis deux minutes, un individu de sexe mâle, du type fumeur-de-rouleuses-et-très-cool, se tenait debout près de leur table. Il sentait le fond de tonne et, les yeux dans le beurre, il écoutait MLF:

— J'peux-tu te consoler, dit-il, qui c'est qui t'a fait de la peine de même, ma noire?

— Écœure-moi pas pi vas te crosser dans les toilettes! fit MLF, sobrement.

Avec une lenteur appliquée, le consolateur des noires partit vers une autre table occupée par deux filles *seules*, elles aussi. Marie-Lyre le suivit un moment du regard, puis elle enchaîna:

— J'ai dit: «Ah bon! t'es pas mon chum? Mais qu'est-ce que t'es, alors? Qu'est-ce que je suis pour toi? Qu'est-ce qu'on est, pardon, qu'est-ce que nous sommes? Oui, que sommes-nous, mon chéri? Rien. On n'est ni concubins, ni accotés, on n'est même pas dans le véritable adultère bourgeois, ça c'était quelque chose au moins! J'ai souvent l'impression qu'on n'existe même pas, qu'il n'y a jamais rien eu entre nous et que j'ai rêvé nos rencontres. On est innommables... en tout cas, innommés. Merde. Encore une affaire qu'i a pas de mot pour! Mais veux-tu me dire ce qu'on fout ensemble?» «T'énervé pas, Marie-Lo! qu'y m'dit.» Il me disait de ne pas m'énervé, tu te rends compte, Maryse, après ce qu'il venait de me dire! Y

Everything was going fine. He ate his food without any bitching, he even seemed to like it. Before supper, I used the word espèce in the masculine. He corrected me: the word espèce is feminine, don'tcha know! In France, and in the dictionary, the word espèce is feminine. I'll never forget that! I was mortified --- interrupted, cut off as if I was five years old, as if he still was my prof, but I held my tongue, I didn't say a thing. By dessert-time, I had forgotten all about it, and I told him that he was the nicest **chum** that I had ever had. So then he says to me,

'Please, Marie-Lyre. Don't call me your **chum**. That word is so ugly, coming out of your pretty mouth. It's vulgar.'

"The French are always like that," said Maryse. "Every time you open your mouth, you feel like you're taking a test."

For the last two minutes, an individual of the male sex had been standing by their table, one of those I-roll-my-own-smokes-and-I'm-real-cool types. He smelled like a brewery. He was listening to MLF, gazing at her through bleary eyes.

"C'n I make you feel any better?" he said. "Who hurt you like this, honey?"

"Bug off. Why don't you go jerk off in the can?" said MLF soberly.

With painstaking slowness, the consoler of brunettes drifted off to another table, occupied by two girls who were also alone. Marie-Lyre watched him for a moment as he wandered away, and once again took up the thread of her story.

"I said: 'So, you're not my **chum**? Well then, what are you? What am I to you? What are you 'n' me, I beg your pardon, what are you and I to one another? Yeah, what are we, darling? Nothing, that's what. I'm not your concubine, nor are we shackled up together. We're not even in the truly bourgeois state of adultery --- at least that used to mean something! I often feel that we don't even exist, that nothing ever happened between us, that I dreamed our encounters. We're unlabelable... or in any case, unlabeled. Shit. One more thing there's no word for. But can you tell me what the hell we're doing together?' 'Calm down, Marie-Lo,' he says to me. Maryse, can you believe he told me to calm down, after what he had just said to me? ...

m'énervé!!! Je lui ai répondu: «Vois-tu, mon cher André, étant donné le caractère très spécial de notre liaison, il y a des tas de mots que je ne peux pas utiliser pour te désigner. Il est exclu que je t'appelle mon mari ou mon compagnon. Je peux pas dire mon amant; on n'est pas dans un roman français, mais sur la rue Marie-Anne, tu l'avais peut-être pas remarqué. Je peux pas non plus te donner le titre de soupirant, c'est plutôt moi qui soupire! Pas question de t'appeler mon futur, je ne me fais pas d'illusions: t'es à peine présent! Je peux pas dire mon p'tit ami, vu ton âge et ta taille, ça serait ridicule. Et j'ai pas le droit de t'appeler mon amour; tu m'aimes pas, t'as pris soin de le préciser: «on baise en toute amitié». Mais mon très cher ami, le mot ami, ici à Montréal, en bas, en très Bas-Canada, ça veut strictement rien dire. Je pourrais toujours t'appeler mon ami-de-gars: c'est là une des trop nombreuses locutions bâtar-des de notre dialecte de provinciaux. Moi, j'trouve ça amusant. Tu trouves-tu? Non, han? Tu saisis pas ce que ça veut dire et tu penses que c'est syntaxiquement dément. Peut-être. Mais comment voudrais-tu que je t'appelle, moi qui te prenais naïvement pour mon chum? En fait, t'es une sorte de chum steady intermittent: t'es steady dans ton intermittence. Mais tu refuses d'être désigné par un mot qui manque de vertus poétiques! En effet, le mot chum est pas paétique. Le mot chum rime avec bum, dum, Fullum pis gomme! Que c'est donc laite, le québécois, mon dieu!... Anyway, on s'est peut-être mal enlignés; cette langue merveilleuse qui nous permet de communiquer, cette grande francité-francitude qui nous englobe comme du mâche-mallow nous perd peut-être, qui sait, dans son giron trop vaste...» Il était devenu tout blanc et moi, je m'enfonçais, je m'enfonçais vers l'irréparable, mais j'ai continué, c'était trop tentant: «Ton problème, André Breton, c'est que tu parles bien, toi! Ce qui t'enlève beaucoup de possibilités sur le plan du vocabulaire et de la syntaxe, ça te limite, et t'oses pas inventer. Pour toi, si un mot est pas écrit dans le dictionnaire des rimes, dans un dictionnaire point, il n'existe pas. Mais qu'est-ce que je fous avec un versificateur, un verriste, un verveux, maudit verrat!» Je forçais sur le québécois,

God, he makes me so mad!!! I said to him, 'You see, my dear André, given the very special nature of our relationship, there's a whole bunch of words I cannot use to designate you. It's out of the question to call you my husband or my companion. I can't call you my lover --- we're not in a French novel, we're on Marie-Anne Street, in case you haven't noticed. Nor can I call you my wooer, since I'm the one doing all the wooing. Nor can I call you my intended. I'm not fooling myself --- you're hardly even my current. I can't call you my boyfriend --- it's ridiculous, given your age and your size. And I can't call you my love --- you don't love me! You took great pains to make it quite clear that 'we are sleeping together in perfect friendship.' But, my dear, dear friend, here in Montreal, in lower, very much Lower Canada, the word 'friend' doesn't mean a single thing. I could always call you my guy-friend. It's one of the all too numerous bastard expressions of our provincial dialect. I find it funny. Don't you? No, eh? You don't catch what it means, and you think it's grammatically haywire. Maybe it is. But what would you like me to call you, me who naively took you for my **chum**? In fact, you're a kinda **steady** intermittent **chum** --- you're **steady** in your intermittence. But you refuse to be designated by a word lacking poetic virtue. It's true, the English word **chum** is not poetic. The word **chum** rhymes with **bum**, **dumb**, **Fullum**, 'n' **gum**. My God, is Quebec French ever uglier!... **Anyways**, maybe we just don't speak the same language --- this marvelous language that allows us to communicate, this great French culture, this great French civilization, this soul that surrounds us like marshmallow, that perhaps engulfs us in her too-ample bosom. Who knows?' He turned as pale as a sheet, and I sank deeper and deeper into the quicksand. But I continued --- it was just too tempting. 'Your problem, André Breton, is that you speak correctly, which deprives you of many possibilities as far as vocabulary and syntax go. It limits you. You don't even dare invent a word or an expression. As far as you're concerned, if a word isn't written down in a rhyming dictionary, or in any dictionary for that matter, it doesn't exist at all. What the hell am I doing with a goddamn versifier, a versist, a verser!' I was pouring on the Quebecois, ...

comme tu peux le voir, mais il m'avait cherchée. Finalement, j'ai admis que le mot était pas un des plus riches. J'ai dit: «Ça coïncide peut-être pas parfaitement avec ce que tu es, ce que tu représentes pour moi, mon chéri, mais qu'est-ce que tu veux, on n'a pas tellement de choix au Québec, dans ce domaine pourtant si important de la nomination, du nommage, de l'appelage, du câllage des mâles avec lesquels on s'accouple. Tu viens de mettre le doigt sur une carence hideuse de notre beau dialecte. On n'a rien que le mot chum pour vous nommer, toi et tous les autres. C'est un mot fourre-tout, si je puis dire. C'est à prendre ou à laisser: t'es mon chum ou t'es rien.» «Ça suffit, Marie-Laine!»... Il aurait jamais dû dire ça; je commençais à me calmer et ça m'a comme fouettée: «Si t'es allergique à mon vocabulaire, ça prouve dans le fond qu'on matche pas pantoute, André Breton. On est des amants qui matchent mal, on est désassortis, on est une erreur. On n'est rien. Je suis rien! Avec mes trois chums, je suis toujours seule, c'est vrai, ça, merde. Qu'est-ce que vous êtes pour moi, finalement?» «S'il te plaît, Marie, ne me mêle pas aux deux autres! Si tu veux que je m'excuse, je vais le faire, mais cesse de crier!» Alors j'ai repris très doucement: «Oké d'abord, je vais te dire exactement ce que t'es pour moi. Fais attention, c'est un néologisme barbare. Tu es un néologisme barbare, Dédé Breton. Je dirais que tu es mon amicule, c'est-à-dire mon petit ami de cul. Voilà. J'ai trois amicules dans ma réserve mais il y en a un, l'animal, qui corrige mon français! Tu vas m'arrêter ça, André Breton! Prends-toi pas trop au sérieux, t'es rien que le tiers de ma vie amoureuse et puis, à bien y penser, tu mérites pas le titre ronflant de chum. T'es plus mon chum! Out, dehors, fuera! Exit, tabarnak!»... Eh bien ma chère, il est parti en laissant sa tarte Tatin tout écharognée sur le coin de la table. Ça prend une heure, faire une tarte comme ça... pis on n'avait même pas baisé. Et c'est fini.

Marie-Lyre se mit à pleurer pendant que Maryse allait lui chercher un autre verre au bar, le waiteur étant trop occupé pour les servir.

— Braille pas comme ça, dit-elle en revenant, il te reste

as you can tell, but he had asked for it. Finally, I admitted that the word **chum** was not one of the most linguistically rich words in French. I said, 'Darling, maybe it doesn't exactly correspond to what you are, or to what you are to me. But what can I say? We don't have much of a choice here in Quebec, when it comes to this field of endeavour, an all important one nonetheless --- this matter of designation, of naming, of **calling**, labelling the males we mate with. Yup, you just put your finger on a terrible deficiency of our beautiful dialect. We have only the word **chum** for you, you and all the others. It's a catch-all word, so to speak. Listen, you can take it or leave it --- you're my **chum**, or you're nothing at all.'

'That's enough, Marie-Laine!'... He never should have said that. I was starting to wind down, but that just stirred me up again. 'If you're allergic to my vocabulary, that proves that basically we just don't **match** at all, André Breton. We're lovers who don't **match**, we're chalk and cheese, we're one big mistake. We're nothing. I'm nothing! Even with my three **chums**, I'm always alone. Shit, it's the truth. What are the three of you to me, anyways?' 'Please, Marie, don't lump me in with the other two. If you want me to apologize, I will, but for Heaven's sake, stop yelling!' So I went on, very quietly, 'O.K., I'll tell you exactly what you are to me. Pay attention, because it's a rather crude neologism. You are a crude neologism, Dédé Breton. I'd call you my fuck-friend, that is to say, the friend-I-fuck. There you have it. I have three fuck-friends on hand, but one of them corrects my French, the bastard. I want you to cut it out, André Breton. Don't take yourself too seriously. You're only one-third of my love life, and y'know, the more I think about it, the more I think you don't even deserve the grandiose title of **chum**. You're not my **chum** anymore! **Get out!** Beat it! Arrivederci! Hit the road, you shithead!' And so, Maryse, off he went, leaving his Tatin pie all hacked up on the corner of the table. It takes a whole hour to make a pie like that... and we didn't even screw. And now it's all over."

Marie-Lyre began to cry, as Maryse walked over to get her another beer from the bar, since the **waiter** was too busy to serve them.

"Quit bawling like that," she said when she came back. ...

deux autres chums.

— Je les ai pas vus de l'été, avec leurs maudits chalets pis leurs vacances en Europe! L'été, c'est pour les épouses, pas pour les maîtresses. Tiens, je ne lui ai pas parlé du mot maîtresse. Encore une expression stupide. Maîtresse de quoi? Je ne contrôle rien, je suis celle qui cède, celle qu'on cache, je suis la doublure, l'ombre. Des fois, je me demande si c'est bien moi qui joue un pareil rôle...

Marie-Lyre était plus calme maintenant, mais perdue dans ses pensées. Maryse n'osait pas intervenir, de peur de déclencher une autre averse de mots ou de larmes. Finalement, Marie-Lyre se secoua elle-même:

— Breton était peut-être un con pontifiant, mais il baisait bien. Ça compte! C'est ça mon problème. Maudits hommes, je les haïs tous!

— Moi aussi, fit Maryse, par sympathie.

Et elle se mit à parler de Michel, qui n'était pas odieux bien sûr, mais il y avait un malaise entre eux. Elle se dit: «Comment ça se fait donc qu'avec MLF, je finis toujours par parler contre Michel, c'est curieux ça.»



Le surlendemain, Breton revint avec un bouquet de roses rouges. MLF le laissa entrer car la chair est faible et sa solitude lui pesait. Mais il ne fut plus jamais question du mot chum entre eux.

À la suite de cette fausse sortie du professeur Breton, Marie-Lyre décida de tenir un registre des caractéristiques, entrées en fonction et départs de ses chums. Elle n'avait que vingt-quatre ans, mais si ça continuait à ce rythme-là, elle en oublierait bientôt des bouts et, une fois vieille, elle n'aurait plus rien de cohérent à raconter à ses petites filles. Elle entreprit donc de mettre sur fiches sa vie sentimentale et de cul. Cela lui prit trois longues soirées.

"You've still got two other **chums**."

"I haven't seen them all summer, with their fuckin' cottages and their European vacations! Summer's for wives, not for mistresses. Hey, I didn't mention the word 'mistress.' Yet another stupid expression. Mistress of what? I don't control anything. I'm the one who yields, the one they hide, the understudy, the shadow. Sometimes I wonder if it's really me playing such a role..."

Marie-Lyre had calmed down by then, but was lost in thought. Maryse did not dare say anything for fear of triggering another outburst of words or of tears. Finally, Marie-Lyre snapped out of it on her own.

"Maybe Breton was a pontifying little asshole, but he was good in the sack. That's important, y'know! That's my problem. Goddamn men --- I hate them all!"

"Me too," said Maryse sympathetically.

She began to talk about her boyfriend, Michel. He wasn't a real creep, of course, but things were less than perfect between them. She said to herself, "It's weird, why do I always end up complaining about Michel when I'm with MLF?"

Two days later, Breton returned with a bouquet of red roses. MLF let him in because the flesh is weak, and her loneliness was weighing heavily upon her. But they never again spoke of the word **chum**.

After her near break-up with Professor Breton, Marie-Lyre decided to keep a record of her **chums'** characteristics, as well as their arrival and departure dates. She was only twenty-four years old, but if she kept on going at this rate, she would soon start forgetting bits and pieces, and when she was old, she would not be able to keep her stories straight for her granddaughters. So, she began consigning her love/sex life to filecards. It took her three long evenings.

Décembre 1972

C'était un jeudi de ménage et la présence de Rose Tremblée était envahissante. Il faisait froid dehors, Maryse n'avait pas du tout le goût de sortir et elle s'était dit: «Après tout, je suis chez moi ici, pourquoi aller lire ailleurs?» Elle s'était enfermée dans le bureau.

Elle leva les yeux de son livre et regarda un moment par la fenêtre où il n'y avait rien à voir, la vitre étant givrée. Mais sur l'allège, à la place habituelle de Mélibée Marcotte, elle aperçut un génie qui l'observait d'un œil torve. C'était un tout petit génie qui n'avait aucune chance de grandir: il ne se nourrissait que de participes passés bien accordés et s'était arrogé le titre de génie de la langue française. Pour faire oublier son peu d'envergure, il parlait très vite et continuellement. Maryse n'avait jamais eu de très bons rapports avec lui et elle avait l'impression qu'il était devenu plus harceleur depuis qu'elle avait commencé sa maîtrise.

— Qu'est-ce que tu fais là, à m'espionner? dit-elle.

— Je ne vous espionne pas, chère amie, je suis votre *vade-mecum*, je vous guide.

— Aie, écœure pas.

— Mon enfant, vous avez une fâcheuse tendance à abuser d'expressions triviales.

— Fuck, j'ai pas de temps à perdre aujourd'hui.

À ce mot fuck, le smile du génie disparut et lui-même se fondit rapidement dans les rosaces du givre. Maryse sourit: si elle n'avait toujours pas dompté le cheval de quatre heures, elle pouvait aisément venir à bout d'un tout petit fantasme diurne à saveur littérologique.

Elle reprit sa lecture de la pièce de Bertolt Brecht, qu'elle

December 1972

It was Thursday, cleaning-lady day, and the presence of Rose Tremblée was all pervasive in the apartment. It was cold outside, and Maryse did not at all feel like going out. She said to herself, "After all, it's my place. Why should I go read somewhere else?" She shut herself up in the study.

She glanced up from her book, and looked out the window for a moment. There was nothing to see, since the glass was frosted over. But on the window-ledge, where her cat Mélibée Marcotte usually perched, she spied a genie, observing her with a menacing eye. He was a tiny little genie who would never grow; he lived off nothing but properly concorded past participles, and had appropriated for himself the title of Genie of the French Language.* To draw attention away from his lack of stature, he spoke rapidly and continually. Maryse had never been on particularly good terms with him, and she had the impression that he had become even more annoying than usual since she had started her Master's degree.

"What're you doing there, spying on me?" she said.

"I am not spying on you, my dear friend, I am your vade-medum, your guide."

"Hey, get off my case."

"My child, you have an annoying tendency to overuse the most vulgar expressions."

"**Fuck**," she said in English. "I don't have time to waste today."

At the word **fuck**, the genie's **smile** disappeared and he himself quickly melted away into the lacy pattern that the frost had made on the window. Maryse smiled. Although she still hadn't tamed the horse from her four a.m. nightmare, she could easily get the better of a tiny little genie with a literary bent who visited in the daytime.

She went back to reading the play by Bertolt Brecht ...

* Translator's note: The genie in this case is a personification of the génie de la langue française, which is a set expression referring to the unique features of French that give the language its creativity and individuality. The génie de la langue française is somewhat of a sacred cow among French stylists.

choisirait probablement pour sa thèse. Le problème, c'est que les auteurs étrangers étaient passés de mode; on n'était plus colonisés, donc, on ne les lisait plus. Le cas de BB, cependant, était spécial: le fait même d'en parler *prouvait* que vous étiez à gauche et c'était là un choix tout indiqué pour la blonde d'un gars comme Michel. Mais avant de penser à sa thèse, elle devait terminer sa scolarité de maîtrise, et l'expression «scolarité de maîtrise» la déprimait profondément. «Je suis toujours à l'école, se dit-elle, qu'est-ce que ça me donne tout ça? Il ne m'arrive jamais rien, j'aurais peut-être mieux fait d'imiter ma sœur, de me marier et d'avoir des enfants.» Soudain, elle se rendit compte qu'elle était dans la lune et que, même en l'absence du génie de la langue française, elle avait de la difficulté à se concentrer.

— J peux-tu entrer? dit Rose en ouvrant la porte.

Le froid du corridor mal chauffé s'engouffra dans le bureau.

— J vous dérange pas, toujours?

Sa voix se superposait à celle de l'annonceur de CKVL qu'elle écoutait toujours en mettant le volume de la radio au boutte. Éric, son petit dernier, n'était pas allé à l'école et il fallait absolument qu'elle lui téléphone.

— Ben voyons, madame Tremblée, vous avez pas à me demander la permission pour ça, dit Maryse. Mais ça vous ferait rien de baisser la radio? J'ai du travail.

— Si ça vous dérange, m'as l'éteindre tantôt.

Maryse dit que ce n'était pas nécessaire; il suffisait de le baisser. Très loin, au fond de la cuisine, un imbécile parlait en faveur de la peine de mort. Cela n'avait pas l'air de déranger Rose. Bouche bée, le torchon à la main, elle regardait le téléphone posé sur la table de travail de Michel qui était parti avec son copain Lemire faire une enquête sur le terrain même de la porno.

— Allez-y, madame Tremblée, dit Maryse.

— Merci, dit Rose, vous êtes smatte, vous.

Elle composa un numéro et se mit à parler de sa voix rocailleuse. À son entrée, Mélibée, qui dormait sur une pile de

that she would probably choose for her thesis. The problem was that foreign authors were no longer in fashion. Quebec was no longer a colony, so foreign authors were no longer read. BB, however, was an exception; even just talking about him proved that you leaned to the left. An excellent choice for the girlfriend of someone like Michel. But before even thinking about her thesis, she had to finish the course work for her Master's, and the expression "course work for the Master's" left her deeply depressed. "I'm still going to school," she said to herself. "What does it get me? Nothing ever happens to me. Maybe I should have copied my sister and gotten married and had babies." Suddenly, she realized that she was daydreaming, and that even in the absence of the Genie of the French Language, she was still having a difficult time concentrating.

"C'n I come in?" said Rose, as she opened the door.

The cold air from the poorly-heated hall swept into the study.

"Sure I'm not bothering you?"

Rose's voice was competing with CKVL's disk jockey, whom Rose always listened to with the volume cranked up as loud as it would go. Éric, Rose's youngest, had not gone to school that day, and she absolutely had to call him.

"Well, of course, Madame Tremblée, you don't have to ask permission for that," said Maryse. "But would you mind turning down the radio? I have work to do."

"If it's bugging you, I'll close it right away."

Maryse said that wasn't necessary, that turning it down would be fine. From far off in the kitchen, some idiot was speaking out in favor of the death penalty. This did not seem to bother Rose. With her mouth agape and a rag in her hand, she stared at the telephone on Michel's work table. Michel had gone off with his buddy Lemire to carry out a proper field investigation into porn.

"Go ahead, Madame Tremblée," said Maryse.

"Thank you," said Rose. "That's real nice of you."

Rose dialed a number and started to speak in her gravelly voice. As soon as Rose had entered the room, Mélibée, who had been sleeping on a pile of papers, ...

feuilles, était disparue dans une cachette connue d'elle seule. Rose avait dit :

— Qui c'est qui parle, là ?

Puis Maryse s'était efforcée de ne pas écouter. Elle s'était levée pour aller prendre un verre d'eau et en avait profité pour réduire le volume de la radio. Quand elle revint, Rose, qui lui tournait le dos, parlait toujours. Elle avait alors quarante-trois ans mais on lui en aurait donné autour de soixante. Elle avait le même dos, la même allure désarmante et usée que lorsque Maryse l'avait vue pour la première fois dans le boudoir de Blanche Grand'maison, au cours d'une visite faite en compagnie de Marie-Thérèse... Pendant que les trois femmes prenaient le thé, Rose était venue demander quelque chose à sa bourgeoise. Blanche lui avait répondu patiemment, en souriant, puis la femme de ménage était repartie et Maryse avait regardé s'éloigner son dos dans le couloir ; un dos sans grâce, noueux, trapu, aux épaules étrangement étroites comme celles d'une enfant. L'apparition de Rose Tremblée avait créé un intermède discordant au milieu de leur après-midi doré et sa présence dans le boudoir cossu avait eu, pour Maryse, quelque chose de choquant, d'obscène, que les deux autres femmes n'avaient pas semblé remarquer. Rose les avait importunées pendant très peu de temps, finalement, comme si elle-même avait été consciente de ce qu'elle représentait, du malaise qu'elle suscitait chez Maryse. Après, Blanche lui avait demandé si ses parents étaient des O'Sullivan d'East Angus. Pour se donner du temps, elle avait pris dans ses bras Gabriel et, pendant qu'elle l'empêchait de frapper la tasse de porcelaine avec la petite cuillère d'argent dont il s'était emparé, elle avait pensé... Elle avait pensé qu'elle était affolée et ne savait pas quoi dire. Absurdement, elle s'était entendue répondre : « Mon père est mort quand j'étais jeune... Je l'ai très peu connu. On a perdu tout contact avec la famille de son côté. » Marité avait eu l'air étonnée mais elle ne l'avait pas démentie et, sur l'entrefaite, Louis était arrivé. Il venait chercher les filles pour étreindre son truck. Elles étaient parties presque aussitôt avec le fils Grand'maison qui continuait d'agacer son père ; il se livrait maintenant

had disappeared into a hidey-hole that only she knew of. Rose said:

"Who's that?"

Maryse tried not to listen. She got up to get a glass of water, and seized the opportunity to turn down the radio. When she came back, Rose was still talking, her back to her. Rose was forty-three years old, but she looked as if she were about sixty. She had the same back, the same disarming and worn-out bearing as when Maryse had first seen her in Blanche Grand'maison's boudoir, during a visit in the company of Marie-Thérèse... While the three women were having tea, Rose had come in to ask the lady of the house something. Blanche had answered patiently, with a smile, and the cleaning lady had left. Maryse had watched her back disappear down the hall; a squat, graceless, knotted back, with strangely narrow shoulders like those of a child. The appearance of Rose Tremblée had caused a discordant interruption in the middle of their golden afternoon together. For Maryse, there had been something shocking, obscene, about her presence in the opulent boudoir, something the other two women had not seemed to notice. Rose had interrupted them for only a moment or two, after all, as if she had been aware of what she represented, and of the uneasiness she had triggered in Maryse. Afterwards, Blanche had asked Maryse if she were related to the O'Sullivans from East Angus. To gain a little time, she had taken Gabriel into her arms, and while she kept him from banging the china teacup with the silver teaspoon he had grabbed from the table, she thought... She thought that she was panic-stricken, and that she did not know what to say. Absurdly, she had heard herself reply:

"My father died when I was young... I barely even knew him. We lost all contact with his side of the family." Marité had seemed surprised, but she had not contradicted her, and in the meantime, Marité's brother Louis had arrived. He had come to get the girls to accompany him on his new **truck's** maiden voyage. They had left almost immediately with the Grand'maison's son, who was still a thorn in his father's side. It was common knowledge that he had taken up **dope**, ...

à la dope, c'était notoire, et Charles-Émile aimait mieux faire semblant de ne pas le savoir. Une fois les enfants partis, Blanche avait sans doute rapporté le service à thé à la cuisine et lavé les tasses elle-même — Rose avait la main lourde. Distraitemment, elle s'était peut-être étonnée de ne pas connaître les parents de Maryse qui vivait avec le fils d'Hermine Paradis, une compagne de couvent, puis elle avait dû lire *L'Express* pour se tenir au courant... C'est comme ça que l'imaginait Maryse. Elle avait peut-être entendu au loin le ronflement de la balayeuse de Rose, mais peut-être pas, la maison d'Outremont est grande et les bruits y sont absorbés par d'épais tapis... Maintenant, c'était dans sa propre maison que la femme de ménage promenait ses inquiétudes et sa balayeuse poussièr. Elle avait fini son téléphone mais s'attardait dans le bureau. Maryse lui demanda pourquoi Éric n'était pas à l'école.

— Y'é tombé. Y y ont faite des points de soudure pis y ont dit de le garder à maison... C'est encore p'tit, y a rien que neuf ans. Pis un garçon en plus, tu-seul avec mon mari! Ça m'énarve.

Pendant qu'elle parlait, Rose n'avait pas cessé de fixer le téléphone. Soudain, elle reprit le combiné et se mit en devoir de le frotter avec le linge qu'elle tenait toujours à la main. L'appareil — le modèle le plus courant de la compagnie Bell — avait déjà été noir, puis Maryse l'avait enduit de varathane blanc. Quelques jours auparavant, par désœuvrement, par haine de cet instrument de torture et aussi pour le camoufler, elle l'avait recouvert de collants du parti Rhinocéros. Elle était très fière du résultat. Rose ne disait rien mais elle frottait avec acharnement sous le regard incrédule de Maryse: c'était pas vrai, elle ne venait pas lui briser son beau téléphone rhino! Les collants commençaient à se soulever par endroits et Rose frottait toujours, pleine de réprobation. Elle demanda à Maryse si son neveu était encore venu.

— Ça prend ben des enfants pour faire des jobs de même! dit-elle.

— Quel neveu? J'ai pas de neveu.

— Ben le p'tit là, Gabriel, c'est comme vot' neveu?

and Charles-Emile, his father, preferred to turn a blind eye to the situation. Once the young people had left, Blanche must have taken the tea service back into the kitchen, and done the washing up herself --- Rose had a heavy hand with teacups. Perhaps Blanche had absent-mindedly wondered why she did not know the parents of Maryse, the girl who was living with the son of Hermine Paradis, whom she had gone to convent school with. Then she must have read L'Express* so as to keep up with current events... That was how Maryse imagined it. Perhaps she had heard the sound of Rose's vacuum a few rooms away, but perhaps not. The house in Outremont was large, and noises there were muffled by thick carpets... Now the cleaning lady carried around her worries and her wheezing vacuum in Maryse's own home. Rose had finished her call, but was lingering in the study. Maryse asked her why Éric was not at school.

"He fell down, eh. They stitched him up 'n' said to keep him home. He's still young, he's only nine-year-old. Plus a little boy, all alone with my husband! It bugs me."

Rose could not keep her eyes off the telephone as she talked to Maryse. Suddenly, she picked up the receiver once again and started scrubbing it with the rag still in her hand. The telephone --- Bell's most ordinary model --- had been black before, but then Maryse had given it a coat of white varathane. A few days later, lacking anything better to do, and hating this instrument of torture, Maryse had covered it with Rhinoceros Party stickers in order to camouflage it. She was quite proud of the results. Rose did not say anything, but she scrubbed away furiously as Maryse looked on in disbelief. It could not be happening! Rose could not be ruining her beautiful Rhinophone. The stickers were starting to lift up in places, and Rose just kept on scrubbing, radiating disapproval. She asked Maryse if her nephew had been by lately.

"It's just like a kid to do something like this!" she said.

"What nephew? I don't have a nephew." she said.

"Well, that little boy, Gabriel, ain't he like your nephew?"

* A popular French newsmagazine.

— Ah bon, si vous voulez, dit Maryse.

Elle sourit à l'idée. Rose la regarda, interloquée. Elle ouvrit la bouche pour dire quelque chose, puis renonça. Les relations familiales et autres de Maryse la laissaient perplexe. Elle se contenta de faire remarquer:

— Y fait chaud icitte, on étouffe.

— Mais j'ai froid, moi, je suis gelée... Laissez faire le téléphone, je vais finir de le nettoyer tantôt.

— C'est vrai que vous travaillez pas, dit Rose, quand on travaille, on a chaud.

Maryse fut mortifiée mais elle ne trouva rien à répondre. Finalement, elle lui indiqua assez sèchement la porte en lui disant qu'elle la dérangeait. Sa voix était devenue stridente.

— Mon doux! Excusez-moi, madame Paradis! J'avais pas vous bâdrer.

Et, comme à regret, Rose sortit du bureau. «Madame Paradis! Je suis devenue Madame Paradis astheure», pensa Maryse. Elle avait le goût de hurler.

Comme elle essayait de revenir à Bertolt Brecht, le téléphone sonna. Ça devait être Hermine. Le nettoyage de Rose avait laissé l'appareil échârogné, avec ses collants délavés et à moitié déchirés. Au lieu de répondre, Maryse le fit disparaître sous le bureau dans l'espoir enfantin qu'il cesserait de sonner... Le matin même, Maureen avait appelé pour lui apprendre triomphalement qu'elle était enceinte.

— Encore! avait dit Maryse.

— Comment ça, encore? Patrick a deux ans pis chus contre ça, les enfants uniques!

À la fin du récit inutilement long et détaillé de cette deuxième grossesse, Maryse avait raccroché en se disant: «La fatigante! Qu'est-ce qu'elle veut que ça me fasse?» Mais elle pensait à Maureen depuis le matin. Elle caressa distraitemment Mélibée qui avait retrouvé sa pile de feuilles sous la Luxo, puis s'alluma une cigarette. C'est en aspirant la première bouffée qu'elle aperçut à nouveau le génie, assis nonchalamment sur le Petit Robert.

— Maudite marde, c'est pas mon jour!

"Well... Yes, I suppose so," said Maryse.

She smiled at the idea. Rose watched her, puzzled. She opened her mouth to say something, then changed her mind. Maryse's relations with family and with others left her confused. Finally, she ventured a comment:

"It's hot in 'ere. Stuffy, too."

"That's funny. I'm cold. I'm freezing to death... Just leave the phone alone, I'll finish cleaning it off a bit later."

"I guess it's 'cause you're not working," said Rose. "When you work, you keep warm."

Maryse was furious, but could not think of a comeback. Finally, she pointed to the door rather abruptly, and said that Rose was disturbing her. Her voice had begun to rise.

"Oh, my goodness, s'cuse, Madame Paradis. I didn't mean to bother you."

Rose left the study, with apparent reluctance. "Madame Paradis. So now I'm Madame Paradis. Jesus Christ!" thought Maryse. She wanted to scream.

The telephone rang while she was trying to get back to Bertolt Brecht. It had to be Hermine, her boyfriend's mother. Rose's ministrations had left the telephone in a rather sorry state, with its stickers half scrubbed away and half torn off. Instead of answering the telephone, Maryse hid it underneath the desk in the childish hope that it would stop ringing... That very morning, Maureen had called to announce triumphantly that she was pregnant.

"Again!" Maryse had exclaimed.

"What do you mean, 'again'? Patrick's two years old now, and I don't believe in only children!"

After the unnecessarily long and detailed saga of Maureen's second pregnancy, Maryse had hung up, saying to herself, "What a pain in the ass! As if I care!" Yet she had been thinking about Maureen ever since. She absentmindedly petted Mélibée, who had curled back up on the pile of papers under the lamp, and then lit up a cigarette. As she inhaled her first lungful of smoke, she spotted the Genie once again, sitting nonchalantly on the Petit Robert.*

"Gawdamnit, this is not my day!"

* One of the most popular French unilingual dictionaries currently in use.

— Maudite merde, fit le génie. Si vous y tenez.

— Qu'est-ce que tu fais icitte, le smatte? J't'avais pourtant dit de chrisser ton camp!

— Mais ma chère amie, je dois vous surveiller et vous assister dans le choix de votre sujet de thèse. Si vous optez pour ce Bertolt B., vous devrez travailler sur une traduction. Car, évidemment, vous ne savez pas l'allemand! C'est ridicule, convenez-en...

— Je gagerais que toi non plus, tu parles pas allemand?

Le génie passa outre:

— De plus, Maryse O'Sullivan, vous n'êtes pas vraiment francophone: votre véritable prénom est Mary et, à l'âge de seize ans alors que vous découvriez les Belles-Lettres, vous avez usurpé une identité canadienne-française. Bien sûr, votre entourage ignare et mal embouché n'y voit que du feu mais je sais la vérité, moi: vous êtes née anglophone. Et vous avez la prétention d'écrire en français!

— Comme Beckett, dit Maryse.

Et toc! Le génie répondit mielleusement:

— Monsieur Beckett a la chance de vivre en France, lui. Mais son image avait pâli. Maryse continua:

— Coudon, le taon, peut-être que toé tou c'est pas ton vrai nom? P'têt ben que t'es rien que un génie recyclé. On est rien qu'au Québec icitte, comme tu me l'as déjà faite remarquer. On a peut-être des génies du français de seconde-main! Si t'arrêtes pas de m'écoëurer, j'vas te rapporter à la Société Saint-Jean Baptiste: on va ben voir qui c'est, de nous deux, qui fake!

Le génie battait faiblement des garcettes. Il dit:

— Écoutez, mademoiselle, ne le prenez pas sur ce ton. Je badinais. Ne me cherchez pas. Vous abusez des canadianismes de bon et de mauvais aloi. Pourtant, vous avez un certain sens de la langue et je suis sûr que vous pourriez faire mieux que de vous complaire dans la fange de votre joual natal.

— Fous le camp! dit Maryse, tu me fais penser à Sainte-Monique.

— Je vous aurai avertie, mademoiselle: si vous persistez à

"Goddamnit." said the Genie. "If you must."

"What're you doin' here, you smart-aleck? I already told you to blow."

"But my dear, I must watch over you. I must help you choose a topic for your thesis. If you opt for this Bertolt Brecht fellow, you will have to work from a translation. Since you do not read German, of course. You must admit, it is ridiculous to work from a translation."

"I bet you don't speak German either!"

The Genie ignored this outburst.

"Moreover, Maryse O'Sullivan, you are not really a Francophone. Your real name is Mary, and at the age of sixteen, as you were discovering the joys of the humanities, you usurped a French-Canadian identity for yourself. Of course, you have deceived all those ignorant, foul-mouthed friends of yours, but I know the truth of the matter. You were born an Anglophone. And yet you are pretentious enough to write in French!"

"Like Beckett," said Maryse.

To this appropriate rejoinder, the Genie answered smoothly:

"Monsieur Beckett has the good fortune to live in France."

Despite the merit of this point, the genie was starting to fade away. Maryse continued:

"Listen up, you little pain in the ass, maybe yer not really what you seem to be either. Maybe yer just some recycled genie. This is just Quebec, y'know, like you already told me. Maybe we just got second-hand French genies 'round here. If you don't quit buggin' me, I'm gonna report you to the Société Saint-Jean Baptiste*, and then we'll see which one of us is **faking!**"

The genie's legs began to tremble. He said.

"Listen to me, miss. Do not get on your high horse with me. I was merely teasing you. Do not provoke me. Although you make use of your French-Canadian expressions too often, both the acceptable and the unacceptable ones, you do have a certain feel for French, and I am sure you could do better than to wallow in the mire of your native patois."

"Beat it!" said Maryse. "You remind me of Sainte Monique, the nun from convent school."

"I am warning you, young lady, if you persist in ...

* An organization founded in 1834 to defend and promote the French-Canadian culture and language throughout Quebec.

utiliser votre dialecte, vous ne ferez rien de valable car la Francité ne parle pas votre patois. Vous êtes, hélas, mademoiselle O'Sullivan, régionale! Pittoresque, mais régionale! Et qui plus est, bâtarde!

Il se mit à couiner. La balayeuse de Rose venait de s'arrêter. Maryse ne voulut pas que la femme de ménage eût connaissance de ses démêlés avec le représentant du bon-parler-français; son intervention ne pourrait qu'empirer la situation. Elle dit tout bas:

— Fucking bastard yourself...

C'en était trop: le génie, déjà chancelant, frémit, s'étrangla et disparut dans un spasme de rage. Satisfaite, Maryse sortit du bureau pour payer Rose dont l'ouvrage était faite.

La femme de ménage partit à son tour et Maryse se demanda qui l'avait le plus dérangée: sa sœur reproductrice, le génie de la langue française ou Rose et sa balayeuse? Elle n'aurait pas pu le dire. Un vers merveilleux lui vint à l'esprit: «Tout m'afflige et me nuit, et conspire à me nuire», mais elle se retint de le réciter: c'eût été suffisant pour que l'hostie de génie se pointe à nouveau. Elle se contenta de murmurer: «Maudite journée plate!» — c'était sans aucun risque. Elle se versa un gin et s'en vint, indécise et désespérée, prendre la place de Michel devant la télé. Elle se promit d'aller voir son vrai neveu, Patrick, et de lui acheter un gros cadeau de Noël. Elle se sentait bonne. C'était toujours l'effet que lui faisait la boisson, après quelques gorgées. Puis, sa pensée prit un autre cours: pendant son altercation avec Rose Tremblée, elle avait eu la même voix que celle-ci, elle était devenue hargneuse et vindicative comme l'oncle Henry debout sur sa chaise à la taverne *Nowhere*, comme certaines ménagères de la rue Hôtel-de-Ville. Elle s'était chicanée avec Rose comme une voisine en engueule une autre dans un fond de cour négligée: elles étaient de la même race, des Tremblées pauvres toutes les deux. Et pourtant, la seule présence de Rose la hérissait. C'était là une autre contradiction. Elle voulait rédiger une thèse sur *La Mère* de Bertolt Brecht mais elle était incapable de supporter cinq minutes la présence d'une vraie femme du peuple... Dans les

speaking this dialect of yours, you will accomplish nothing of worth, since the French-speaking world does not use your patois. Alas, Miss O'Sullivan, your language is regional. Quaint, yet regional. Just like yourself. Moreover, it is neither fish, nor fowl, nor good red herring."

His voice began to get shriller and shriller. Rose's vacuum had just stopped, and Maryse did not want the cleaning lady to learn of her clashes with the representative of the French of Molière. Rose's contributions could only make matters worse. Maryse muttered, "**Fucking bastard yourself...**"

That was the last straw. The Genie, already somewhat shaken, trembled, choked back a word, and disappeared in a fit of anger. Satisfied, Maryse left the study to pay Rose, who had finished her work.

The cleaning lady left as well, and Maryse wondered who had upset her the most --- her sister, once again a lady-in-waiting, the Genie of the French Language, or Rose and her vacuum. She really could not say. A marvellous line from Racine came to mind: "Tout m'afflige et me nuit, et conspire à me nuire,"* but she kept herself from repeating it aloud, since Racine would be just the thing to get the goddamn Genie back on the job again. She allowed herself a "What a shitty day!" under her breath. No harm in saying that. She poured herself a gin and sat down in Michel's place in front of the T.V., hesitant and adrift. She promised herself that she would go see Patrick, her real nephew, and buy him a great big Christmas present. She felt good. Alcohol always had that effect on her after a few sips. Then her thoughts went off in another direction. During her altercation with Rose Tremblée, she had used the same tone of voice as the cleaning lady. She had become ugly and vindictive, like her Uncle Henry standing atop his chair in the Nowhere Tavern, like certain housewives on Hôtel-de-Ville Street. She had argued with Rose like a fishwife lighting into a neighbour in some dreary little back alley. The two women were from the same stock --- poor Tremblées, both of them. Even so, the mere presence of Rose got her back up. Another contradiction. She wanted to write a thesis on Bertolt Brecht's Mother Courage and Her Children, but she could not stand the presence of a true working-class woman for even five minutes. ...

* "Everything hurts me, and drags me to my knees." From Andromaque, translated by Robert Lowell.

pièces de BB, les femmes prolétaires parlaient peu mais juste, elles étaient émouvantes et sympathiques. Pas Rose Tremblée qui était plutôt répulsive et dont la voix, discordante et mal ajustée, avait de fréquents éclats. Quand Rose ouvrait la bouche, c'était à chaque fois comme si elle avait perdu l'habitude de parler, cela sortait de travers, cela ne coulait pas de source. Fallait-il lui en vouloir pour si peu? Un détail que personne sans doute n'avait remarqué. Les autres avaient le tour de parler à la femme de ménage: Michel était toujours suave avec elle. «Il ne comprendrait pas mon malaise», pensa Maryse. Même Marité ne comprendrait pas. Elle dirait: «On est les spécialistes des contradictions...» Ou quelque chose comme ça, puis elle sourirait. Qu'est-ce qu'ils avaient tous à sourire? Elle ne souriait pas, elle, on le lui avait assez dit au couvent: «Qu'est-ce que vous avez, mademoiselle O'Sullivan?... Rien? Alors souriez!»

Rose Tremblée non plus ne souriait pas souvent, alors que Michel avait un sourire enjôleur, le même que sa mère. Blanche aussi souriait beaucoup. Ils avaient la détente facile, dans ces quartiers-là, ayant été élevés dans l'ignorance du manque et ne soupçonnant pas ce qu'était la pauvreté. Pourtant, il y avait des pauvres chez eux, pour les nettoyer et les servir. Mais sans doute étaient-ils incapables de leur imaginer une vie personnelle, une fois passé le seuil de leurs maisons confortables? Maryse imaginait très bien cette vie-là. Ou plutôt, elle n'imaginait pas; elle n'avait qu'à se souvenir. Elle était née pauvre et cela paraîtrait toujours. Elle se voyait maintenant, assise devant la télé, un verre à la main. Le gin avait remplacé le coke, mais pour le reste, elle n'avait pas vraiment changé. À nouveau, elle eut le goût de hurler.

Elle se leva brusquement, remit à sa place un cendrier que Rose cachait toujours derrière une potiche, et s'habilla pour aller acheter les cadeaux de Noël des enfants des autres.

In the plays of BB, proletarian women spoke little yet spoke appropriately. They were moving and likeable. Not Rose Tremblée, who was rather revolting, with a poorly-pitched and grating voice whose volume often jumped unexpectedly. Every time Rose opened her mouth, it was as if she had lost the habit of speech. Her words seemed to come out jumbled; they did not flow easily. Why did such a trifle make Maryse dislike her so? A detail that no one had ever even noticed before, no doubt. Yet the others had the knack of talking to the cleaning lady. Michel was always smooth with her. "He wouldn't understand why I feel uneasy around her," Maryse thought to herself. Even Marité wouldn't understand. She would say, "We're such experts in contradictions..." Or something like that, and then she would smile. What did they all have to smile about? She never smiled. They had spoken to her about it often enough at the convent. "What's the matter with you, Miss O'Sullivan?... Nothing? Well then, smile!"

Nor did Rose Tremblée smile very often, whereas Michel had a smile that charmed, that coaxed, the same smile as his mother's. Blanche smiled a lot too. People in those neighbourhoods smiled easily, raised in ignorance of want, unsuspecting of what poverty really was. Yet the poor were always among them, to clean for them and to serve them. Even so, Maryse wondered if they could even imagine their servants having personal lives once past the thresholds of their comfortable homes. Maryse could imagine that kind of life very well. Or rather, she had only to remember it. She had been born poor, and it would always show. She pictured herself now, sitting in front of the T.V. with a glass in her hand. Gin had replaced Coke, but she had not really changed in any other way. Once again, she wanted to scream.

She sat up abruptly, put the ashtray that Rose always hid behind a vase back in its place, and got dressed to go out to buy Christmas presents for other people's children.



La première nuit, Mélibée installée à ses pieds, elle rêva qu'elle roulait sans fin sur un immense tapis posé à même le gazon. Le tapis était bleu foncé, sans limites et moelleux. Elle était heureuse, très heureuse! Elle avait une impression intense de bonheur pendant que quelqu'un la regardait amicalement. Gabriel était là, un peu barbouillé, mais il souriait et l'appelait «Mary Tremblay». À son réveil, Maryse se dit qu'elle était enfin arrivée ailleurs.

On était dimanche. Elle resta à la maison toute la journée, à écrire sous l'œil attentif de Mélibée. Accouru dès les premières lignes de son texte, l'affreux génie de la langue française sautillait partout sur le bureau, en couinant. Il avait tellement diminué, depuis quelque temps, que Mélibée se demandait s'il n'appartenait pas à une espèce nouvelle de gros bourdon. Maryse, quant à elle, essayait de l'ignorer. Au bout d'une heure, manquant de cartouches, elle voulut utiliser une vieille plume fontaine et elle sortit d'un tiroir son énorme encrier Carter presque plein d'encre verte. Elle en dévissa sans peine le couvercle. Excité, le génie sauta sur le bord de l'encrier et se lança dans un discours pédant sur les qualités variées des

The first night, with Mélibée at her feet, she dreamt that she was rolling endlessly on an immense carpet laid down right over the grass. The carpet was dark blue, soft, and went on forever. She was happy, very happy! She had a strong impression of happiness while someone watched her amicably. Gabriel was there, his face a little grubby, but he was smiling, calling her "Mary Tremblay." When she woke up, Maryse thought to herself that finally she was leaving the past behind.

It was Sunday. She spent the whole day at home, writing under the watchful eye of Mélibée. Rushing forward as soon as she started to write, the horrible little Genie of the French Language skipped about on her desk, squealing all the while. He had shrunk so much of late that Mélibée wondered if he were some new kind of overgrown bumblebee. Maryse, for her part, tried to ignore him. An hour later, she decided to use an old fountain pen, as she was out of refills for her cartridge pen. She took out of the drawer her enormous Carter inkbottle, which was almost full of green ink. She unscrewed the top of the bottle easily. Excited, the genie jumped up onto the rim of the inkbottle and launched into a pedantic speech on the various qualities ..

encres des écrivains, les grands, les vrais. Il prétendit que le vert n'était pas fécond.

— Ôte-toi de là, dit Maryse. Tu m'empêches de travailler.

— Mais c'est impossible! fit le génie en se mirant dans l'encre.

Il battait des palettes et cela faisait exactement comme le bruit agaçant d'un faux-bourdon. Jugeant qu'il avait assez importuné Maryse, Mélibée Marcotte leva sur lui une patte exaspérée et implacable comme un tue-mouches; le génie oscilla et chuta dans l'encre verte. Il cria:

— Holà manant! Maman! À moi, quelqu'un! S.O.S., quoi!

— S.O.S. n'est pas français, dit Maryse.

Et prestement, sans même avoir pris le temps de remplir sa plume, elle remit le bouchon sur l'encrier et le vissa bien serré. Satisfaite, Mélibée regarda un moment le génie s'agiter dans son funeste jus vert, puis elle s'étira et sortit prendre l'air sur le balcon.

Maryse jeta les feuilles éclaboussées, remit l'encrier à sa place au fond du tiroir, prit un stylo bic à pointe fine et, le cœur léger, elle se remit à écrire. Ça allait mieux.

of the different inks used by the great, the true French authors. He claimed that green ink did not lend itself to literary productivity.

"Get off that bottle!" said Maryse. "You're keeping me from working."

"I cannot believe this!" exclaimed the genie, as he looked at himself in the ink.

His knees began to knock, making a noise exactly like the annoying buzz of a bumblebee. Judging that the genie had bothered Maryse long enough, Mélibée Marcotte raised an exasperated paw as implacable as a flyswatter against him. The genie swayed and fell into the green ink. He cried out: "Help me, you savages! Maman! Someone help me! **S.O.S.**, what!"

"**S.O.S.** is not French," pointed out Maryse.

And as quick as a wink, without even taking the time to fill her pen, she put the top back on the inkbottle and screwed it firmly shut. Satisfied, Mélibée watched the genie thrash about in his green and watery grave, stretched, and left to take the air out on the balcony.

Maryse threw the ink-spattered papers away, put the inkbottle back in its place in the bottom of the drawer, picked up a Bic finepoint, and with a light heart began writing again. Things were getting better.

CHAPTER ONE
LANGUAGE VARIETIES

INTRODUCTION

Francine Noël uses many different language varieties within Maryse, which creates a considerable challenge for the translator. While a good translator may render these different varieties of language instinctively, a theoretical study of language varieties can help him better identify these varieties, understand their impact, and find suitable strategies for translating them. The purpose of this chapter is to discuss language varieties from a theoretical viewpoint so as to come to a better understanding of this question and its importance within the translation process. The chapter will provide an overview and a discussion of the approaches of Catford, Gregory and Carroll, and Hasan to language varieties, an examination of the relevance of language varieties to translation, and finally, a theoretical framework within which Maryse and its translation will be discussed.

The discussion of language varieties is complicated by the fact that the linguists on whom this study is based use very different terminologies to convey their ideas. In fact, the very concept of language varieties is expressed by a variety of synonyms. Gregory and Carroll use the terms "levels of language", "strata of language", and "language varieties" interchangeably, whereas Catford speaks of "sub-languages", "language varieties", and "varieties." Hasan, in turn, uses the term "language varieties." For the sake of simplicity, "language varieties" will be used

within this study to designate what Crystal defines as "any system of linguistic expression whose use is governed by situational variables" (Crystal, 1985, 324). This decision does not imply preference for any one particular approach to the question.

The authors whose approaches to language varieties will be examined in this section all belong to the Firthian school of linguistics. The first author, John Catford, has done considerable work on the application of linguistic theory to translation, and on the subject of phonetics. He bases himself to a large extent on the theories of Halliday and Firth for his work in translation. The second and third authors, Michael Gregory and his collaborator Susanne Carroll (henceforth to be referred to simply as 'Gregory' for the sake of concision), are also firmly within the Firthian tradition. Their work explores the relevance of meaning within the context of situation, and more particularly, the connection between language varieties and social contexts. They base themselves on Malinowski and Firth in these areas. Gregory has also studied the role of linguistics in defining style. The interests of the final author, Ruqaiya Hasan, lie primarily in the area of sociolinguistics and its implications within education. She is particularly interested in the educational failure of British working-class schoolchildren and its link to differences in communication strategies between these children and their middle-class teachers. For the most part, she bases herself on M.A.K. Halliday and B. Bernstein for her work in this area. In addition, Hasan has worked with Halliday on the topic of cohesion in English.

CATFORD'S MODEL OF LANGUAGE VARIETIES

Nature of Language Varieties

Catford begins his discussion of language varieties by pointing out that languages are so vast and so heterogenous that it is of little use to consider a language as a whole (Catford, 1965, 83). Rather, it is more profitable to consider a language as a set of "sub-languages," which he calls "**language varieties.**"

Catford defines these sub-languages, or language varieties, as "a sub-set of formal and/or substantial features which correlates with a particular type of socio-situational feature" (Catford, 1965, 84). This definition describes language varieties as composed of **formal features**, correlated with **socio-situational features**.

Formal features consist of grammatical, lexical, phonological, and graphological forms within a language in conjunction with information as to the relevant substance and relative frequency of these forms (Catford, 1965, 83). These features can be classified as either **common core features**, i.e. features common to the entire language and shared by different language varieties, or **marker features**, features peculiar to one particular language variety (Catford, 1965, 86). An example of a marker feature in Canadian speech is the recurrent "eh", a lexical marker typical of the spoken mode of Canadian English.

Formal features can be categorized as belonging to a specific language variety only if they correlate with a particular type of socio-situational feature. In Catford's opinion, the socio-situational features of a language variety depend on three constants: the performer, the addressee(s), and the

medium (Catford, 1965, 84). In his view, these three factors are constants because they are present in all language situations (Catford, 1965, 84).

Types of Language Varieties

Language varieties, composed of formal features linked to socio-situational features, can be divided into two broad categories: **permanent language varieties** and **transient language varieties**. Permanent language varieties are constant in the case of each performer, whereas transient varieties of language depend on the immediate situation of communication (Catford, 1965, 84).

According to Catford, there are two permanent language varieties: **idiolect** and **dialect** (Catford, 1965, 85). He defines idiolect as that language variety related to the personal identity of the speech performer, i.e. one's own personal "brand" of language (Catford, 1965, 85). Dialect he defines as the language variety related to the performer's provenance. Catford divides dialect further into three sub-categories: **geographical dialect**, **temporal dialect**, and **social dialect** (Catford, 1965, 85). In his view, geographical dialect is determined by an individual's geographical provenance. American English, British English, and Scottish English are three examples of geographical dialect (Catford, 1965, 85). The second sub-division, temporal dialect (termed état de langue in French), is determined by temporal provenance. Catford cites Contemporary English and Elizabethan English as examples (Catford, 1965, 85). His third sub-category, social dialect, is related to the social provenance of the performer --- i.e. his social class. Catford takes the well-known case of U

(Upper class) and non-U English within British English as examples of social dialect (Catford, 1965, 85).

In addition to the four different types of permanent language varieties, Catford proposes three types of transient language varieties: **register**, **style**, and **mode** (Catford, 1965, 85). Catford defines register as the language variety that depends on the wider social role played by an individual. He provides the scientific, the religious, and the civil-service registers as examples (Catford, 1965, 85). Style he describes as dependent on the number and nature of addressees, and on the speech performer's relations with them. He cites the formal, colloquial, and intimate styles as examples of this language variety (Catford, 1965, 85). His final transient language variety, mode, depends on the medium in which the performer is operating; for example, spoken mode vs. written mode (Catford, 1965, 85).

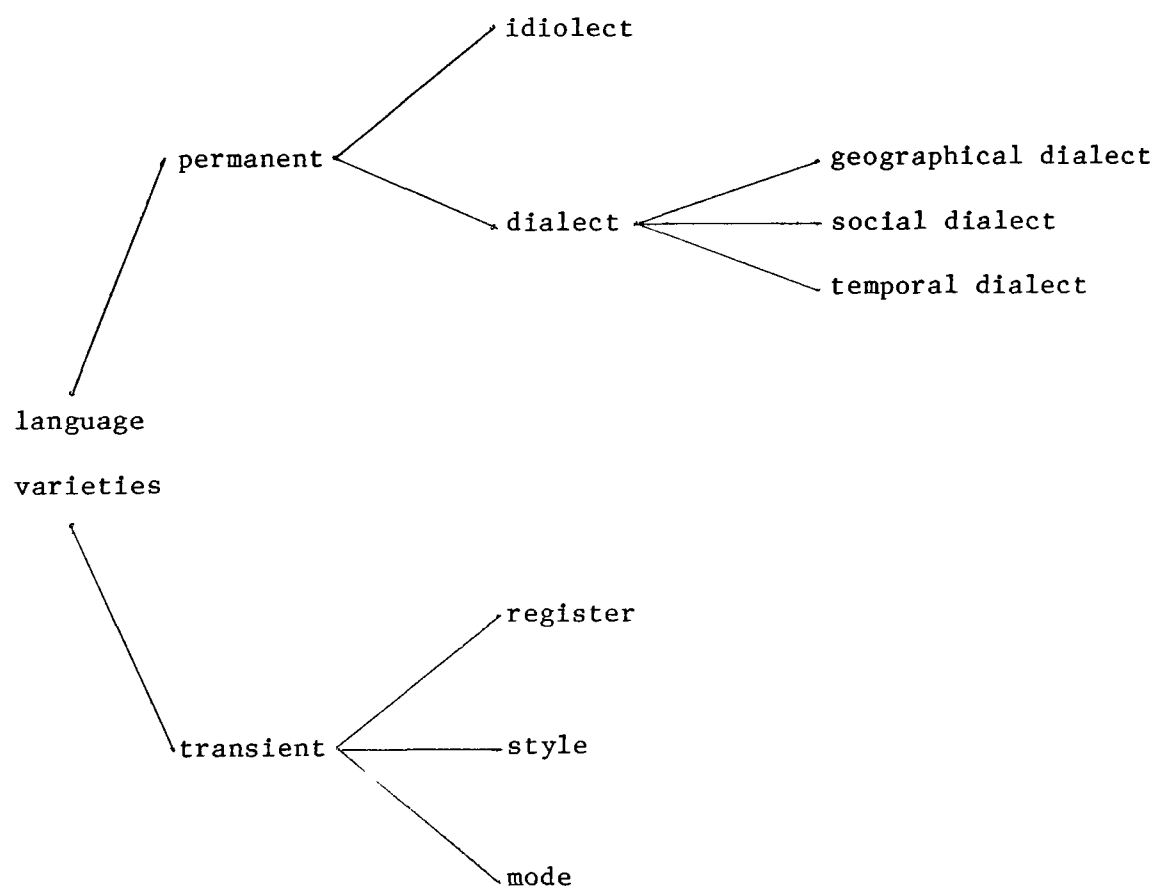
Catford's overall classification of language varieties is illustrated on the following page.

GREGORY'S MODEL OF LANGUAGE VARIETIES

Nature of Language Varieties

Like Catford, Gregory bases his model of language varieties on Firthian concepts. As well, Gregory adopts Catford's definition of language varieties for his own model. Thus, in Gregory's view a language variety is "a sub-set of formal and/or substantial features which correlates regularly [sic] with a particular type of socio-situational feature" (Catford in Gregory, 1978, 5).

CATFORD'S CLASSIFICATION OF LANGUAGE VARIETIES



Gregory links linguistic features to situation by means of his concept of **variety category**, which he defines as "a contextual category correlating groupings of linguistic features with recurrent situational features" (Gregory, 1978, 5).

Gregory's conception of the composition of language varieties is quite similar to Catford's. He envisages language varieties as sets of grammatical, lexical, phonological, and graphological features, linked to situational features (Gregory, 1978, 9). It should be noted that like Catford, Gregory makes the distinction between features that are markers and those that are common to an entire language (Gregory, 1978, 9).

Types of Language Varieties

Gregory divides language varieties into two main divisions: **dialectal varieties** (also termed **dialects**), and **diatypic varieties** (**diatypes**) (Gregory, 1978, 6-7). According to Gregory, dialectal varieties depend on the permanent linguistic features characteristic of the language user or users (Gregory, 1978, 6). He qualifies this statement somewhat by stating that these features are only relatively permanent, since language users can change these "permanent" aspects temporarily for their own purposes (Gregory, 1978, 7). For example, many British speakers of English and many Canadian speakers of French have a mastery over two dialects, a standard dialect and a non-standard dialect, either of which is used depending on the given situation (Gregory, 1978, 7). Gregory's second category, diatypic varieties (diatypes), depends on an individual's role

within a given language event. Each of these two different kinds of language varieties are sub-divided into further varieties.

Gregory mentions five kinds of **dialectal varieties**, which depend on a variety of factors (Gregory, 1978, 5). The first factor is the user's individuality, which produces **idiolect** (Gregory, 1978, 5). The second is time, which creates **temporal dialects** such as Old English, Elizabethan English, or Modern English (Gregory, 1978, 5). The third factor is human geography, which results in **geographical dialects** (Gregory, 1978, 5). The fourth factor is social class, which creates **social dialects**. Like Catford, Gregory cites U and non-U English as examples of social dialects (Gregory, 1978, 5). The final factor is standardization, which produces **standard or non-standard** dialects (Gregory, 1978, 6).

Gregory's **diatypic varieties**, which depend on the individual's role within the language event, are divided into three categories. The first diatype, **field**, is described as what language is "about" (i.e. the topic), what is "going on", as well as the user's purpose (Gregory, 1978, 7). He gives personal contact vs. phatic communion as one example of field, and technical English vs. non-technical English as another (Gregory, 1978, 7). The second diatype, **mode**, depends on the medium through which a message is transmitted (Gregory, 1978, 8). He cites real-life conversation, dialogue within a novel, the text of a speech, spontaneous utterances, and non-spontaneous utterances as various examples of mode (Gregory, 1978, 7). The final diatype, **tenor**, is affected by the relationship between the language user and his or her addressee(s) (Gregory, 1978, 8). According to Gregory, tenor can range from formality to informality, and includes the intended effect on the addressee, e.g. instruction, persuasion, or amusement

(Gregory, 1978, 8). A chart summarizing Gregory's model of language varieties is found on the following page.

HASAN'S MODEL OF LANGUAGE VARIETIES

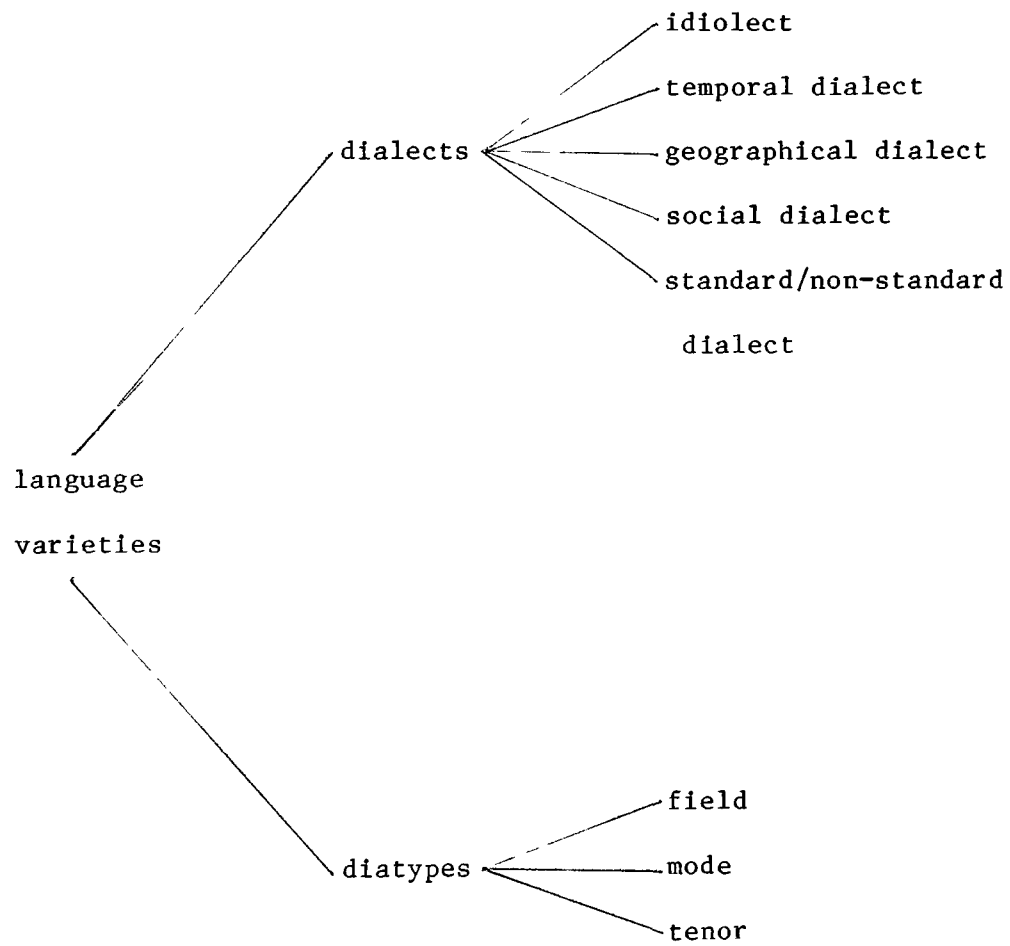
Nature of Language Varieties

Hasan's model of language varieties reveals both similarities and differences in respect to those of Catford and Gregory. Hasan views any language L as a set of language varieties a, b, and c that 1) all share formal features of L, and 2) all have their own features that differentiate them from one another. She also believes that language varieties can be matched to extra-linguistic factors (i.e. circumstances of the speech community) --- état de langue matched to time, geographical dialect to space, and social dialect to social attributes of the speech community (Hasan, 1971, 256).

Types of Language Varieties

Hasan proposes two main divisions within her model of language varieties: **register** and **dialect**. Hasan bases her approach to **register** on Halliday's definition of it as a "variety of language differing at any or all levels of form from other varieties of the same language, distinguished according to use" (Halliday, 1964, in Hasan, 1971, 271). According to Hasan, register is motivated by the circumstances of the speech community, and is distinguished by formal patterns that are

GREGORY'S CLASSIFICATION OF LANGUAGE VARIETIES



syntactical, lexical, or phonological in nature (Hasan, 1971, 271).

In Hasan's view, five factors affect register and thus produce language varieties: subject-matter, situation-type, participant roles, mode, and medium (Hasan, 1971, 272). She groups the first four factors together as factors relating to situation, in contrast to the fifth, which is a factor relating to the nature of the channel (Hasan, 1971, 272). Hasan believes that, although these factors can have an effect on one another, for the most part they vary independently, and as a result, any combination of the five is possible.

Hasan further believes that consideration of the five factors affecting register and their configuration will lead to identification of what she terms high-level semantic components. According to her, within the meanings of the text, there are certain constellations of meaning which are crucial to identification of constellations which she calls "high-level semantic components of a text" (Hasan, 1971, 273). She gives the example of a bargaining situation in which the seller's register is affected by his praise of the object for sale, whereas the potential buyer's register is influenced by his denigration of the object (Hasan, 1971, 273). Although this example is not as clear as one might wish it to be, Hasan believes her concept of high-level semantic components is useful because it provides a better method to describe register. No longer must register be designated simply as an inventory of formal features (Hasan, 1971, 274).

As is the case for register, Hasan bases herself on Halliday when defining **dialect**. According to Halliday, "each speaker has learnt ... a particular variety of the language of his language community, and this variety may differ at any or all levels from other varieties of the same

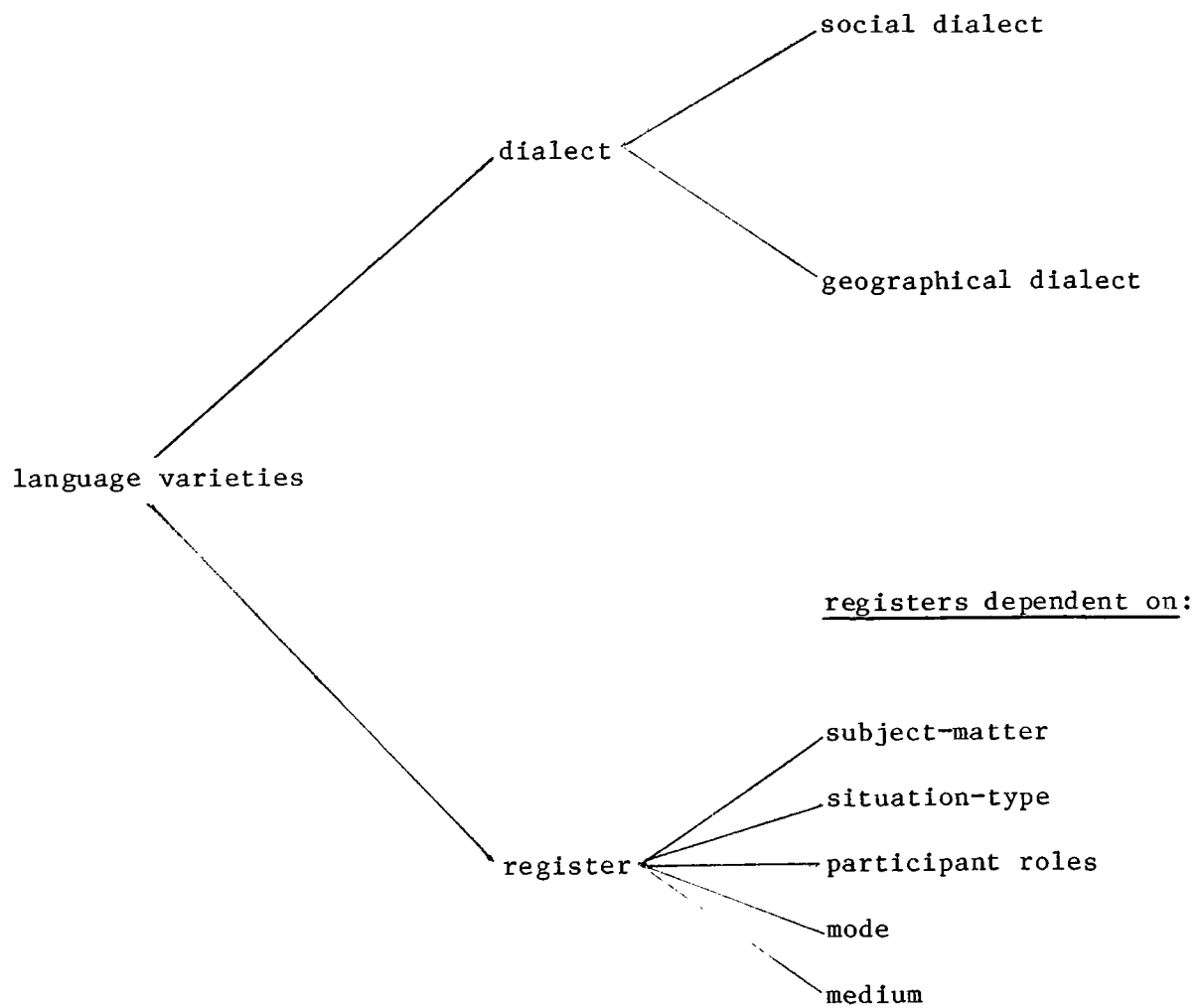
language learnt by other speakers ... Such a variety, identified along this dimension is called a dialect" (Halliday et al., 1965, 81).

Like Halliday, Hasan believes there are two kinds of dialect: **geographical dialect**, the language variety determined by "who you are" in the sense of "where you come from"; and **social dialect**, the variety of language determined by "who you are" in the sense of "what social class you come from" (Halliday in Hasan, 1971, 256). Hasan believes these two kinds of dialect can be sub-divided even further if necessary. For example, "Scottish English" can be further sub-divided into a sub-category such as "Glaswegian English" (Hasan, 1971, 256). Similarly, social dialect can be further sub-divided depending on social parameters such as income, education, and occupation (Hasan, 1971, 256). The more parameters present, the more sub-divisions possible (Hasan, 1971, 256).

Hasan makes an important point about dialect within her discussion. She believes that the formal features particular to a dialect (i.e. features that distinguish it from other dialects) can be linked to extra-linguistic factors, but are not determined by extra-linguistic factors (Hasan, 1971, 257). For example, an individual can be a member of a particular social group at a certain social level, with a given income, education, and occupation, yet may not speak the appropriate social dialect (Hasan, 1971, 257). By the same token, one can hail from a certain geographical area, yet not speak the dialect of the region (Hasan, 1971, 257). Hasan sees the relationship between formal features and extra-linguistic factors as one of co-occurrence rather than one of concomitance or logical dependence (Hasan, 1971, 258).

Hasan's classification of language varieties is summarized on the following page.

HASAN'S CLASSIFICATION OF LANGUAGE VARIETIES



DISCUSSION

Despite differences in terminology, the approaches to language varieties taken by Catford, Gregory, and Hasan are relatively similar. All three authors view language varieties as sub-sets of formal features within a language that are linked to extra-linguistic factors. The three all divide these formal features into common-core features and marker features (although Hasan does not use these terms per se). For the most part, all three cite similar extra-linguistic factors as affecting language varieties, and all three distinguish between permanent and transient language varieties.

Although these three authors are in agreement for the most part, there are nevertheless discrepancies between their viewpoints that merit discussion.

Register

The only discrepancy concerning register is that Catford's definition of register is somewhat weaker than those of Hasan and Gregory. Catford describes register as depending on an individual's "wider social role" at the moment of utterance (Catford, 1965, 85). However, it is not really clear what he means by this. The examples he provides are the scientific, the religious, and the civil-service registers (Catford, 1965, 85). These registers correspond to fields of endeavour, or one could even argue, to professions. "Wider social role" seems to be a somewhat awkward misnomer in this case. In contrast, Gregory defines register ("field" in his

terminology) more simply and clearly as "what language is about" (i.e. the topic) (Gregory, 1978, 7). Hasan, in turn, speaks of the language variety determined by subject-matter (reserving the word "register" for what Catford terms transient language varieties) (Hasan, 1971, 272). Since Gregory and Hasan define register in a much more straight-forward manner than does Catford, his definition suffers in comparison.

Dialect

Within his discussion of dialect, Gregory makes mention of standard and non-standard dialects, language varieties that Hasan does not refer to at all. And although Catford mentions in passing that many languages have an unmarked "standard" or "literary" dialect which varies little from place to place (Catford, 1965, 86), he does not include standard/non-standard dialect within his classification of language varieties, nor does he discuss the concept in great detail. Gregory, on the other hand, provides far more detail on this aspect of dialect. He views standard dialect as a language variety that is universally understood throughout an entire language community. His example of standard dialect is Standard English, which is understood by native and non-native speakers of English in many countries, including England, Scotland, Ireland, Wales, Canada, the United States, Australia, India, and South Africa (Gregory, 1978, 6). Gregory emphasizes that the range of intelligibility of a standard dialect can vary greatly, and thus forms a continuum rather than a series of discrete steps. Nonetheless, for convenience's sake one can categorize dialect as either standard or

non-standard (Gregory, 1978, 6).

Gregory's inclusion of standard vs. non-standard dialects within his classification of dialect gives rise to two points. First, although Gregory does not mention this, the question of standardization is pertinent only for languages that do include a number of different dialects; for example, languages of colonization such as English, French, and Spanish. Secondly, it is difficult at first sight to separate standard/non-standard dialect from geographical dialect, for the two concepts are quite related as seen previously. Nonetheless, a difference does exist. Geographical dialect depends on human geography, as each separate language community has its own particular geographical dialect. These dialects are determined through opposition with one another. The speakers of one geographical dialect will understand the speakers of another geographical dialect to varying degrees, depending on a number of factors, such as amount of exposure to the other dialect, and degree of similarity between the two. In contrast, standard/non-standard dialect depends on intelligibility. Non-standard dialects are determined by reference to one universally-comprehensible standard dialect. This standard dialect is a rather arbitrary and artificial construct, since there are no true native speakers of it. All of us will use standard dialect (or our best attempt at it) when communicating with someone who speaks a different geographical dialect, but none of us could be described as a true native speaker of a standard dialect. Everyone uses the geographical dialect of the region he comes from (or a blend of geographical dialects if he has lived in different dialect communities for significant periods of time). These differences between geographical dialect and standard/non-standard dialect prevent us from equating the two, and any valid

theory of language varieties should include both types of dialect.

Permanence of Dialect

Gregory makes one other point about language varieties that Catford and Hasan do not. He points out that despite the fact that dialect is considered a permanent language variety, it is only relatively permanent in nature, as it can change over the course of a person's lifetime, or even momentarily, if a person chooses to imitate another dialect for his own purposes. We see an example of this in Maryse when MLF mocks André Breton by interweaving her Québécois with snatches of more standard, international French (p. 107).

Idiolect

While Gregory and Catford both include idiolect in their discussions of permanent language varieties, Hasan does not do so. However, Hasan has an additional consideration that is not found in either Catford or Gregory, that of high-level semantic components.

High-level Semantic Components

Two criticisms can be made of Hasan's concept of high-level semantic components. First, Hasan does not define her term in a rigorous, formal manner. Rather, she defines high-level semantic components through example, and as a result, the concept remains vague and poorly-formulated. Secondly, Hasan's high-level semantic components represent an attempt to explain

language varieties through semantics, whereas current theories of communication identify situation as the key factor in explaining language phenomena.

CONCLUSIONS

The three linguists whose approaches to language varieties have been examined in this chapter are essentially in agreement as to the nature of language varieties. However, their approaches are not entirely of equal value. The first author, Catford, provides a sound general explanation of language varieties, with the one exception of a fuzzy definition of register. In contrast, Gregory provides a more thorough examination of the subject thanks to his inclusion of standard dialect within his classification and his point concerning the relative permanence of dialect. Unfortunately, Hasan's approach does not measure up to those of Catford and Gregory due to her omission of idiolect and to her vague concept of high-level semantic components. Overall, it is Gregory who provides the most complete discussion of language varieties.

Whatever differences there may be in their approaches, all three authors have made an important contribution to language studies by stressing that language is not a homogenous whole, but rather, a set of sub-languages consisting of various systems of linguistic expression whose use is governed by situational variables.

LANGUAGE VARIETIES AND TRANSLATION

Since the goal of a translator is to match a text and its translation, not only on the level of semantic correspondence, but also on the level of language, language varieties are an important consideration in translation. This has been clearly pointed out by both Catford (1965, 83-92) and Nida and Taber (1974, 120-131). However, achieving a match on the level of language varieties is a difficult task, as Catford (1965, 86-92) and Nida and Taber (1974, 120-124) have indicated. First of all, there are no reference works in translation that give information such as: Franco-Ontarian dialect; translate using Ottawa Valley dialect, see examples page 37! It is up to the translator to determine the language variety involved and then choose a language variety within the TL that in his opinion is equivalent to the SL language variety. Once this decision is made, he then has to determine the marker features typical of the TL language variety chosen, for these can quite easily differ in nature from those of the SL language variety. Catford gives an example of this point when discussing the translation of Cockney English into French. In his view, the equivalent language variety in French is Parigot (Catford, 1965, 87). The main marker feature of Parigot is extensive use of argot, and is thus lexical in nature, whereas the markers of Cockney English are phonological in nature (for example, the dropped "h"), and are represented in writing through non-standard graphological forms (Catford, 1965, 88). Matching language varieties between different languages and rendering them through use of different kinds of formal features are among the most interesting and intellectually-stimulating aspects of translation.

So far, it has been presumed that the TL has an appropriate language

variety equivalent to the SL variety and that the translator's task consists essentially of finding that variety and using its particular marker features. However, problems of matching language varieties are exacerbated when the language variety of the source text has no equivalent in the TL. This problem is present, for example, in translating scientific texts from English into Indian languages such as Hindi or Marathi, since until recently these languages have not had a scientific register. Another problem for translators is that of incompatibilities between different language varieties within the TL that do not exist in the SL. For example, when translating English literature into Hindi, it is impossible to render rural or uneducated dialects, because the Hindi equivalents of these dialects cannot be expressed in the Hindi written mode (Catford, 1965, 92). In situations like these, the translator must use his ingenuity to the utmost in order to find acceptable translation solutions.

Fortunately, Catford does not limit himself to merely mentioning the problems involved in translating language varieties, but also provides translation strategies for some of them. For example, in his discussion of language varieties, he points out that it is not always necessary to render idiolect. If the idiolect in question is not particularly important to the situation, the translator need not attempt to recreate it in his text, but if it is an important element (e.g. the plot turns on a certain feature of a character's idiolect), the translator must then endeavour to find an "equivalent" TL idiolect (Catford, 1965, 86).

Unfortunately, Catford does not go into details as to how the translator can recreate a particular idiolect, so I will outline a possible approach at this point. First, the translator must identify the features that comprise the idiolect in question. As these features can be phonological,

graphological, lexical, grammatical, or stylistic in nature, the translator must take great pains to identify all relevant features. It should be noted that this step is a highly subjective and difficult one, as the translator must compare these features to what he considers to be the norms of the SL, a task all the more difficult since in most cases the SL is not the translator's mother tongue. Consulting a native speaker of the SL would be advisable at this point. Once he has identified the features that comprise the idiolect, the translator must determine which features can be readily translated, and which features require special attention. Obviously, some features have ready equivalents in the TL --- a particular pet word has a straightforward equivalent, a particular grammatical structure is also used in much the same way in the TL. In general, these features do not pose any particular problem. However, the features that do not have ready equivalents can cause the translator difficulty. To find appropriate equivalents for these features, the translator must return to the concept of idiolect as one's own "brand" of language, idiolect as an expression of one's personality. The translator must play psychologist, deciding what personality traits these features are a reflection of, and what features in the TL reflect similar qualities. This operation makes heavy demands on both the translator's creativity and intuition. At this point translation is far from science, and very close to art, which perhaps is why Catford has not dealt with this problem.

In addition to the problems of translating idiolect, Catford also discusses the problems of dialect within the translation process. He first points out that most major languages have an unmarked "standard" or "literary" dialect (Catford, 1965, 87). Usually texts written in this

dialect can be rendered in an equivalent TL dialect. But if no such dialect exists, the translator is forced either to select one particular TL dialect as an ad-hoc standard dialect, to create a new "literary" dialect, or to find other ways around the problem (Catford, 1965, 87). The lack of an unmarked "standard" or "literary" dialect is often encountered when translating the Bible into languages with a restricted literary tradition, or with none at all. Nida's solution is to use what he terms the "popular" form of language --- the language common people use in their daily activities (Nida and Taber, 1974, 124-125).

Geographical dialect can also present problems for the translator. In Catford's view, the translator must select a geographical dialect in the TL that corresponds to the geographical dialect of the SL (Catford, 1965, 87). In Catford's view, this correspondence depends on human geography rather than on actual physical geography (Catford, 1965, 87). Obviously, the translator should match a rural dialect to another rural dialect, a geographical dialect depreciated by the majority of the SL community to a dialect similarly looked-down upon within the TL community. In this case, the translator must rely on his knowledge of the two cultures in question in order to make an appropriate choice.

According to Catford, temporal dialects can also prove to be difficult for the translator. In the normal course of events, the translator is given texts that are written in contemporary language, and renders them into the contemporary form of the TL. However, when a translator is faced with an archaic text, he must produce an equivalent archaic TL text (Catford, 1965, 89). This can be a difficult matter, as absolute equivalence in time may not be possible or even desirable when translating this kind of text (Catford,

1965, 89). For example, 12th Century Russian could not be translated into 12th Century English with any degree of success, because the differences between 12th Century English and modern English are much greater than those between 12th Century Russian and modern Russian (Catford, 1965, 89). As a result, the intelligibility of the English would overly suffer (Catford, 1965, 89). While the translation of an archaic text should retain a certain archaic flavour, so as to remind the reader that the text is indeed archaic, Catford feels that temporal dialect should be sacrificed to intelligibility to a certain extent for the reader's sake (Catford, 1965, 89). No doubt this advice is sound for many texts, but not for all. If, for example, the translation of an archaic text is intended for a university anthology of medieval texts, the archaic nature of the text could not possibly be sacrificed to intelligibility.

In the case of style (i.e. level of formality), the translator must take pains to properly match TL style to the SL style (Catford, 1965, 90). However, as is the case with idiolect, equivalence of style depends on what is relevant within the situation (Catford, 1965, 91). Catford gives the example of an English youth addressing his father in a casual style, whereas an Oriental youth would address his father in a formal style, using honorifics (Catford, 1965, 91). According to Catford, although respect and affection may be present in both cases, respect is not necessarily stylistically relevant for the English youth, yet it most definitely is for the Oriental youth (Catford, 1965, 91). In matching style, the translator's knowledge of the two cultures is once again called into play, as is the case for geographical dialect.

Catford's discussion of language varieties brings out their pertinence

in translation, some of the problems they can cause, and some possible solutions. However, his examples are necessarily general, as are his solutions. Further development of this topic can be provided by studying actual translations of language varieties. This is what I propose to do in subsequent chapters of this commentary by analyzing examples of language varieties in Maryse and its translation.

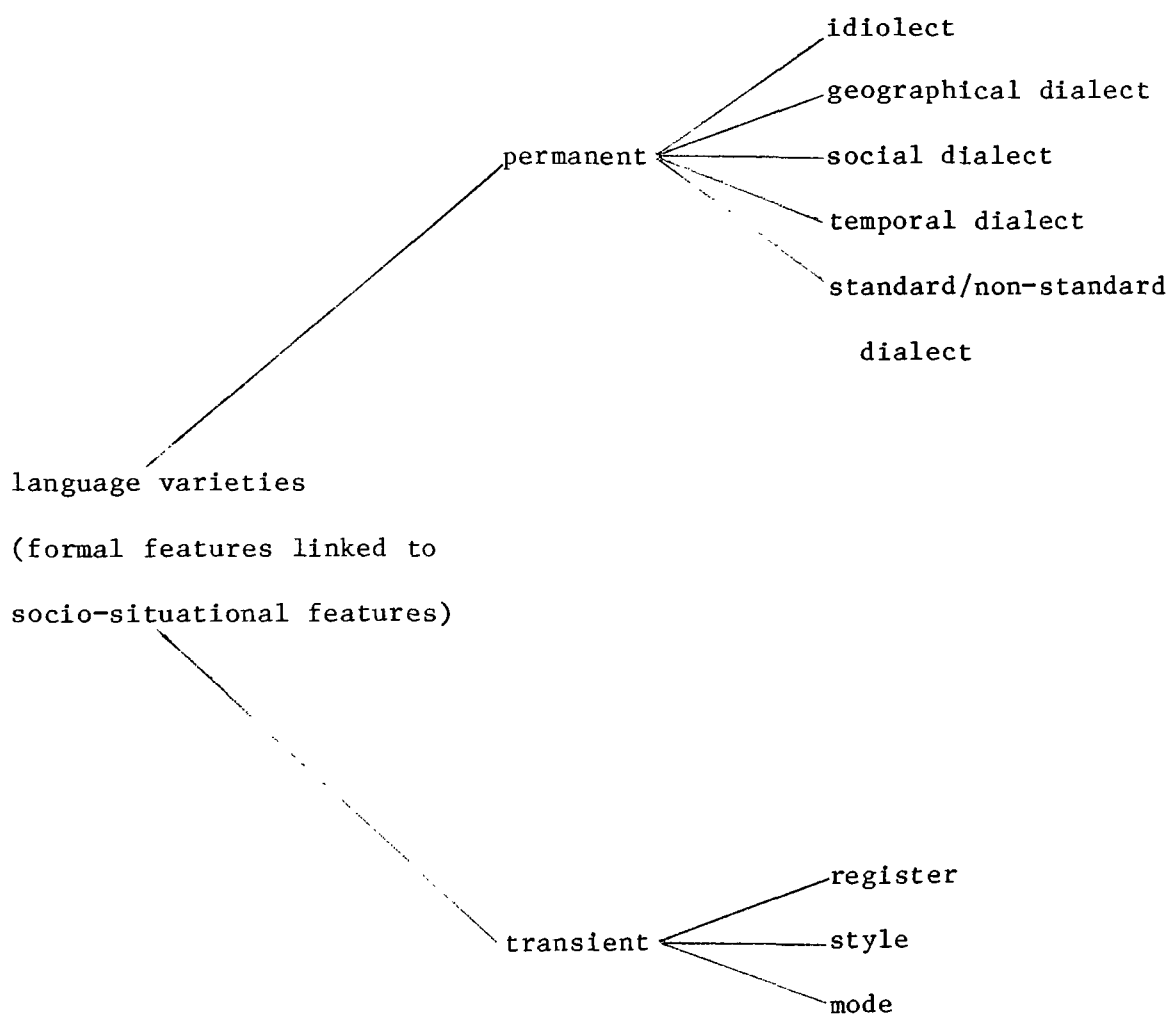
THEORETICAL FRAMEWORK FOR DISCUSSION OF LANGUAGE VARIETIES IN MARYSE AND THEIR TRANSLATION

The discussion of language varieties and their implications for translation, as seen through Maryse and its translation, will be based on the following theoretical framework, which is derived from the models of language varieties proposed by Catford, Gregory, and Hasan. For the purposes of this commentary, a language variety is considered to be a sub-set of a language composed of formal features linked to socio-situational factors. The formal features that make up a language variety can be either marker features (features that are unique to the language variety and thus distinguish them from other language varieties), or common core features (features that are common to the language as a whole). There are two main categories of language varieties: transient language varieties, and permanent language varieties. Transient varieties include register, the variety determined by subject-matter; style, the variety determined by the language user's relationship with his addressee(s); and mode, the language variety determined by the medium of the language event. Permanent varieties include idiolect, one's own personal "brand" of language; geographical dialect, the

language determined by one's geographical provenance; social dialect, determined by one's social provenance; temporal dialect, determined by temporal provenance; and standard/non-standard dialect, determined by intelligibility within a diverse language community. A chart depicting these language varieties and their classification is found on the following page. It should be noted that if Catford's terminology is used here for each type of language variety, it is solely for the sake of convenience and consistency.

Although the theoretical framework developed in this chapter provides a structured approach to examining language varieties and their relevance in translation, it does not explain the links between language varieties and functions of language. For this reason, the relationship between language varieties and functions of language will be explored in detail in the following chapter. Subsequent chapters will deal with the three language varieties most relevant to Maryse; namely, geographical dialect, style, and mode.

THEORETICAL FRAMEWORK OF LANGUAGE VARIETIES FOR THIS COMMENTARY



CHAPTER TWO

LANGUAGE VARIETIES AND FUNCTIONS OF LANGUAGE

INTRODUCTION

In the preceding chapter, the nature of language varieties and their classification were discussed in a theoretical light. However, little mention was made of their source. Yet language varieties do not arise spontaneously within a language; they do not occur in a vacuum. There are reasons for the presence of language varieties within a language, which can be identified through examination of the concept of **functions of language**. There is a strong link between language varieties and functions of language which indicates that language varieties are expressions of three functions of language. For example, the variety of field can be related to the ideational function of language; the language varieties involving personal and functional variations can be related to the interpersonal function of language; and language varieties involving mode variations can be related to the textual function of language (Gregory, 1978, 27-28). The purpose of this chapter is to examine the functions of language and their classification, the link between functions of language and language varieties, and the importance of this link to translation.

APPROACHES TO FUNCTIONS OF LANGUAGE

The question of functions of language is not a new one to linguistics. As early as 1923 Malinowski examined the link between uses of language and

language structure (Halliday, 1973, 23). Other linguists such as Bühler, Jakobson, as well as Ogden and Richards, have also examined the concept of functions of language. However, it is the British linguist M.A.K. Halliday who has synthesized and refined the work of these earlier linguists to produce a complete, coherent model for these functions, which he terms **macro-functions of language**. For the purposes of this commentary, Halliday's model will be used to examine functions of language and their links to language varieties.

HALLIDAY'S MODEL OF MACRO-FUNCTIONS OF LANGUAGE

Halliday's model begins with the premise that social functions of language (e.g. varying the formality of one's speech, using language to plan activities, delivering lectures, disciplining children) are reflected in linguistic structure, i.e., in the internal organization of language as a system (Halliday, 1973, 23). The linguistic structure he refers to is composed of three very elementary functions which he terms macro-functions of language. Halliday defines these functions as "the most general categories of meaning potential, common to all uses of language" (Halliday, 1973, 100). He further describes macro-functions as "functions ... general to all [uses of language] and through which the meaning potential associated with them is encoded into grammatical structures" (Halliday, 1973, 99).

To understand Halliday's concept of macro-functions of language properly, one must distinguish between **uses of language** and **functions of language**. Halliday believes that an adult can make use of language in a multitude of ways (Halliday, 1973, 23). Nonetheless, all these possible uses

of language, no matter how abstract or complex in nature, can be explained in terms of three very elementary functions, the three macro-functions of language (Halliday, 1973, 23). It should be noted that this distinction between uses of language and functions of language is valid only for the adult (Halliday, 1973, 99). In the case of the child, who makes use of language in only a limited number of ways, each use represents a separate function of language, and has its own distinct grammar (Halliday, 1973, 98-99). As the child becomes an adult, his functions of language evolve into the adult's macro-functions of language. For this reason, the child's functions of language must be examined before discussing the adult's macro-functions of language.

The Child's Functions of Language

In Halliday's view, the functions of language are most evident in the speech of a child (Halliday, 1973, 33-34), another reason why the child's functions of language must be examined before those of the adult. It should be noted that Halliday uses the term "functions of language" during his discussion of a child's functions of language, whereas he reserves "macro-functions of language" solely for his discussion of an adult's functions of language.

Halliday proposes three functions of language within the speech of a child: the **instrumental** function, the **regulatory** function, and the **interactional** function. The instrumental function is the use of language for the purpose of material needs, the "I-want" function (Halliday, 1973, 27). Halliday describes the regulatory function of language as the use of

language to control or to manipulate others, the "do-as-I-tell-you" function (Halliday, 1973, 31). Finally, he defines the interactional function as the use of language as a means of personal interaction with others, the "me-and-you" function (Halliday, 1973, 32). Halliday stresses that although these three functions are different from one another, links between them do exist, since the instrumental and regulatory functions both represent demands, and since the regulatory and interactional functions both assume some kind of interpersonal relationship (Halliday, 1973, 32).

As a child grows up, a process termed **functional reduction** takes place. Halliday believes the child's three discrete functions merge and are replaced by a more highly coded, abstract, yet simpler system (Halliday, 1973, 35). This system is also composed of three components, which Halliday terms macro-functions of language (Halliday, 1973, 36).

The Adult's Macro-Functions of Language

According to Halliday, there are three macro-functions of language present in the speech of an adult: the ideational/representational, the interpersonal, and the textual macro-functions. The first, the **ideational** or **representational** function of language, consists of two components: the first represents the content of language, language as an expression of one's experience, including an individual's exterior and interior worlds (Halliday, 1973, 66); the second expresses certain basic logical relations that are encoded in language, such as co-ordination, apposition, and modification (Halliday, 1973, 106). Halliday terms the first component of the ideational function the **experiential** sub-function, and

the second component the **logical** sub-function (Halliday, 1973, 106). Halliday's second macro-function of language, the **interpersonal** function, designates language used as a mediator of one's role and as an expression of one's personality, emotions, and social interactions with others (Halliday, 1973, 66). The third function, the **textual** macro-function, is the enabling function. It represents language as text, language in operation as opposed to language as strings of words, individual clauses, or isolated sentences. The textual function allows the speaker to organize his message so it makes sense in context (Halliday, 1973, 66).

The adult's use of macro-functions differs markedly from a child's use of functions. Unlike the speech of a child, an adult's speech can express all three macro-functions of language at once, albeit to varying degrees (Halliday, 1973, 42). Moreover, macro-functions are expressed indirectly in the structure of an adult's speech since they are expressed through the intermediary of a common grammar, whereas in a child's speech the functions are directly reflected, since each has its own grammar (Halliday, 1973, 36).

FUNCTIONS OF LANGUAGE AND THEIR LINK TO LANGUAGE VARIETIES

Both Halliday and Gregory make a direct link between functions of language and language varieties. In Halliday's view, the social functions of language indeed determine the pattern of language varieties of an individual or of a linguistic community (Halliday, 1973, 22). He believes that the range of language varieties within a particular culture or sub-culture depends on the number of uses of language within that culture (Halliday, 1973, 22). He gives the example of the bureaucratic mode of discourse, which

in his opinion can only exist in the presence of a bureaucracy (Halliday, 1973, 22). Gregory too makes a direct causal link between functions of language and language varieties, and in even greater detail. He links field of discourse (i.e. the language variety that reflects topic; "register" in Catford's terminology) to the ideational function of language; personal and functional variations to the interpersonal function; and mode variations to the textual function (Gregory, 1978, 27-28). It is clear that in the view of Gregory and Halliday, language varieties are direct expressions of the three macro-functions of language.

The links between language varieties and functions of language become clearer if we examine the factors that determine language varieties and how they relate to the aspects of language represented by functions of language. Register, for example, the language variety determined by subject-matter, can be linked to the ideational function of language, which represents content. Content and subject-matter are not synonymous, but clearly a very close correspondence exists between the two, as the essential meaning of both words is "what is being discussed." Style, the language variety determined by one's relationship with an addressee, can be linked to the interpersonal function of language, which represents the use of language as a means of social interaction. Again a very close link is present, as one's relationship with an addressee is an integral part of any social interaction. Mode, the language variety determined by the medium of a language event, can be linked to the textual function, which represents language as text, language in operation. Medium is an essential element of language in operation. In the case of all three transient language varieties --- register, style, and mode --- the factors they depend on are closely linked

to one of the aspects of language that the three functions of language represent.

The factors that determine the five permanent language varieties can also be linked to aspects of language represented by the three functions of language. Idiolect, for instance, which is determined by one's own individuality, can be linked to the interpersonal function, which expresses personality. Social dialect, which depends on social provenance, can also be linked to the interpersonal function of language, which represents role and social interaction. Geographical dialect, which is determined by human geography, can be linked to the interpersonal function since one's membership in a particular geographical dialect community is clearly an aspect of one's social role. Temporal dialect, determined by temporal provenance, can be linked to the textual function, which is the enabling function that represents language as text, language in operation. The link between temporal provenance and language in operation is simply that temporal provenance indicates when a language event has occurred. Finally, standard/non-standard dialect, determined by intelligibility throughout a diverse language community, can be linked to the ideational function of language. Intelligibility is clearly an aspect of the communication of information, an activity represented by the ideational function. The links between the factors determining the five permanent language varieties and aspects of language represented by functions of language are quite close, as was the case for transient language varieties. These close links support the view of Halliday and of Gregory that language varieties are direct expressions of functions of language.

RELEVANCE OF FUNCTIONS OF LANGUAGE TO TRANSLATION

The preceding discussion has made it clear that functions of language are an important consideration when discussing language varieties. The link between the two is equally important in translation, for the translator must consider not only the language varieties present within his text, but also the functions of language that predominate within it. If a text is marked by use of a particular language variety, this language variety will have an even greater significance if the function of language linked to it predominates throughout the text. For example, use of a working-class dialect (a social dialect) would be more significant in a political pamphlet designed to appeal to labour solidarity within a working-class district (predominance of the interpersonal function of language) than in a pamphlet distributed in the same neighbourhood outlining the city's procedures for snow removal (predominance of the ideational function).

Functions of language also need to be stressed as an important element in the translation process because of the traditional overemphasis placed on the ideational function of language. This function is nearly always present in adult speech, and thus tends to overshadow the other two functions (Halliday, 1973, 37). As a result, adults tend to view language solely as a means of communicating meaning (Halliday, 1973, 37). They tend to forget that language is also a means of expressing interpersonal relations, and that the textual element of language has significance too. This problem extends into the field of linguistics as well, since many theories of language overemphasize the ideational function of language and underemphasize the interpersonal function (Gregory, 1978, 48-49). In Gregory's view, the model

of language as a sound-symbol representing an object-thing or person-thing overshadows language as a representation of human interaction (Gregory, 1978, 48-49). By the same token, overemphasis on the ideational function implies too little priority given to the textual function.

The problem of overemphasis on the ideational function of language extends further, to the field of translation. When linguistic theories that overemphasize the ideational function are applied to translation, too much attention is devoted to correspondence of content between the ST and the TT, and too little attention to correspondence of interpersonal and textual considerations. Although linguistic theories stressing the ideational function of language are relatively new, those who are familiar with the history of translation will know that this problem is not a new one. In essence it is the question of content vs. form, which has dominated translation for centuries.

Finally, overemphasis on the ideational function can be linked directly to neglect of certain language varieties during translation, since it is the language varieties related to the interpersonal and textual functions that suffer when too much attention is paid to purely semantic correspondence between ST and TT. For the sake of example, let us assume that the working-class neighbourhood in which the previously-mentioned political pamphlet is distributed happens to be multi-lingual and multi-cultural in nature. The translator who renders this pamphlet into another language of the neighbourhood would defeat the purpose of the pamphlet if he translated with semantic correspondence as his sole consideration. If he paid little attention to the use of a working-class dialect within the ST to invoke a feeling of solidarity and community (predominance of the interpersonal

function of language) and merely translated the informational content of the ST, the TT would not have the desired effect on its intended readers.

CONCLUSIONS

This discussion of functions of language and language varieties has shown that functions of language must be considered carefully when translating language varieties. The excerpts I have chosen to translate also show why functions of language merit careful consideration. Maryse examines themes such as class, feminism, the battle between the sexes, and language, which relate to the interpersonal and textual functions of language rather than to the ideational function. As a result, these two functions predominate, and the language varieties linked to them thus merit special consideration.

Maryse features several language varieties linked to the interpersonal and textual functions. For example, the novel is written in Quebec French, which is a geographical dialect. This kind of language variety is an expression of the interpersonal function. In addition, much of the dialogue in Maryse is typical of lower-class Quebec French, which is a social dialect. Like geographical dialect, social dialect is also an expression of the interpersonal function of language. The dialogue within Maryse is also significant because it is an example of written language representing speech, which is one particular sub-division of mode. Mode is a language variety related to the textual function of language. The narrative of the novel, however, is an example of true written language, another sub-division of mode. The narrative also differs from the dialogue because it is at a much

higher level of formality. Level of formality corresponds to style in Catford's terminology, a language variety related to the interpersonal function of language.

Because these language varieties are all related to the interpersonal and textual functions, which are the two predominant functions of language within Maryse, they take on special significance for the translation of this novel. In the following sections of this commentary, three of these language varieties discussed previously will be examined in further detail: geographical dialect, style, and mode. These varieties have been chosen chiefly for their relevance to one of the novel's major themes, that of language within Quebec society. Geographical dialect will be examined because of the cold war waged throughout the novel between Quebec French and the French of France. Style will be examined because of the vitality the novel derives from its sudden fluctuations in level of formality, which bring out the theme of language. And finally, mode will be considered because of the contrast between Noël's dialogue and her narrative, which highlights the question of language in general, as well as the more specific theme of language within Quebec.

In the following chapters, the theoretical aspects of these three language varieties will be discussed in greater detail, along with the importance of these varieties to translation. Examples from Maryse and its translation will be analyzed in order to verify translation strategies proposed in theory and to develop new strategies from practice.

CHAPTER THREE

GEOGRAPHICAL DIALECT

INTRODUCTION

In Chapter One, geographical dialect was defined as that permanent language variety determined by one's geographical provenance. Language varieties such as American English, British English, and Canadian English were mentioned as examples of this permanent language variety. In this section, theoretical aspects of geographical dialect will be discussed, as well as its importance to translation. Examples of geographical dialect within Maryse and its translation will be used to bring theory and practice together.

THEORETICAL ASPECTS OF GEOGRAPHICAL DIALECT

From a theoretical viewpoint, geographical dialect is a relatively straightforward language variety, dependent essentially on human geography. However, two points concerning geographical dialect do bear mention. First, Catford, Gregory, and Hasan all agree that geographical dialect can be sub-divided in different ways. Catford, for example, mentions that while the geographical dialects of English can be defined quite broadly (e.g. British English, American English, Australian English), they can be also broken down quite narrowly (e.g. British English further sub-divided into Scots English and Irish English) (Catford, 1965, 87). Hasan goes one sub-division further by mentioning Glaswegian English as a type of Scots English (Hasan, 1971,

256). In turn, Gregory mentions that British, American, and Canadian English all include regional variations (Gregory, 1978, 17). He also points out that regional variations can be produced by non-native speakers of a language used as a lingua franca in a linguistically-diverse region (Catford, 1965, 17). Such is the case in India, where millions speak English as a second or third language, thus producing many local forms of English (Gregory, 1978, 17).

The second point concerning geographical dialect is the distinction between geographical dialect and accent, which in Gregory's opinion are often confused by laymen (Gregory, 1978, 13). Whereas accent is manifested solely by articulatory and acoustic features, geographical dialect includes lexical and grammatical markers as well (Gregory, 1978, 13). These lexical and grammatical markers cannot be overlooked when dealing with geographical dialect.

GEOGRAPHICAL DIALECT AND TRANSLATION

Of the authors whose models were previously discussed, Catford is the only one to examine the links between geographical dialect and translation to any extent. Catford believes that when translating geographical dialect, the translator must select a TL geographical dialect that corresponds to the geographical dialect within the ST (Catford, 1965, 87). In his opinion, this correspondence depends on human geography rather than on actual physical geography, as it is human geography that determines geographical dialect (Catford, 1965, 87). Catford uses his example of the translation of Cockney English to illustrate this point. He argues that Cockney English is a dialect found in south-eastern England, whereas Parigot, the dialect most

often used to render Cockney English into French, is a dialect of northern France (Catford, 1965, 87). Clearly the correspondence between the two dialects is not based on actual physical geography (northern dialect to northern dialect, south-eastern dialect to south-eastern dialect), but rather on human geography (dialect of the SL metropolis to dialect of the TL metropolis). Human geography is equally important for other types of geographical dialect as well. For example, a translator should match a rural SL dialect to a rural TL dialect, or a regional SL dialect that is looked down upon to a similarly depreciated TL dialect.

It should also be noted that equivalence on the level of geographical dialect does not necessarily imply a strict one-to-one correspondence, since it is possible for a TL geographical dialect to serve as a valid equivalent for more than one SL geographical dialect. For instance, Parigot could be used not only as an equivalent of Cockney English, but also as an equivalent of the Bronx dialect. Parigot and the Bronx dialect correspond well on the level of human geography, since both are dialects of large, cosmopolitan cities whose inhabitants do not particularly enjoy a reputation for timidity or reticence.

Once the translator has selected the TL geographical dialect most suited to his SL dialect, the question remains of his own mastery of the TL dialect he has chosen. Should the translator attempt to reproduce a TL geographical dialect that is not his own? The answer to this question depends on two factors: the "distance" between the translator's own geographical dialect and the dialect to be reproduced, and the exposure the translator has had to the dialect selected. For example, an English-Canadian translator would have little difficulty rendering a text into the English typical of the American

Midwest, as the differences between the two kinds of English are relatively minor. However, he would most likely have difficulty mimicking a dialect characteristic of the American South, unless he has had considerable exposure to it in the past. When attempting to reproduce a geographical dialect that is not one's own, dictionaries can provide some help, since standard dictionaries often do record geographical usage, and since dictionaries dealing specifically with geographical usage do exist. For example, the Dictionary of American Slang (Thomas Y. Crowell, 1975) could be useful to a English-Canadian translator attempting to reproduce American usage. Yet this kind of dictionary cannot provide all the answers, as geographical usage can often be difficult to pin down. For example, it is relatively simple to identify features that are particular to a broadly-defined geographical dialect such as American English, yet much more difficult to identify features particular to a narrowly-defined geographical dialect such as the New Orleans dialect. Because of the limitations of standard dictionaries and of dictionaries of geographical usage, the native speaker remains the best judge of an attempt to reproduce a geographical dialect. The translator would be well advised to let common sense guide him when deciding whether or not to attempt a geographical dialect not his own, and to have a native speaker evaluate his attempts if he does choose to do so. Anyone who is even slightly attuned to matters of language will cringe when reading an attempt at a geographical dialect that apes rather than echoes the dialect in question. Exaggeration and parody are traps the translator must avoid when trying to reproduce geographical dialect.

GEOGRAPHICAL DIALECT IN MARYSE

Geographical dialect is an extremely important element of Maryse, as one of the novel's major themes is that of language within Quebec society. There exists a constant tension between Quebec French and the French of France within the novel, as seen in Maryse's clashes with the Génie de la langue française and in MLF's defense of Quebec French in the face of André Breton's criticisms. Clearly, the contrast between Quebec French and the more standard French of André Breton and the Genie is of considerable importance. The English influence on Quebec French is a significant aspect of language within Quebec too. As a result, the contrast between Quebec French and standard French as well as the English influence on Quebec French must be rendered in English translation in order to remain faithful to the theme of language within the novel.

Countless features within Maryse indicate that the language of the novel is characteristic of Quebec French. These features include lexical items, phraseology, phonological features, and grammatical features. It should be noted that many of these marker features, although characteristic of Quebec French, are not necessarily unique to it. Many of these features can (and have) been traced back to archaic usages dating back to the period when Quebec was first settled by French immigrants. Moreover, some of these features still survive in some regional dialects and colloquial styles of European French, especially in rural areas (Mareschal, 1986).

There are a great many lexical items within Maryse that are typical of Quebec French, a number of which are listed on the next page. Page

references for these items refer to the pagination of the novel, rather than to the pagination of this commentary.

achaler	p. 104
au boutte	p. 105
bretter (meaning "to idle")	p. 105
chicane	p. 106
écoeurer	p. 106
maudite marde	p. 106
souper	p. 107
fin (meaning "nice, pleasant")	p. 107
accoté	p. 107
tabarnak	p. 109
écharogné	p. 109
balayeuse	p. 248
téléphone (meaning "telephone call")	p. 248
Mon doux	p. 249
bâdrer	p. 249
astheure	p. 249
hostie	p. 251
plate	p. 251

It should be noted that several of these lexical items are found in both European French and Quebec French, but not with the same meaning. For example, in Quebec "bretter" has the meaning of "musarder, perdre son temps à des futilités" in addition to its standard meaning of "faire le bretteur"

(Belisle, 1979, 113). "Fin" has the meaning of "prévenant, docile, gentil, compréhensif" in Quebec, in addition to its many standard meanings (Belisle, 1979, 733). Although these lexical items are found in both European and Quebec French, their additional meanings in Quebec render them marker features of Quebec French.

In addition to lexical markers of Quebec French, several phraseological markers are also found within Maryse.

sentir le fond de tonne	p. 107
les yeux dans le beurre	p. 107
de même	p. 107
Oké d'abord	p. 109
ben voyons	p. 246
chrisser ton camp	p. 250
de seconde-main	p. 250

Along with lexical and phraseological markers of Quebec French, several marker features within Maryse consist of phonological features represented through non-standard spellings. These features can thus be considered as graphological features representing phonological features.

au boutte	p. 105
ben	p. 105
icitte	p. 105
marde	p. 106

Maryse also contains a number of grammatical markers of Quebec French. For example, there is the Quebec usage of "là" as a "tic" at the end of a word or phrase rather than as a deictic. Three examples are found below. It should be mentioned that there are several other instances where "là" is used in a similar manner, but with a possible deictic function that precludes their use as examples of this Quebec usage.

Mais tu parles de qui, là?	p. 106
Qui c'est qui parle, là?	p. 247
le p'tit là, Gabriel	p. 248

A second grammatical feature of Quebec French found in Maryse is the formation of negative commands without an initial "ne," as seen below.

parles-en pas	p. 105
Écoeure-moi pas	p. 107
T'énervé pas	p. 107
Prends-toi pas trop au sérieux	p. 109
Braille pas comme ça	p. 109

These negative commands stand in contrast to Breton's "ne m'appelle pas" (p. 107), an example of the standard formulation.

A third grammatical feature that is extremely typical of Quebec French is the redundant "tu." Three examples from Maryse follow.

J'peux-tu te consoler?	p. 107
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Tu trouve-tu	p. 108
J'peux-tu entrer?	p. 246

Another grammatical feature characteristic of Quebec French is the use of "faite" as the past participle of "faire" without grammatical justification. This feature is also present in some regional dialects and colloquial styles of European French (Mareschal, 1986). It should also be noted that this use of "faite" could possibly be considered as phonological in nature.

Y y ont faite des points de soudure	p. 248
comme tu me l'as déjà faite remarquer	p. 250
("l'" does not represent a direct object in this case)	

Finally, "sa femme à lui" provides an example of the Quebec structure consisting of a possessive adjective together with a possessive prepositional phrase in the sentence "Au début, MLF l'avait trouvé d'une gentillesse folle : comme sa femme à lui travaillait et comme il répétait depuis dix ans les mêmes sublimes cours sur le vers anapestique blanc, il avait beaucoup de temps à lui consacrer" (p. 106). In this instance, the phrase "à lui" is not used for emphasis, which is its standard use, but rather as a part of the possessive structure itself.

It is important to repeat that some of the marker features we have just seen are not truly unique to Quebec French. For example, the Quebec pronunciation of "bien" as "ben" is also found in some rural dialects of European French, and "souper" in the sense of "supper" is used in parts of

Belgium and Switzerland (Mareschal, 1986). "Astheure" is still used in some areas of Europe as well (Mareschal, 1986). "Icitte" is yet another example of an archaic European usage retained in Quebec. These examples show that many marker features of Quebec French, albeit characteristic of this geographical dialect, are by no means confined to one side of the Atlantic. Nonetheless, these features do characterize Quebec French because they are used so frequently in Quebec.

In addition to the various types of markers we have just seen, Quebec French is also characterized by its use of anglicisms. Maryse contains examples of lexical, syntactical, and semantic anglicisms, lexical anglicisms being most common. These lexical anglicisms consist of unaltered loan-words (words taken directly from English but not modified), and altered loan-words (words taken from English and slightly modified to suit French phonology or graphology). A fairly extensive sampling follows.

chum	p. 104	unaltered
Oké	p. 104	altered
air conditionné	p. 105	altered
top secret	p. 105	unaltered
spot	p. 105	unaltered
chume	p. 106	altered
Watche-out	p. 106	altered
cool	p. 107	unaltered
steady	p. 108	unaltered
bum	p. 108	unaltered
dum	p. 108	altered

Anyway	p. 108	unaltered
matche	p. 109	altered
Out!	p. 109	unaltered
Exit	p. 109	unaltered
waiter	p. 109	altered
Fuck	p. 245	unaltered
smile	p. 245	unaltered
smatte	p. 246	altered
truck	p. 247	unaltered
dope	p. 248	unaltered
job	p. 248	unaltered
fake	p. 250	unaltered
coke	p. 252	unaltered

Although most anglicisms within Maryse are lexical in nature, other kinds of anglicisms are present as well. For example, in the extracts translated there is one instance of a syntactical anglicism: "Encore une affaire qu'i a pas de mot pour!" (p. 107), a phrase ending in a preposition being quite ungrammatical in standard French. There are also two instances of semantic anglicisms: "rapporter" (p. 250) in the meaning of "to report", and "ignorer" (p. 374) in the sense "to ignore" (although many would now consider this usage of "ignorer" to be acceptable). Finally, there is the phraseological anglicism "C'est pas mon jour!" (p. 249), which seems to be a rather literal rendering of "This is not my day," and the loan-translation ("calque d'expression") "ami-de-gars" (p. 108).

Quebec French is also characterized by a high incidence of English

proper names and trademarks. For example, several restaurants mentioned in Maryse have English names --- Winter's (p.104), the Maplewood Inn (p. 104), the Shack (p. 104), and, of course, "la taverne Nowhere" (p. 251). As well, we have "des O'Sullivan d'East Angus" (p. 247) and "l'oncle Henry" (p. 251). There are also two examples of English trademarks: "Craven A" (p. 105), and "stylo bic" (p. 375).

It should be noted that although anglicisms, English proper names, and English trademarks are characteristic of Quebec French, their use is not limited to Quebec. European French also contains many anglicisms (albeit different from those of Quebec French) as well as English proper names and trademarks. Nonetheless, anglicisms and other English items remain marker features of Quebec French due to their high frequency of use.

TRANSLATION OF GEOGRAPHICAL DIALECT WITHIN MARYSE

Canadian English is the obvious choice for the translation of Quebec French within Maryse, as the two dialects correspond well in terms of human geography. Canadian English and Quebec French are both geographical dialects of former colonies established in North America by European powers. Due to geographical isolation, both dialects have evolved separately from their Old World roots, and as a result, significant differences now exist between the New World geographical dialects and their European "cousins." Thus, the strong contrast between Quebec French and European French within Maryse can easily be rendered by the similar contrast between Canadian English and British English. Given that Canadian usage tends to waver between American usage and British usage, American usage has been respected within the

translation of Maryse so as to heighten the contrast between Canadian and British English.

Examples of Canadian English Within the Translation of Maryse

Many features within the translation of Maryse are characteristic of Canadian English (as opposed to British English). These marker features are lexical, phraseological, and phonological in nature. As was the case with Quebec French, most of the marker features of Canadian English are lexical in nature. A number of these lexical markers are given below.

apartment	p. 5
far-out	p. 7
eh	p. 9
bug off	p. 11
can (meaning "washroom")	p. 11
pouring on (meaning "exaggerating")	p. 13
shithead	p. 15
cottage (meaning "summer house")	p. 17
sack (meaning "bed")	p. 17
creep	p. 17
cleaning lady	p. 19
truck	p. 23
Listen up	p. 29
T.V.	p. 31
lighting into (meaning "attacking verbally")	p. 31

In addition to lexical features, there are three marker features of Canadian English that are phraseological in nature.

Hit the road	p. 15
get off my case	p. 19
pain in the ass	p. 27

Finally, there are a number of markers within the translation of Maryse that can be considered as graphological features representing phonological features. Examples are found below.

wanna	p. 7
don'tcha know	p. 11
Yup	p. 15
y'know	p. 15

Two observations must be made about these examples of Canadian English within the translation of Maryse. First, some of the lexical items listed do occur in both British English and Canadian English, but not with the same frequency, nor with the same meaning. For example, "eh" is heard in British English as well as in Canadian English, but it is the high frequency of use within Canada that makes "eh" so typical of Canadian English. Words such as "can," "sack," and "cottage" exist in British English as well as in Canadian English, but do not have exactly the same meaning. For example, "can" has

the general meaning of a metal container in both British English and North American English, but only in North America does it have the additional meaning of "washroom". In general, differences in meaning such as these are the result of words taking on new meaning within a geographical dialect, or retaining old meanings that have become obsolete in other geographical dialects. Gowers points this out in respect to American usages that go back to obsolete English usages (Gowers, 1973, 193).

A second observation that can be made on the basis of the examples of Canadian English within the translation of Maryse is that lexical markers seem to be the most common marker features of Canadian English, as they outnumber examples of phraseological and phonological features. A similar observation has been made previously in respect to marker features of Quebec French. It thus appears likely that in general lexical items are the most common marker features of geographical dialect.

CONCLUSIONS

The examples of geographical dialect within Maryse and its translation bring forward two main points about the manner in which Quebec French has been rendered within this particular translation. First, the presence of lexical, phraseological, and phonological marker features of geographical dialect in both the ST and the TT indicate that overall correspondence has been established for this language variety. This correspondence does not occur at the level of each individual marker feature, since markers of geographical dialect in the ST are not always directly translated by equivalent marker features in the TT. For example, nothing in the TT

corresponds directly to the use of the redundant "tu" in Quebec French. By the same token, some of the marker features of geographical dialect in the TT cannot be traced directly back to ST markers. For instance, the use of "apartment" in the TT cannot be directly attributed to any ST marker of geographical dialect. These TT markers of geographical dialect that cannot be traced back to ST markers compensate for the ST markers of geographical dialect that were not directly rendered in the TT. This compensation, which Vinay and Darbelnet define as "procédé stylistique qui vise à garder la tonalité de l'ensemble en rétablissant sur un autre point de l'énoncé la nuance qui n'a pu être rendue au même endroit que dans l'original" (Vinay and Darbelnet, 1973, 6), provides overall correspondence on the level of geographical dialect rather than on the level of geographical dialect markers.

The second point concerning the translation of Quebec French in Maryse is that the grammatical marker features of the ST do not appear to have equivalent grammatical features in the TT, unlike the lexical, phraseological, and phonological features. However, the absence of grammatical markers in the TT does not indicate that overall correspondence on the level of geographical dialect has not been achieved, since one kind of SL marker feature does not necessarily have to be rendered by the same kind of TL marker feature (Catford, 1965, 88). Perhaps the absence of grammatical marker features in the English translation of Maryse can be explained by the greater divergency in syntax between Quebec French and European French, compared to differences in syntax between Canadian English and British English.

In addition to the question of rendering Quebec French into English, the

examples of geographical dialect in Maryse and its translation also bring forward the question of anglicisms within Quebec French and how the English translator should compensate for them. In Canada, English and French have been in contact with one another for a period of several centuries, and have thus had a mutual influence on one another. However, the influence of Canadian English on Quebec French has undoubtedly been much greater than the influence of Quebec French on Canadian English. The English-Canadian translator finds himself in a rather odd situation, since his SL is the "influenced" language and his TL is the "influencing" language. In the case of Quebec French, anglicisms and other English elements are extremely prevalent. Because of this high frequency of use, the influence of English on Quebec French must be rendered in some manner. Yet the use of gallicisms in the English translation is not an appropriate solution, since Canadian English is not marked by a high frequency of gallicisms except, perhaps, in certain areas of Quebec. For this reason, the presence of English elements in Quebec French has been rendered by retaining the English features found in Maryse and marking them graphically by the use of bold characters, thus giving the English reader a feel for the influence of English on Quebec French. A number of references to this use of English in Quebec French were added in the translation to introduce the graphic convention to the reader, references such as "said Maryse in English" (p. 5), "He began to sprinkle his French with English" (p. 7), and "she said in English" (p. 19). This use of a graphic feature to represent a lexical feature is justified by Catford's belief that an SL marker feature does not necessarily have to be rendered by the same kind of marker feature in the TL to achieve correspondence on the level of geographical dialect (Catford, 1965, 88). I believe that this

solution to the question of translating anglicisms within Quebec French can be of use to English-Canadian translators faced with this particular translation problem.

Finally, geographical dialect within Maryse and its translation leads us to the question of over- and under-compensation for geographical dialect during translation. Judging solely by the number of marker features listed for Canadian English and for Quebec French, it would appear that the English translation of Maryse is not as heavily marked in respect to Canadian English as the original text is in respect to Quebec French. One could thus argue that the TT is not completely faithful to the ST, as it does not reflect the ST's use of geographical dialect as much as it should. However, there is a reason why the translation may appear to be "underdone": the natural tendency of the translator to err on the side of caution in order to avoid exaggeration or parody. Although it might be possible for the translator to analyze his text and his translation to determine if the same number of marker features of geographical dialect occur in both cases, it is not practical to do so in the real world of translation. Even if a quantitative approach were feasible, the number of marker features is not the only factor to consider, since the intensity of marker features must also be taken into account. Clearly, some marker features are inherently stronger than others. For example, "icitte" is a very strong marker of Quebec French, whereas the structure consisting of a possessive adjective together with a possessive prepositional phrase (e.g. "sa femme à lui", p. 106) is a much more subtle marker. Since the translator's judgement of the frequency and intensity of marker features is essentially subjective, he cannot determine quantitatively how heavily a text is marked in respect to geographical dialect. The

translator can consult dictionaries and native speakers to confirm his evaluation of geographical dialect within the ST and the TT, but the evaluation remains essentially subjective. Quite naturally, the translator will tend to undershoot rather than overshoot his mark, as he is basing himself on a subjective judgement rather than on a purely objective, quantitative one. The principle of erring on the side of caution has always been a part of translation, and this discussion has shed light on the reason behind this principle. Since the question of geographical dialect within translation depends on the translator's subjective judgement, as do so many other questions within translation in general, the translator must let caution be his guide.

CHAPTER FOUR

STYLE

INTRODUCTION

In Chapter One, style was defined as that language variety determined by the language user's relationship with his addressee or addressees. In this section of the commentary, theoretical aspects of style will be examined in further detail, and strategies for the translation of style will be discussed. Examples from Maryse and its translation will be used to determine whether or not translation approaches suggested by theory prove to be valid in practice.

THEORETICAL ASPECTS OF STYLE

Although Catford, Gregory, and Hasan are generally in agreement as to the basic concept of style, there are a number of points particular to each author that merit attention. For example, Catford mentions a scale to classify style developed by Martin Joos. This scale proposes five levels of style within English: the **intimate** style, the **casual** style, the **consultative** style, the **formal** style, and the **frozen** style (Catford, 1965, 90). In English, the consultative style is considered the norm for the spoken mode; the formal style the norm for the written mode (Catford, 1965, 90).

The first level of style Joos proposes, the **intimate** style, is used between people who are extremely close to one another, such as husband and

wife. No public information (i.e. unshared information that must be explicitated) is exchanged between speaker and addressee, since the close relationship between the two results in a maximum of shared information (Joos, 1967, 29). Thus, utterances in the intimate style generally do not convey new information, but rather, remind the addressee of information the speaker and addressee already share (Joos, 1967, 30).

The two main features of intimate style are **extraction** and **jargon** (Joos, 1967, 30). Joos uses "extraction" in the sense of maximum inference of meaning from a minimum of explicitated information (Joos, 1967, 30). For example, a wife would immediately infer from her husband saying "cold" at the supper-table that the coffee she prepared previously is now cold (Joos, 1967, 30) (This example has dated rapidly since 1967). What Joos terms jargon is the private language that two intimates will use only between one another (Joos, 1967, 32). For example, a wife might use "Montreal '67" to remind her husband of long-past transgressions.

The second level of style that Joos describes is the **casual style**, used between friends, acquaintances, or "insiders" (Joos, 1967, 23). It is characterized by an absence of explicitated background information, and a certain disregard for the addressee's participation (Joos, 1967, 23). Since the addressee is considered an insider, the speaker assumes that the addressee possesses enough background information to follow his train of thought. The speaker does not listen for the "uh-huh"s and "oh really"s that the addressee uses in the consultative style to indicate that he is following the speaker.

The casual style is marked by two features: **ellipsis** and **slang** (Joos, 1967, 23). The presence of ellipsis in the casual style is explained

by the speaker's assumption that the addressee possesses the necessary amount of background information to infer whatever information the speaker leaves out. The second marker of casual style, slang, refers to the use of language "comprising certain widely current but usually ephemeral terms (especially coined or clipped words, or words used in special senses, or phrases, usually metaphors or similes) having a forced, fantastic, or grotesque meaning, or exhibiting eccentric or extravagant humour or fancy" (Webster's New International Second Edition, in Joos, 1967, 24). The assumption of shared background information is the underlying reason for the use of slang, as it is the reason for the use of ellipsis, since the speaker takes it for granted that the addressee understands the slang the speaker uses. Joos also mentions the use of arbitrary formulas, which he terms **code-labels**, as a marker of casual style (Joos, 1967, 27). By "code-labels" he simply means lexical items and phrases that are arbitrarily designated as "casual" by the norms (largely unwritten) of the language community. He gives the example of "Come on!" as a marker of casual style in English (Joos, 1967, 27).

The third level of style, the **consultative** style, is generally used when dealing with strangers (Joos, 1967, 23). There are two features that define the consultative style. The first feature is that the speaker supplies **background information** to the addressee in the consultative style, since he assumes that the addressee, a stranger, will not understand the message without it (Joos, 1967, 23). The second feature of the consultative style is that the addressee **participates** continuously in the consultative style, in order to indicate that he is following the speaker (Joos, 1967, 23).

In contrast to the consultative style, used with a stranger, the

formal style is designed to impart information to larger groups of people (Joos, 1967, 34). Its two defining features are **detachment** and **cohesion** (Joos, 1967, 38). By "detachment" Joos means that no participation on the part of the addressees is present in the formal style, since the group of addressees is generally too large to maintain the consultative style (Joos, 1967, 34). In groups of more than six, one or two individuals usually become speakers; the others become listeners, thus making consultation impossible (Joos, 1967, 35). Since the formal style is designed to inform, it is characterized by a more complex grammatical and semantic organization in comparison to the consultative style, as well as by emphasis on logical links and by lack of ellipsis (Joos, 1967, 37). Since the formal style is generally used when communicating with large groups of people, explicit pronunciation is also necessary to get the speaker's message across (Joos, 1967, 37). In general, advanced planning is usually required in the formal style --- the discourse is thought out carefully before utterance (Joos, 1967, 37).

The final level of style, the **frozen style**, is used for print (i.e. literature) and declamation (Joos, 1967, 39). It is characterized by a **lack of authoritative intonation** on the part of the speaker, and a **lack of cross-questioning** on the part of the addressee (Joos, 1967, 39). The purpose of the frozen style is to allow the reader to re-read the text --- not in the sense of re-scanning its words, but rather in the sense of re-considering the text (Joos, 1967, 41). This re-consideration of the text stimulates further thought on the reader's part, thus encouraging his intellectual development (Joos, 1967, 46).

Martin Joos' scale of levels of style in English provides a useful means

of classifying this language variety. His classification will be used later in this section to describe examples taken from Maryse and its translation.

Although Gregory does not suggest a classification of style, as does Catford, he does develop the question of the performer/addressee relationship and its influence on style to a greater extent than do Catford and Hasan. In Gregory's view, the performer/addressee relationship depends on social structure, which determines the range of roles possible between the language performer and the addressee (Gregory, 1978, 50). Gregory cites a number of factors which affect social structure, and, in turn, the roles that can exist between performer and addressee. These factors include sociological attributes such as class, economic variables such as salary or wealth, and personal attributes such as education, profession, and gender (Gregory, 1978, 50). In general, Gregory's list of factors that play a role in social structure shows that a wide variety of factors can influence style.

In addition to his point concerning factors affecting social structure and style, Gregory also introduces a distinction concerning style ("tenor" in his terminology) that the other authors do not, that of **personal tenor** and **functional tenor**. According to him, personal tenor reflects the degree of formality present in a situation, and functional tenor reflects the role of language in the situation (Gregory, 1978, 51). Gregory believes that in the case of personal tenor, the need to explicitate information verbally is proportional to the degree of formality between people, or in simpler terms, "the more knowledge two people share, the less they need to talk about it" (Gregory, 1978, 51). Thus, informal personal tenors are characterized by a great deal of implicit information, as seen by the use of elliptical reference, abbreviations, non-verbal signals, and code words used as

euphemisms (Gregory, 1978, 51). Gregory also states that personal tenor is often indicated by address systems expressing title or rank (e.g. Dear Sir, Madam Speaker) or kinship terminology (Gregory, 1978, 52). These two points make it clear that Gregory's concept of personal tenor corresponds to Catford and Hasan's notions of style.

Gregory's second sub-component of tenor, functional tenor, does not correspond to any element of the other authors' views on style. Gregory describes functional tenor as "the category used to describe what language is being used for in the situation" (Gregory, 1978, 51). Gregory mentions persuasion, exhortation, and disciplining as three examples of functional tenor (Gregory, 1978, 53). He gives the example of an advertisement and a sermon, both examples of the persuasive functional tenor (Gregory, 1978, 53). However, Gregory's explanation and examples of functional tenor do not show how functional tenor is in opposition to personal tenor. For the purposes of this commentary, Gregory's concept of functional tenor will be disregarded. His notion of "personal tenor" will be considered as equivalent to Catford and Hasan's concept of style.

STYLE AND TRANSLATION

While neither Gregory nor Hasan deal with the problems of translating style, Catford, in A Linguistic Theory of Translation, makes a number of pertinent points concerning this question. In his opinion, a particular SL style can be rendered only if an equivalent style exists in the TL (Catford, 1965, 91). He stresses that the translation equivalence lies on the level of style itself, rather than on the level of style markers, as style markers can

vary greatly from one language to another (Catford, 1965, 91). For instance, in English style markers are found at a number of levels (e.g. lexis, phonology), whereas in many South East Asian languages such markers are more rigidly "built-into" the language through grammar and lexis (Catford, 1965, 91). Many of these languages include grammatical markers of style such as "self-abasing" or "honorific" forms within their pronoun systems (Catford, 1965, 91). When translating from these languages into English, elements of style that are expressed through use of these pronouns may very well be rendered by lexical means.

According to Catford, cultural differences can also play an important role in the translation of style. It may not always be necessary to render the style exactly as it is presented in the original text, if that style is not culturally relevant in the TL. He gives the example of an Oriental son addressing his father in the honorific style, which is the necessary style of address for such a situation in Oriental culture. Catford argues that an English youth addressing his father would use a casual style, which is the appropriate style in English culture (Catford, 1965, 91). Although respect and affection may be present in both cases, in English the honorific style would be inappropriate by English norms (Catford, 1965, 91). While two languages may have corresponding sets of styles, in cases such as the one presented above cultural differences determine which style is appropriate (Catford, 1965, 91). Since cultural differences can influence style, it follows that the translator must have a good knowledge of both the SL and TL cultures in order to determine which TL style is appropriate to render a particular SL style.

Gregory makes an interesting point about personal tenor and idiolect

which is quite relevant to the translator. Gregory states that the ability to master tenors depends on one's personal experience, and is thus a feature of one's idiolect (Gregory, 1978, 55). Gregory believes that most people cannot manipulate the lowest level of informality or the highest level of formality with flair, but rather, find themselves restricted to the middle range of style (Gregory, 1978, 55). The translator, however, cannot afford to limit himself to the middle range of style, since he may be called upon to translate texts of any level of formality. Consequently, the translator must try to expand the range of styles within his idiolect as much as possible.

STYLE IN MARYSE

Style is an important element of Maryse, as much of the novel's vigour derives from constant fluctuations in level of style. Francine Noël masters a wide range of styles, as is clearly seen in the disparity between her dialogue and narrative. In fact, three levels of style can be identified within Maryse.

The first is the rather casual style of Maryse, MLF, Coco Ménard, and Rose. This casual style is marked by the use of slang, non-standard syntax and lexis, and English lexical items. In addition, these characters generally use "tu" rather than "vous" forms among each other, with the one exception of Maryse and Rose, who use "vous" when speaking to each other.

The second level of style within Maryse is the moderately formal style of the narrative. Standard grammar is used for the most part. The use of the passé simple and of a rich, sophisticated vocabulary also mark the

narrative of Maryse as essentially formal in nature, despite occasional lexical items that lower the style somewhat.

Finally, the third level of style is the very formal style of the Genie's speech. This formality is shown by his regular use of "vous" forms and by the extreme correctness of his speech, which borders on being precious.

The presence of these three levels of style within Maryse supplies constant contrast, since every time a transition from narrative to dialogue occurs, or from the casual speech of Maryse to the formal speech of the Genie, an abrupt change in style takes place as well. This contrast in style provides vitality within the novel, and creates an awareness of the variety of styles in the written and spoken French of Quebec. This contrast also challenges the reader's attitude towards style. Should one speak "correctly," if correct French means the pedantic, overly-formal French spoken by the Genie? Is the slangy, lively French of Maryse and MLF preferable? Does the sophisticated, moderately formal narrative, with occasional "lapses" of less formal words and expressions, represent the best of both worlds? Clearly Noël uses the contrasting styles within Maryse to bring forward the general theme of language within Quebec society. For this reason, it is important to render the constant fluctuations in style within Maryse properly when translating towards English so as to remain faithful to this theme. The following examples from Maryse and its translation will allow us to examine how this has been attempted.

TRANSLATION OF STYLE WITHIN MARYSE

In this section, two excerpts from Maryse and its translation will be studied to determine how the various levels of style within the text have been translated into English.

Example One

The first excerpt illustrates the contrast between the narrative of Maryse and its dialogue, while the second excerpt illustrates the sharp contrast between the speech of Maryse and that of the Genie. The first excerpt and its translation follow.

Maintenant, c'était dans sa propre maison que la femme de ménage promenait ses inquiétudes et sa balayeuse poussive. Elle avait fini son téléphone mais s'attardait dans le bureau. Maryse lui demanda pourquoi Éric n'était pas à l'école.

-- Y'é tombé. Y y ont faite des points de soudure pis y ont dit de le garder à maison... C'est encore p'tit, y a rien que neuf ans. Pis un garçon en plus, tu-seul avec mon mari! Ça m'énarve.

p. 248

Now the cleaning lady carried around her worries and her wheezing vacuum in Maryse's own home. Rose had finished her call, but was lingering in the study. Maryse asked her why Éric was not at school.

"He fell down, eh. They stitched him up 'n' said to keep him

home. He's still young, he's only nine-year-old. Plus a little boy, all alone with my husband! It bugs me."

p. 25

Given that this excerpt contains both narrative and dialogue, the analysis will treat each part of the excerpt separately. In the narrative part of the French excerpt, the level of style is moderately formal. Lexical items such as "inquiétudes", "s'attardait", and "poussive", although not reserved exclusively for the formal style, do serve to raise the level of formality through their relative sophistication. In addition, the use of the passé simple (e.g. "demanda") is a very strong syntactical marker of formal style. Finally, the length of sentences within the narrative also raises the style considerably, the sentences being somewhat longer and more structured than those of the dialogue. The emphatic structure of the first sentence (Maintenant, c'était dans sa propre maison que la femme de ménage promenait ses inquiétudes et son balayeuse poussive...) also exemplifies a relatively sophisticated, literary structure.

Yet despite the features that indicate formal style, there are two lexical features that lower the narrative's style somewhat: "balayeuse" in the meaning of vacuum cleaner, and "téléphone" in the meaning of telephone call. The use of these items in non-standard meanings brings down the level of formality. Nonetheless, the other features discussed previously make the narrative part of this excerpt relatively formal in style.

In contrast, the style of the dialogue within this first excerpt is quite casual. There are several examples of non-standard graphological features used to represent non-standard phonological features, such as "Y'é" rather than "Il est", "Y y" rather than "Ils lui", "y a" rather than "il

n'a", "tu-seul" rather than "tout seul", "p'tit" rather than "petit", and "m'énarve" rather than "m'énerve". Since these pronunciations are generally considered non-standard, they lower the level of style considerably. These non-standard graphological features illustrate an important link between non-standard dialect and style; namely, that features considered non-standard generally lower style.

There are also several grammatical features which mark the dialogue of this excerpt as casual, such as the past participle "faite" used without grammatical justification of the final "e", omission of the definite article "la" in "garder à maison", omission of the "ne" in "y a rien que neuf ans", and "c'est encore p'tit" rather than "il est encore petit".

In addition to grammatical features, there are also two lexical features that mark the dialogue as rather casual in style. The first feature is "dit", which is such a general word in contrast to more descriptive lexical items such as "suggérer" or "conseiller" for example, that it lowers the level of style. The second lexical feature that lowers the style is "pis" [puis], used to replace "et". At the same time, "pis" can be considered as a semantic marker indicating the most simple linkage, that of conjunction.

The English translation of the first excerpt also reflects the different styles within the narrative and dialogue of Maryse. The narrative section of this excerpt is relatively formal, and contains a number of features that mark it as so. For example, the lexical items "worries" and "lingering" are somewhat formal, especially in contrast to more casual equivalents such as "problems" and "hanging around". The longer sentences of the narrative in comparison to those of the dialogue also serve to mark the narrative as formal. The slight alliteration provided by "her worries and her wheezing

vacuum" increases the formality of the narrative as well. Yet despite these features that mark the narrative as formal, two features are present that decrease its formality somewhat: the lexical item "vacuum", which is slightly more casual than "vacuum cleaner", and the natural order of the sentence beginning "Now the cleaning lady... ", which does not reflect the emphatic structure of the French text. Yet despite these two features, the overall style of the narrative section of this excerpt is clearly formal.

In contrast to the narrative, the dialogue of this excerpt is quite casual in style. There are several markers of the casual style, most of which are lexical in nature. For example, the word "eh" lowers the style considerably as it is so characteristic of the spoken mode. The verb "stitch up" also lowers the style since it is more characteristic of the spoken mode than a more neutral noun phrase such as "he had to have stitches". "Said" also marks the casual style simply because it is such an ordinary word. Finally, the colloquial "bugs" also lowers the level of formality.

In addition to the lexical features, there are three grammatical features that indicate that the style of the narrative within this excerpt is rather casual. The first such feature is the omission of "at" in "keep him home", which lowers the style slightly. The contraction "He's" also marks the casual style because it is typical of the spoken mode. Finally, the omission of "s" in "nine-year-old" decreases the dialogue's formality through its ungrammaticality. The omission of the "s" also serves to remind the reader that the speaker is a French Canadian, since the failure to pronounce the 's' at the end of plurals is an error quite common among francophones.

Finally, there is one graphological feature that marks the narrative as casual in style: the "'n'", which represents a rather informal pronunciation of "and". This feature can be considered as a graphological feature representing a phonological feature.

The preceding analysis of the English and French versions of the first excerpt brings three points to light. First, the examples clearly show that the translation equivalence between the ST and the TT occurs on the level of style rather than on the level of marker features of style. Although some of the marker features of style within the ST have relatively direct equivalents in the TT (e.g. "inquiétudes" rendered by "worries"; "dit" by "said"; "garder à maison" by "keep him home"), several other style markers do not. For example, no feature in the TT directly renders the use of the passé simple in the ST; nor is it possible to provide direct equivalents for many of the phonological/graphological marker features within the original. On the other hand, some of the style markers in the TT cannot be linked directly to marker features within the ST. For example, the alliteration of "her worries and her wheezing vacuum" in the TT is not present in the ST, nor can the "eh" be accounted for by any one particular feature within the ST. The analysis of the first excerpt and its translation shows that although not all marker features of style within the ST have been translated directly, a number of TL markers of style have been added to the TT in compensation. Thus, overall equivalence on the level of style has been achieved. This overall equivalence supports Catford's premise that when translating language varieties, translation equivalence takes place on the level of the language variety rather than on the level of its marker features.

The second point that the analysis brings forward is the question of

over- and under-compensation. As was the case for geographical dialect, the TT does not appear to be quite as heavily marked for style as does the ST. This can be attributed to the translator's tendency to err on the side of caution in order to avoid exaggeration and parody, a point which has been made previously in regard to the translation of geographical dialect.

Finally, a number of specific items discussed in this section also illustrate direct links between style and other language varieties. For example, the use of "balayouse" and "téléphone" in non-standard meanings shows that the use of non-standard dialect tends to lower level of style. By the same token, non-standard graphological/phonological features such as "Y'é" and "tu-seul" also bring out this link between non-standard dialect and style. Several other marker features within the ST and TT also reinforce this link.

In addition to the effect of non-standard dialect on style, a link between style and mode (to be discussed in greater detail in the following chapter) is also present. This connection is seen by the lexical item "eh" and the contraction "he's" in the English translation. These features are characteristic of the spoken mode, and thus lower the level of formality of the excerpt. These two examples show that marker features of the spoken mode also tend to decrease the level of style.

Example Two

The second excerpt from Maryse provides an excellent example of the contrast in style between the speech of Maryse and that of the Genie. Maryse's speech is extremely casual, whereas the Genie's speech is very

formal. The second excerpt and its translation follow.

-- Coudon, le taon, peut-être que toé tou c'est pas ton vrai nom? P'têt ben que t'es rien que un génie recyclé. On est rien qu'au Québec icitte, comme tu me l'as déjà faite remarquer. On a peut-être des génies du français de seconde-main! Si t'arrêtes pas de m'écœurer, j'vas te rapporter à la Société Saint-Jean Baptiste: on va ben voir qui c'est, de nous deux, qui fake!

Le génie battait faiblement des garcettes. Il dit:

-- Écoutez, mademoiselle, ne le prenez pas sur ce ton. Je badinais. Ne me cherchez pas. Vous abusez des canadianismes de bon et de mauvais aloi. Pourtant, vous avez un certain sens de la langue et je suis sûr que vous pourriez faire mieux que de vous complaire dans la fange de votre joual natal.

p. 250

"Listen up, you little pain in the ass, maybe yer not really what you seem to be either. Maybe yer just some recyled genie. This is just Quebec, y'know, like you already told me. Maybe we just got second-hand French genies 'round here. If you don't quit buggin' me, I'm gonna report you to the Société Saint-Jean Baptiste*, and then we'll see which one of us is **faking!**"

The genie's legs began to tremble. He said.

"Listen to me, miss. Do not get on your high horse with me. I was merely teasing you. Do not provoke me. Although you make use of your French-Canadian expressions too often, both the

acceptable and the unacceptable ones, you do have a certain feel for French, and I am sure you could do better than to wallow in the mire of your native patois."

* An organization founded in 1834 to defend and promote the French-Canadian culture and language throughout Quebec.

p. 29

As was the case for the first excerpt, there are basically two sections within the second excerpt. The first part consists of Maryse's dialogue; the second part, the Genie's dialogue. Given that the dialogue of the two characters differs so greatly, each section of the second excerpt will be analyzed separately.

It is evident from this excerpt that Maryse's dialogue is quite casual in style. There are a great number of features within her speech that mark it as so, the majority of which are grammatical in nature. Due to their number, these features will not be discussed in paragraph form, but rather, will be listed below.

- | | |
|---------------------|--|
| 1. tutoiement | The use of "tu" rather than "vous" forms is a strong grammatical marker of casual style in French, and lowers the level of style considerably. |
| 2. c'est pas | The ungrammatical use of "c'est pas" ("ce" has no antecedent) lowers style. |
| 3. omission of "ne" | Occurs several times ("c'est pas", "t'es rien", |

"On est rien", "t'arrêtes pas"). The omission of "ne" in negative statements is a marker of informal speech.

- | | |
|----------|---|
| 4. faite | The presence of the final "e" despite the lack of grammatical justification lowers style.

Ungrammaticality in general indicates lower levels of style. |
| 5. j'vas | Incorrect verb form lowers style because of its ungrammaticality. |

In addition to the grammatical features listed above, there are a number of graphological features representing phonological features that also mark Maryse's speech as extremely casual in style.

- | | |
|--------------|--|
| 1. Coudon | Non-standard graphology representing a non-standard phonological form of "Écoute donc".

This non-standard phonology lowers style. |
| 2. toé | Non-standard graphology representing non-standard phonology. |
| 3. P'têt | Non-standard graphology representing non-standard phonology. |
| 4. ben | Non-standard graphology representing non-standard phonology. |
| 5. t'arrêtes | Non-standard graphology indicating elision of the "u" in "tu" and omission of the "ne". This informal pronunciation lowers style. |

The use of English lexical items and anglicisms within Maryse's speech also decreases the level of style. For example, Maryse uses the English word "tou" (too) and "fake" in her French, as well as the lexical anglicisms "de seconde-main" and "rapporter" (in the meaning of "to report"). Their use in Quebec French would no doubt be considered an indication of casual style by most linguistically-aware Quebecers. Curiously enough, the use of English lexical items and anglicisms does not necessarily lower style in European French, since their use has different connotations in French-speaking parts of Europe. Francophones in Europe generally regard the use of English lexical items as a sign of education and sophistication, whereas in Quebec the use of English words in French is often viewed as contamination of an already endangered language, and as a lack of mastery over one's own mother tongue. These differences in socio-linguistic attitudes have caused the use of anglicisms and English lexical items to have different effects on style in European French and Quebec French.

The English translation of Maryse's dialogue also contains a number of features characteristic of casual style. Five marker features of casual style that are lexical in nature are listed below.

1. Listen up The addition of a particle to a verb can mark what Leech terms stylistic meaning (Leech, 1981, 14-15). In this case, the addition of "up" makes "listen up" somewhat slangy and impolite in comparison to "listen". The level of style is thus lowered.

2. pain in the ass The vulgarity of this item lowers formality.
3. just some recycled "Just some" has an offhand note that lowers
 genie style.
4. quit Less formal than "stop" or "cease", thus
 lowering style.
5. buggin' Less formal than "bothering" or "annoying"
 because of its vulgarity.

In addition to the five lexical markers of the casual style, five graphological/phonological features of casual style are also found in the speech of Maryse.

1. yer Non-standard graphology representing very
 informal pronunciation, thus lowering style.
2. y'know Non-standard graphology representing elision,
 which also lowers style.
3. 'round here Non-standard graphology representing elision.
4. buggin' Non-standard graphology representing the
 dropped 'g'.
5. gonna Non-standard graphology representing non-
 standard phonology.

Finally, there are three grammatical marker features of the casual style within Maryse's speech.

1. like you already Selection of the preposition "like" instead of
 told me the conjunction "as" lowers level of style,

because it is considered non-standard in English.

2. we got Incorrect verb form lowers style considerably.
3. contractions "Don't", "I'm", "we'll". Contractions are characteristic of informal spoken language and thus lower style.

Unlike Maryse, the Genie speaks at a rather formal level of style. His speech contains a number of lexical markers characteristic of formal style which are found below.

1. mademoiselle A marker of respect which raises the level of style considerably.
2. badinai A fairly sophisticated word choice which raises style.
3. Ne me cherchez pas "Chercher" in this meaning is slightly unusual, especially in Quebec, and thus serves to raise style slightly.
4. canadianismes The abstraction and sophistication of this word raises level of style.
5. de bon aloi/
de mauvais aloi Sophisticated choice of words that serves to increase the level of style.

There are also two phraseological features that mark the Genie's speech as formal. The first feature is "complaire dans la fange", an unusual and figurative expression which thus characterizes formal style. The second

phraseological feature is "ne le prenez pas sur ce ton", a relatively sophisticated expression which also raises the level of style.

In addition to the lexical and phraseological markers of formal style, there are several other features that mark the style of the Genie's speech as formal. For instance, there are two grammatical features that increase the level of formality considerably. The first is the use of the "vous" rather than the "tu" form, which is an important marker of formal style in French --- particularly in the French of France. The second grammatical feature is the regular inclusion of "ne" in negative statements, which also serves to raise the level of style.

Finally, there are two phonological features within the Genie's speech characteristic of formal style. The first is the absence of elisions (as seen by standard graphology throughout), which increases the formality of the Genie's speech considerably. The second phonological feature is the slight rhyme provided by "joual natal", which also raises the level of style.

The English version of the Genie's speech is also rather formal in style. For example, there are several lexical features characteristic of formal style within the text, which are listed below.

- | | |
|----------------|--|
| 1. miss | A marker of respect that increases level of style. |
| 2. merely | More sophisticated than "just", thus increasing formality. |
| 3. make use of | More formal than "use". |
| 4. patois | A fairly sophisticated lexical item that increases level of style. |

In addition to these lexical items, there are two phraseological markers of formal style: "get on your high horse" and "wallow in the mire". The slightly unusual nature of these figurative expressions serves to raise the level of style of the Genie's speech.

In addition to the lexical and phraseological markers of formal style within the Genie's speech, one grammatical marker of formal style is also found, the absence of contractions (e.g. "Do not" rather than "don't"; "I am" rather than "I'm").

The analysis of this second excerpt from Maryse and its translation brings forward a number of points. As was the case with the previous excerpt, translation equivalence appears to be on the level of style rather than on the level of style markers. Although straightforward equivalents for many markers of style are present, such as "Ne le prenez pas sur ce ton" rendered by "Do not get on your high horse" and "complaître dans la fange" rendered by "wallow in the mire", a number of other ST markers of style are not directly rendered. For example, the use of "vous" forms is not directly reflected in the TT, nor is the slight rhyme of "joual natal" reproduced. On the other hand, a number of style markers are found in the TT that do not correspond directly to marker features in the ST. For example, "merely" does not correspond to one particular marker feature of style in the ST, nor does the absence of contractions in English correspond directly to an absence of contractions in the ST. The analysis shows that overall correspondence on the level of style was achieved by introducing a number of marker features of style into the TT without direct justification in the ST so as to compensate for ST markers that could not be rendered into the TT.

It should also be noted that the TT does not seem to be quite as heavily marked in terms of style as the ST. Once again, this can be explained by the translator's instinct to err on the side of caution.

Finally, a number of features from the second excerpt provide further examples of the links between style and other language varieties seen previously. For instance, the link between non-standard dialect and style is illustrated by non-standard grammatical features such as "faite", "j'vas", and "we got", which decreases the level of style within the second excerpt. Non-standard graphological/phonological features, such as "Coudon", "toé", "yer" and "gonna" also have the same effect on style. In addition, marker features of the spoken mode also cause the level of style to drop. The omission of "ne" in French, for instance, which characterizes the spoken mode, lowers the level of formality of the second excerpt. Examples of elision, such as the missing "u" in "t'arrêtes" are also indicative of the spoken mode, thus decreasing the level of style. In English, contractions such as "don't" and "I'm" also have the same effect on style. In general, these examples from the second excerpt illustrate that features of non-standard dialect and features of the spoken mode both lower level of style.

CONCLUSIONS

The preceding analyses of two excerpts from Maryse and its translation have brought forward two points concerning style and its translation. First, the analysis of style markers in the ST and TT supports Catford's belief that translation equivalence takes place on the level of style rather than on the

level of style markers. Secondly, the question of under-compensation when translating language varieties has also come to light. As was the case with geographical dialect, the TT does not appear to be quite as heavily marked in terms of language variety as does the ST. Once again, this slight under-compensation can be attributed to the translator's tendency to tread warily in such matters so as to avoid parody and exaggeration.

In addition to the points concerning translation of style, this section of the commentary has also illustrated links between style and other language varieties. Many examples from the two excerpts show that both non-standard dialect and mode influence style, since features of non-standard dialect and features of spoken mode cause level of style to drop.

Finally, two points concerning the translator's mastery of style have been made within the general discussion on translation of style. First, the translator must have a good knowledge of the SL and the TL cultures in order to choose a culturally appropriate TL style when rendering a particular SL style. Secondly, the translator must endeavour to extend his mastery over a wide variety of styles within his own language rather than restricting himself to a middle range, since he can be called upon to translate texts at any level of style.

CHAPTER FIVE

MODE

INTRODUCTION

In Chapter One, mode was defined as that language variety determined by the medium through which language is manifested. In this section of the commentary, theoretical aspects of mode will be discussed in greater detail, and the relevance of mode to translation will also be examined. An example from Maryse and its translation will be analyzed to determine whether or not theoretical aspects of mode and its links to translation are indeed borne out in practice.

THEORETICAL ASPECTS OF MODE

The obvious distinction to be made concerning mode is that of **spoken mode vs. written mode**. This fundamental difference between spoken and written language is recognized by both Hasan and Gregory. Gregory, for example, begins his discussion of mode with Abercrombie's remark that written English is no more than "a group of small black marks arranged on a white surface" and spoken English no more than "a succession of constantly varying noises" (Abercrombie, 1967, 1-2). Although these black marks and noises express the same meaning, albeit embodied in different mediums, the language represented by these marks or noises does vary depending on the medium in which it is manifested (Abercrombie, 1967, 1-2). The linguistic features associated with each particular medium characterize

language varieties that are known as **modes of discourse**, or more simply, as **modes** (Gregory, 1978, 38).

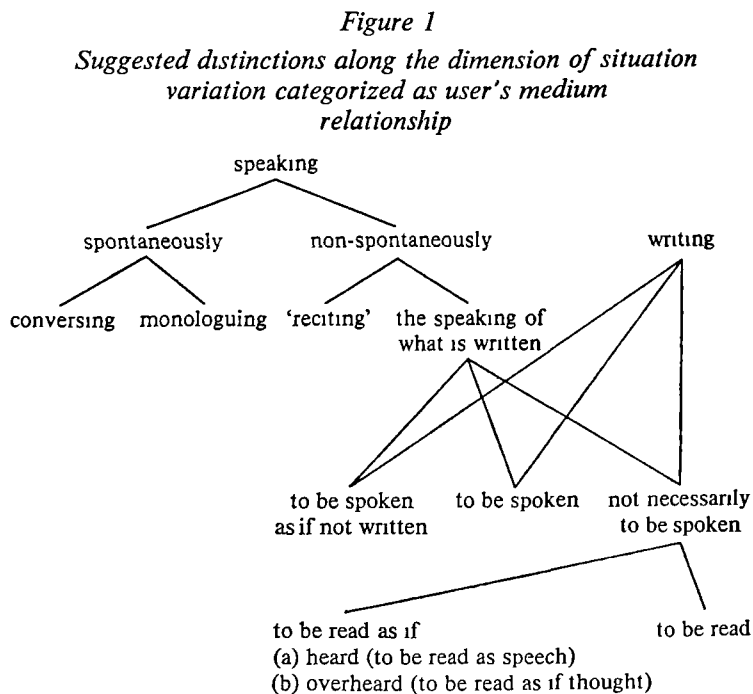
Although Gregory recognizes the fundamental distinction between spoken and written mode, he maintains that the question of mode is a good deal more complicated than simply spoken language vs. written language. In his view, both spoken mode and written mode can be divided into various sub-categories, some of which straddle the fence between spoken and written language (Gregory, 1978, 38). For example, spoken mode can be sub-divided into **spontaneous speech** (e.g. conversation), and **non-spontaneous speech** (e.g. the speech of an actor or lecturer) (Gregory, 1978, 38-39). Similarly, written mode can be sub-divided into written language representing speech (e.g. the script of a play or film), and true written language (e.g. the narrative of a novel) (Gregory, 1978, 44). These "hybrid" sub-divisions of spoken and written mode make it clear that the boundary between the two is by no means distinct.

Hasan also makes the same point in her discussion by pointing out that one can produce a text that is "written-as-if-spoken" or "spoken-as-if-written" (Hasan, 1971, 280). Hasan believes that the channel of communication through which a text is manifested is not the true deciding factor as to the text's nature (Hasan, 1971, 280). For example, Hasan does not consider the transcript of a conversation as a true example of written mode, since it reproduces conversation; nor does she consider a prepared newscast a true example of spoken mode, since it is much more characteristic of written language than spoken language (Hasan, 1971, 280). In her view, the classification of a text as oral or written depends on whether or not the text's properties correspond to properties usually associated with oral or

written forms of language (Hasan, 1971, 280). The language of a transcript, for example, is characteristic of spoken language even though it is recorded on paper. Similarly, the language of a prepared newscast, although spoken aloud, is characteristic of written language.

The arguments of Gregory and Hasan have brought forward two important points concerning mode. First, the distinction between spoken and written mode is not as clear-cut as one might initially believe it to be, since some sub-divisions of mode seem to fall between spoken and written language. Secondly, Hasan has shown that, although in a general sense mode does vary according to medium, it is more accurate to state that mode depends on the correspondence of a text's properties to properties normally characteristic of spoken or written language.

Although both Gregory and Hasan believe that the question of mode is more complicated than spoken vs. written mode, it is Gregory who explores the various sub-varieties of mode in greatest depth. He proposes a number of sub-varieties of spoken and written mode which are summarized in the following chart (Gregory, 1978, 47).



As seen from his chart, Gregory divides spoken language into **spontaneous** speech and **non-spontaneous** speech (Gregory, 1978, 38). In turn, spontaneous speech is further subdivided into **conversing** and **monologuing** (Gregory, 1978, 39). In his view, conversing takes place in a situation where the possibility of spontaneous interchange between two or more people exists (Gregory, 1978, 39). Conversing is marked by features such as intimacy markers, silence fillers (e.g. "you know", "kind of"), and sentence-sharing (one speaker finishing off another speaker's sentences) (Gregory, 1978, 39). Conversing often appears incomplete, since it is also marked by omission of elements such as grammatical subjects and auxiliary verbs, as well as by substitution items (e.g. "one", "they") and deictic items (e.g. "that", "over there") (Gregory, 1978, 39).

Monologuing, the second type of spontaneous speech, is described by Benson and Greaves as "the speaking by one individual in such a way as to exclude the possibility of interruption" (Benson and Greaves, 1973, 82). During monologuing other people speak only to indicate approval or disapproval, unlike conversing, during which people do have the opportunity to participate (Gregory, 1978, 40). Gregory mentions classroom lectures, TV and radio interviews, and sports commentaries as examples of monologuing (Gregory, 1978, 40). In his view, monologuing is characterized by a higher degree of phonological, grammatical, and lexical cohesion than is found in conversation, and this cohesion is manifested by greater use of pronouns and demonstratives with intra-textual referents, for example (Gregory, 1978, 41). Monologuing relies less on shared experiences or features of the immediate

situation than does conversing (Gregory, 1978, 41). Gregory links monologuing and idiolect by observing that monologuing can become a characteristic feature of one's idiolect (Gregory, 1978, 41). People working in verbal professions, such as journalists, preachers, and politicians, are particularly accustomed to monologuing, and often their idiolect bears witness to this (Gregory, 1978, 40).

The second type of spoken mode, non-spontaneous speech, can also be further sub-divided into **reciting** and **speaking a written text** (Gregory, 1978, 42). Reciting is a very important mode of communication in non-literate societies, and is often referred to as the oral tradition (Gregory, 1978, 42). In our society, examples of reciting are found in children's rhymes and in jokes (Gregory, 1978, 42).

In literate cultures, the second type of non-spontaneous speech, the speaking of a written text, is far more common than reciting (Gregory, 1978, 42). Gregory sub-divides this activity even further into the speaking of texts designed specifically to be read aloud, such as plays or speeches; the speaking of texts not designed for this purpose, such as novels, which are usually read silently; and finally, the speaking of texts not designed specifically for either activity (Gregory, 1978, 42). Gregory makes a further distinction between the speaking of written texts to be spoken as if not written (e.g. the dialogue of plays and films, or an allegedly "off-the-cuff" speech) and written texts to be spoken aloud without concealing their essentially written nature (e.g. formal speeches, lectures, prepared newscasts) (Gregory, 1978, 44).

Gregory points out that written texts designed to depict speech differ

significantly from texts that do record speech faithfully in that they generally do not contain the non sequiturs, false starts, allusions, digressions, and sentence fragments characteristic of true spontaneous speech (Gregory, 1978, 42-43). These texts also differ from true spontaneous speech in that they make less use of pronouns and demonstratives that provide intra-textual referents (Gregory, 1965, 43). Written texts that depict speech are designed to give the effect rather than the reality of spontaneous speech (Gregory, 1978, 42-43). On the other hand, texts depicting spontaneous speech exhibit a higher use of grammatical patterns characteristic of speech, such as elision, exclamatory units, and 'tag' repetitions (e.g. "you know"), than texts written specifically to be read silently (Gregory, 1978, 43).

In comparison with written texts depicting speech, written texts designed to be spoken aloud without concealing their written nature differ even more significantly from true spontaneous speech. These texts are planned out in advance, and are thus compact and self-contained, with a distinct beginning and end (Gregory, 1978, 43). They also feature internal patterns of contextual relations, which improves their cohesion (Gregory, 1978, 43). In contrast to written texts designed to be read silently, these texts exhibit a good deal of repetition, since the listener cannot "turn back the page" to review information presented previously (Gregory, 1978, 44). Often the main points in these texts are re-expressed several times to ensure comprehension, and are couched in different language to avoid monotony (Gregory, 1978, 44).

At this point in the discussion, the fuzzy border between spoken and written mode has clearly been crossed, and now Gregory's classification of

written mode will be examined. Gregory divides written mode into three sub-categories: the writing of texts to be spoken as if not written (e.g. plays, speeches), the writing of texts to be spoken without concealing their essentially written nature (e.g. lectures, newscasts), and the writing of texts not specifically designed to be spoken (e.g. novels, monographs) (Gregory, 1978, 47). The subject of written texts designed to be spoken aloud has been covered previously, so only the discussion of texts not designed to be spoken remains. Gregory sub-divides this activity into the writing of texts designed simply to be read (e.g. a monograph) and the writing of texts designed to be read silently as if heard (e.g. the dialogue of a novel), or overheard (e.g. thought, inner monologues within a novel) (Gregory, 1978, 47).

In addition to distinguishing between the various sub-categories of the written mode, Gregory also enumerates the resources unique to the written mode and those unique to the spoken mode. Written texts, for example, make use of a number of resources that the spoken language does not possess, such as the use of capitals, quotation marks, italics and other typefaces, paragraphs, and homographic ambiguity (ambiguity of meaning resulting from words that appear similar) (Gregory, 1978, 44). By the same token, spoken language possesses resources that written language does not, such as rhyme, alliteration, assonance, metre, and homophonic ambiguity (ambiguity of meaning resulting from words that sound similar) (Gregory, 1978, 44). Gregory also points out that poetry is the only form of language that can completely exploit the resources of both spoken and written language (Gregory, 1978, 44).

MODE AND TRANSLATION

Although Catford presents mode as one of the three transient language varieties, the other two being register and style (Catford, 1965, 85), he does not discuss possible translation strategies to deal with this particular language variety in any great detail. Yet when discussing translation strategies for geographical dialect and style, Catford makes it clear that translation equivalence occurs on the level of language variety rather than on the level of language variety markers. Since this level of equivalence holds true for geographical dialect and style, it can safely be assumed in the case of mode as well.

Catford does touch upon mode very briefly when discussing incompatibilities between language varieties that create problems in translation. He gives an example of certain non-standard geographical or social dialects being incompatible with the written mode in Hindi, thus creating problems when translating from English to Hindi. In English, rural or uneducated dialects can be reproduced in writing, whereas in Hindi this is not possible because these types of language are simply not expressed in the written mode (Catford, 1965, 92). This may explain why some Hindi translations of English literature do not attempt to reproduce rural or uneducated dialects (Catford, 1965, 92).

Finally, one of Gregory's points made in the preceding discussion of spoken and written mode also proves to have relevance to translation. Gregory observes that poetry is the only form of language that can use the full resources of both spoken and written language (Gregory, 1978, 44). This point provides an explanation as to why the translation of poetry is

considered to be the most difficult, complex type of translation. Obviously, a text that combines a great many features of both spoken and written language will present a greater challenge than a text characteristic of only one mode. This also explains the difficulty of translating dialogue, which also contains features of both the written and the spoken mode.

MODE IN MARYSE

There are three sub-categories of mode present within Maryse: the written mode to be read as if speech (the dialogue), the written mode to be read as if thought (Maryse's inner monologues), and the written mode intended simply to be read (the narrative). Short examples are provided below.

Written Mode to be Read as Speech

-- Ben voyons, madame Tremblée, vous avez pas à me demander la permission pour ça, dit Maryse. Mais ça vous ferait rien de baisser la radio? J'ai du travail.

p. 246

Written Mode to be Read as Thought

Elle se dit: "Comment ça se fait donc qu'avec MLF, je finis toujours par parler contre Michel, c'est curieux ça."

p. 110

NB: French quotation marks cannot be reproduced on the AES word processing system. Consequently, ordinary quotation marks have been used in this excerpt.

Written Mode Intended Simply to be Read

Le surlendemain, Breton revint avec un bouquet de roses rouges. MLF le laissa entrer car la chair est faible et sa solitude lui pesait. Mais il ne fut plus jamais question du mot chum entre eux.

p. 110

For the purposes of this commentary, it is the written mode to be read as if speech that is of most interest. Noël has taken great pains to reproduce the features of spoken Quebec French in her dialogue, especially pronunciation. As seen previously in the section on geographical dialect, Noël makes use of Quebec French within the novel to underline her theme of language within Quebec society. For this reason, it is important for the translator to render this sub-category of the written mode into English correctly.

TRANSLATION OF MODE WITHIN MARYSE

In this section, an excerpt from Maryse and its translation will be examined to determine how written mode depicting speech has been rendered in English. The original excerpt is found below.

-- Je les ai pas vus de l'été, avec leurs maudits chalets pis leurs vacances en Europe! Lété, c'est pour les épouses, pas pour

les maîtresses. Tiens, je ne lui ai pas parlé du mot maîtresse.
Encore une expression stupide. Maîtresse de quoi? Je ne contrôle rien, je suis celle qui cède, celle qu'on cache, je suis la doublure, l'ombre. Des fois, je me demande si c'est bien moi qui joue un pareil rôle...

p. 110

The preceding excerpt is an excellent example of the sub-category of mode that Gregory designates as written mode to be read as speech. The excerpt shows that this sub-mode is a true "hybrid", as it contains features characteristic of spoken language, features characteristic of written language, and features unique to the written mode to be read as speech.

Many features can be found within the excerpt that are characteristic of written language. For example, several graphological conventions are found that are irrelevant in spoken language, but significant in written language. Two such conventions are the capitalizing of the first letter of sentences, and the capitalizing of proper names (e.g. Europe). Also present is a grammatical convention of written speech, the agreement between the past participle and the pronoun representing its direct object placed before it ("Je ne les ai pas vus"). In written French, the 's' must be added to 'vu', whereas in spoken French the 's' is not pronounced. In addition, there are two examples of the agreement between adjectives and plural nouns that is made by adding 's' to the adjective (e.g. leurs maudits chalets, leurs vacances). This agreement is necessary in written language, yet is not apparent in speech. Another grammatical feature characteristic of the

written mode is the inclusion of "ne" in two negative statements (e.g. je ne lui ai pas parlé; je ne contrôle rien), which is more common in writing than in speech (although the inclusion of "ne" could also be attributed to a gradual increase in formality as MLF's anger cools during the monologue). Finally, one syntactical marker of the written mode is present, the rather literary placement of "pareil" before "rôle".

In contrast to marker features of written language, several marker features of spoken language are also found in this excerpt. For example, there are three lexical features characteristic of speech: "pis", the somewhat vulgar "maudits", and the interjection "Tiens". Two grammatical markers of speech are also present: the slight ungrammaticality of "de l'été", and the omission of "ne" in "Je les ai pas vus". Finally, one syntactical marker of spoken language is found in the structure of "L'été, c'est pour les épouses". This structure, which consists of the subject placed in apposition, a dummy subject ("c'est"), and then the remainder of the phrase, is quite characteristic of spoken Quebec French.

Finally, there are a number of features that are unique to the written mode to be read as speech. For instance, graphological markers that specifically indicate speech represented in writing are present, such as the indented line that begins with a dash (which in this case also indicates the introduction of a new speaker), the question mark indicating a questioning tone of voice, and the exclamation mark indicating a raised voice. In addition to these graphological features, an interesting example of poetic language is also present in the phrase "Je ne contrôle rien, je suis celle qui cède, celle qu'on cache". The double alliteration of the soft 'c' (/s/) and the hard 'c' (/k/), as seen on the next page, is a feature of the

/k/ /s/ /s/ /k/ /s/ /s/ /k/ /k/

Je ne contrôle rien, je suis celle qui cède, celle qu'on cache

spoken mode, while the series of 'c's provides visual interest in the written mode. Features of spoken mode and written mode are exploited simultaneously in this phrase, as they often are in poetry. It should also be noted that the excerpt bears out Gregory's point that written texts depicting speech give the impression rather than the reality of speech (Gregory, 1978, 42-43), since the excerpt does not contain the non sequiturs, false starts, allusions or digressions that are characteristic of true spontaneous speech.

The English translation of the preceding excerpt is reproduced below.

"I haven't seen them all summer, with their fuckin' cottages and their European vacations! Summer's for wives, not for mistresses. Hey, I didn't mention the word 'mistress.' Yet another stupid expression. Mistress of what? I don't control anything. I'm the one who yields, the one they hide, the under-study, the shadow. Sometimes I wonder if it's really me playing such a role..."

p. 17

Like the French original, the English translation of this excerpt also provides a good example of the hybrid nature of the written mode to be read as speech, since it contains features characteristic of written mode, features characteristic of spoken mode, and features unique to the written

mode to be read as speech.

Several marker features of the written mode are found in this excerpt. For example, the graphological convention of capitalizing the first letter of a sentence is present, as well as the capitalizing of proper adjectives (e.g. European). The possessive adjective "their" also marks the written mode, since it illustrates the possibility in the written mode of distinguishing among homonyms by means of graphology (i.e. "their" vs. "there" or "they're"). Finally, the single quotation marks present in "I didn't mention the word 'mistress.'" also represent a graphological convention present in written English, that of setting off a word with quotation marks.

In addition to markers of written mode, the English translation also contains several marker features of the spoken mode. For instance, the use of contractions such as "haven't", "Summer's", "didn't", "don't", "I'm", and "it's" constitutes a grammatical marker of speech (although the injunction against contractions in written English is rapidly disappearing today). The lexical items "fuckin'" and "Hey" are also characteristic of speech. The apostrophe at the end of "fuckin'" can also be considered as a graphological marker of speech since it represents the 'g' that is dropped in speech. Finally, the underlined "me" is another graphological marker feature of speech which indicates stress.

In conjunction with markers of spoken and written mode, features unique to the written mode to be read as speech are also found in the English translation. For instance, there are several graphological features used specifically to represent speech in writing, such as the indented line beginning with quotation marks. In this case, these quotation marks follow double quotation marks that end the previous paragraph, thus indicating a

change of speakers. In turn, the question mark and the exclamation mark are graphological marker features used to represent tones of voice. Finally, the sentence "I'm the one who yields, the one they hide, the understudy, the shadow" illustrates a poetic use of language that simultaneously exploits resources of both spoken and written language. Alliteration, a feature of spoken language, is provided by the succession of "th" sounds (/th/), as well as by the two occurrences of "one". At the same time, visual interest is provided through the written mode, as the reader's eye is caught by the succession of words beginning with "th".

Finally, it should be mentioned that Gregory's point concerning the illusion of speech provided by written texts to be read as if speech is confirmed by the English translation, as it was by the French original, since the English text does not contain any of the false starts, non sequiturs, allusions, and digressions characteristic of true spontaneous speech.

CONCLUSIONS

The analysis of the preceding excerpt and its translation again brings forward Catford's main point concerning the translation of language varieties, i.e., that translation equivalence takes place on the level of the language variety itself rather than on the level of its marker features.

In this example, many of the marker features of mode in French have relatively direct, straightforward equivalents in English. For example, graphological markers such as the capitalizing of the first letter of a sentence and the use of exclamation and question marks are present in both English and French. Lexical markers such as "maudits" and "Tiens" are

rendered easily enough by "fuckin'" and "Hey". The double alliteration of /s/ and /k/ in French, coupled with the visual interest afforded by the series of 'c's, is rendered in English by the repetition of "one" and the alliteration of /th/, although not with quite the same elegance.

Yet although many of the marker features of mode are directly rendered in English, several are not. For instance, the grammatical agreement between past participle and direct object cannot be rendered directly in English, nor can the agreement between adjectives and plural nouns. Nor are there any features in English that correspond directly to the omission or inclusion of "ne" in negative statements.

In compensation for these missing marker features of mode, a number of features are found in the English version of the excerpt that cannot be directly attributed to the mode markers in the French original. For example, no feature in French corresponds directly to the use of contractions in English, or to the underlined "me". By the same token, the apostrophe at the end of "fuckin'" indicating the dropped 'g' has no corresponding feature in the French.

As a result of these compensating marker features of mode, it would appear that overall translation equivalence on the level of mode has been achieved in this excerpt. This equivalence bears out the assumption made previously that translation equivalence occurs on the level of mode itself rather than on that of marker features of mode.

CONCLUSIONS

Throughout the preceding sections of this commentary, several points have been brought out concerning language varieties, their links with functions of language, and their implications for translation. We have also noted a number of points pertaining to Canadian English and Quebec French. In this final section, conclusions relating to each one of these four topics will be summarized.

Conclusions Related to Language Varieties

This first series of conclusions deals primarily with the nature of language varieties and their classification. Language varieties are subdivisions of a language made up of formal features in conjunction with extra-linguistic factors. The formal features of a language variety include core features, common to an entire language, and marker features, which distinguish a language variety from other varieties and from a language in its entirety.

Language varieties fall into two categories: permanent language varieties and transient language varieties. Permanent language varieties include idiolect, one's own personal manner of speaking; geographical dialect, which is determined by human geography; social dialect, determined by social class; and standard/non-standard dialect, determined by intelligibility within a heterogenous language community. Transient language varieties comprise register, which is determined by topic; style, determined by the level of intimacy between a language user and his addressee; and

mode, determined by the channel of communication of a language event.

In addition to the nature and classification of language varieties, two other points have also been brought forward concerning these sub-sets of language. The first point is the distinction between geographical dialect and standard/non-standard dialect. The main difference between the two is that the socio-situational factor that determines geographical dialect is human geography, whereas the factor determining standard/non-standard dialect is intelligibility within a diverse language community. Another significant difference is that geographical dialects are differentiated from one another through opposition, whereas standard and non-standard dialects are differentiated by reference to a universally-comprehensible, ideal standard dialect. This reference dialect is a somewhat artificial construct, since no one is a true native speaker of standard dialect. These major differences between geographical dialect and standard/non-standard dialect demonstrate that the two are indeed different types of dialect that must be considered separately when discussing language varieties.

The second point concerns the influence of other language varieties on style. Many of the examples analyzed in Chapters Three, Four, and Five show that standard/non-standard dialect and mode both have an effect on style. Features of non-standard dialect tend to lower style, as do features of spoken mode. Conversely, features of standard dialect and of written mode tend to raise the level of style.

Conclusions Related to Language Varieties and Functions of Language

The second set of conclusions concerns language varieties, their links

to functions of language, and the influence of these links on translation. In Chapter Two, we saw that language varieties are indeed expressions of the three main functions of language. All language varieties can be linked to one of these three functions, depending on the socio-situational factors that determine the language varieties in question. For example, register and standard/non-standard dialect can be linked to the ideational function of language; register through the factor of subject-matter, standard/non-standard dialect through the factor of intelligibility. In turn, style, idiolect, social dialect, and geographical dialect can all be linked to the interpersonal function of language through the respective factors of the user's relationship with his addressee, personality, social provenance, and geographical provenance. Finally, mode and temporal dialect can be linked to the textual function of language through medium and time.

In addition to the connection between language varieties and functions of language, two points emerge from the commentary concerning language varieties, functions of language, and translation. The first point is that the function of language that predominates within a text will increase the relative importance of the language varieties in the text that are linked to this function. For example, if the ideational function predominates in a text, the two language varieties linked to it (register and standard/non-standard dialect) will be of greater importance than other varieties present. Consequently, the translator must decide which function of language predominates within his text in order to determine which language varieties merit highest priority in the translation process.

The second point deals with the traditional overemphasis on the ideational function of language, which can lead to neglect of the

interpersonal and textual functions during translation. Often too much importance is accorded to correspondence of content between the ST and the TT, and too little importance to interpersonal and textual considerations. In turn, language varieties linked to the interpersonal and textual functions, such as social dialect, geographical dialect, and mode, also suffer neglect. While translation is often viewed solely as a means of communicating the content of the ST, the translator must remember that interpersonal and textual elements of the ST also merit attention.

These conclusions pertaining to language varieties, functions of language, and translation have shown that functions of language are indeed an important consideration during translation. For this reason, the translator must be able to determine which function or functions predominate in his text in order to develop an appropriate translation strategy to deal with them. To do so, Newmark suggests that the translator assign his text to a particular text-category (e.g. "serious literature", "technical paper", "advertising"), thus determining the main function or functions of his text (Newmark, 1981, 21). According to him, serious literature normally has a predominately expressive function (which corresponds roughly to Halliday's textual function); technical writing, an informative function ("ideational" in Halliday's terminology); and advertising, a vocative function (corresponding to Halliday's interpersonal function) (Newmark, 1981, 15). Newmark has admirably presented his recommended translation strategies based on text-categories and their dominant functions of language in the chart found on the following page (Newmark, 1981, 15).

	A	B	C
	EXPRESSIVE	INFORMATIVE	VOCATIVE
(1) Typical examples	Literature authoritative texts	Scientific and technical reports and textbooks	Polemical writing, publicity, notices, laws and regulations, propaganda, popular literature
(2) 'Ideal' style	Individual	Neutral, objective	Persuasive or imperative
(3) Text emphasis	Source language (SL)	Target language (TL)	Target language
(4) Focus	Writer (1st person)	Situation (3rd person)	Reader (2nd person)
(5) Method	'Literal' translation	Equivalent - effect translation	Equivalent - effect recreation
(6) Unit of translation	Small	Medium	Large
Maximum	Collocation	Sentence	Text
Minimum	Word	Collocation	Paragraph
(7) Type of language	Figurative	Factual	Compelling
(8) Loss of meaning	Considerable	Small	Dependent on cultural differences
(9) New words and meanings	Mandatory if in SL text	Not permitted unless reason given	Yes, except in formal texts
(10) Keywords (retain)	Leitmotifs Stylistic markers	Theme words	Token words
(11) Unusual metaphors	Reproduce	Give sense	Recreate
(12) Length in relation to original	Approximately the same	Slightly longer	No norm

These recommendations are certainly useful for most texts, but in some cases they may not be entirely appropriate, since text categories are not always a reliable indicator of the principal function or functions of language within a text. Newmark himself gives an excellent example of this when discussing the intention of a text and its importance for translation strategy. His example is an article on "Personnel management of multinational companies," which at first glance would appear to be an administrative report, and thus an expression of the ideational function ("informative" in Newmark's terminology) (Newmark, 1981, 20). However, the real purpose of this text could be to defend certain policies of multinational companies, in which case the vocative function (once again, Newmark's terminology) would predominate (Newmark, 1981, 20).

In contrast to Newmark, House does not believe that functions of language can be directly correlated to textual categories (House, 1977, 31). She feels that more than one function of language can exist within the function of a text (House, 1977, 31), functions of text being her criteria for assessing translation quality. In this regard, her thinking resembles that of Halliday, who believes that an adult's speech usually expresses all three macro-functions of language to varying degrees (Halliday, 1973, 42).

Unfortunately, House's approach to determining the predominant function(s) within a text depends on analysis of eight separate situational dimensions (House, 1977, 42), and is thus impractical in the real world of translation. Clearly, the translator needs simple, accurate tools to determine which function or functions predominate in his text, since both Newmark and House's approaches are somewhat lacking. Since these tools have not yet been developed, this topic merits further attention from researchers working in translation theory.

Conclusions Related to Language Varieties and Translation

The third set of conclusions deals with language varieties and their importance in translation. We have seen that matching language varieties can be very difficult for the translator, who must select a TL variety that is both equivalent to his SL variety and culturally appropriate in the TL. This task becomes more difficult if no TL language variety corresponds to the SL variety, or if incompatibilities between different language varieties that do not exist in the SL cause difficulties in the TL. In both cases, the translator must use his knowledge of the SL and TL cultures and his ingenuity in order to find a way around these problems.

The most important conclusion of this commentary is the confirmation of Catford's premise that translation equivalence occurs on the level of the language variety rather than on the level of language variety markers. The examples presented in Chapters Three, Four, and Five have shown that in the case of geographical dialect, style, and mode, translation equivalence occurs on the level of the language variety itself rather than on the level of its markers. It was found that although many SL marker features of a language

variety are rendered in a relatively straightforward manner by equivalent TL markers, some SL markers are not. However, a number of marker features are found in the TT that cannot be traced back to marker features in the ST, thus compensating for those SL markers that were not reproduced. Overall translation equivalence is thus achieved on the level of the language variety.

This commentary has also brought forward the question of over- and under-compensation for language varieties during translation. In the examples of geographical dialect and style, the TT did not appear to be as heavily marked as the ST for the language variety in question. This slight under-compensation is understandable, since the translator's judgement of whether or not a language variety has been adequately reproduced in his TT is necessarily a subjective one. In the real world of translation, it is impractical to carry out a detailed analysis of the ST and the TT to determine the precise number of marker features in each text and their intensity. Since the translator's judgement of how heavily his TT is marked is subjective rather than objective, he should tread warily when attempting to reproduce a language variety so as to avoid exaggeration and parody.

In addition to general conclusions concerning language varieties and translation, conclusions relating to specific language varieties have also been reached. For instance, in my first chapter I have outlined a method of rendering idiolect in the TT. This method consists of identifying the features characteristic of the SL idiolect, translating the features that can be easily rendered, analyzing those features that cannot be easily rendered to determine which psychological traits they reveal, and selecting TL features that reflect these same traits. This approach to translating idiolect requires both creativity and intuition, and translating by such a

method is closer to art than to science.

In the case of translating temporal dialect, we have seen that absolute equivalence between SL and TL temporal dialects is not always desirable, since a dated SL dialect may be far more intelligible to modern SL readers than a chronologically equivalent TL temporal dialect is to modern TL readers. Time is not the sole factor to consider when matching temporal dialects, as differences in intelligibility between the "corresponding" SL and TL temporal dialects are important as well. The purpose of the translation and its intended readers are significant considerations too, since in some situations intelligibility may take precedence over purely temporal equivalence, and in other situations the opposite will hold true.

In the case of standard dialect, translation problems can arise when the TL does not have a standard dialect. This situation is often encountered when translating the Bible into pre-literate languages. Possible solutions include selecting one dialect of a language as an ad hoc standard dialect, creating a new "literary" dialect, and adopting the language people use in their day-to-day activities as the TL dialect.

Several conclusions have also been reached concerning the translation of geographical dialect. When selecting an appropriate TL geographical dialect, the translator must use human geography rather than physical geography as his criterion, since human geography is the socio-situational factor that determines geographical dialect. We have also seen that matching a TL geographical dialect to the SL geographical dialect does not necessarily imply a one-to-one correspondence, since a TL geographical dialect can be used as a valid equivalent for more than one SL geographical dialect. It should also be noted that when the translator chooses to reproduce a

geographical dialect not his own, he must consider his own mastery of the dialect he has selected. Dictionaries can help him reproduce an unfamiliar geographical dialect, as can native speakers of the geographical dialect in question. Nonetheless, the translator must translate carefully when attempting a geographical dialect not his own in order to avoid exaggeration and parody.

The discussion of style and translation in Chapter Four has also given rise to two points. We have seen that matching TL and SL style can be difficult at times, since one TL level of style may correspond to the SL level, but may not be culturally appropriate in the TL. Thus, the translator must have a good knowledge of the differences between the SL and TL cultures in order to decide whether or not a TL style is culturally appropriate. We have also seen that the translator must be able to write at all levels of style, rather than limiting himself to a middle range, since he may be called upon to translate texts at any level of formality.

Finally, our examination of the translation of mode has also brought forward two points. First, we have seen that incompatibilities between mode and other language varieties in the TL can present problems in translation. For example, in English it is possible to represent a uneducated dialect in the written mode, whereas in Hindi it is not. This incompatibility creates difficulties for the Hindi translator who must render this type of dialect. Again, the translator must use his ingenuity to solve this translation problem. Secondly, the discussion of mode has shown that poetry and written dialogue make use of both the resources of written language and the resources of spoken language. The fact that these two types of discourse contain elements of both written and spoken mode helps explain why poetry and

dialogue are considered to be among the most difficult kinds of texts to translate.

Conclusions Relating to Canadian English and Quebec French as Translation Equivalents

The analysis of geographical dialect has also brought forward a number of points concerning Canadian English and Quebec French as translation equivalents. We have seen that, for translation purposes, the two geographical dialects are a good match, since both are New World "descendents" of languages used by Old World colonial powers. It should be noted that in the case of both Canadian English and Quebec French, marker features of geographical dialect appear to be characteristic of the language variety, but not necessarily unique to it. Often marker features of Canadian English and Quebec French are also present in their Old World "cousins," but with differences in frequency, meaning, or usage. Albeit characteristic of Canadian English or Quebec French, marker features of these geographical dialects are not always unique to these language varieties.

The examples of geographical dialect seen in Chapter Three also show that lexical items are the most common marker features of geographical dialect in both Canadian English and Quebec French. Yet although the two dialects both contain numerous lexical markers, the examples of Quebec French contain several grammatical markers, and the examples of Canadian English contain none. This may be explained by a greater divergency in grammar between Quebec French and the French of France in comparison to Canadian English and British English.

The question of compensating for the anglicisms found in Quebec French

has also been examined within the analysis of geographical dialect and translation. The use of gallicisms in the TT is a poor solution to this problem, since Canadian English is not nearly as heavily marked by gallicisms as Quebec French is by anglicisms. In the translation of excerpts from Maryse, I have attempted to solve this problem of anglicisms in Quebec French by graphic means. English lexical items in the French original have been retained in the English translation and printed in bold letters, along with a number of minor additions designed to introduce the convention to the reader. Perhaps this solution will be of service to the English-Canadian translating Quebec French, who finds himself in the somewhat peculiar situation of working from an SL that is the "influenced" language towards a TL that is the "influencing" language.

Language Varieties and Translation Strategy

I hope that the conclusions presented in this section of the commentary have helped shed light on language varieties and their implications for translation. Throughout this commentary, we have seen that language varieties are an important consideration in translation, as are functions of language. My premise throughout this study has been that language varieties should be reproduced in the TT rather than imitated, so as to produce an equivalent effect on the TL reader. In contrast, Johnson Nkwain has taken a completely different approach in his commented translation of two African stories by Oyono Mbia. As a translator of African literature, he has attached great importance to making African culture accessible to his non-African readers (Nkwain, 1985, 2). In order to preserve the Africanness

of the stories he has translated, Nkwain has gone against normal English usage by translating Bulu proverbs, idioms, rhetorical questions, and other features literally rather than freely (Nkwain, 1985, 52). My translation, however, does not attempt to imitate the many particularities of Quebec French, but rather, seeks to reproduce them. Although these two approaches to translation are quite different, each one is valid in its own "context of translation." When translating from Quebec French to Canadian English, I was not confronted with major differences between SL and TL cultures, unlike Nkwain, who faced the challenge of presenting not only African realities but also African French to his non-African readers.

Yet whatever his approach, the translator must demonstrate ingenuity, intuition, creativity, and caution in order to face the challenges that language varieties present. Perhaps the solutions discussed in this commentary will provide the translator with the means to put these qualities into practice.

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