

# **Translating Socio-Cultural Plurilingualism: Articulating Affect**

Anne Sophie Voyer

A thesis submitted in partial fulfillment of the requirements for the  
Doctorate in Philosophy degree in Translation Studies

School of Translation and Interpretation  
Faculty of Arts  
University of Ottawa

© Anne Sophie Voyer, Ottawa, Canada, 2020

## ABSTRACT

A translator's approach to literary plurilingualism in a source text can encourage readers to understand the deliberate juxtaposition of many languages within a single work of literature as a creatively productive mechanism, and one that has a socio-cultural purpose. In addressing the relative silence among scholars on a topic of significance to plurilingual societies, this thesis considers Marco Micone's theatrical trilogy *Gens du Silence* (1982), *Addolorata* (1984) and *Déjà l'agonie* (1988), and their respective translations *Voiceless People* (1984) and *Addolorata* (1988), by Maurizia Binda, and *Beyond the Ruins* (1995) by Jill MacDougall, as a case study of plurilingual literature in translation, examining its sources, symptoms, challenges, and consequences. This plurilingualism is socially and culturally meaningful, engaging the translator in a creation of meaning and identity politics through the articulation of affect in the translation process. The joint critical framework of Translation Studies and the History of Emotions enables an exploration of how and why multiple languages come to coexist in the works of Micone, of the challenges the intersection of those languages in theatre texts pose to the process of translation, of the strategies deployed by Micone's translators to tackle these challenges, and of their effects on the narratives. While theoretical approaches from Translation Studies help ground the analysis with notions of habitus, power, and representation and how they influence the translation process as it pertains to the case study, completing these concepts with the theories of conceptual blending (Fauconnier and Turner 2010), emotions as practice (Scheer 2012), and emotional communities (Rosenwein 2006)—all used in the field of the History of Emotions—offers a new vantage point from which to analyze the impact of plurilingual instances in the corpus, the effects of translation on these instances, the changes that occur in the translation, and the consequences.

## RÉSUMÉ

L'approche du traducteur en matière de plurilinguisme littéraire dans un texte source peut inciter le lecteur à comprendre la juxtaposition délibérée de nombreuses langues au sein d'une même œuvre littéraire en tant que mécanisme de création productif ayant aussi une vocation socioculturelle. En abordant le silence relatif des critiques sur ce sujet important pour les sociétés plurilingues, cette thèse examine la trilogie théâtrale de Marco Micone, *Gens du Silence* (1982), *Addolorata* (1984) et *Déjà l'agonie* (1988), leurs traductions respectives, *Voiceless People* (1984) et *Addolorata* (1988), par Maurizia Binda, et *Beyond the Ruins* (1995) par Jill MacDougall comme étude de cas d'un plurilinguisme littéraire en portant une attention particulière à ses sources, ses symptômes, à ses défis et ses conséquences. Ce plurilinguisme est d'une importance particulière sur les plans social et culturel. Il engage le traducteur dans la création d'une politique de sens et d'identité en articulant l'affect à travers le processus de traduction. L'amalgamation des cadres critiques de la traductologie et de l'histoire des émotions (History of Emotions) permet d'explorer comment et pourquoi plusieurs langues coexistent dans les œuvres de Micone, les défis que l'intersection de ces langues dans des textes de théâtre pose pour le processus de traduction, des stratégies déployées par les traducteurs de Micone pour relever ces défis et leurs conséquences sur les récits. Alors que les approches théoriques de la traductologie ancrent l'analyse avec les notions d'habitus, de pouvoir et de représentation et comment celles-ci influencent le processus de traduction en ce qui concerne l'étude de cas, compléter ces concepts avec les théories de la fusion conceptuelle («conceptual blending,» Fauconnier and Turner 2010), les émotions comme pratiques («emotions as practice,» Scheer 2012) et les communautés émotionnelles («emotional communities,» Rosenwein 2006)—toutes utilisées dans le domaine de l'histoire des émotions (History of Emotions)—offre un nouveau point de vue à partir duquel analyser l'impact des instances plurilingues dans le corpus, les effets de

la traduction sur ces instances, les changements encourrus lors du processus de traduction et les conséquences de ceux-ci.

## ACKNOWLEDGEMENTS

Naming all the people who have supported me, cheered me on, and helped me along this process in myriad ways could very well be the work of a lifetime; I owe a tremendous debt of gratitude to so many of you, wonderful people, for your support, and for having helped me make this idea a tangible thing. I am very glad for the opportunity to try and thank you.

First, my thanks go to my supervisor Dr. Luise von Flotow, for seeing this project through every stage, from its inception to its completion. Her guidance and advice helped make me a better scholar and a more confident writer, and for that, I am thankful.

I am also wholeheartedly grateful to Dr. Kathryn Prince, who co-supervised the research and writing that went into this project. For this, for her unrelenting kindness and generosity, and for her always thoughtful insight, she deserves far more credit than this, or any piece of writing, could ever accommodate. Learning from her is a privilege through and through, and I am equal parts impressed by, and forever thankful for, her unparalleled ability to make sense of my ramblings even when I cannot.

My sincerest thanks are also owed to Dr. Irena R. Makaryk, whose continuous warm support nudged me towards Translation Studies in the first place; for that, and many other kindnesses, I am immeasurably grateful.

Heartfelt thanks are due to my companions in arms at the School of Translation—especially Allison Stentaford, Lili Atala, Trish Van Bolderen, Stephen Slessor, and Elizabeth Saint—for being such incredible boons and sounding boards. You all make what is essentially monastic, solitary work feel like a team sport in the best way possible, and I am glad to be on your team.

I am and will be forever grateful for my friends—my chosen family—for being the beacons of my sanity. Thank you (times a million) for providing me with amazingly biased words of encouragement, and reasons to tear myself away from my books. Particular thanks go to my Ottawa-family for making it feel like home, and to Alexa Hatzopoulos especially, for being a patient roommate and an encouraging first reader on top of it all.

Last, but certainly not least, my thanks go to my ridiculously supportive and loving parents, Richard Voyer and Chantal Desbiens, and my sister Pascale Voyer. I could never have asked for a better cheering section; thank you for a lifetime of love and laughter.

## TABLE OF CONTENTS

Abstract .....	ii
Résumé .....	iii
Acknowledgements .....	v
<b>TABLE OF CONTENTS</b> .....	<b>vii</b>
<b>INTRODUCTION</b> .....	<b>ii</b>
<b>CHAPTER 1 – Defining Multi/Plurilingualism</b> .....	<b>14</b>
1.1 Untangling the Terminology .....	15
1.2 Plurilingualism: A Brief History .....	22
1.3 Studied Corpus.....	32
1.4 Theatre in 1980s Québec: Performing Cultural Difference .....	36
1.5 Micone’s Triptych.....	37
<b>CHAPTER 2 – Performing Theatre, Translating Performance</b> .....	<b>56</b>
2.1 Theatre Translation: A Brief History .....	57
2.2 Translating Plurilingual Theatre .....	67
<b>CHAPTER 3 – Navigating the Affective Turn</b> .....	<b>74</b>
3.1 The Affective Turn in Social Sciences and Language Sciences.....	74
3.2 Habitus in Translation Studies .....	80
3.3 From Social Constructionism to Habitus: The History of Emotions.....	87
3.4 Emotional Communities vs Collective Emotions .....	91
3.5 Emotional Communities and Language.....	93
3.6 Emotional Resonance and Plurilingualism .....	107

<b>CHAPTER 4 – Corpus in Translation</b> .....	116
4.1 Contextualizing Plurilingualism as (Literary) Social Activism.....	119
4.2 Translating Power Dynamics: Plurilingualism in Translation.....	126
4.3 Emotional Communities: Plurilingual Social Networks.....	135
4.4 Plurilingualism in Micone.....	152
4.4.1 What’s in a name?: The Onomastics of Personal Identity .....	153
4.4.2 Being (an) Other: Plurilingualism as Cultural Identity .....	158
4.4.3 Plurilingual Utterances: Sites of Heightened Emotions .....	163
4.4.4 Discourse on Plurilingualism.....	167
<b>CONCLUSION</b> .....	173
<b>BIBLIOGRAPHY</b> .....	181

## INTRODUCTION

*Les langues des hommes sont pleines de tromperies.*

*(Henry V 5.2.116–117)*

Plurilingual works of literature are shrouded in an aura of mystery, perhaps partly because they challenge expectations at every turn. Their linguistic richness can be interpreted as limiting, each language added to the mix acting like another section of a Venn diagram, restricting comprehension to those readers who can access all parts of the text. Though the tradition of mixing multiple languages in a single work of literature is neither new nor novel, it is becoming increasingly common in the age of diasporic globalization. As Jan Blommaert, James Collins, and Stef Slembrouck note:

globalization results in increased cultural contact and conflict, increased linguistic diversity and tension, resulting in quotidian and formal public challenges to inherited Western assumptions about linguistic uniformity, cultural homogeneity, and national membership ... Such tensions and conflicts must now be worked out in a context of increasing social and economic inequality, in which minority status, diaspora identity, and social class conditions interact to form the dynamic ‘immigrant problem’ found in most states in Western Europe and North America. (Blommaert et al. 2005, 201)

Tales of displacement and migration, of clashing perspectives between guest and host communities, and of perceived hybridity are frequent themes in literatures emerging from this purported ‘problem,’ the fact that “[p]eople with highly developed multilingual skills can feel, and be, communicatively incapacitated when they are ‘out of place’” (Blommaert et al. 2005, 198) acting as a creative catalyst.

The rise of postcolonialism in the Humanities, as well as a generally more descriptive approach to Translation Studies, has, according to Myriam Suchet “blown apart the traditional dichotomy of source text versus target text, as well as many other structural notions such as fidelity and equivalence” (Suchet 2009 “Translating literary heterolingualism” 151). If the possibility of translating a plurilingual work is no longer as strongly disputed, the challenges inherent to the task nonetheless remain; the responsibility of rendering the intricacies of the linguistic networks of plurilingual originals still befalls the translator tasked with the translation of such works, their goal to carry out a task long deemed impossible.

The perception of difficulty—if not purported untranslatability—attached to plurilingual works of literature stems from the purpose of each language in the work. Ostensibly, the main purpose of language, in literature or in translation, is to communicate meaning, and that tends to be true of the vehicular language in plurilingual texts. That being said, punctual languages used within the vehicular text can, and often do, serve other purposes, which can be context- and genre-dependent. Novelists have multiple recourses at their disposal to help readers access their meaning in another language. They can use direct translations in the text proper, in a glossary, or in footnotes. Furthermore, even if the translation is lacking entirely, readers always have the option to pause and turn to dictionaries. In theatre, the necessities of the genre—i.e. liveness and presence—drastically restrict options for in-the-moment translation. For a theatre audience, then, the performed use of a second language serves another function, as interpretative recourses are rarely made available. Unlike opera, for which surtitles have been provided in multiple languages for live performances since the 1980s, in theatre “foreign” languages are likely to

retain their opacities for the audience.<sup>1</sup> This is by no means a modern innovation; an often-cited example occurs in *Henry V*, when Shakespeare uses this device to comic and poignant effect by depicting the French Princess Katharine learning English from her maid in a mixed-language scene and then speaking it to her future husband, who reciprocates with his attempts at her language.

In this play the performance of foreign speech adds a layer of meaning to the text, not only providing comical moments as Katharine's pronunciation results in words that are rude in English but also illustrating the characters' attempts to understand each other on a more-than-linguistic level. Michael Neill finds it "remarkable that Shakespeare should have placed at the very center of *Henry V* a scene of translation" when "theatrical convention normally dictated that the speech of foreigners (even when comically 'broken') be transparent to English ears" (Neill 21). That transparency is served contextually, as Katharine and her maid discuss the terms for body parts that can be illustrated with gestures to elbows and necks, punctuated by laughter; later, King Henry itemizes his inner qualities, a more metaphysical conversation that eventually reverts to English. While the presence of French poses no problem in Shakespeare's original, translating his play into French introduces a conundrum because of what Dirk Delabastita calls

---

<sup>1</sup> It should be noted that though some theatrical productions have involved the use of surtitles in the past, the practice is still exceedingly rare. For more on the practice of surtitling in theatre, see Yvonne Griesel's "Surtitles and Translation: Towards an Integrative View of Theater Translation." *MuTra 2005 – Challenges of Multidimensional Translation: Conference Proceedings*, "Challenges of Multidimensional Translation, Saarbrücken 2-6 May 2005," edited by Heidrun Gerzymisch-Arbogast and Sandra Nauert, Advanced Translation Research Center (ATRC) Saarland University, pp. 62-75.

the “linguistic interference” (Delabastita 2002, 305) inherent to the text. Delabastita traces the mutual influence of French and English on one another in the speech of various characters, and the resulting effect on the language they use, i.e. “broken English” and “broken French” (Delabastita 2002, 305), and adds that

Given the great number of dramatic situations in which different languages and/or language varieties converge or clash, it is hazardous to attempt broad generalizations about the functions of the multilingualism in *Henry V*. But the risk has to be taken, for we know that translators tend to be alert to the functions of [source text] items as much as to their intrinsic features. (Delabastita 2002, 306)

The purpose of the use of foreign language(s) listed by Delabastita includes the mimetic function, which “helps to give substance and credibility to individual characters and dramatic situations” such as the interaction between Katharine and Henry, and the comedic function, which draws on “a character’s utter ignorance of a foreign language, leading to a breakdown of ‘normal’ linguistic behaviour, both semantically (form-meaning relationships) and pragmatically (conversational rules),” causing a “defunctionalization of language” such as the interaction between Katharine and Alice (Delabastita 2002, 306). It also accounts for the ideological function, which has “social implications through the twin mechanisms of inclusion and exclusion” (Delabastita 314), which are of meaningful importance in an explicitly political play. Translators of the play engage not only with two source languages, but also with their extra-linguistic functions. Strategies adopted by the various translators of this play, Delabastita suggests, amount to either full standardization (in Laroche 1839-1840, Guizot 1860-1862, Messiaen 1944, and Lavelle 1947), or alternatively the delocalization and relocalization of the speech (in Déprats 1999, Montégut 1867-1870, Le Tourneur 1776-1783, and Hugo 1869-1865).

In the case of *Henry V*, French translations are critically interesting precisely because the punctual language, used in the vehicular language for its mimetic, comedic, and ideological functions, is mostly flattened until it practically disappears altogether in the translation. The linguistic difference, which is at the core of the national difference at stake in the play, is no longer immediately perceivable by the audience. Indeed, the translation of theatre involves a number of genre-specific requirements that inform the process itself. Particularly, those requirements consider elements that pertain to the performance aspect of the genre. Theatre is written to be played and written to be seen and heard by a live audience. This differs in many ways from other literary genres, which afford more flexibility to both source author and translator to navigate necessary changes in the process of translation. In the early 1990s, Susan Bassnett commented on the scarcity of critical literature specifically on theatre translation. Though the situation today has changed, and critical discourse on the topic has developed and grown significantly, at the time Micone's plays were being translated, little theoretical support was readily available for the translators of his plays, and Maurizia Binda and Jill MacDougall had to navigate the translation process for culturally sensitive content without a clear map to guide them. The map still does not exist, but the critical literature on and around theatre translation now accounts for possibilities in circumventing the obstacles associated with the complexity of translations for performance, which, at once, must consider the orality and immediacy of the text and its reception by an audience. Because the theatre experience is most often immediate, the experience of a spectator is quite different from that of a reader of the same text, and certain key elements of the source text are at risk of not being readily perceivable by an audience. In the case of plurilingual theatre—and in the case of Micone specifically—the mix of

languages itself plays a large part in supporting the narrative arc and is a particularly challenging element to carry over in the translation process.

The prospect of erasure of difference is a particular concern in postcolonial settings. Samia Mehrez aptly explains how in postcolonial contexts, plurilingual texts are “frequently referred to as ‘hybrid’ or ‘métissés’ because of the culturo-linguistic layering which exists within them” (Mehrez 121). Their use of different languages for specific purposes in a single text has “succeeded in forging a new language that defies the very notion of a ‘foreign’ text that can be readily translatable into another language” (Mehrez 121). Though the result is often interpreted as a ‘Third Space,’ or an ‘in-between’—be it a linguistic in-between, or a cultural one—another interpretation views plurilingualism as a form of access to multiple communities. Alan Firth and Johannes Wagner (1997, 2007) challenge the biases attached to perceived dichotomies in Language Learning contexts, questioning the necessity of approaching language acquisition in such restrictive terms as ‘non-native’ versus ‘native’ speaker, ‘learner’ versus ‘user,’ and so forth (Firth and Wagner 2007, 802-803). A more flexible, inclusive approach emphasizing the networks of individuals in social contexts might bring the notion of community into focus. As Suresh Canagarajah states:

Research on lingua franca English ... reveals what multilingual communities have known all along: Language learning and use succeed through performance strategies, situational resources, and social negotiations in fluid communicative contexts. Proficiency is therefore practice-based, adaptive, and emergent. (Canagarajah 2007, 923)

Plurilingual authors feature that fluidity in their narratives: Marco Micone explains that for him, “[t]o write in a cosmopolitan and plurilingual environment is to write while taking into account other cultures and languages;” therefore, the use of plurilingualism testifies to his recognition of

“the impossibility that a single language can translate the complex reality that surrounds us” as well as the “constant exchange and mobility between languages” for people with ties to different linguistic communities (Micone 2009, np, tr. mine).<sup>2</sup> Linguistic mobility is often paired with identity management, as social interactions for plurilinguals frequently involve a series of conscious and analytical choices as they attempt to navigate the various social circles to which they are attached. That identity and language are linked is indisputable, and Anna Wierzbicka further argues that “since bilingual persons (e.g. immigrants) often have to communicate with monolingual interlocutors, a sense of distortion, of falsehood, and not being true to oneself is often inescapable” (Wierzbicka 2004, 103). Performance of identity encompasses language use, and the acknowledgement of the associated emotional dimension of languages in bi-, multi- or plurilingual contexts is of the utmost importance in the translation process. In the introduction to *Lives in Translation: Bilingual Writers on Identity and Creativity* (2003), Isabelle de Courtivron ponders the meaning of being bilingual—or indeed, plurilingual. She asks:

What is it like to write in a language that is not the language in which you were raised? To create in words other than those of your earliest memories, so far from the sounds of home and childhood and origin? To speak and write in a language other than the one that you once believed held the seamless connection between words and things? Do you

---

<sup>2</sup> “Écrire dans un milieu cosmopolite et plurilingue, c’est écrire en tenant compte des autres cultures et des autres langues. Être plurilingue dans un milieu cosmopolite, c’est constater l’impossibilité pour une seule langue de traduire la réalité complexe qui nous entoure, mais c’est aussi être en situation de passage et d’échanges constants entre les langues” (Micone 2009, np).

constantly translate yourself, constantly switch, shift, alternate not just vocabulary and syntax but consciousness and feelings? (de Courtivron 2003, 1)

As a discipline that focuses on language variation and its meanings and operations, sociolinguistics gives central insights into the study of language and its relationships to the social, cultural, economic, and political realms. Sociolinguistics understands language as an entry point to apprehend the social world, and the field has, many times over, demonstrated language to be a central means of constructing, performing, and potentially renegotiating conceptions of society or community (Schneider 2018, 106). If language or language-use can indeed play a part in the construction and performance of concepts like society or community, then surely, language also has the means of constructing, performing, and renegotiating emotions.

The notion of “feelings” in language use, of emotional weight attached to languages, raises similar questions to those that led Barbara Rosenwein to coin her concept of ‘emotional communities.’ Social constructionism conceives of emotions and the display thereof as constructs, formed by the society in which they operate. The model, despite its deceptive simplicity, has major conceptual repercussions: as Rosenwein notes, the principles underpinning social constructionism suggest that “every culture has its rules for feeling and behavior; every culture thus exerts certain restraints while favoring certain forms of expressivity” (Rosenwein 2002, 837). Rosenwein proposes an approach to emotions “that focuses on more than power and politics”—though they remain important factors—“and recognizes the complexity of emotional life” (Rosenwein 2002, 842) in the form of what she calls emotional communities. In her view, emotional communities function very similarly to social communities, with the specificity that they are, in essence, “social groups whose members adhere to the same valuations of emotions

and their expression” (Rosenwein 2010, 1). These valuations of emotions and emotional expression, arguably, pass through language, which makes plurilingual works of literature a fertile ground for research bridging the fields of Translation Studies and the History of Emotions.

The two disciplines also intersect in their use of Pierre Bourdieu’s concept of habitus. Defined by Bourdieu as “embodied history, internalized as a second nature and so forgotten as history—[it] is the active presence of the whole past of which it is the product” (Bourdieu 1982, 56), habitus is foundational in both fields. Central to the sociological aspect of the work in Translation Studies, the concept of habitus is used as an umbrella term, referring to the broad social, cognitive disposition of an individual. An individual’s habitus embodies all of their dispositions and tendencies, and directly affects how they perceive their social and cultural surroundings. Expanding on Bourdieu’s concept, Daniel Simeoni (1998) was the first to broach the topic of “cognitive emergence” (Simeoni 1998, 2) as it pertains to the translator’s practice and set of skills. More importantly, the concept of habitus as a “neither innate nor a haphazard construction” (Simeoni 1998, 21) is equally applicable to plurilingual authors, and, as a result, translators of such works must negotiate the authorial habitus as well as their own, bringing into sharp focus Bourdieu’s emphasis on the relational nature of the practice of translation.

In the History of Emotions, habitus comes into play through Monique Scheer’s conceptualization of emotions as practice (2012). Drawing on Bourdieu’s concept to emphasize that “practices not only generate emotions, but that emotions themselves can be viewed as a practical engagement with the world” (Scheer 2012, 193), Scheer maintains that “conceiving of emotions as practices means understanding them as emerging from bodily dispositions conditioned by a social context, which always has cultural and historical specificity” (Scheer 2012, 193), highlighting the importance of individuals’ social surroundings in the way they

interact with the world. Referring to the works of philosopher Robert C. Solomon, Scheer anchors her theory of ‘emotions as practice’ in her observation that emotions are indeed “acts of consciousness,” or “the activity of intending in the world” (Solomon 2007, qtd. in Scheer 2012, 194), but she further emphasizes the importance of the body, as well as the world’s social order.

The complexities and impact of this internalized social order are embedded in literary plurilingualism, which encourages readers to understand the deliberate juxtaposition of many languages within a single work of literature as a creatively productive mechanism, and one that has a socio-cultural purpose which is at risk in the process of translation. In the works of Marco Micone—an Italo-Canadian living and working in Québec—this examination of the sources, symptoms, challenges, and consequences of his literary plurilingualism aims to address the relative silence among scholars on a topic of significance to multilingual societies. As an exploration that considers plurilingualism as socially and culturally meaningful and engages the translator in the creation of meaning and identity politics, critical attention is given to the articulation of affect in the source, through the translation process, and in the target texts. As such, the exploration necessarily draws on the theories of conceptual blending (Fauconnier and Turner 2010), emotions as practice (Scheer 2012), and emotional communities (Rosenwein 2006)—all used in the field of the History of Emotions—to complement theoretical approaches from Translation Studies, namely the notions of habitus, power, and representation.

The intersection of these theoretical underpinnings enables the examination of the challenges inherent in plurilingual translation, as well as the effects translation choices have on the affective material of the text. Literary plurilingualism is creatively productive, and it brings to the fore affective notions of belonging within linguistically structured emotional communities (Rosenwein 2006) that are integral to notions of cultural diversity. Most importantly, it

emphasizes the effect of affect as an important component of a text. Exploring the effects of translation on affective markers with sociolinguistic value is not an endeavour with prescriptivist intentions. Rather, it aims to make visible the emotional networks of a text before and after its translation, as well as to stress the importance of introspection in the process.

Applying the most prevalent theories of the History of Emotions to works in translation, this project defines literary plurilingualism as it exists in the works of Marco Micone, and examines through his works the specific challenges that linguistic intersections within the same text present for translation, assessing the implications of the various strategies used to translate literary plurilingualism. Micone's doubly insular situation—both as an Italian-speaking immigrant in Francophone Québec, and as a playwright writing in French within majority-Anglophone Canada—renders his plurilingualism particularly complex. The joint critical framework of Translation Studies and the History of Emotions aims to respond to four interrelated questions:

- How and why do multiple languages come to exist within the works of immigrant playwright, essayist, and translator Marco Micone?
- What challenges do such linguistic intersections pose for translation?
- What translation strategies have been used to tackle these challenges?
- What are the consequences (literary, social, cultural, political) of these strategies?

The first chapter defines the phenomenon of literary plurilingualism, untangling the terminology used to describe the various ways two or more languages coexist in a given body of literature, aiming to mediate the scarcity of the literature and the limited nature of its scope by amalgamating the various appellations productively before discussing specific instances in literature, particularly in the cultural context of 1980s Québec. Given the genre of the texts of the

corpus, the second chapter focuses on theatre translation, framing the history of theatre translation and the specificities of the practice, as well as the considerations that have to be taken in the case of plurilingual theatre. Hinging on Bourdieu's concept of habitus, the third chapter explores the notion of emotional communities and language with respect to Micone's plays, bringing together the critical framework of the History of Emotions and Translation Studies at their point of intersection. The ways in which various translators have dealt with the issue of plurilingualism in translation—whether through resistance to translation, linguistic levelling in translation, textual restitution, or displacement—underscore issues in the translation process of multilingual works. Chapter four pays close attention to Micone's plays, both the source texts and their translations, to explore how interpersonal emotions can be exhibited through their use of literary linguistic devices such as untranslated instances of plurilingualism. Individuals who can express themselves in multiple networks and speech communities and move between them often navigate the intricacies of socio-cultural interactions with linguistic mixing. This is particularly evident in their expression of affect. By using the theoretical framework set forth by Barbara Rosenwein for the study of emotional communities as well as that of conceptual blending as developed by Gilles Fauconnier and Mark Turner, this chapter brings into focus the increasing importance given to the notion of affect as a focus of analysis across a number of disciplinary and interdisciplinary discourses in Translation Studies. This shift in focus—dubbed the 'emotional' or 'affective' turn in the Social Sciences—affords the opportunity to further explore the aspect of language that pertains to affect. This becomes particularly important in the articulation of affect for plurilingual texts, generally, but also for texts in translation.

The analysis of plurilingual works of theatre and their translation makes it possible to examine challenges raised by the amalgam of several languages in a single source text. I argue

that literary plurilingualism is creatively productive, rather than a hindrance to communication, including translation. Moreover, it brings to the fore affective notions of belonging within linguistically structured emotional communities (Rosenwein 2006) that are integral to cultural diversity. My project aims to incorporate notions from the History of Emotions into the discipline of Translation Studies, joining recent studies that examine multilingual identity, the cultural scope of translation, and notions of otherness (e.g. Kellman, Cronin, Gentzler). Such research offers interesting avenues of discussion for exploring identity conflicts related to multilingualism as well as questions raised by the translation of plurilingual texts (namely Pavlenko, Fischer and Jensen, Kellman and Lvovich). The affective (or emotional) turn provides the opportunity to further explore the aspects of language that pertain to affect. In this thesis, it provides a way to examine at least one aspect of plurilingualism in literature, namely the articulation of affect—of how emotions are expressed— as the plurilingual moments in texts are often synonymous with the expression of different emotions or the display of different emotional conditions.

## CHAPTER 1—Defining Multi/Plurilingualism

In an effort to explore how and why multiple languages come to exist within literary texts, and to better understand the challenges the linguistic intersections pose for translation, this chapter first discusses the phenomenon of literary plurilingualism on a theoretical level. Attempting to productively untangle the terminology, the chapter records many of the names used to critically discuss the coexistence of two or more languages in a single text before examining specific instances from Québec literature, and presenting the corpus of this study. The works in this corpus—Marco Micone’s triptych *Gens du Silence* (1982), *Addolorata* (1984; 1996) and *Déjà l’agonie* (1986) and their translations by Maurizia Binda and Jill MacDougall—serve as case studies of plurilingualism; I argue that they create emotional communities (Rosenwein) through language that reflects Canada’s multicultural nature in the particular geographical and cultural context that is Québec. Moreover, the texts bring into focus how these emotional communities coexist, engage, and interact in their particular cultural context, and how languages and language use help solidify these communities. This chapter will introduce and analyze the originals, looking at their plurilingualism, the purpose thereof, and their different intended audiences, thus enhancing the existing knowledge about how plurilingualism functions in this context. The discursive plurality at play within the works, I argue, encourages the conception of plurilingualism as a creatively productive, socially impactful apparatus, and not necessarily as a hindrance to communication or translation.

Different disciplines across the Humanities have generated their own theoretical frameworks which, though not mutually exclusive, draw on different sources to position multilingualism within an intellectual tradition. While some tend to favour specific terms and

others seem to use a selection of them interchangeably, it is nevertheless possible to identify certain tendencies that result in clusters of approaches related to each other through terminology or theoretical approaches that exist without really engaging with one another. English-speaking theatre scholars seem to readily equate multilingualism with polyglossia, “an English translation of the Russian ‘raznorechiye’—a Bakhtinian term indicating various discourses rather [than] languages” (Babayants and Nolette 2017, 144), while Francophone research in Canada and Europe is divided between proponents of “plurilinguisme,” inherited from Bakhtin’s French translator Daria Olivier, and a seemingly endless list of challengers. The varied appellations for what is, in essence, the same phenomenon have limited the interactions between the various disciplines. Merging the theoretical approaches of these disciplines could lead to a more complete, more versatile way of conceiving of the phenomenon, and allow more collaborative interdisciplinary perspectives to emerge.

### **1.1 Untangling the Terminology**

Most modern approaches to multilingual texts position themselves in relation to Bakhtin’s *The Dialogic Imagination – Four Essays* (1934, 1981 tr.), in which he coins the term *heteroglossia* to describe the mixture or blending of world views in and through language, creating complex unity from a hybridity of utterances (Bakhtin 1981, 262-263). The term, stemming from the Greek *hetero*, “different,” and *glōssa*, “tongue, language,” describes the coexistence of distinct varieties within a single “language.” The term itself is more or less a direct translation of the Russian word for “different-speech-ness.” Bakhtin uses heteroglossia to describe and discuss the novelistic genre, positioning heteroglossia at its core. Language, Bakhtin states, is “on the borderline between oneself and the Other” (Bakhtin 1981, 293). Bakhtin further argues that

throughout history, language has been “heteroglot from top to bottom: it represents the co-existence of socio-ideological contradictions between the present and the past, between socio-ideological groups in the present, between tendencies, schools, circles and so forth...” (Bakhtin 1981, 291). For Bakhtin, heteroglossia is produced by means of the internal differentiation and “stratification” (Bakhtin 1981, 262) of different registers in a language, and therefore is unsuited as a term for my research project, as it is not specific to the presence of different languages, but rather, an expression of the struggle between the official and non-official registers within a language.

Building on, but ultimately rejecting, Bakhtin’s notion of heteroglossia, some scholars (Grutman, Meylaerts, MacNeil, Suchet, Sakai) propose “heterolinguisism,”<sup>3</sup> a term that is itself a form of heteroglossia since it blends Latin and Greek roots, a pleasing *mise en abyme* that Grutman notes (Grutman 1997, 37). Defined in its simplest iteration as the presence of several different languages within a text (Grutman 1997, 11), it is also present in the literature in its English translation, *heterolingualism*, offering, as Tanya MacNeil suggests, “a more encompassing notion than both *monolingualism/monoglossia* and *bilingualism/diglossia*” (MacNeil 2003). Because the term carries with it a certain affect in its emphasis on alterity in the prefix, and given that it has come to be somewhat “interchangeable with *plurilingualism/pluriglossia* and *multilingualism/multiglossia*” (MacNeil 2003), for the purpose of this research a more neutral alternative is preferred.

---

<sup>3</sup> The term was first used in French as *hétérolinguisme* and is credited to Rainier Grutman (1997).

Another approach grounded in linguistics rather than comparative literature borrows from the notion of code switching to propose *colingualism* (colinguisme) (Leclerc, Beddows). With this term, Catherine Leclerc explores “the possibility of a plurilingualism that defies conventional hierarchies and operates a real sharing [‘un véritable partage’]” (Leclerc 2010, 27, tr mine), suggesting a less antagonistic relationship between the featured languages. This clarification is relevant, in that it distinguishes the notion from broader multi/pluri/polylingualism concepts as they gain prominence internationally. Moreover, Leclerc looks to a “fair” (‘équitable’) sharing of the text between languages within bilingual and multilingual texts.

More recent research in applied linguistics, specifically in the sphere of sociolinguistics, has favoured—as I do—the term *plurilingualism*. Proposed as an alternative theoretical framework—an alternative, that is, to multilingualism—to grasp the reality of speakers of multiple languages, plurilingualism

focuses on the individual’s ability to make use of two or more languages in speaking, reading and writing at varying levels of competence and in varying contexts. It is assumed that these languages do not coexist in separate silos in a person’s mind, but that they form a composite competence. ... This view thus challenges normative, more traditional concepts such as that of a mother tongue or foreign languages. (Grommes and Hu 2014, 2)

Also used primarily by linguists is the term “code-switching,” which Leclerc as well as Grommes and Hu use briefly. In linguistics, code-switching occurs when a given speaker alternates between two or more language varieties in the context of a single conversation, but, in effect, proper code-switching implies a level of consistency with the syntax and phonology of each variety. For his part, Rajendra Singh differentiates between code-mixing and code-switching according to the level of alternation: intrasentential switchings, or short sequences of

alternations, are deemed ‘code-mixing’ instances, whereas ‘code-switching’ refers to situations wherein only one code is used at a time, with identifiable moments in a given speech event (Singh 34). In any case, the analysis of alternating patterns between languages for artistic purposes and in written form is little studied (Leclerc 2010, 101), perhaps especially “[i]n contrast to the long-standing attention paid to spoken [code-switching]” (Gardner-Chloros and Weston 2015, 183). Both colingualism and code-switching are problematic, however, as the former’s distinction renders it difficult to use in a larger context or with texts with more than two languages present, and the latter maintains that languages require “switching,” which seems to reify the barrier between languages, and is not the best fit for contexts where boundaries are blurred.

A somewhat different approach, anchored in comparative literature, considers plurilingualism as a layering, drawing on the various representations of foreign languages in fiction. Recalling the biblical incident of the Tower of Babel, literary critic and biblical scholar Meir Sternberg (1981), for his part, favours the term *polylingualism* in his work. He states that given his concern with “the linguistic diversity or uniformity of the utterances (usually made by different speakers) within the world of a single text,” he deliberately avoids “the sociolinguistic terms ‘multilingual’ and ‘monolingual,’ which are (and should be) used to characterize the linguistic range of a single speaker or community” (Sternberg 1981, 222), but insists that the terms are “complementary” (Sternberg 1981, 222). Sternberg also notes that he has encountered ‘heterolingual’ “to denote a foreign language (or dialect) – usually, a language other than that of the reporting speech-event” (Sternberg 1981, 222), but generally prefers using polylingualism for the aforementioned reasons.

The advent of globalization, parallel to the destabilization of conceptual boundaries like nation or country, gave way to the field of transnational literatures. This field, in turn, coined its own terminology for the presence of multiple languages within a single written work. Transnational literature scholars such as Steven G. Kellman (2003/2000) and Linda He Liu (1999/1995) have been known to use the term ‘translingualism’ in their research, emphasizing the idea that traditional links made between author, language, and land of origin in literature have waned in importance. Far from being simple to define, the term *translingual* is used to refer to an array of phenomena, from simply meaning “existing in multiple languages” or “having the same meaning in many languages” to “containing words of multiple languages” or “operating between different languages.” Steven G. Kellman somewhat circumscribes the meaning in his own work, insisting that, for him, translingual writers are authors who write in more than one language or in a language other than their primary one, or, in short, authors who “flaunt their freedom from the constraints of the culture into which they happen to be born...by expressing themselves in multiple verbal systems” (Kellman 2003, ix). For Kellman, thus, translingualism is closely related to notions of linguistic identity. The main distinction to be made about translingualism has to do with the emphasis on the process of learning—by choice or by necessity—a second language in which to express oneself. The polyvocal nature of the term, however, poses problems for the research at hand, and therefore alternatives will be used in its place for the sake of clarity.

The most frequently used terms to refer to the phenomenon—plurilingualism and multilingualism—are also the most readily interchanged. Their individual proponents, however, see them as definitely distinct notions. The term ‘plurilingualism’ is often used to refer to situations wherein a person who has competencies in more than one language can switch

between languages—from one language to another and vice versa—according to the circumstances at hand and the social and cultural contexts. While plurilingualism is sometimes used interchangeably with ‘multilingualism,’ the two concepts are thought to differ on one primary notion: plurilingualism implies a necessary alternation between two or more languages, whereas multilingualism is connected to situations wherein multiple languages exist side by side in a society—or, for instance, in a text—but are used separately. Danièle Moore and Laurent Gajo (2009) insist that in sociolinguistic terms, a shift in terminology occurred from multilingualism to plurilingualism when the focus turned to the “individual as the *locus* and *actor* of contact” (Moore and Gajo 2009, 138). Before that, multilingualism was mostly equated with the study of societal contact, and plurilingualism with the study of an individual’s repertoires and agency in several languages (Moore and Gajo 2009, 138). Moreover, if further qualifiers are not added, the term ‘multilingualism’ may give the reader the impression that all languages at play are being used equally, when in fact instances of literary multilingualism can occur on a spectrum from the inclusion of occasional words to large portions of text within the vehicular narrative.

That being said, the very nature of plurilingual literature implies the possibility—if not near certainty—that the terminology will vary with location and language. For instance, D’hulst and Meylaerts argue that the expression “cultures plurilingues” is vastly more common than “cultures multilingues” (D’hulst and Meylaerts 2011, in Mus and Vandemeulebroucke 7) based on a Google search in 2010. Interestingly, the statistics are inversely proportional in their English iterations, “multilingual cultures” being vastly more common than “plurilingual cultures.” The exercise, repeated in the autumn of 2016, rendered similar results, emphasizing the ambiguity in the appellation, and the necessity for a somewhat normalized terminology for this phenomenon.

If one understands ‘multilingualism’ to mean the ability to use several languages—if not perfectly well—by an individual, assuming a mutual interaction of languages in the mind of the user, the notion is thereby intertwined with that of ‘plurilingualism’ as it is used in European Union documents. Plurilingualism by no means implies or necessitates a perfect command of several languages, but rather refers to the attempts made to communicate with others in a variety of situations using one’s linguistic knowledge and skillset. Examples of this can be found throughout Marco Micone’s triptych, comprising *Gens du Silence* (1982), *Addolorata* (1984) and *Déjà l’agonie* (1988), and their respective translations *Voiceless People* (1984) and *Addolorata* (1988), by Maurizia Binda, and *Beyond the Ruins* (1995) by Jill MacDougall. Before *Gens du Silence*, there was no model to be found for a form of theatre that prominently featured the immigrant experience and its struggles in Québec, or even Canada. Micone’s use of plurilingualism in the text of his plays sidesteps the pitfalls of stereotypical dialects usually associated with the depiction of immigrants or foreigners in literature.<sup>4</sup> Micone has his characters speak a simplified yet standard French, interrupted by patois, English, and Italian expressions. Micone’s works foreground characters who are grappling with questions of identity, and the texts often seek to formulate an identity that reconciles seemingly contradictory notions through language use. For that reason, as well as for the sake of clarity in this research, the term *plurilingualism* will be preferred for referring to the phenomenon over all other expressions, save for direct quotations.

---

<sup>4</sup> On that topic, see Jules Zanger’s 1966 article “Literary Dialect and Social Change,” which describes the most recurring tropes of that style as an “attempt to indicate on the printed page, through spellings and misspellings, elisions, apostrophes, syntactical shifts, signals, etc., the speech of an ethnic, regional or racial group” (Zanger 40).

## **1.2 Plurilingualism: A Brief History**

It would be all too easy to forget literary plurilingualism's long and broad history. Grutman recalls twelfth and thirteenth-century goliards (Grutman 2002, 329), and Madeleine Stratford touches on the works of medieval authors who wrote in both Latin and their own vernacular tongues (Stratford 458), but as a wave of Romantic nationalism swept over nineteenth-century Europe, writing in multiple languages became progressively less frequent, and, as Stratford notes, "the act of writing became loaded with political consequences" (458, tr. mine). As Meylaerts notes, "the romantic ideology of 'one language and one literature for one nation' made writers loyal to 'their' national language and gave a negative image to literary language mingling" (Meylaerts 2010, 227). This Eurocentric history of literary plurilingualism, however, does not account for non-European examples of the phenomenon; literatures of Asia or the Americas, for instance, remained for a long time outside the scope of literary historians. It also centres mainly on the most readily accepted forms of plurilingualism, as in literatures that use the power imbalances between the languages at play in their favour, augmenting the cultural capital of a text with the insertion of languages that rank higher in the hierarchy. Meylaerts posits that

[s]ince there is no equality in literary contacts (Even-Zohar 1990), tolerance or intolerance of foreign words are indexes of the power imbalance between the literatures involved; they are, in other words, related to the source and target literature's position on the global map of world literature... Translation then becomes a means by which writers from different nationalities compete in order to accumulate symbolic capital.

(Meylaerts

2006, 7)

Similarly, in the introduction to his *Translation and Globalization* (2003), Michael Cronin refers to the “fragility of the linguistic ecosystem” as a way to describe the “challenging position occupied by minority languages” (Cronin 2003, 5). This notion could well be applied to the perceived threat that is posed by plurilingualism to the equilibrium of official bilingualism in Canada, particularly in Québec as the only primarily Francophone province; additional elements in the linguistic mix have to be accounted for on a macroscopic level.

The Canadian context offers numerous instances of plurilingualism across many media and by authors with diverse backgrounds; indeed, the use of multiple languages cannot be restricted to a single demographic or even a limited number of communities. The practice crosses over linguistic and national traditions, and across generations, revealing a phenomenon in Canadian literary culture that goes beyond reductive narratives of unilingual/unicultural identity. In her essay “The Discourse of the Other: Canadian Literature and the Question of Ethnicity,” Barbara Godard proposes another model for approaching the restrictive binary pairing Anglophone/Francophone that has tended to staunchly separate Québec literature from the rest of Canada. Rather she proposes “an exploration of the politics and poetics of exclusion/inclusion” which would allow for “another model for Canadian literary discourse as a field of differential relations” (Godard 1990). She envisions a network of relations which would conceptualize the multilingual situation of Canadian literatures, making distinctions according to culture, history and ideology, though dividing by language” (Godard 1990). That said, immigrant writers like Marco Micone often experience a Bakhtinian conflict of heteroglossia, and can

produce works of literature and theatre that fall outside of the traditional binary, making their practice a slight deterrent to straightforward participation in a national tradition.

The linguistic defamiliarization experienced by immigrant writers can, as Godard further notes, “involve a transfer from one language to another” in their writing or even “the transfer of a cultural reality into a new context as an operation in which literary traditions are variously challenged or supported in the encounter of differing modes of textualization” (Godard 1990). In the Québec context, the minority status of immigrants is doubled—allophones in Francophone Québec within largely Anglophone Canada—and writers are confronted with linguistic choices that have ideological and aesthetic implications:

They may buy into the language of power (English) or they may opt to interrupt and disrupt it by emphasizing the diglossia of their subordinate situation, that is, by writing bilingually or in structures of thought and language from their native tongue transposed into English. (Godard 1990).

In immigrant works of theatre and literature, the political and social dimensions of the languages (and language choice) are at the forefront, and the potentially confrontational character of linguistic encounters becomes prominent and explicit.

Recent studies concerning multilingual identity, the cultural milieu of translation, and concepts of Otherness offer interesting avenues of discussion to explore identity conflicts related to plurilingualism, as well as questions raised by the translation of plurilingual texts (Pavlenko, Fischer and Nisbeth Jensen, Lvovich and Kellman). Indeed, though Pavlenko celebrates the “great surge of interest in the relationship between language and emotions” (Pavlenko 2004, 3), she identifies certain critical oversights. Among them, she notes that none of the critical publications on the subject “considers the implications of bi- and multilingualism,” highlighting

as an example the “representation and use of French, English, and Italian emotion terms in trilingual Canadians” (Pavlenko 2004, 4). Kellman’s work linking translanguaging and identity, Pavlenko’s association of affect and language choice, and Fischer and Nisbeth Jensen’s contextualization of power dynamics in translation focusing on the “constraints from different perspectives (e.g. hegemony, norms, language, target group)” (Fischer and Nisbeth Jensen 2012, 11) all gain from being refracted through the lens of the History of Emotions, as it considers affective construction, expression, and reception from a broad spectrum of Humanities perspectives.

Language choice functions as a social marker. Benedicta Windt-Val posits that “[l]anguage also has an important function as a carrier of culture and identity. Through the words we choose when talking, we create the picture of ourselves that we want others to see” (Windt-Val 2012, 275). If languages are shown to be a way to partition one’s social life and social interactions, names offer a similar way to mould one’s identity. Various psychological studies (Allport 1961 and Grimmaud 1989, for example) have shown that there is a close correlation between a person’s name and their sense of identity and self. Onomastics and sense of self are closely related, and the name that individuals choose to go by often offers a glimpse of this person’s network of relationships in a given context. Windt-Val explains that the

aspects of ourselves we choose to present at any given moment will depend on whether the people surrounding us are family members, schoolmates, fellow sportspeople, close friends, acquaintances, a girl- or boyfriend, our boss, colleagues or subordinates. The choice we make will often manifest itself through the name by which we choose to present ourselves to the surroundings. (Windt-Val 2012, 275)

Windt-Val stresses the intentionality behind the name we choose to introduce ourselves in social settings. While the choice seems “casual,” or a mere “matter of habit,” it is in fact quite the opposite; “the way we use our name constitutes an important part of the impression we want other people to form of ourselves” (Windt-Val 2012, 275).

Narratives of unidimensional identity are becoming less and less prominent, as plurilingual works resist compartmentalization and challenge preconceived ideas that nationhood be strictly unilingual. In their 1987 study “Language, Multiculturalism and Identity,” John Edwards and Joan Chisholm do the empirical legwork of measuring the “relationship between possession of a given language and the continuity of group identity,” a correlation which, according to them, “has attracted a great deal of speculative attention, but very little empirical work” (Edwards and Chisholm 1987, 391). Extrapolating from the nineteenth-century Romantic notion—perpetuated by Wilhelm von Humboldt, among others—that language is the “spiritual exhalation” of a nation (Cowan 277, qtd. in Edwards and Chisholm 1987, 391), Edwards and Chisholm challenged this assumption by surveying various groups of “reasonably well-educated [Canadian] adults” (Edwards and Chisholm 1987, 396). This survey measured a variety of factors related to perceptions of language and its relation to group identity, but also touched on the perception of various languages in Canada. The researchers deemed the Canadian setting of their study fundamental, since “the language-identity link seems particularly important given Canada’s dual-charter-group status, many ‘non-official’ language groups, and an official policy of multiculturalism within a bilingual framework” (Edwards and Chisholm 1987, 394). According to the study, respondents proved agreeable to the notion that some knowledge of both official languages was important for Canadians (Edwards and Chisholm 1987, 400), but Edwards and Chisholm identify a caveat in noting that “most Canadians appear to support the idea of

multiculturalism so long as real change is not involved; in other words, they support more the *symbol* of diversity than the substance” (Edwards and Chisholm 1987, 405). It could be argued that Canadians’ perception of and opinion on plurilingualism operate in much the same way; the idea of plurilingualism—in culture or literature, for instance—will be easily accepted in theory, but in practice it may not be actively sought. Any text straying from the conventions of monolingual writing will necessarily run into complications, whether at the level of critical reception or of translation.

Most of Canada’s cultural productions since the 1960s have had to do with language difference or conflicts derived from that difference, including literary productions in Québec. In fact, Sherry Simon claims that “cultural difference in Canada has been defined almost exclusively in terms of language for most of its history” (Simon 1992, 159). Madeleine Stratford concurs, and argues that “from the onset of the twenty-first century, ‘national’ literatures reflect the multilingual societies from which they derive” (Stratford 459, tr. mine), and that rings particularly true in light of the federal context. Though a section of the *Constitution Act* (1867) has guaranteed that both French and English may be used in the Parliament of Canada, in its journals and records, with proceedings in any of its established courts, and that all parliamentary acts be published in both languages, the guarantees for the equal status of the two official languages were only provided in 1982, when the relevant sections of the Canadian Charter of Rights and Freedoms became law. These guarantees have effectively caused these Canadian ideas and ideals to progress as two separate mirror narratives in different languages. If the content is guaranteed to be the same, the containers are distinct, and mutually exclusive—every French iteration will find its vetted English equivalent, and vice versa.

The formal, performed equivalence between the two official languages at the federal level is prevalent and expected, imbuing the notion of translation in Canada with more significance. That said, this expected mirror-like equivalence simply cannot be maintained outside the realm of governmental communications. The translation of works of literature in the Canadian context has to account for, and contend with, a multitude of specific social and cultural factors that are often implicit. Simon argues that “[t]o study translation in a national context is to become aware of the multiplicity of intersecting functions and discourses in which it participates. . . . The Canadian context allows us to understand the dissymmetries, the relations of dominance, which create cultural meanings attached to translation” (Simon 1992, 160). Though all translation carries cultural meaning, those kinds of considerations become particularly crucial when the source texts—in this instance, works of plurilingual literature—themselves engage directly with elements that are socially or culturally dependent through the coexistence and comingling of different languages. In the translation, then, the lines delimiting differences—whether linguistic, social, or cultural—can become blurred.

Influenced by colonial and postcolonial studies, various critical works focus on the use of translation as an inherently nationalistic tool. Jon Solomon posits translation as “an integral part of each nation’s national language” (Solomon 2007, np). Fundamental a notion as it may be, Solomon argues, in spite of its constitutive nature, translation is “invariably represented as a secondary or exceptional use of language” (ibid), an economy that invites individual language users “into closed spaces of an essentially biopolitical nature,” an order that “interdicts the possibility of communication without passing through the circuits of this separation” (ibid). Naoki Sakai calls this “conventional conception of translation” problematic because of “its inherent

metaphysics of communication” (Sakai 2006, 71). Because this view of translation “presents [it] as a process of homogenization and of establishing equivalence,” it is reductive in nature. Indeed, Sakai insists that though “[t]ranslation articulates one text to another, ... it does not mean that translation merely establishes equivalence between two texts, two languages or two groups of people” (Sakai 2006, 71). Accounting for human factors renders the whole linguistic process infinitely more complex, especially when individuals speak more than one language.

Considering the fact that diaspora, exile, and migration are all experiences which allow, and indeed require, the dissolution or reconfiguration of national constructs, with the constant demographic flux of this age of globalization, languages have taken on a larger significance. Advocates of metroethnicity have made attempts to show just how language and the city are deeply involved in a perpetual exchange between various peoples, their histories, and their linguistic resources within the confines of the same urban landscape. In 2005, John C. Maher posited metroethnicity as “a reconstruction of ethnicity: a hybridized ‘street’ ethnicity deployed by a cross-section of people with ethnic or mainstream backgrounds who are oriented towards cultural hybridity, cultural/ethnic tolerance and a multicultural lifestyle in friendships, music, the arts, eating and dress” (Maher 2005, 1). Extending the notion of metroethnicity, Emi Otsuji and Alastair Pennycook (2009) propose the notion of “metrolingualism,” referring to the creative linguistic conditions across spaces and borders of culture, history, and politics, as a way to move beyond current terms such as multilingualism and multiculturalism.

The notion of metrolingualism also includes the notion of reconstruction of identity, or, as Maher defines metroethnicity, “an exercise in emancipatory politics...an individual’s self-assertion on [his or her] own terms and that will inevitably challenge the orthodoxy of ‘language

loyalty” (Maher 2005, 84) enacted in the mixing of languages. Just as the nineteenth-century nationalist movements imbued the act of writing with political inclinations, literary plurilingualism is socially and politically charged. Indeed, to include different languages in a given text makes a statement, at the very least, on the cultural level. When a national language is historically perceived as necessarily unilingual, Sakai states, “[t]he formation of national literature also seems to coincide with the severance of literacy and multilingualism” (Sakai 2008, *Translation and Subjectivity* 20). Hence, linguistic mix, as exemplified by plurilingual literatures, marks a form of resistance to nationalistic order and disrupts the clean distinction between text and translation. That being said, I would argue that the discursive plurality at play within works that display heterolingualism encourages the perception of such works as a creatively productive apparatus. In *Writing Outside the Nation* (2012), Azade Seyhane interrogates the “implications and consequences of writing between national paradigms, ‘bilingually’ or ‘multilingually’” (Seyhane 2012, 13). Mostly referring to writers in diasporic roles, Seyhane argues that “[t]ransnational writing”—which is often plurilingual—“can potentially redress the ruptures in history and collective memory” and “restor[e] neglected individual and collective stories to literary history” by “introduc[ing] the riches of hitherto neglected cultures into modern literary consciousness” (Seyhane 2012, 13). The arguments put forth by Cronin, Seyhane, Simon, Sakai and their like all have slightly different emphases, but they share an understanding that plurilingual texts draw attention to socio-cultural tensions. Such texts, Seyhane argues, “sensitize the reader to the power of language, its capacity to mark cultural difference, and its responsibility to respond creatively to cultural difference and contribute new structures of knowledge to the body of criticism” (Seyhane 2012, 14).

The juxtaposition and internal variation between two or more languages within the same text affect various disciplines in different ways. Lise Gauvin (2000) refers to L. Forster (*The Poet's Tongues: Multilingualism in Literature* (1970)) and to Giordan and Ricard (*Diglossie et littérature* (1976)) to develop this social dimension of the literary text, a relationship that is further explored in Doris Sommer's *Bilingual Games: Some Literary Investigations* (2003) and *Bilingual Aesthetics: A New Sentimental Education* (2004). Sommer pays attention to the advent of bilingual punning and plurilingual games in American literature as effects of globalization, as "the world has outgrown a one-to-one identity between a language and a people" (Sommer 2004, xv). Sommer stresses the creative possibilities inherent in plurilingual literatures, and calls attention to the moments and places where cultural tensions are played out. Sommer asserts the merits of crossed linguistic signals, considering this an added value rather than a loss (Sommer 2004, xi). Hence, the Romantic—and romanticized—idea of 'one language, one nation' has been continuously and systematically undermined in multicultural and plurilingual countries. The Canadian context saw the second language assert itself politically, but the reality exists worldwide, partly due to the globalization effects of increased mobility. Plurilingual texts in translation, thus, can be doubly significant, even if the plurilingual elements are reduced, flattened, or totally disappear in the translation. As Reine Meylaerts points out, these texts have "the potential to lay bare the blind spots of Translation Studies' models," but their translation "may highlight multilingual cultures' internal cleavages, their linguistic and identity conflicts" (Meylaerts 2013, 521).

Plurilingual literature, at its most general, "is the locus of an inter-lingual creation procedure or ongoing translation process, leading to translation *effects in the text*" (Meylaerts 2010, 228). Literary multilingualism is readily accepted as a challenge in the world of

translation; when the words to be translated carry inherent cultural meaning through the coexistence and co-mingling of different languages, the stakes are high. Plurilingual literature, by its very nature, challenges traditional expectations of what literary texts are, and the linguistic boundaries to which they are restricted. The translation of these texts, then, further complicates matters, as it directly affects their circulation and readership, not to mention the effects it (potentially) carries onto the power dynamics at play in the narratives in terms of the contact between languages. Meylaerts explains that

[s]tudying the politics of translation in multilingual states would consequently cover the total complex of literary, religious, economic, political, social, and other translations and translation strategies in a society: their goals and effects, their impact on the relations between the people living in that society, and so much more. What one would gain in terms of scope in such a breathtaking enterprise, one would risk losing in terms of situated understanding. (Meylaerts 2018, 221)

Meylaerts thus suggests that more focused analytical undertakings—she cites Brian James Baer’s collection *Contexts, Subtexts and Pretexts: Literary Translation in Eastern Europe and Russia* (2011) and Sherry Simon’s *Translating Montreal* (2012), among others, as more productively limited studies—are the way to understand what she calls “the politics of translation in the broadest sense” (Meylaerts 2018, 221). A narrower focus with a finite corpus may well render more in-depth analyses that can, in turn, be applied in other contexts.

### **1.3 Studied Corpus**

The works in the studied corpus—Marco Micone’s triptych *Gens du Silence* (1982), *Addolorata* (1984;1996) and *Déjà l’agonie* (1986) and their translations by Maurizia Binda and Jill MacDougall— are taken as a case study of plurilingual theatre in translation. Considering their context and the political intricacies associated with the specific moment in Québec’s cultural history, I argue that they create and express emotional communities (Rosenwein 2006) through language, reflecting the multicultural nature of the milieu in which they were created.

In an opinion piece published in the *Montreal Gazette* in 2012, Micone recounts the history of Italian immigrants like himself in Montreal, from the first few thousands in the nineteenth century who worked in mines, in logging camps, or on the railroad to the mass immigration that spanned the turn of the twentieth century until the beginning of the First World War, and then again after the Second World War. Micone notes that, in Italy, as “[e]ntire villages emptied out” with their inhabitants leaving for the promise of greener pastures in Canada, this movement created “such demographic imbalances and economic difficulties that emigration became a self-generating process” (Micone 2012). As Montreal was going through a period of intense modernization, with a focus on urbanization and development, many immigrants found jobs as labourers and skilled workers in the construction boom that brought the city’s metro system to life, as well as the Metropolitan Expressway, and countless suburban developments with their infrastructures and school systems. He comments on the long history of prejudice that has followed Italian immigrants, and all the undue association with xenophobic constructions of the Mafia. Micone writes:

Thousands of Italians came to Québec in the 1950s and 1960s in an atmosphere of virtual indifference... Under Québécois roofs, people told scandalous stories of promiscuous men, made fun of the fat, black-clad Italian mamma, and accused these immigrants of

stealing jobs. ... With no law imposing the French language, these new Quebecers, who had never heard of French being the majority language in Québec, overwhelmingly chose English schools for their children, and quite legally so. For a whole generation, no one protested. Then, suddenly, French authorities understood they had to integrate these immigrants. And as in a Greek tragedy, two legitimate points of view came into conflict, thus causing violent riots in Saint-Léonard (1969). (Micone 2012)

The riots to which Micone refers occurred in response to a report showing that, in some areas of the province, monolingual Francophones struggled to find employment in the aftermath of the Second World War—a period that also coincided with an increased wave of immigration. From that report the Gendron Commission was formed, charged with making recommendations to promote the use of French in Québec. Because of controversy and disruption in certain predominantly immigrant boroughs of Montreal, including in St-Leonard, where the Catholic school board insisted that children of allophone immigrants be required to go to French schools, in 1969 the provincial government pre-empted the Gendron Commission by passing Bill 63, formally known as the *Loi pour promouvoir la langue française au Québec* (Law to promote the French language in Québec). Five years later, in 1974, Bill 22, otherwise known as the *Official Language Act* (not to be confused with the federal *Official Languages Act*), was passed, superseding Bill 63 and making French the sole official language of Québec. After the Parti Québécois came into power in 1976, the predominance of French in the province was further strengthened: French was the sole official language used by the provincial government and the provincial courts, and, perhaps most importantly, the *de facto* language of instruction and communication. To enforce these measures, “[e]ducation in French became compulsory for immigrants, even those from other Canadian provinces, unless a ‘reciprocal agreement’ existed

between Québec and that province (the so-called Québec clause)” (*Historica Canada*). Québec’s 1977 Bill 101—also known as the *Charter of the French Language*—followed, with its aim to formally establish what was seen as the fundamental language rights of the people of the province. Ric Knowles and Ingrid Mündel refer to this piece of legislation as the “most prominent site of struggle” (Knowles and Mündel XVI) over the specificity of Québec culture, with its particular linguistic component and concept of nationhood. Bill 101 had an impact on the practice of literature and theatre at the provincial level that can be contrasted with the effect in English Canada of the 1988 *Canadian Multiculturalism Act*, which seemed to make critics and scholars aware of and interested in the complexities of race, language, and culture in Canadian society, and the way these realities found themselves reflected in literature and theatre.<sup>5</sup> The Act itself stemmed from a 1987 report that stated the existing policy of multiculturalism failed to meet the needs of Canada’s multicultural society adequately. The original policy—adopted by the government in 1971—largely focused on cultural preservation, overlooking concerns that went beyond cultural and linguistic retention and that emerged as the centre of immigration gradually shifted away from Europe to include Asia, Africa, and the Middle East. In essence, the *Canadian Multiculturalism Act* emphasized the right of all individuals to preserve and share their cultural heritage while retaining their right to full and equitable participation in Canadian society, and encouraged intercultural exchange and interaction in an effort to foster a greater appreciation and awareness of Canada’s cultural diversity. In contrast, Québec’s Bill 101

---

<sup>5</sup> The special issue of *Canadian Theatre Review* entitled “Theatre and Ethnicity” (1988), edited by Natalie Rewa, constitutes a seminal foray into such questions, and examines the plurality—ethnic, cultural, linguistic—found in dramatic and theatrical, questioning its impetus.

emphasized and protected the cultural and linguistic heritage of French in Québec, which fanned the flames of friction between Francophones, Anglophones, and allophones in the province.

#### **1.4 Theatre in 1980s Québec: Performing Cultural Difference**

This sociopolitical context informs the ways in which we might understand the dramatic corpus of Marco Micone, a Québécois playwright who immigrated to Montreal as a child in the 1950s. Micone “approaches the issue of ethnic difference from this immigrant space of exiguity and in the mode of simulation,” Erin Hurley argues, by “writ[ing] back to the centre of the Québec literary institution – including *le nouveau théâtre québécois*<sup>6</sup> – in a process that not only de-centres the centre but uproots it” (Hurley 2010, 90). In this tendency, Hurley also detects an inversion of gender roles, a “feminist politic that undoes the masculinist national fantasy of self-originating” (90). Micone’s works offer an example of the aesthetic and thematic repertoire of immigrant theatre in Québec. Hurley contends that similarly to the Québécois playwright Michel Tremblay, “Micone’s neo-Québécois writing is concerned with national identity and difference, and particularly with their linguistic encodings” (Hurley 2010, 90). Indeed, a significant portion

---

<sup>6</sup> The expression “nouveau théâtre québécois” typically refers to intensification of the theatrical activity in Quebec in the 1960s, following the momentum gained after the Second World War. This surge of activity sees a multiplication of professional and semi-professional troops across Québec, as well as an increased number of original Quebec creations coming to the stage alongside classical repertory. Still, very few of them dealt with the daily life of people in modest conditions until the production of Michel Tremblay’s *Les Belles-Soeurs* in 1968, which brings it to the fore.

of most ‘immigrant stories’ in Canadian literature explores the notions of journey, of displacement, and of finding one’s place in Canadian society, often in a compromise between the new country and the old. This compromise is often discernible in the use of language. The increased diversity of Canadian immigration that occurred throughout the twentieth century, and is ongoing, has rendered the immigrant experience polyphonic. Along with the presence of a postcolonial struggle against a constrictive, hierarchical construction of ethnicity, immigrant literature and theatre has challenged the notion of a unitary Canadian literature. Still, “language,” as Barbara Godard notes, “is the mark of nationality in literature” (Godard 1987, 131). That the works of immigrant authors like Micone’s should demonstrate an acute focus on language use, and a multiplicity of languages should not, then, come as a surprise. With their focus on issues pertaining to language loss and acquisition, but also intergenerational conflict, nostalgia and displacement for first-, second-, and third-generation immigrants, and the socioeconomic struggles that come with the immigrant condition, Micone’s plays use language to stage and articulate the reality of his imagined characters.

This chapter establishes and analyzes Micone’s plays, examining their plurilingualism, their intentions, and their respective audiences, thus highlighting the established understanding about how plurilingualism operates in a specific sociogeographical context. The discursive plurality within the plays, I argue, encourages the conception of plurilingualism as a tool, and not necessarily an obstacle to translation.

### **1.5 Micone’s Triptych**

In *Gens du silence*, *Addolorata*, and *Déjà l’agonie*, Micone depicts and explores his community, Italian families in Montreal. Describing the immigrant state as paradox, Micone quips that

“L’immigré est tiraillé entre l’impossibilité de rester tel qu’il était et la difficulté de devenir autre”<sup>7</sup> (Micone 1992, 87-8), leaning on the etymological associations of the verb ‘tirailler’ with notions of conflict, opposition, contradiction, and violence.<sup>8</sup>

Though the perspective of Micone’s plays is specific to the Montreal Italian immigrant community and its history, in many ways they reflect more universal aspects of the immigrant condition. Playing with the cultural function of different languages in Québec, Micone explores the political and social ramifications of the immigrant experience in the only predominantly French province. The social and cultural tensions of post-Quiet Revolution<sup>9</sup> Québec serve as the backdrop of Micone’s stories, his plays’ plurilingualism engaging with the same conflicts.

---

<sup>7</sup> “the immigrant is torn between the impossibility of remaining who they were and the difficulty of becoming another” (Micone 1992 *Le Figuier enchanté* 87-88, tr. mine)

<sup>8</sup> Tirailleur: “Tirer à plusieurs reprises, en diverses directions,” “Agir d’une manière fréquente et importune sur..., en sollicitant contradictoirement,” “Tirer souvent, irrégulièrement, en divers sens,” ou “Faire un tir irrégulier, à volonté. Tirailleur sur l’ennemi, pour le harceler”. 2018 Dictionnaires Le Robert - Le Petit Robert de la langue française en ligne)

<sup>9</sup> The Quiet Revolution (*Révolution tranquille*) was a period of intense socio-political and socio-cultural change in Quebec between 1960 and 1970, largely characterized by the effective secularization of its provincial government. One of the most striking changes from that period was embodied the provincial government’s more direct involvement with regard to education. Quebec’s government created the ministries of Health and Education, expanded the public service, and made massive investments in the public education system and provincial infrastructure, even allowing the unionization of the civil service. The term ‘Québécois’ (as opposed to French-Canadian) also gained social traction as Quebec established itself as a reformed province.

Writing in parallel to the political and cultural conflict about the survival of the French language and culture around him in Québec, Micone introduces the variables of immigrant culture, class, and power. In 1989, Micone published the poem “Speak What,” proposed as a response to Michèle Lalonde’s manifesto “Speak White” (1968) which had aimed to articulate how culturally dispossessed Francophones from Québec felt in the economically dominant Anglophone mass of Canada. The epitomic emblem of post-Quiet Revolution Québec nationalism, Lalonde’s poem served to fuel the social push for Québec’s autonomy. “Speak White”’s insistent repetitions of “speak white,” are equated with “speak English,” the racist injunction acting as a reminder of the linguistic oppression experienced by Francophones in Canada. Micone’s “Speak What” addresses the work started by Lalonde, but challenges its exclusionary undertones by warning against a nationalism based strictly on exclusion. Micone, rather, calls for the inclusion of *néo-Québécois* within the Franco-Québécois fold : “nous sommes cent peuples venus de loin partager vos rêves et vos hivers /.../ nous sommes cent peuples venus de loin pour vous dire que vous n'êtes pas seuls”<sup>10</sup> (Micone 1989, 84-5). This is a more hopeful take on the feelings expressed by Giovanni, a character in Micone’s play *Addolorata*, who deplores the social status—and lack of political clout—of the immigrant as a perpetually marginalized outsider. He laments that the passage of time has no real effect on the immigrant condition, claiming that “[f]orty years from now we’ll still be immigrants. Sempre. It’s not the number of years you stay here that makes immigrants out of us, it’s the way we live.” (Micone, *Addolorata*, 132 tr. Binda). Giovanni further argues that “[i]n a country where the rich

---

<sup>10</sup> “we are a hundred peoples come from far away to share your dreams and your winters / ... / we are a hundred peoples come from far away to tell you that you are not alone” (Micone 1989, 84-5, tr. mine)

and the employers lead the government around by the nose, poor people and workers are immigrants, even if their names are Tremblay or Smith. ... That's why we're all immigrants” (Micone, *Addolorata*, 132 tr. Binda), emphasizing the universal nature of the condition.

Micone's plays are significant both as landmarks of immigrant literature and as key elements within the larger Canadian literary field, echoing many of the themes and attributes of the *nouveau théâtre Québécois*. The language used by the characters in his plays is earthy in the same way Michel Tremblay's is: the language of the people. Micone's plays also exhibit clear political, social, and cultural goals, inserting themselves in the movement of theatre in Québec that started in the 1960s and 1970s, but his plays bring the neo-Quebecers—the first generations of immigrants—into focus. Literary and theatre scholars alike have drawn attention to his work, insisting that “[t]hrough his texts, Micone gives voice to the migrant Italian community by crafting an *ad hoc* and hybrid language,” and that in his work “[l]anguage ... becomes a powerful instrument at the disposal of migrants to disseminate their ‘migrant culture,’ which is one of adaptation and hybridity but certainly not of acculturation” (Foglia 2014, 22). The plurilingualism exhibited in Micone's plays subjects them to a certain reception contingency, as the languages present in the works are not accompanied by a translation. Undoubtedly, a number of utterances can be understood by inferring meaning via context, but the variety of languages, and the possibility of incomprehension, is not negligible. Early on, Sherry Simon recognized how the alternating languages in the plays—“talking matches”—act as “jousts, conflicting versions of reality which confront one another in mutual incomprehension” (Simon 1985, 61). Generational and social frictions between the characters in the plays drive many of these “talking matches,” and let audiences and readers peer behind the curtain of the immigrant condition.

Different aspects of that condition are introduced and put into context with the various families and social circles in Micone's plays.

### **Gens du Silence (1982)**

The text of the trilogy's first volume, *Gens du silence*, portrays the struggle of first-generation Italian immigrants; the play opens with a chorus connecting the particular story of Antonio's emigration from Italy to the larger story of mid-century Italian emigration. The play denounces the exploitation suffered by Italian immigrants in the factories of Montreal, and describes the struggle of fitting in for the families that immigrated. It explores and exposes the prejudices to which immigrants fall victim, and those which they themselves have towards the inhabitants of the country of adoption. The play itself is preceded by a note which clarifies the thematic underpinnings of the play. Part epigraph, part preface, the note sets the tone for the narrative, and helps to elucidate the impetus of Micone's writing. Micone proposes to break the silence too often imposed on immigrants by having his characters, young men and women (“[d]es jeunes, des femmes et des hommes”), answer such questions as “Immigrants, who are they? Why are they here?” (“Les immigrants, qui sont-ils? Pourquoi sont-ils ici?”) (Micone *Gens du silence*, 7). The interpersonal dynamics of the characters are also brought forward in the note:

L'heure est à la révolte ; celle de Mario ressemble à un nuage menaçant mais impénétrable, celle de Gino se fait sous le signe de la lucidité. Nancy et Anna, à leur tour,

démasquent le pouvoir qui les opprime et y découvrent un mâle: Antonio (le père).

(Micone *Gens du silence*, 7)<sup>11</sup>

Tensions—between the older and younger generations, between the male and female experiences, between the family and its social surroundings—are exposed right from the start, along with what is at stake for the characters. The note, interestingly, contains the first instance of plurilingualism; Antonio, the character of the father, is said to have taken refuge in the past, and finds himself “alone in his Rossi palazzo” (“seul dans son palazzo Rossi”) (Micone *Gens du silence*, 7). Innocuous as it may seem at first glance, this ‘red palace’ is used later, as a mocking jab, by Nancy in a reproach to her father. The paratext transforms the play; it generalizes the experience of the one to apply it to a multitude, reconstructing a story from the collective history that is the experience of immigration.

Stage directions, too, work towards that goal. A collection of voices is to be heard for the first six scenes, repeating, in “two or three” unspecified languages spoken by the immigrants of Québec, a translation of “Those who have driven us from our land and those who have made us outcasts here are of the same race” (Micone *Gens du silence* 9).<sup>12</sup> Over that collection of voices,

---

<sup>11</sup> “Revolt is in the air. Mario’s revolt is like a cloud before the downpour: threatening and impenetrable, whereas Gino’s revolt is lead in a clearheaded way. For their part, Nancy and Anna unmask the oppressing agent and discover a male behind it.” (Micone *Voiceless People*, 9 tr. Binda)

<sup>12</sup> The first publication of the play in 1982 reads:

On fera entendre pendant les six premiers tableaux une traduction dans deux ou trois langues des immigrants du Québec, la traduction de “Ceux qui nous ont chassés de notre pays et ceux qui nous ont marginalisés ici, sont de la même race”. On entendra cette

the action of the play opens with a chorus equating Antonio's emigration story to that of a larger collective, "connecting [it] to the larger story of mid-century Italian emigration" (Hurley 2004, 5). Italian words are scattered through the dialogue and act as references to a variety of things that all echo the 'old country': characters, toponyms, words that refer to the material culture of Italy, its history and religious culture, various appellations, and, last but not least, profanity.

The central family, whose migration to Montreal in the 1950s resembles Micone's own, is plurilingual at its core. As Erin Hurley has noted "[t]he parents speak in Italian regional dialect at home, learn popular French dialect from their working-class co-workers, and speak only enough English to communicate with their Anglophone bosses" (Hurley 2004, 6). Their children, also plurilingual, inherit two different fates: the son, Mario, is sent to English school in the hope that this will grant him access to the positions of authority, while the daughter, Nancy, is sent to French school because the future is not important for women ("[l]'avenir, c'est pas important pour les femmes") (Micone *Gens du silence*, 39). With no solid footing, all the individuals of the family have difficulty navigating the various social circles of Montreal. This "no man's langue"

---

phrase faiblement pendant les dialogues et plus fort pendant les temps morts. Le rythme sera varié. (Micone 1982, 19).

Later editions and reeditions offer slight variations on the instructions, like the 1991 edition, which specifies:

*La scène est dans l'obscurité. Un chœur composé de tous les personnages, récite dans deux ou trois langues des immigrants du Québec la traduction de :*

Ceux qui nous ont chassés de notre pays et ceux qui nous ont marginalisés ici sont de la même race. (Micone 1991(1982), 9)

(Gauvin 2010, 196) the characters inhabit manifests itself in the way they struggle to communicate.

The stunted or choppy expression is perhaps most evident in the character of Mario, who constantly mixes colloquial English and popular French, littered with expletives, to communicate. In frequent bursts of anger, he exclaims:

Christ! [Mes parents] comprenaient jamais rien! Alors mon père m'a acheté l'*Encyclopædia Britannica* en quarante volumes pour m'aider à faire mes devoirs. J'avais sept ans. "L'école anglaise, c'est pour ton avenir, Mario," me disait mon père. *Fuck the future, man! I wanna live now. NOW, okay?* (Micone *Gens du silence*, 9)<sup>13</sup>

In the predominantly French household, Mario seems to use English for effect. His English vocabulary is rife with swear words, “fuck” and “Christ” being as omnipresent as the frequent exclamation marks. Mario’s English, if always emotional, is not strictly used to express anger. For instance, after the purchase of a new car, Mario and his friend muse

RICKY: *Fuck! What a beauty! Where are we going, Mario?*

MARIO: *Anywhere, Christ! As long as we get out of here.* (Micone *Gens du silence*, 42)

Mario and his use of English are put starkly into contrast by Nancy, his sister, who teaches at an English school, yet uses French exclusively throughout the play. She appears to have better

---

<sup>13</sup> “Christ, they could never understand anything, so my father bought me the *Encyclopedia Britannica* in forty volumes to help me with my homework. I was seven. Even Nancy never opened it. ‘English school is for your future,’ my father used to tell me. Fuck the future, man. I wanna live now, now, okay?” (Micone *Voiceless People*, 51 tr. Binda)

integrated into the complicated Québécois society, and seems acutely aware of the various hurdles the immigrant community faces, and the silence that cloaks them all. She summarizes:

NANCY: J'enseigne ... à des adolescents qui portent tous un nom italien et dont la seule culture est celle du silence. Silence sur les origines paysannes de leurs parents et les causes de leur émigration. Silence sur le pays dans lequel ils vivent. Silence sur les raisons de ce silence. (Micone *Gens du silence*, 50)<sup>14</sup>

To break the cycle of silence the immigrant community appears to be stuck in, she claims that they need to express themselves so everyone can understand them (Micone *Gens du silence*, 50).

The plurilingualism in *Gens du silence*, and, indeed, in Micone's other plays, does not serve a primarily pragmatic function, but rather an aesthetic and ethical one. It serves as a realistic representation of the way individuals of Italo-Québécois descent move in and out of languages, coming into contact with other cultures, trying to find and assert their place within the host country and culture along the way.

### **Addolorata (1984)**

In a similar style to *Gens du silence*, *Addolorata* also includes a number of addresses to the reader/audience, emphasizing the thematic threads of the play. The play tells the story of the character Addolorata through multiple temporal breaks; the first scene introduces the same

---

<sup>14</sup> "I teach teenagers who all have Italian names and whose only culture is that of silence. Silence on the peasant origins of their parents. Silence on the reasons which led their parents to emigrate. ... Silence about the country they live in. Silence about the reasons for their silence" (Micone *Voiceless People* 65, tr. Binda).

character in two moments ten years apart: the young woman who goes by Lolita, aged 19 in 1971 and her 29 years old double, who now goes by Addolorata, in 1981. Her fiancé—who will become her husband—is also doubled: Johnny at 19, echoing the 29 years old Giovanni.

*Addolorata* brings into focus identity and the life of second-generation Italian immigrants in Montreal by exploring interpersonal tensions that stem from the struggle between independence and authority first in father/daughter relationships, and then in husband/wife relationships. As in *Gens du Silence*, there is a prologue to be read by a masked narrator (Micone *Addolorata* 7), calling attention to the universal nature of the story about to be performed. The narrator insists:

Comme Addolorata, il y en a des milliers. ... Elles sont de celles dont le sourire est terni. Elles sont de celles qui vivent dans la nuit.

Cherchez-les toujours au 13<sup>e</sup> étage. Parmi la foule à la sortie d'une usine. Cherchez-les parmi celles qui ont les jambes enflées, les reins brisés, l'âme meurtrie, le visage vieilli.

...

Comme Giovanni aussi, il y en a des milliers. ... Ils sont de ceux dont le sourire est terni. Ils sont des ceux qui vivent dans la nuit.

Cherchez-les au 13<sup>e</sup> étage, parmi les déracinés, les marginalisés, parmi ceux qui se heurtent à des portes fermées.<sup>15</sup> (Micone *Addolorata* 10-11)

---

<sup>15</sup> “There are thousands like Addolorata. ... They are the ones whose smiles have waned. They are the ones who live in the dark.

Always look for them on the thirteenth floor, in the crowd at a factory exit. Look for them among those with swollen legs, broken backs, broken souls and aged faces. ...

The prologue further highlights the universal nature of the characters' struggles by presenting the high-rise building in which the story takes place as an allegory for the Tower of Babel. The narrator, who also lives on the thirteenth floor, testifies that the building is organized in a manner similar to an inverted pyramid structure that mirrors the social order. The first floor is the most desirable, and is occupied by the Anglo-American managerial class (Micone *Addolorata* 9). Addolorata and Giovanni, offered as examples of the Italian-immigrant experience, live on the thirteenth floor, while the other floors are occupied by the Greeks, the Portuguese, the Spanish, the Haitians, and so on (Micone *Addolorata* 9). The narrator notes that a recent development forces the inhabitants of the building to speak "la langue du 12e étage," which, the narrator states, they spoke already "plus souvent que celle du *first floor*" (Micone *Addolorata* 9), hinting at the linguistic and legislative tensions in Québec in the early 1980s.<sup>16</sup>

Additionally, *Addolorata* echoes the struggles enumerated by Nancy in *Gens du silence*, and further calls attention to the fact that female immigrants are, in many ways, relegated to the

---

There are thousands like Giovanni, as well. ... They the ones whose smiles have waned. They are the ones who live in the dark.

Look for them on the thirteenth floor, among the rootless ones, the marginal ones, among those who always crash against closed doors." (*Addolorata* 89-90, tr. Binda)

<sup>16</sup> *Addolorata* was first performed in 1984, some seven years after the *Official Language Act* (Loi sur la langue officielle) of 1974, also known as Bill 22, came into effect. This bill, commissioned by Premier Robert Bourassa, made French the sole official language of Quebec, and came as a reaction to Bill 63, formally known as the *Act to promote the French language in Québec* (Loi pour promouvoir la langue française au Québec), and was the source of much social controversy, especially in the Italo-Québécois community.

periphery of society. Though Micone tackles the “doubly-marginalized status of female immigrants” in all three plays of his trilogy, “*Addolorata* takes it up as a central concern and driving force of the dramatic action” (Hurley 2004, 5). The action of the play presents Addolorata and her husband, Giovanni/Johnny, at two different times. Certain scenes show them shortly before their wedding, while others, set ten years later, show their marriage ending and Addolorata leaving her husband. The whole of the play paints an elaborate portrait of Addolorata’s private life, showing her just as unhappy and oppressed while living with her father as she is with her husband. The play ends on a more hopeful note, as Addolorata reclaims her independence, causing Giovanni to beg her to stay with pleas in multiple languages: “J’peux pas rester tout seul. Che faccia solo? Tu peux pas partir. Tu peux pas. Non posso vivere solo” (Micone *Addolorata* 101).

Addolorata’s departure is hopeful partly because she has already demonstrated her capacity to interact in multiple linguistic, and social, circles. Early on, she explains how she compartmentalizes her life according to the different languages she possesses, and with whom she speaks them:

Je peux aussi parler l’anglais avec mes amis, le français avec les gens d’ici, l’italien avec les fatigants et l’espagnol avec certains clients. Je m’ennuie jamais avec mes quatre langues. Avec mes quatre langues, je peux regarder les soap operas en anglais, lire le T.V. Hebdo en français, les photoromans en italien, et chanter Guantanamera. (Micone *Addolorata* 63)<sup>17</sup>

---

<sup>17</sup> “I can also speak English with my friends, French with the neighbours, Italian with the machos, and Spanish with certain customers. With my four languages, I can watch soaps in

Addolorata's compartmentalization of her life echoes a similar linguistic division of social interactions outlined by Gino and Mario in *Gens du silence*. Reflecting on the circumstances of their education, they allude to how they “parle le calabrais avec mes parents, le français avec ma sœur et ma blonde, l'anglais avec mes chums” (Micone *Gens du silence* 40). While the multiple languages in their lives seem to have had stunting effects on Mario and Gino's communication skills—Mario, especially, seems to struggle to fully express himself in any of his languages, rather communicating in a mixture of colloquialisms in French and English, peppered with profanity—Addolorata thrives in multiple circles because of it. She seems able to navigate the various social communities using the different languages at her disposal, and derives joy from doing so. Bilingual, or multilingual, speech is often constructed by members of a community as “an index of some extra-linguistic social category” (Auer 2005, 403), implying that the language, or languages, you speak, and with whom you speak them, is intrinsically linked to your identity. For Peter Auer, alternating between languages “symbolizes identities beyond the linguistic fact” (Auer 2005, 405). Addolorata's identity, or at least the way she presents herself to those different communities, then, is intrinsically linked to the language she uses to communicate.

Another distinction the play makes between the various languages is their association with a specific type of emotion. For instance, Micone's *Addolorata* associates the expression of anger with the English language. An exchange between Giovanni/Johnny and Addolorata/Lolita brings that association to light:

JOHNNY: *Fuck, you're blind.*

---

English, read the French TV Guide, the Italian *fotoromanzi*, and sing ‘Guantanamera’” (Micone *Addolorata* 137, tr. Binda).

LOLITA: Fâche-toi pas contre moi, j'essaie de t'aider, c'est tout.

JOHNNY: J'suis pas fâché. Qu'est-ce qui te fait penser que j'suis fâché ?

LOLITA: Oui, t'es fâché. Chaque fois que tu parles en anglais, c'est que t'es fâché.

(Micone *Addolorata*, 30-31)<sup>18</sup>

At this point, nineteen-year-old Addolorata (Lolita) appears acutely aware of what the code-switching in Giovanni/Johnny's speech patterns signifies, even if he himself does not realize. Following the social pyramid presented in the prologue, the fact that Johnny expresses anger towards Lolita in English is not insignificant. English, the language of the first floor, is that of the top of the social pyramid, the boss's language, which invites the interpretation that Johnny feels superior to her. Those affective associations are modified in Binda's translation, a fact which affects the complexities of how the cultural relationships between the communities are portrayed in Micone's plays.

### *Déjà l'agonie (1988)*<sup>19</sup>

---

<sup>18</sup> "JOHNNY: *Porcocane*, you're blind.

LOLITA: Don't be angry with me. I'm only trying to help.

JOHNNY: I'm not angry. What makes you think I'm angry?

LOLITA: Yes, you're angry. Every time you speak Italian, it means you're angry."

(Micone, *Addolorata* 106, tr. Binda)

<sup>19</sup> It is important to note that *Déjà l'agonie* is in itself a reworking of the text of a production by Théâtre de la Manufacture called *Bilico*, performed at the Théâtre de la Licorne in 1986 (Diane Pavlovic, "Entre la brise parfumée et le tourbillon infernal," *Jeu* 42, 1987.1, pp. 149-151). For

*Déjà l'agonie* is structurally similar to its predecessor *Addolorata*, in that it presents the action of the play in two distinct time frames. The crux of the text revolves around a family, disrupted as a result of the difficulties of emigration. Three generations share the stage: the grandparents, Franco and Maria, who have returned to live in their village of origin, having been ultimately unable to fully integrate into the Montreal society; the parents, Franco and Maria's son Luigi, who campaigns in Montreal for the rights of immigrants, and his Québécoise wife Danielle, an ardent Parti Québécois activist; and lastly, Luigi and Danielle's own son, Nino, who finds himself in the emotional crossfire of his grandparents' departure and his parents' divorce. A sweeping stage direction indicates that "l'action se passe à Montréal, en 1972, et en Italie, en 1987" (Micone *Déjà l'agonie* 17). Though this note is not altogether exact as one scene takes place in Montreal in 1987, it nevertheless captures the alternating settings that contextualize the theme of diversity at the core of the play.

The motif of a married (and then divorced) couple is used in this play as an illustration of the difficulties that come with divided cultural understandings. This tension is apparent in the two different time periods in play. In the 1987 narrative, Luigi visits his parents in his native Italy with his teenage son, where Nino, serving as the symbol of potential for intercultural and intergenerational reconciliation, pleads for the family to return united to Montreal, insisting multiple times that they return or leave "tous ensemble" (Micone *Déjà l'agonie* 80-81).

This last volume of Micone's trilogy is, without a doubt, the least plurilingual of the lot. In some ways, *Déjà l'agonie* falls a bit short of the "'true intercultural dialogue' that Micone

---

the purpose of this research, however, the published text of *Déjà l'agonie* will be considered as the source text.

requests so well elsewhere” (Popovic 219, tr. mine). That being said, it plays an important structural role in the narrative arch of the triptych, reiterating the major themes of both *Gens du silence* and *Addolorata* while also allowing Micone’s trilogy to insert itself into the cultural nationalism of the nouveau théâtre québécois of the 1960s and 1970s (Hurley 2004, 2). This association to the nouveau théâtre québécois goes hand in hand with Micone’s own cultural and linguistic politics. While Québec literary productions of the 1970s—featuring Michel Tremblay, Réjean Ducharme, and their like—found themselves “[c]aught between two languages of colonialism” with “continental French on the one hand and English on the other,” seeking “to differentiate being Québécois from being French (or English-Canadian) via a distinctly local speech” (Hurley 2004, 9), immigrant writers like Micone sought to further the distinction. They did so by their specific use of languages.

For Micone, this use is anchored in his plurilingual writing, but also in the sociolectal expressions of his characters. Mutual influences of languages are present in his text even when plurilingual insertions are scarce. The misuse of idioms or the clunky transliteration of common phrases are some of the subtler ways through which Micone asserts difference. Repeatedly through the trilogy, Micone’s characters express their feeling of being torn between two cultures, effectively inhabiting Gauvin’s “no man’s langue.” In *Déjà l’agonie*, Luigi faces this particular internal dilemma when he goes back to Italy, and does not find that he feels at home there either:

Moi, je ne me sens chez moi nulle part. Mon chez-moi, c'est ni Montréal, ni ces pierres et cette colline. Mon chez-moi est dans ma tête: c'est les idées que je défends depuis vingt ans. Mais il me manque toujours quelqu'un ou quelque chose. Quand je suis ici, je songe à Montréal; lorsque je me trouve à Montréal, je voudrais être ici. Mes souvenirs sont flous et s'emmêlent. (Micone *Déjà l’agonie* 44)

At the root of this tension between the culture of origin and that of the host country is the dual sense of belonging that often characterizes the immigrant experience. Belonging partly somewhere, and partly elsewhere, but nowhere fully, is shown to carry linguistic, psychological, and emotional consequences. The difficulty of finding the right words to express oneself is at the core of Micone's *oeuvre*, and is also expressed in his highly autobiographical book of narrative essays *Figuier Enchanté* (1992), in which the narrator states:

J'ai reçu en héritage les mots que mon père trouvait beaux [...] Ces mots sont ceux de mon enfance. Tant qu'ils évoqueront un monde que les mots d'ici ne pourront saisir, je resterai un immigrant lacéré par une double nostalgie. (Micone *Le Figuier Enchanté* 99)<sup>20</sup>

This double nostalgia is what characterizes this “culture de l’immigré” which features prominently in Micone’s works. In his article entitled “La culture immigrée comme dépassement des cultures ethniques” (1996), Micone emphasizes the transitional nature of immigrant culture, illustrating the liminality of being neither fully Québécois nor not-Québécois at once. Just like other cultures, which may be delimited by national boundaries, that of the immigrant encompasses “parts of the human experience that cannot totally be translated in language, let

---

<sup>20</sup> I have received as my inheritance the words my father found beautiful [...] These words are those of my childhood. As long as they evoke a world that the words of here cannot grasp, I will remain an immigrant lacerated by a double nostalgia. (tr. mine)

alone one language”<sup>21</sup> (Micone *Le Figuier Enchanté* 100, tr. mine). The fact that the culture is, by definition, diasporic only heightens its untranslatable character.

For Micone, the expression of this *culture immigrée* is plurilingual, and when it reaches the stage its plurilingual nature becomes part of the dramatic apparatus. The translation of these plays, therefore, poses a doubly prickly challenge to translators. There is an immediate perception of difficulty associated with the translation of theatre, an incommensurable challenge with which theatre translators contend. When it comes to theatre translation, Loren Kruger identifies “a critical tension ...between competing paradigms,” as translators of theatrical works “must negotiate the contest between two imperatives, both legitimate: between effacing the work of translation in the interest of communication with the local audience, and disclosing that work so as to communicate the challenge to communication posed by difference in language and culture” (Kruger 2007, 355). When the difference in language and culture contains multitudes, the translation of the playtext requires particular attention.

Sketched above is by no means an exhaustive account of the reasons why multiple languages come to coexist in literary texts, but it does begin to suggest the contours of the general case: the phenomenon exists under multiple appellations, and yet there appears to be a scarcity of critical literature on the topic that could be explained, at least partly, by the onomastic variations. This chapter consolidated the theoretical underpinnings of plurilingualism by amalgamating and contrasting the various appellations productively to show how plurilingualism does not require a perfect command of multiple languages, but rather refers to the attempt to

---

<sup>21</sup> “domaines de l'expérience humaine qui ne peuvent être entièrement traduits par la langue et encore moins par une seule langue” (Micone *Le Figuier Enchanté* 100).

communicate with others in a variety of situations using different languages. Specific instances from the cultural context of 1980s Québec in the theatre works of Marco Micone are then introduced, along with their translations, as the corpus for analysis and serve as case studies of plurilingualism. Micone's plurilingualism is expressed mostly in the sociolectic expressions of the characters in his plays. Mutual influences of languages are present in the playtexts even when plurilingual insertions are scarce. The misuse of idioms or the clunky transliteration of common phrases are some of the subtler ways through which Micone asserts difference. As the texts used as the case study for literary plurilingualism in translation all come from the world of theatre, the next chapter presents and explores the elements that are specific to the process of theatre translation. It does so first by offering a brief history of critical works surrounding theatre translation, and then by emphasizing the particular considerations that are indistinguishable from its practice.

## CHAPTER 2—Performing Theatre, Translating Performance

The translation of theatrical texts implies a number of specificities that inform the process in a way that differs from other literary genres. Micone himself asserts the added responsibilities given to the translator of theatrical works, explaining that

[t]ranslation of theatre is entirely different from translation of poetry, or of a novel.

Because it has to be performed on stage, the translation of a theatrical work must be the outcome of not only linguistic efforts, but dramaturgical ones as well. The theatre-translator must reconstruct the artistic totality and account for the requirements of the stage as well as for the performers' acting. The translator is the first director. As an interpreter of the source text, however, the role is shared with the performers on stage, who all become interpreters of the text to be translated and represented, handlers of a culture which will not be the same at the finish line.<sup>22</sup> (Micone 2009, np, tr. mine)

For Micone's plays, a translator's skill set necessarily includes not only sensitivity to the details of Italian immigrant life in Montreal and to the nuances of the languages used to depict it, but also an awareness of performance, where the plays will come to life. Theatre translation is a

---

<sup>22</sup> "On ne traduit pas un texte de théâtre comme on traduit de la poésie ou un roman. Pour être représentable sur scène, une traduction théâtrale doit être le fruit d'un travail dramaturgique et non seulement linguistique. Le traducteur de théâtre doit reconstituer la totalité artistique, tenir compte des exigences de la scène et du jeu des comédiens. Il en est le premier metteur en scène. En tant qu'interprète du texte d'origine, cependant, il partage ce rôle avec les artisans de la scène qui deviennent tous des interprètes du texte à traduire et à représenter, des passeurs d'une culture qui ne sera plus la même à l'arrivée." (Micone 2009, np)

particular talent, but, commenting on the lack of critical literature on theatre translation in 1991, Susan Bassnett remarked that “the generally accepted view on [the] absence of theoretical study is that the difficulty lies in the nature of the theatre text, which exists in a dialectical relationship with the performance of that same text and is therefore frequently read as something ‘incomplete’ or ‘partially realized’” (Bassnett 1991, 99). The translations of Micone’s works can be considered pioneering, in the sense that there was little theoretical support available for the translators’ processes. The situation is somewhat different now, so much so that Marinetti now observes that the “sheer breadth of scholarship published on and around theatre translation in recent years would make even a cursory review of all approaches and themes a gargantuan task” (Marinetti 2013b, 309). While it is now a given that no process of translation is a simple production of semantic equivalence copied mechanically from the source text, the situation is more complex for theatre. For one thing, as Phyllis Zatlin notes, theatre translations for performance must consider the orality and liveness of the text’s reception by an audience. In contrast to “[r]eaders who ... may have no problem with translated novels that offer explanations in footnotes or that inspire them to research unfamiliar references” (Zatlin 2005, 1), or who might, in some instances, simply bear with a narrative that employs words from a language foreign to them *without* providing an explanation or translation at all, the experience of a spectator is quite different. Unlike readers, “[s]pectators in the theatre must grasp immediately the sense of the dialogue” (Zatlin 2005, 1).

## **2.1 Theatre Translation: a Brief History**

Theatre translation emerged as a topic of research in the 1960s, seen on one hand as a branch of literary translation and on the other as a separate field with literary but also extra-literary

priorities. Translation from a literary perspective, with semantic equivalence as a priority, was ultimately superseded by an approach that considered performability as a more worthy objective. This was a vexed issue in the 1960s. In his 1961 essay “Translating for actors,” Robert Corrigan, who had translated Chekhov, insisted that translators of drama should consider their aim the production of *performable* translations before all else (Corrigan 1981, 100), and emphasized that it was “necessary at all times for the translator to hear the actor speaking in his mind’s ear” (Corrigan 1981, 101). In 1963, theorist and literary historian Jiřy Levý asserted that theatre translation should be first and foremost for reading, with performance only a secondary concern. Levý certainly considered performance, drawing on Konstantin Stanislavski’s system of actor training by evoking a play’s subtext (Levý 2011, 134) and remarking on the importance of different performance traditions in the source and target cultures; for Levý, performance is more than mere orality, Corrigan’s “mind’s ear.” Merging the two approaches, in a series of brief articles entitled “Some practical considerations concerning dramatic translation” (*Babel* 1969), translator Lars Hamberg championed the concept of ‘naturalness,’ which results in a cohesive fictional world in which every aspect of the text contributes to the illusion. George Mounin, contributing in the same vein, suggested that this aim makes theatre translation into a process, not of literary translation, but of adaptation:

La traduction théâtrale, quand elle est écrite, non pas pour une édition scolaire, universitaire ou critique, uniquement faites pour être lues, mais quand elle est écrite pour être jouée, doi[t] traiter le texte original de telle façon, qu’on se trouve toujours en présence d’une adaptation autant que d’une traduction.<sup>23</sup> (Mounin 1968, 8)

---

<sup>23</sup> A theatrical translation, when written not for a scholastic, academic or critical edition, nor made strictly to be read, but rather when written to be performed, must treat the original text in

Along the same lines, still in the realm of a unified fictional world, Susan Bassnett's 1978 essay "Translating spatial poetry: An examination of theatre texts in performance" was the first to consider not only the dialogue but also the gestural language of a dramatic text, which defines the movements that can accompany a text as far as actors were concerned (Bassnett 1980, 132). Gesture, she argues, exists in the text similarly to the subtext, decoded by the actors and re-coded by their movements on stage. Bassnett's essay is a significant landmark in the history of theatre translation which captures the prevailing discourse from the earliest forays, identifies the most common issues in translating for stage, and lays the groundwork for her subsequent and significant work on theatre semiotics a few years later (see Bassnett's "An introduction to Theatre Semiotics" in *Theatre Quarterly*, 10.38, 1980, pp. 47-53).

The 1980s saw the first books dedicated to the topic of theatre translation, bringing to light the fact that theatre translation was not only a valid topic of research, but also one that generated interest. In her introduction to the edited volume *The languages of theatre: Problems in the translation and transposition of drama* (1980), Ortrun Zuber-Skerritt insists that the translation of drama and theatre is its own discipline (cf. xiii). In her own book, Bassnett laments that the translation of theatre texts has so far constituted one of the most neglected areas in the genre-focused study of translation. Indeed, Bassnett suggests that the dramatic text requires a different methodology and approach in translation than the prose text. Further, she notes that too often, drama translators' statements imply that in spite of the differences inherent to the genres, these texts were approached with the same methodology as that used for rendering prose. Arguing that language is "one element in another, more complex system" (Bassnett 1980, 120),

---

such a way that one is always in the presence of an adaptation as much as of a translation.  
(Mounin 1968, 8, tr. mine)

and borrowing from theatre semiotician Anne Ubersfeld, Bassnett offers that the drama text is *troué*, or incomplete, “since it is only in performance that the full potential of the text is realized” (Bassnett 1980, 120). The necessity of performance for completeness brings the notion of performability to the fore as main concern for translation. Bassnett anchors her argument for a different methodology in performability as a requirement, and argues that “if the theatre translator is faced with the added criterion of *playability* as a prerequisite, he is clearly being asked to do something different from the translator of another type of text” (Bassnett 1980, 122, emphasis original).

On the heels of Bassnett’s and Zuber-Skerritt’s volumes, George E. Wellwarth’s “Special considerations in drama translation,” published in M.G. Rose’s *Translation Spectrum: Essays in Theory & Practice* (1981), offers a ‘how to’ manual of sorts. He postulates style (essentially Hamberg’s notion of naturalness) and speakability (i.e. ease of enunciation) as the two primary principles for the translation of drama, with a third, “tautness of expression,” of slightly less importance (Wellwarth 1981, 140-142). Wellwarth, noting the diversity of skills required for a successful translation of a play, discusses the convention of a two-person process: the first translator, well versed in the source language, does the literal translation of the play text, while the second, often a playwright from the target culture, adapts the literal translation to the rules of the target theatrical system. Acknowledging, if not emphasizing, the complexity of theatre translation, Wellwarth insists that “the dramatic translator’s task is indeed an impossible one. He can only make an approach, and an altogether tentative approach at that” (Wellwarth 1981, 145-146). Theo Hermans, too, found theatre translation a tentative process, suggesting that “translations cannot be equivalent to their originals” and that though they “may pursue equivalence, ... if they attain it they cease to be translations. Upon fulfilling their most ambitious

aim, at the moment of sublimation, they self-destruct, and the translator vanishes with them” (Hermans 2007, 59). Far from being a defeatist, this way of concealing of translations affords and encourages multiple iterations; “there is always room...for more than one translation of any particular document,” Hermans claims, which means that “[t]ranslations,” much like performances of a play, “are repeatable, they can be attempted again and again” (Hermans 2007, 59).

Some of the earlier (and perennial) concerns about literary translation are rearticulated in the 1980s. Both Laurie Anderson (1984) and Peter Newmark (1988) argue that translators who work with texts written to be performed have a significantly narrower range of means at their disposal to translate linguistic or cultural intricacies from the source to the target. Bassnet furthers the conversation in her 1985 article “Ways through the labyrinth: Strategies and methods for translating theatre text.” She identifies five distinct strategies used in theatre translation: treating the playtext as a literary work, using the cultural context of the source language as a framing tool for humoristic purposes, translating for performability, using alternative verse forms, and the *literals* form translation discussed by Wellwarth. Bassnett, contrary to Wellwarth, tends to favour the latter as the most effective because it takes better account of performance conventions in the target culture.

The upswing of critical interest for theatre translation continues into the 1990s, marked by the publication of a number of monographs including Annie Brisset’s influential *Sociocritique de la traduction: théâtre et alterité au Québec (1968-1988)* (1990), which showed how the transformations that plays undergo when they are rendered into another language can provide information about the prevailing discourse in the target culture, target theatre, and target society. In David Johnston's edited collection *Stages of Translation* (1996), many of the

contributors, all theatre translators, argue that productions of any play are always already translations because the performers, directors, designers, and other practitioners—including, also, the translator of the play—modify and interpret the script before it reaches the audience. Furthermore, the collection highlights that the text is not complete in and of itself in the same way that a novel or poem is complete, since it achieves that completion in performance.

The notion of subtext returns to the fore in 1996 with Mary Snell-Hornby's "'All the world's a stage': Multimedial translation – constraint or potential?", in which she argues for more cooperation between translators of theatre, producers, and actors, reminiscent of the two-person approach to translation discussed by Wellwarth. Susan Bassnett also returns to that notion with her "Still trapped in the labyrinth: Further reflections on translation and theatre" (1998), wherein she explores the tension between the two approaches to theatre translation—for performance and as literature—and concludes that "Once we accept that the written text is ... merely one element in an eventual performance, then this means that the translator, like the writer, need not be concerned with how that written text is going to integrate into the other sign systems. That is a task for the director and the actors" (Bassnett 1998, 99).

In more recent years, scholars such as Fabio Regattin have noted how much interest the field had garnered, and have suggested that the time has now come to move the conversation forward rather than repeating the same old binaries: "[I]a plupart des chercheurs ... persistent à déplorer une absence d'intérêt pour la matière—ce qui les conduit à répéter, telles des formules magiques, des connaissances déjà acquises"<sup>24</sup> (Regattin 2004, 156). Joseph Che Suh, noting the proliferation of terminology—not unlike the one that occurred in the case of plurilingualism in

---

<sup>24</sup> "Most researchers ... persist in lamenting a lack of interest in the subject—which leads them to repeat, like incantations, knowledge already acquired" (Regattin 2004, 156, tr. mine).

literature—suggests that is an effect of constant rediscovery of essentially the same concepts (Che Suh 2002, 53).

In general, the scholarly consensus now seems to be that translating plays is in some essential way different from translating other forms of literature because performance makes demands on the translated text that both can and cannot be addressed at the level of language. No matter the language pairing between source and target, and perhaps even more so when there are multiple source languages at play, the process of translation must engage with non-verbal systems created by verbal signs that, in turn, create more verbal signs. Micone's plays, with their multilinguistic and multicultural fictional worlds, are in this way more challenging than both unilingual plays and multilingual texts in other genres.

The gap between the theory and practice of translating theatre narrowed in the early 2000s as translation began to take its place on the stage itself with the advent of surtitling and simultaneous interpreting, and alongside the rise of Performance Studies, which provided a language for discussing the theatrical event within a more sophisticated theoretical context that emphasizes context and process. As an early example of this productive fusion, the theatre theoretician Marvin Carlson's *Speaking in tongues: Languages at play in the theatre* (2006) offers a sophisticated perspective on how language has been used in the theatre. More than just a means of communication, language, Carlson proposes, and specifically the proliferation of different languages on the same stage, is a formal stylistic device that serves a number of cultural and political purposes. The political and historical implications of dialogue in theatre, and especially the differentiation between local language, national language, and colonial language, receive particular attention, as Carlson draws on examples from the Caribbean, Africa, Australia, and New Zealand.

More recently, the role of various agents, including the translator and the audience, seem to have gathered a lot of critical attention, as research on the topic of theatre translation seems to have shifted its focus from the product—with its debate about performability—to the process. In different ways, Stefano Muneroni and Alinne Balduino Pires Fernandes each propose that theatre translators should share a set of skills with dramaturgs. Among them, Muneroni includes “assist[ing] the director with editorial cuts; research[ing] the playwright, the historical context of the play and its previous productions; and help[ing] the actors and designers navigate textual and cultural issues related to their crafts” not to mention that of “undertak[ing] close textual analysis” (Muneroni 2012, 296). In their 2013 article entitled “Process, practice and landscapes of reception: An ethnographic study of theatre translation,” Christina Marinetti and Margaret Rose draw from ethnography to analyze the negotiation process that takes place between the various agents of translated theatre production: playwright, translators, director, actors and audience. In *Target*’s special issue “Translation in the theatre, Theatre Studies scholar Emer O’Toole extends the sociological enquiry of theatre and performance previously used by Sikku Aaltonen into the field of theatre translation by highlighting the substantial influence of cultural capital, using Bourdieu’s habitus as counterpoint.

In essence, for theatre translation, theory and practice have become progressively more intertwined since the first forays of the 1960s. Bassnett argues that the translator of theatre texts does not always have—nor can be expected to have—experience as a performer or a director in both the source and target systems. From this assumption, it therefore follows that the theatre translator should not also be expected to both decode the supposed source language gestural text and re-encode it effectively in the target language (Bassnett 1998). Rather, Bassnett proposes to observe the source text as literature, leaving non-verbal signs and other performative concerns to

the directors and the actors. While Bassnett sees translation as separate from the performance aspect, Marinetti, for her part, views translation itself as performative. The latter credits a shift that took place in theatre studies that took the “view of drama and performance as representational (‘signifying something’)” and rendered it “performative (‘transforming existing regimes of signification’)” (Marinetti 2013b, 309). Tracing the shift taking general notions of performance and bringing them to the realm of what she calls ‘the performative,’ Marinetti looks back to Mary Snell-Hornby’s work which offered an overview of the main trends in theatre translation, offering parallel influences from the more well known ‘turns’ in translation studies (Snell-Hornby 2007, 109–116). Among the three approaches outlined by Snell-Hornby—semiotic, holistic, and socio-cultural approach—the first two revolve around the notion of performability (also *jouabilité* or *Spielbarkeit*), considering it the main criterion for the analysis and assessment of theatre translations. A number of scholars oppose the concept of performability, finding it uncomfortably close to the elusive ideal brought forth by theories of equivalence. In fact, proponents of the socio-cultural approach saw it as a historically determined concept (Bassnett 1991, 104–105) indicative of power relations and tensions that result from them (Bassnett 1998; Aaltonen 2000). Silvia Bigliuzzi, Peter Kofler and Paola Ambrosi, in their introduction to their edited collection of essays on the topic of theatre translation, aim to assess the “present state of theatre translation” (Bigliuzzi et al. 2013, 4). They do so by emphasizing its critical place, intersecting literature and performance. The plurality of ‘sign systems’ at play in the concept of a performance has gained the status of an all-encompassing phenomenon in Theatre studies, and one that carries the marks of cultural representation.

As an activity influenced by the social and cultural orders, much like translation, performance is informed by socially, culturally and historically specific conventions. Those

specific conventions are reminiscent of the “system” of “durable and transposable dispositions” (Bourdieu 1980: 88) that is the Bourdieusian habitus. That systemic organization generates a particular practice in the way people conceive and act in the world generally, or here specifically, on the stage. The dispositions that constitute a habitus are integral to the interconnection of outlooks, expectations, and their representation. The way people perceive, conceive, and express is directly related to how they act, and predicated on the norms that inform what they practice. Theatrical conventions regulating performance and regimenting the performability of a play are, therefore, just as historically and culturally specific as habitus. The performative aspect of drama, Marvin Carlson insists, is an “essentially contested concept,” with a definition which could be expanded to refer to any and “all activity carried out with a consciousness of itself” (Carlson 2003, 4-5). Actions on stages and words translated on the page are, as Marinetti suggests, performance when conventions, usage and tradition say it is (cf. Marinetti 2013b, 310).

Marinetti suggests that more productive than the search for an overarching theory of theatre translation that would encompass all the intricacies and provide a unifying way of approaching the task would be to accept its multi-faceted nature. “I believe that a more realistic and productive approach would be to continue researching translation in the theatre in all its many and varied manifestations, including the translation of drama for the page or for performance but also translation as a linguistic, cultural, literary, sociological, hermeneutic, historical, ideological and aesthetic practice. The aim then would not be one of constructing revolutionary new paradigms or frameworks that do away with everything that came before, but rather to offer new concepts (such as the notion of performativity) which can be used alongside existing analytical tools (linguistic, semiotic, cultural analysis) to approach translation in the

theatre” (Marinetti 2013b, 312). This, she believes, would open the channels of communication with other disciplines like linguistics, semiotics, or cultural studies that might share a critical or theoretical interest in translation and theatre.

For both disciplines, the notion of audience has to be considered. For theatre practitioners and translators alike, part of the task involves communicating information, but also emotions. The reader or spectator’s engagement with the work on the page or on the stage render them, as individuals or as collective, agents in the translation process (cf. Hardwick 2013). Their engagement is also a zone of contact (Simon) between cultures in translation, and as such, the notion of ethics in representation of alterity must also be considered. This notion of the cultural other, moreover, includes the issue of the translatability of cultures.

In the case of theatre translation particularly, practices have gone well beyond the linguistic transfer of the dramatic texts. Among these expanding practices, Marinetti includes many things ranging from what she calls the “performance aesthetics of multilingual companies” to “the use of interpreters in multicultural productions, to the increased number of foreign language productions that circulate with surtitles” (cf. Marinetti 2013a, qtd in Marinetti 2013b). The specific difficulties found in plurilingual theatre add a layer of difficulty to the already complex and polarizing notion of translating playtexts for the page or for the stage.

## **2.2 Translating Plurilingual Theatre**

While the (many) challenges of translating for the stage have been noted before<sup>25</sup>, the complexity is further augmented when texts contain multiple languages at the source. Then, the

---

<sup>25</sup> See Robert W. Corrigan (1981), George Wellwarth (1981) Rick Hite (1999), and Phyllis Zatlin (2005).

translator is faced with a series of problems to solve, and no universal strategy with which to solve them. No translation, theatrical or otherwise, will ever be the source text. Though it may seem like an obvious claim to make, it is most often the bar that translation products are expected to meet, yet fail to meet. The expectation of perfect equivalence—which has burdened translators for centuries—is thus, at its core, a flawed ideal. But beyond the desire for accuracy, theatrical translations carry the additional burden of having to make the oral text performable by the actors as well as accessible to the audience. For plurilingual texts, Zatlin explains, “[t]hese difficulties may be compounded” (Zatlin 2005, 103). Indeed, the linguistic variables with which the translators have to contend might seem endless: “spectators of the original production may have competency in a second language that is not understood by the target audience; or if that second language is English, the bilingual component will disappear in an English translation that does not compensate... there are numerous levels of linguistic games that the potential translator needs to address with imagination” (Zatlin 2005, 103). In short, “there is a wide range of possibilities in the creation of bilingual”—and, perhaps even more acutely, plurilingual—“plays that in turn require varying translation strategies” (Zatlin 2005, 103). Most hurdles must be faced on an *ad hoc* basis, which is why there is much to be gained from seeing translations as iterations of a performance. According to Marinetti, “the greatest advantage of seeing translation as *performative* is that it allows us to place originals and translations, source and target texts, dramatic texts and performances on the same cline, where what counts is not the degree of distance from an ontological original but the effect that the reconfigured text (as performance) has on the receiving culture and its networks of transmission and reception” (Marinetti 2013b 311, emphasis original). Michaela Wolf argues that alterity can be a useful concept for Translation Studies to borrow from cultural studies, one that would allow scholars and

practioners to see the process of translation as a “linguistic and cultural practice which in fact produces the ‘Other’” (Wolf 2014, 180). This notion of the cultural other, moreover, includes the issue of the translatability of cultures. While Venuti’s ‘Ethics of Difference’ comes forward with the recognition that ‘otherness’ is based on a binary system of opposition, Kate Sturge posits that “[i]n ethnographies as well as in translation, ... the cultural Other is not verbalized directly but indirectly, filtered and arranged through the consciousness of the ethnographer or translator” (Sturge 180). It is this recognition of the problematic connection between the textualization and conceptualization of culture, she argues, that has provoked this ‘crisis of representation,’ which, for Translation Studies, has resulted in the rise of certain questions regarding the position of the translator. Though these questions of the representation or translatability of a cultural other were prevalent in other fields—literature, ethnography, anthropology—well before they reached Translation Studies, the crux of the problem for Translation Studies seems rooted in the way translation—as a process and perhaps mostly as a product—has been perceived. In short, the general concern is that the translator’s interpretation of otherness on a political, ideological, moral, cultural level may influence the way they approach, receive, and translate a foreign text, let alone a foreign text destined to be performed on stage.

The tendency to adopt anthropological or ethnographical approaches in the language sciences is partially due to the influence and, according to Kate Sturge, the increased presence of postcolonial theory and critical awareness of globalization as well as its effects on such concepts as culture (Sturge 2007, 2), or, I would argue, equally charged notions like identity. It is precisely because translation—in its most generic iteration—enables access to out-of-reach realities through linguistic mediation, that it inevitably deals with concepts of otherness and difference. As a result, translators must contend with the fact that culturally specific terms or

expressions may not find neat or direct equivalents in the target language. Moreover, translators of theatre must also find a way to communicate those ineffable realities in their translations. In those instances, the terms can be glossed, or generalized, or substituted for something else that would generate similar effects. The struggle is not so much in bridging the linguistic gap between source and target by finding ways to express culturally or linguistically specific notions, as this is what all translators are trained to do, but rather in doing so ethically, and with transparency.

Because of the performative dimension that is at the core of the theatrical experience, the importance of proper contextualization—social, political, and cultural—cannot be overstated. As Louise Ladouceur suggests,

[i]nasmuch as it must transmit everything ‘dans les limites du temps et dans l’espace circonscrit de la représentation,’ a dramatic work is particularly dependent on where and when it is performed. Intended for a given community at a given moment in its history, it is bound to be rooted in a specific social, cultural, and political context. Therefore, the dramatic work obeys a logic that closely links it with the context in which it is produced and received. (Ladouceur 2012, 38)

Indeed, theatrical works are unique in that they are both subject to textual analysis and reception, but at their core, they are also “subject to unique communicative and receptive modalities” (Ladouceur 2012, 37). A theatre text is caught somewhere between the tangible permanence of text and the elusive ephemerality of performance. The fact that such texts originate in the written form and are intended to be performed orally in front of an audience, but that the parameters of said performance must be marked in text adds layers to their complex nature, and additional hurdles to their translation. Ladouceur explains that because it is

[s]ubject to the imperative of orality and immediacy unique to performance, the translation of a dramatic text must also take into consideration the various interpretations put forward by the theatre artists and the multiple sign systems that contribute to the theatrical act. (Ladouceur 2012, 43)

Moreover, the translation of these texts has to contend with the various registers of language present in the text, if not the different varieties of language altogether. As far as Canadian drama is concerned, Ladouceur reflects on the importance of language use, so specific to the larger Canadian context, and posits that “[l]es deux langues officielles du Canada sont prises dans un rapport de force marqué par l’inégalité. Travaillés par cette inégalité, les textes de théâtre ont recours à des procédés verbaux dont les fonctions varient selon la langue dans laquelle ils sont écrits et la communauté à laquelle ils s’adressent”<sup>26</sup> (Ladouceur 2010, 49). In Micone, those tensions are part of the narrative’s backdrop. The plays’ characters navigate the inequalities between the two official languages first hand, in the workplace and at home alike. For instance, in *Gens du Silence*, those inequalities are so ingrained in Antonio’s psyche that he chooses to send his son to English school “pour [s]on avenir” (Micone *Gens du silence*, 9) while he sends his daughter to French school because “[l]’avenir, c’est pas important pour les femmes” (Micone *Gens du silence*, 39). Gender-based differentiation aside, the understanding is that an education in English grants a better future than one in French, and for individuals seeking upward social mobility, linguistic parameters influence their decisions.

---

<sup>26</sup> Canada’s two official languages are involved in a power struggle characterized by inequality. Affected by this inequality, theatre texts resort to verbal resources whose functions vary according to the language in which they are written and the community to which they are addressed. (tr. mine)

The translation of theatre texts poses a range of challenges due to the specificities of the medium. The performance aspect, perhaps most of all, is an important consideration to have in the translation process. The critical study of theatre translation, though it is a relatively recent field, now considers practices that go beyond the linguistic transfer, including the use of technology like surtitles or interpreters for multicultural productions. The openness or willingness to adopt inclusive approaches to performance in translation might be credited to the influence of postcolonial theory in the arts and the language sciences, not to mention a more general awareness of the cultural impacts of migration and globalization.

To help explore the ramifications of plurilingualism on a socio-cultural level, chapter three presents methods of critical analysis borrowed from the History of Emotions which foregrounds the complexities of emotions in their historical, cultural, and social contexts by adopting a style of historiography that presents these intricacies and specificities as important. Applying this critical framework on plurilingual texts and on their translations allows for an exploration of plurilingual instances in literature and the social dynamics that define them. This is vital to understanding the power and impetus of plurilingualism on a cultural level and can help frame the critical discussion around the presence of multiple languages within texts such as Micone's. Moreover, the framework can offer insight into the purpose of that presence. Chapter two further connects the critical apparatuses of Translation Studies and of the History of Emotions by highlighting the importance they respectively place on Pierre Bourdieu's notion of habitus, and the similar ways they use it to examine social interactions and influences. Moreover, the combined fields offer a way to contextually discuss the consequences (literary, social, cultural, political) of the choices made by the translators. I contend that the challenges these linguistic intersections within a single text pose for translation gain from being observed through

the theoretical lense of the History of Emotions to complement theoretical approaches from Translation Studies. I argue that the plurilingual instances reflect Canada's multicultural nature and highlights the societal tensions present in the particular geographical and cultural context that is Québec. The next chapter introduces some pillars of the History of Emotions, including conceptual blending (Fauconnier and Turner 2010), emotions as practice (Scheer 2012), and emotional communities (Rosenwein 2006) and show how their consideration of such notions as that of habitus, power, and representation, help shed light on impact of plurilingual instances in the corpus, the effects of translation on these instances, and the involvement of many agents in the process.

## **CHAPTER 3 – Navigating the Affective Turn**

Hinging on Bourdieu’s concept of habitus—used to different ends in Translation Studies and History of Emotions—this chapter explores the notion of emotional communities and language in relation to Micone’s plays and their translations. According to scholars in the field of the History of Emotions, the experience and expression of individual emotions are governed by conventions within a community, and Barbara Rosenwien’s theory of “emotional communities,” grounded in Bourdieu, explains those conventions in relation to habitus. In order to develop the framework for an examination of the consequences of plurilingualism in a text, and the effects of translation, this chapter first discusses the so-called “Affective Turn” in the Humanities, before exploring how it informs the concept of habitus in both the History of Emotions and Translation Studies. Finally, this chapter examines the intersections between emotional resonance and plurilingualism, which will inform the analysis of the works in the corpus and their translations in the subsequent chapter.

### **3.1 The Affective Turn**

The study of emotions—their performance, effect, and practice—has been the subject of increased critical interest in the last three decades. Neglected for decades in favour of reason, emotion—or, more generally, affect—has become a touchstone in literary study, philosophy, psychology, and most social and language sciences. Affect theorists draw on a range of theories amalgamated in the service of, most often, cultural or political analysis related to power structures. Monica Greco and Paul Stenner state that “[b]eyond sociology and anthropology, ...

the concern with emotion, passion, feeling, mood and sentiment,” which they call ‘affective life,’ “has come to provide a shared focal point for an emerging community of scholars and students based in a wide range of disciplines” (Greco and Stenner 2008, 1). Indeed, this surge of academic interest in human feelings has been facilitated by the convergence of a number of traditions and disciplines in the common goal of understanding the affective dimension of human life—in all its social, cultural, and historical complexities—a little better. The distinction between Affect Theory and the History of Emotions is perhaps best explained by way of their objects of study.

Though both approaches are concerned with affective experiences, affect theory seeks to organize types of affects, a term sometimes used interchangeably with emotions, into specific categories. These subjective experiences of feeling tend to be typified through their physiological, social, interpersonal, and internalized manifestations. Mapping the theoretical underpinnings of affect theory, Patrick Colm Hogan insists on the importance of noting that “the influence of psychoanalysis on affect theory is often by way of the critique of orthodox psychoanalysis offered by some post-Lacanian writers” (Hogan 2016, 6). Hogan cites Deleuze and Guattari as examples of critics that “challenged psychoanalytic thought” and “engaged in critiques of social and political structures” (Hogan 2016, 6). As a result, the “politicization of psychology” served to reorient affect theory toward social critique and allowed it to be used in tandem with cultural studies and history, not to mention critical approaches to language. As Greco and Stenner posit, this “affective turn” marks a shift in multiple correlated disciplines, “[a]n engagement with affective life” which “has the potential to transform the ways in which social science disciplines conceive their own way of knowing and their object of research” (Greco and Stenner 2008, 5). The fact this engagement permeated the language sciences in

recent years validates the importance of considering emotions<sup>27</sup> in disciplines other than scientific psychology or cognitive sciences. Among these disciplines is Translation Studies, which has, among other recent interdisciplinary developments, seen a surge of academic interest in the psychology of translation.<sup>28</sup> Beyond the psychology of translation, however, concepts of

---

<sup>27</sup> It would be worth mentioning that Greco and Stenner use the terms ‘emotion’ and ‘affect’ interchangeably, a choice they readily acknowledge to be contentious for many proponents of the “affective turn” (Greco and Stenner 2008, 10). They justify their choice by arguing that “drawing an overly sharp (and value laden) distinction between affect and emotion serves, paradoxically, to perpetuate the illusion that such words refer unproblematically to states of the world, thus bypassing the need to think carefully about the conceptual issues at stake” (Greco and Stenner 2008, 11). They argue that a shared terminology is not necessarily synonymous with shared theoretical position (Greco and Stenner 2008, 12), and emphasize that what is at stake is more “the contestation of a concept and not the mere application of a linguistic label” (Greco and Stenner 2008, 12). Therefore, they would consider both Affect Theory (Lacan, Deleuze, Tomkin, Sedgwick, Berlant, and to a certain degree, Foucault and Derrida) and the History of Emotions (Rosenwein, Reddy, Scheer, Fauconnier and Turner) to be tangentially related fields.

<sup>28</sup> Séverine Hubscher-Davidson, for instance, applied the scientific study of emotion to the study of translation and translators in order to show how emotions can impact decision-making and problem-solving in the translation process in *Translation and Emotion - A Psychological Perspective*. See also Loreta Ulvydiene’s “Psychology of translation in cross-cultural interaction” (2013), Natalia Kashirina’s “Psychology of translation: Critical and creative thinking” in the *Handbook of Research on Teaching Methods in Language Translation and Interpretation*, or Kathleen M. Shields and Michael J. Clarke’s *Translating Emotion: Studies in Transformation and Renewal Between Languages* (2011).

translator agency and sociological notions like *habitus* or capital (Bourdieu), not to mention systemic relations (Luhmann) can also benefit from the consideration of affect.

The main contrast with the History of Emotions, though the approaches are related, is the latter's contention that emotions are historically and culturally contingent, neither universal nor completely individual but, rather, shaped by circumstance. Rob Boddice argues that “[e]motions cannot be sidelined as another (soft) category of historical analysis, peripheral to the weighty subjects of identity, race, class, gender, globalism and politics. The history of emotions enhances our understanding of all these things” (Boddice 2018, 3) because it supplements the narrative of history—which is often told in ways that highlight rational thought or decision-making and facts—by showing that emotions are not just effects of history, but rather are intertwined with reason and facts in a way that opens history to new understandings of causality and change.

Acknowledging prior social and cultural experiences as factors in the interpretation process of a source text and in the translation decisions that follow enables the productive use of the History of Emotions in conjunction with Translation Studies. The integration of both theoretical fields brings together sociological structures in Translation Studies with the way emotions are discussed as practices (Scheer), which “[emphasizes] the mutual embeddedness of minds, bodies, and social relations in order to historicize the body and its contributions to the learned experience of emotion” (Scheer 2012, 199). Conceiving of translations as representations and mediated works makes the paradigmatic intersection between Translation Studies and the History of Emotions more visible, as they would more clearly resemble “emotional practices” in the way Monique Scheer discusses them. Scheer suggests that emotions can be generated by practices, but that they can also be a form of practice themselves (Scheer 2012, 193). By conceiving of emotions as practices, Scheer maintains that one then has to also recognize that

they come from bodily dispositions, which in turn are conditioned by the specificities of a given social and cultural context, much like the habitus. Further, referring to the works of philosopher Robert C. Solomon, Scheer anchors her theory of ‘emotions as practice’ in the fact that emotions are indeed “acts of consciousness,” or “the activity of intending in the world” (Solomon 2007, qtd. in Scheer 2012, 194), but asserts her emphasis on the importance of the body, as well as the world’s social order. A strictly emotion-as-cognition approach assimilates emotions to thoughts, and focuses on expression as communication, foregrounding the link between emotions and language.

It is important to specify that though Scheer emphasizes the importance of the body, this emphasis relates to the importance of the body as a receptacle for emotions, and a way for individuals to enact, and react emotionally. In her influential article “Are Emotions a Kind of Practice (and Is That What Makes Them Have a History)? A Bourdieuan Approach to Understanding Emotion” (2012), Scheer discusses the theoretical and methodological implications of considering emotions as a type of practice, which implies, via her reading of Bourdieu, that they emerge from bodily dispositions conditioned by a social context, which always has cultural and historical specificity. The embodiment of emotions, in Scheer’s view, is slightly different from the relation between the body and emotions in neuroscience.

Technologies like magnetic resonance imaging have enabled considerable medical strides with respect to bodily expression of intangible things like emotions.<sup>29</sup>

---

<sup>29</sup> See Antonio Damasio and Gil B. Carvalho’s “The nature of feelings: evolutionary and neurobiological origins” (2013), Sylvia D. Kreibig’s “Autonomic nervous system activity in emotion: A review” (2010), Bruce H. Friedman’s “Feelings and the body: The Jamesian

That said, Scheer uses the body as a vehicle for emotions and a receptacle for stimuli from the environment. The close collaboration between body and emotions Scheer uses is inherited from the works of philosopher Alva Noë, who suggests that “thinking, feeling, and perceiving are not actions that the brain achieves on its own. Consciousness requires the joint operation of brain, body, and world. Indeed, consciousness is an achievement of the whole animal in its environmental context” (Noë, qtd. in Scheer 2012, 220). In that sense, the emotional body is not meant as a vehicle for absolute social constructivism or determinism. Scheer’s model sees the occurrence of historical changes in emotions as a reaction to not only alterations in normative expectations associated with affect and emotions, but also in reaction to changes in the practices in which the emotions themselves are embodied.

Just as Bourdieu conceives of the body as a mindful entity, or a vessel for past experiences influenced by habituated processes, Scheer views emotions as more than just learned conceptually. Rather, she considers them fully embodied, embedded in the body in specific practices. Scheer’s concept rests on four kinds of emotional practices: mobilizing, naming, communicating and regulating. The first kind, mobilization, involves the types of practices that bring forth or change emotions. As an example, she offers rituals in general or the use of media, practices that do not directly express an existing emotion, but rather, shape the emotion in the practice itself (e.g. the religious ritual of penance conjures and shapes the emotion). For their part, naming practices—or what William Reddy has called ‘emotives’—serve to structure and organize lived experience in a way that is specific to the practice itself. For instance, keeping a

---

perspective on autonomic specificity of emotion” (2010) or Tim Dalgleish’s “The emotional brain” (2004).

diary or talking to someone in the context of therapy might shape emotions differently. Communicating practices, then, are what Scheer equates with emotional performances. Examples of such might include public expressions of sadness by political figures in the face of a tragic event, or cheerleaders' routines at organized sporting events. Finally, regulating practices refer to embodied norms pertaining to emotions, which are acquired through the habitus. As with Bourdieu, the style—here, the emotional style—of a group is instilled in an individual. This process occurs through general socialization as well as more explicit instruction.

Scheer explains that “emotional practices are habits, rituals, and everyday pastimes that aid us in achieving a certain emotional state” (Scheer 2012, 209), and so it follows that the emotions portrayed in literature can, too, have strong inherent potential as emotional practices. Authors and translators alike enact the practices, as their words are indeed “manipulations of body and mind to evoke feelings where there are none, to focus diffuse arousals and give them an intelligible shape, or to change or remove emotions already there” (Scheer 2012, 209).

### **3.2 Habitus in Translation Studies**

Central to sociological work in Translation Studies, the concept of habitus, as developed by Pierre Bourdieu, refers to the broad social, cognitive disposition of an individual. This system of embodied dispositions and tendencies, which organizes the ways in which individuals perceive the social world around them and react to it, is influenced by contexts including the individual's family and education. Bourdieu maintains that “habitus is very similar to what was traditionally called character,” with the critical caveat that there is “a very important difference” (Bourdieu 2005, 45) between the two notions. Bourdieu explains that

the habitus, as the Latin indicates, is something *non natural*, a set of *acquired* characteristics which are the product of social conditions and which, for that reason, may be totally or partially common to people who have been the product of similar social conditions. (Bourdieu 2005, 45)

This essentially learned way of comporting oneself in social settings, whether conscious or unconscious, is indeed like character, in that it is a recognizable, habitual pattern of behaviour for each specific individual, but it is unlike character in that it is not intrinsic to the individual at all. “The habitus is not a fate, not a destiny” (Bourdieu 2005, 45), it is a set of socially internalized dispositions that informs an individual’s perceptions of the world, their feelings, and their actions. This set of dispositions stems from the interactions between the individual, the group culture, and the social institutions, and is reinforced and strengthened as it is reproduced and repeated over time within the larger group through the interplay of the individual’s subconscious and the social structures they inhabit. It is a “loi immanente, déposée en chaque agent par la prime éducation, qui est la condition non seulement de la concertation des pratiques mais aussi des pratiques de concertation, puisque les redressements et les ajustements consciemment opérés par les agents eux-mêmes supposent la maîtrise d’un code commun”<sup>30</sup> (Bourdieu 2000, 272). Simply put, as Jean Hillier asserts, the essence of the habitus is “a sense of one’s place...a sense of the other’s place” (Bourdieu, qtd. in Hillier 1999, 177). The habitus of a collective or of a group is equally inscribed in the bodily dispositions of the individuals that

---

<sup>30</sup> It is an “immanent law, placed in each agent by the premium education, which is the condition not only of the concertation of the practices but also of the practices of concertation, since the adjustments and the adjustments consciously made by the agents themselves suppose the control of a common code” (Bourdieu 2000, 272, tr. mine).

comprise the group, their gestures, and responses to social cues and triggers are, at least partially, influenced by their habitus. By and large, however, the individuals themselves are unaware of the ways in which habitus enables and restricts how they act in, interact with, and perceive their surroundings.

Though the nature of the habitus presupposes a certain durability, in the introduction to Jean Hillier and Emma Rooksby's *Habitus: A Sense of Place* (2005), Bourdieu revisits the concept of habitus, questioning whether the concept really has, as is sometimes claimed, a "static or permanent nature," which would render it a "definitely static concept, intrinsically doomed to express continuities and to repetition, suited to social analysis in relatively stable societies and stationary situations" (Bourdieu 2005, 43). Of course, habitus supposes a certain steadfastness of attributes, but permanence is not a guarantee. Bourdieu admits that though "[d]ispositions are long-lasting...they are not eternal. They may be changed by historical action oriented by intention and consciousness" (Bourdieu 2005, 45). In short, habitus, as the embodiment of the dispositions inherited by and through the wider group to which the individual belongs, provides unconscious behavioural guidance in social and cultural settings. That behavioural guidance, however, is subject to change, as it is a product of, and in constant interaction with a given field. Bourdieu sees fields as dynamic, not static: "as a space of *forces* or determinations, every field is inhabited by tensions and contradictions which are at the origin (basis) of conflicts; this means that it is simultaneously a field of struggles or competitions which generate change" (Bourdieu 2005, 47). This, in turn, means that an individual's habitus cannot be considered in isolation, but rather in relation to that individual's surrounding field.

In applying Bourdieu's concept to translation, Daniel Simeoni expands on it, approaching the topic of the "cognitive emergence" (Simeoni 1998, 2) of the translator's practice and skill.

He writes: “Translating being an expertise whose enactment always occurs for particular reasons in a particular context, it is worth inquiring into the acquisition of a translator's style and skills in terms of their complex cognitive development” (Simeoni 1998, 2). Adapting Itamar Even-Zohar’s polysystems theory<sup>31</sup> in order to make room for the sociological notion of habitus, Simeoni reinterprets habitus as a broader umbrella than norms. Indeed, for Simeoni, the notion of habitus encompasses the notion of norms but goes beyond the limitations of norms by incorporating both their ‘structured’ functions— the fact that an individual’s habitus is “neither innate nor a haphazard construction” (Simeoni 1998, 21)—and their ‘structuring’ ones, through which the acquired dispositions directly contribute “to the elaboration of norms and conventions, thereby reinforcing their scope and power” (Simeoni 1998, 22). Simeoni’s—and, necessarily, Bourdieu’s—focus is on the relational nature of the work of translation, more specifically, how an individual translator’s personal experiences, relationships, and education may influence them in their translation practices.

Jean-Marc Gouanvic discredits the effect of norms in the process and notes the far greater contribution of a translator’s agency—the embodiment of the effects of habitus on the translational practice—on the choices made during the act of translation. Gouanvic writes:

Translation as a practice has little to do with conforming to norms through the deliberate use of specific strategies [...]. Norms do not explain the more or less subjective and random choices made by translators who are free to translate or not to translate, to follow or not to follow the original closely. If a translator imposes a rhythm upon the text, a lexicon or a syntax that does not originate in the source text and thus substitutes his or

---

<sup>31</sup> See Itamar Even-Zohar’s “Polysystem Theory” (1979), for instance.

her voice for that of the author, this is essentially not a conscious strategic choice but an effect of his or her specific habitus, as acquired in the target literary field. (Gouanvic 2005, 157-158)

In essence, as Louise Ladouceur insists, “it is necessary to take into account the material conditions in which the translation is done, the allegiances from which it results, the working relationships, and the interests at stake.” (Ladouceur 2012, 53). With her mention of interests, Ladouceur refers to Bourdieu’s own interpretation of the stakes in the sociological field, which he defines as “un investissement spécifique dans les enjeux, qui est à la fois la condition et le produit de l’appartenance à un champ” (Bourdieu 2002, 119). These stakes cause individual agents to fight to keep or improve their standing—their social capital—in a given field. Any and all activity, then is “conceived as a fight for legitimacy” (Ladouceur 2012, 53). Though some translation critics such as Antoine Berman and Lawrence Venuti seem to more readily acknowledge the translator’s responsibility for his or her choices, there is still a significant disparity in the various positions defended by scholars of translation regarding the appropriate degree of creative power allotted in the act of translation. This is a recurring subject of debate in Translation Studies; prominent theorists such as Maria Tymoczko and Susan Bassnett have recently extended the focus of translation theory to a global rather than a westernized context, and this shift has emphasized the importance of questions of agency and creativity among other concerns.

While agency relates to the choices made by a given translator in the act of translation itself, considering the habitus of that translator would allow for an investigation of factors that may have influenced the translator in their decisional process. It may also account for the ways in which other agents are involved in the translation process. Translation, then, from this

perspective, depends on the social context that produces it. The relationships, the tensions, and the interactions between the agents involved in its production have an effect on it. Habitus, in this sense, is not far from what Berman proposed as the translation horizon. Drawing upon the Jaussian notions of “the horizon of expectations,”<sup>32</sup> Berman proposes a translator’s horizon of expectations to include “this set of linguistic, literary, cultural, and historical parameters that ‘determine’ the ways of feeling, acting, and thinking of the translator.” (Berman 2009, 63). The translating subject’s choices in the process of translation, his or her translation horizon, are guided by the norms that are active in the subject’s context. Those norms—textual, discursive, social, and linguistic—thus orient the translation choices. Ladouceur suggests that an individual position can be “pieced together from the translation themselves, which implicitly express it, and from any remarks that the translator has made on the translation or any other related subject matter” (Ladouceur 2012, 56). This translation horizon, translating position, or, indeed, habitus, is personal to each individual translator, and is the conduit through which they exercise their subjectivity. The experiences of an individual—social, cultural, political, in short, any and all interpersonal interactions—mold that individual’s way of experiencing the world.

In the specific context of translation in the world of theatre, however, the habitus of the translating agent is particularly complex. Indeed, as Emer O’Toole demonstrates in her “Cultural capital in intercultural theatre: A study of Pan Pan theatre company’s *The Playboy of the Western World*,” (2013) the translator may be operating in a field wherein the accumulated capitals of the work in translation—to use Bourdieusian terminology—do not afford them the

---

<sup>32</sup> See Hans Robert Jauss’ *Toward an Aesthetic of Reception*, University of Minnesota Press, Theory and History of Literature Volume 2. Tr. by Timothy Bahti, 1982.

flexibility of acting in perfect accordance with their own habitus. In fact, O'Toole identifies the difficulty of applying Bourdieu's sociological concepts and theories in international or transnational contexts as one of its main limitations. That said, there have been, in the wider field of Translation Studies, multiple attempts to productively use Bourdieusian principles and apply them theoretically in situations of cultural mingling or across different cultures. For instance, the works of Daniel Simeoni (1998), of Moira Inghilleri (2003), of Jan Blommaert, James Collins and Stef Slembrouck (2005), Jean-Marc Gouanvic (2005), to name a few, have made valiant attempts to use Bourdieu's work in Translation Studies and apply sociological paradigms to the notion of translation. These applied Bourdieusian concepts do come with their fair share of criticism. Michaela Wolf, for one, raised her concerns with regard to the tendency of such sociological concepts to consider translation strictly on an extra-textual level (see Wolf 2014, 12). If Wolf duly credits Bourdieu for his influence on the study of power relations within the field, she emphasizes that the transitory nature of the agents' positions in the field (as Bourdieu conceives it) because they contractually inhabit a given field for the duration of a translation whereas the source authors' position in that field is more permanent (Wolf 2014, 21). O'Toole insists, however, that there is "no reason that translations, as creative products, cannot be located alongside other artworks within fields of cultural production" allowing translators to "occupy enduring positions in a field formulated thus" (O'Toole 2013, 412). Moreover, considering individual's habitus enables a discussion of underlying power dynamics that might colour a certain relationship or a given literary production. Because it is, at its core, the result of cultural and social conditioning in an individual, habitus brings a certain predictable structure to one's conception of the social world. The effects of this social conditioning result in acts and perception that require no conscious efforts from individuals. The specific social, historical, and

cultural circumstances that have produced one's habitus lay down the groundwork of how one operates in a given cultural field, and navigates the tensions within it. When the translation is geared towards the stage, the performance aspect and the immediacy required of the translation product muddles the influence of the habitus.

If attention to the details surrounding the habitus is common in the study of translations, considering the same contextual elements from within the works themselves—i.e. the characters and their own habitus and social interactions—is less common. It is, however, the crux of the History of Emotions. The study of emotions according to this critical framework shows emotional reactions and instances of affect to be “at once the effects of historical circumstances and a cause of their change” (Boddice 2018, 44). The History of Emotions considers them as more than transitory moments of affect that cannot be explained rationally, seeing them instead as central elements that can give insight to historical moments or cultural movements. The interpretation of emotions as such also passes through the Bourdieusian notion of habitus.

### **3.3 From Social Constructionism to Habitus: The History of Emotions**

The History of Emotions conceives of habitus and its influence a little differently from Translation Studies. In the 1970s, social constructionism gave the world a new way of conceiving of emotions and their display. This sociological take on the production of emotions suggests, as the name implies, that emotions are constructed by the society in which they operate. Thus, similar to the sociology of emotions or anthropology of emotions, the History of Emotions operates under the assumption that not only the expression of feelings, but also the feelings themselves, is socially learned. Moreover, these feelings can be regionally—even

nationally—specific. Hence, the social relevance, meaning, and the particular potency of emotions are all historically, and more importantly culturally, variable.

An individual's habitus, in this sense, is directly related to that individual's socially developed emotional dispositions. William M. Reddy coined the term "emotives" to "describe the process by which emotions are managed and shaped, not only by society and its expectations but also by individuals themselves as they seek to express the inexpressible, namely how they 'feel'" (Rosenwein 2002, 837). Though Reddy's use of emotives largely focuses on the expressions of various emotions through language use, they distinguish themselves through certain recognizable constructions that explicitly depict emotional states or attitudes. In that, emotives can indeed "provide a foundation for a politically useful reconception of the relation between individual and collectivity" (Reddy 2001, 113). Emotives, according to Reddy, are at the core of what he calls "emotional regimes," a concept used to refer to the modes of emotional expression and thought dominant in particular historical and cultural contexts.

Emotional regimes, not unlike political regimes, operate with a certain number of norms enforced on those living within these regimes. Reddy places emotional regimes on a spectrum, explaining that "[a]t one extreme are strict regimes which require individuals to express normative emotions and to avoid deviant emotions" and at the other end "are regimes that use such strict emotional discipline only in certain institutions (armies, schools, priesthoods) or only at certain times of the year or certain stages of the life cycle" (Reddy 2001, 125). In all these regimes, however, deviation from the norm in terms of use and utterance of emotives will bear consequences, meaning that "those who fail to conform may be marginalized or severely sanctioned... failure to conform ... renders one's identity unclear, subject to exclusion" (Reddy 2001, 121).

Another way of conceiving of social adherence to emotional norms is by way of practice theory. Strongly associated with Bourdieu as well, practice theory studies how social beings, with their individually varied motives and intentions, transform their environments through the dynamic relationship between human agency and the social structures that outline that agency. Monique Scheer suggests that “practices not only generate emotions,” and also that “emotions themselves can be viewed as a practical engagement with the world” (Scheer 193). She suggests that “conceiving of emotions as practices means understanding them as emerging from bodily dispositions conditioned by a social context, which always has cultural and historical specificity” (Scheer 193). Scheer differentiates between emotion-as-practice and emotional practices, though the former is inextricably bound to, and dependent on, the latter. She explains that according to the overarching principles of practice theory, “subjects (or agents) are not viewed as prior to practices, but rather as the product of them” (Scheer 2012, 200). Quoting Andreas Reckwitz, Scheer asserts that from that viewpoint, subjects “exist only within the execution of social practices: a single subject ‘is’ (essentially)—even in his or her ‘inner’ processes of reflection, feeling, remembering, planning, etc.—the sequence of acts in which he or she participates in social practices in his or her everyday life” (Rekwitz, qtd in Scheer 2012, 200, tr. Scheer). Those acts, be they punctual events or recurring patterns of action, are intrinsically linked to the use of language, and Scheer insists that they “are not only habituated and automatically executed movements of the body, but also encompass a learned, culturally specific, and habitual distribution of attention to ‘inner’ processes of thought, feeling, and perception” (Scheer 2012, 200). Also drawing on Bourdieu’s concept of *habitus*, Scheer emphasizes that the body is “socially situated, adaptive, trained, plastic, and thus historical” (Scheer 193), with the caveat that “the individual agency that emerges from the habitus is dependent on socialization, but not

reduced to it” (Scheer 2012, 204). In short, it means that the body, though inextricably socially situated, is not socially constructed.

Though Reddy claims that the “[e]thnographic study of emotion has flourished in the past 20 years” partly because of “the broad reaction in anthropology against the oversimplified views of practice and relationship that prevailed in an older conception of culture” (Reddy 1997, 327), Barbara Rosenwein resists the absolutism of social constructionism in the association it makes between emotions or feelings and a given society or culture. Indeed, for Rosenwein, the conceptual repercussions of this simple association are major because, as she notes, social constructionism’s premise entails that “every culture has its rules for feeling and behavior; every culture thus exerts certain restraints while favoring certain forms of expressivity” (Rosenwein 2002, 837). To give more flexibility to the study of emotions, Rosenwein proposed an approach “that focuses on more than power and politics”—though the importance of these factors is undeniable—“and recognizes the complexity of emotional life” (Rosenwein 2002, 842) in the form of what she calls “emotional communities.” These communities, in Micone’s dramatic works, are represented in the complex multi-generational and plurilingual social structures through which Micone’s characters circulate.

Combining the History of Emotions—which deals with the construction of communities and the emotional social dynamics that define them—with Translation Studies can help frame the critical discussion arising from the presence of multiple languages within texts, and the purpose of that presence. Moreover, the combined fields offer a way to contextually discuss the consequences (literary, social, cultural, political) of the choices made by the translators

### **3.4 Emotional Communities vs Collective Emotions**

Rosenwein's concept is similar to that of 'collective emotions.' Indeed, the renewed interest in individual affect expands to a critical interest in collective emotions, and what Christian von Scheve and Sven Ismer deem to be "their close relatives, such as emotional climates, atmospheres, and (inter)group emotions" (von Scheve and Ismer 2013, 406). Crediting, at least partially, the global increase in research on the "social and interpersonal aspects of emotion" (von Scheve and Ismer 2013, 406), Ismer and von Scheve are adamant that what they call 'collective emotions' are in fact examined by a number of disciplines under various labels. They note that

[e]motion research focusing on the role of culture and shared meaning often implicitly assumes that common interpretative strategies and normative expectations likewise contribute to socially shared emotions. These works tend to stress the commonalities within groups of individuals and certain group properties rather than the importance of physical proximity, and focus on a general tendency of group members to react emotionally in similar ways, have comparable affective dispositions, and belong to the same emotion culture. (von Scheve and Ismer 2013, 408)

The idea that emotions are socially constructed is nearly universally acknowledged, but theories of collective emotions bring to the fore the notion that emotions are also organized by and around different kinds of social collectives, and address their social consequences specifically.

Where collective emotions and emotional communities seem to diverge is on the level of temporality. Theorists like von Scheve and Ismer conceive of collective emotions as the "*synchronous convergence in affective responding*" (von Scheve and Ismer 2013, 406, emphasis original), with emphasis on the relative simultaneity of a given affective response to a specific

moment, event, object, or stimulus. Indeed, “[f]or collective emotions to emerge, individuals have to appraise an event in similar ways,” leading to a “convergence in emotional responding” (von Scheve and Ismer 2013, 411). Therefore, where collective emotions tend to focus on a commonality of emotional state in a given moment, the focus shifts to the affective structure of a given social group—or community—with the notion of “emotional communities.”

Rosenwein coined the concept as a fruitful way to study the history of emotions in specific historical or cultural settings. She explains how “[e]motional communities are largely the same as social communities—families, neighborhoods, syndicates, academic institutions, monasteries, factories, platoons, princely courts” (Rosenwein 2010, 11), but their construction is based on what she calls “systems of feeling” (Rosenwein 2010, 11). In other words, they are constituted through a commonality not of a single emotional response, but rather an entire intricate affective framework. Emotional communities are created by

what these communities (and the individuals within them) define and assess as valuable or harmful to them (for it is about such things that people express emotions); the emotions that they value, devalue, or ignore; the nature of the affective bonds between people that they recognize; and the modes of emotional expression that they expect, encourage, tolerate, and deplore. (Rosenwein 2010, 11)

Rosenwein acknowledges that an emotional community can often be organized around what Brian Stock called a ‘textual community,’<sup>33</sup> but in her view it goes beyond the written word

---

<sup>33</sup> Brian Stock's definition of textual community is based on his study of medieval religious communities, and describes how written texts came to be synonymous with certain communal identities through the mediation of the written word by key literate individuals. The text became

“since emotions tend to have a social communicative role” (Rosenwein 2010, 12) intrinsically. Far from refuting the importance of such concepts as collective emotions, she suggests that individuals “interested in the ‘collective emotions’ of crowds should consider the emotional community (or communities) to which the members of the crowd largely belong” (Rosenwein 2010, 12). The two concepts are interpreted as complementary, not contradictory in the least; given emotions can be collective by way of group-belonging. As von Scheve argues, a “long-standing view is that emotions can be collective insofar as they are felt as a result of one’s membership in or affiliation with a social collective. In this case, social identity, social categorization, and the relevance of group concerns are integral to the elicitation of collective emotions, although there can be experiences by a single individual at a given time” (von Scheve 2017, np). An emotional community may be formed through shared intentions, communal triumphs, and collective concerns—hence, ‘collective emotions’—just as easily as a given event might cause a simultaneous emotional response in a group of people, making them an emotional community. Processes of emotional contagion, empathy, and normalization can also serve as ways to strengthen or weaken those affective bonds, promoting either socio-cultural solidarity or conflict.

### **3.5 Emotional Communities and Language**

If social or cultural circumstances can be at the core of an emotional community, it could be argued that linguistic diversity and language use could very well act in a similar fashion. The

---

the nucleus of the social identity even for the non-literate portion of the group and came to define the group identity through a process of dissemination and acceptance.

complex relationship between language(s) and identity is not novel by any means. Key among the themes of European Romanticism, the idea of Romantic nationalism, which promoted notions such as ‘one nation, one language,’ left an enduring legacy of cultural assertions that are still visible today. Language ideologies are frequently synonymous with cultural or social ideologies, and too often the concept of immigration stirs general concerns of perceived threat to some idealized national cohesion through linguistic hegemony. Indeed, “[a] linguistic community can be compared to a market where the *koine*, the spontaneous vernacular dialect, confronts the referentiary or literary language which is the vector of cultural traditions.” (Brisset 1989, 10) The coexistence of multiple languages in a given society, then, challenges the one-nation-one-language ideology often used as a tool for the rationalization of social inequality as an unavoidable outcome of linguistic difference.

The study of multilingualism/plurilingualism gained momentum at the turn of the twenty-first century, and the association between bi/multi/plurilingualism and identity has been examined by a number of scholars in interrelated fields, ranging from applied linguistics to cultural studies, passing through Translation Studies and all manner of language planning and second-language education in between. The field of applied linguistics, as it is concerned with issues relating to languages and literacies as they exist and evolve in the real world, has taken a particular interest in the correlation, and its proponents took time to examine the people who live, speak, write, and interact in multiple languages, channelling notions of transnationalism, mobility, and multi- or plurilingualism. Along with their concern for the movement of linguistic groups across cultural, linguistic, and geopolitical borders, applied linguistics has a sustained interest in identity construction and expression, especially as it pertains to certain linguistic choices, literary practices, or in particular diaspora settings.

Bourdieuian terminology provides a useful theoretical lens through which to examine the close—if complex—relationship between language, culture, and the expression of selfhood. According to Bourdieu (1982, 1994), individuals’ habitus help them position themselves in their social context. “Habitus develops in response to the configuration of a specific social field through a process of socialization by which the individual internalizes the social rules for engaging in the field and a sense of his or her social standing in the field” (Gentil 2005, 429), and certainly, what Guillaume Gentil refers to as the “linguistic market” (429) qualifies as its own field. In most globalized societies, languages can be interpreted as individual agents promoting their interests (Bourdieu, 1994, 55) by competing for and exchanging, various forms of capital.

Translators also inhabit their own emotional communities, which inform and influence the way they approach the process of translation for texts with narratives that revolve around linguistically based power dynamics. The two translators of Micone, Jill MacDougall and Maurizia Binda<sup>34</sup>, have somewhat different profiles. Binda’s translation credits are limited to Micone’s plays *Voicelless People* and *Addolorata*, along with a novel by Camillo Carli entitled *Fabio* (1991) which chronicles the conflicts and misunderstandings between a father and his son as Italian immigrants in Montreal. Nothing has been published with regard to Binda’s

---

<sup>34</sup> Attempts to contact the translators of Micone’s work to ask them directly about their process, the difficulties they encountered, and their experience translating the corpus in comparison with other works have been made, but to no avail. Therefore, the information readily available in print or online is the only material available at the time of writing to infer or address anything to do with their translation process or their individual habitus in the analysis of the works in translation in the fourth chapter.

methodology or approach, but from the themes at the heart of the works she has translated, one could glean that she has an interest, intellectual or personal, in the rendering of immigrant stories in another language. MacDougall's translation credits, other than Micone's *Beyond the Ruins*, include a variety of theatrical works<sup>35</sup> and academic works on theatre;<sup>36</sup> she has also published a monograph, *Performing Identities on the Stages of Quebec* (1997). While Binda's translations all fall under the umbrella of immigrant literature, MacDougall's interests are more solidly rooted in theatre and theatre translation, which may account for some of the differences in the way they approach the translation of Micone's texts and the various challenges they face.

The concept of emotional communities in and through language is particularly visible in the Canadian literary context, where the status of various languages becomes a doubly complex hierarchy. Indeed, language plays a very important role in the definition of identity in Canada, a situation further made difficult by Canada's dual-charter-group status, its many 'non-official' language groups and its official policy of multiculturalism within a bilingual framework. Minority languages, by default, find themselves at the bottom of the linguistic pyramid, under the official languages, but English and French do not share the same status across Canada. Linguistic frictions are particularly visible in Québec, the only province with a majority of Francophone speakers within Canada. Literature published in Québec, thus, with its distinctive use of French, has been an important means of manifesting the province's political and cultural specificity since the 1960s.

---

<sup>35</sup> See Françoise Kourilsky and Catherine Temerson's edited anthologies *Plays by Women: An International Anthology (Books I through III)* published by UBU Repertory Theater Productions.

<sup>36</sup> See Donna Coates and Sherrill Grace's 2010' *Canada and the Theatre of War Volume II*, published by Playwrights Canada Press.

The literary works of immigrant writers like Marco Micone, however, challenge and complicate this specificity with their use of language, or rather, languages. Scholars like Joseph Pivato, Sherry Simon, Cecilia Foglia, and Tiziana Nannavecchia have touched on the interrelation between migration and Translation Studies within the Canadian context, and have examined the ways in which language choice and cultural type affect the production of literary works in migrant settings, and the way they are translated.<sup>37</sup> The growing global awareness of the social and cultural effects of migration has promoted this topic in scholarly research, making notions of border-crossing a valid topic of discussion across many disciplines in the social and language sciences. In the Canadian context, immigration has played a key role in the nation-building process, especially in light of the federal policies of multiculturalism which promote the model of an inclusive and diverse society. In this context, Micone is creating emotional communities through language, by punctuating his works with plurilingual utterances. Micone's characters are rooted in a specific neighbourhood of Montreal, one where working-class immigrants and their children try to find their social footing both within their family and their immigrant community, but also in the larger, heterocultural Montreal society. Through the words of his characters—words which come from a mixture of colloquial French, Calabrian Italian, and English—Micone seeks to comment and report on the immigrant's status in Québec society. By doing so, he reconceptualizes the national paradigms that tend to exclude immigrants and shows the struggles of finding one's place and one's community. The plurilingualism exhibited in the

---

<sup>37</sup> See Tiziana Nannavecchia's doctoral thesis "Translating Italian-Canadian Migrant Writing to Italian: a Discourse Around the Return to the Motherland/Tongue" (2016) for an analysis of the role of literary translation in the construction and circulation of a migrant discourse.

works is measured, and testifies to the feeling of *tiraillement* that is paired with the process of immigration. Erin Hurley calls Micone's attention to words a "strategy for surviving immigration's compelled scattering" (1). Micone's complex social constructions are influenced by languages, and thus the use of words from a different language system have a certain symbolic weight. In the texts, characters are shown at times to flourish between languages, navigating various social circles with their many languages, while other times, the multiplicity of languages complicates their sense of identity, and impedes their social interactions. Micone's trilogy of plays holds an important place in Québec drama. His multigenerational family dramas revolve around the tension that arises from the clash of worldviews between the first-, second-, and third-generation immigrants that populate them, and the environment they inhabit. The plurilingual instances tend to occur in highly affective moments in the plays, and often give insight into the characters' different personalities and experiences.

Drama as a genre, by nature, implies a number of marked differences from other forms of literature like the novel. These differences influence the way emotions are vehiculated, received, and, to cite Monique Scheer, practiced. Emotional responses from a reader or a spectator vary considerably between art forms, and any analysis needs to account for the variations that stem from the artistic process of delivery and the intended target's engagement. Referring to the works of philosopher Robert C. Solomon, Scheer anchors her theory of 'emotions as practice' in the fact that emotions are indeed "acts of consciousness," or "the activity of intending in the world" (Solomon<sup>38</sup> 2007, qtd. in Scheer 2012, 194), but further emphasizes the importance of the

---

<sup>38</sup> See Robert C. Solomon (2007), *True to Our Feelings: What Our Emotions Are Really Telling Us*, Oxford University Press, pp.155, 157.

body, as well as the world's social order as central concepts to her notion of emotions as practice. Social psychologists concur with Scheer, and though no unified definition of emotion family has been put forth, there is a general agreement that “emotional ‘packages’ comprise many components—including conscious awareness; facial, vocal, and postural expression; neurophysiological and automatic nervous system (ANS) activity; and instrumental behaviors” (Hatfield et al. 1993, 96). Defining emotions in such a way is particularly apt for the dramatic genre, which, due to its performative nature, connects the two main spheres of emotions: “something people experience and something they do” (Hatfield et al. 1993, 195). A successful theatrical performance will have the actors manifesting emotions, and the people in the audience experiencing emotions as a result. These constructed performances deliver recognizable emotions through which the audience might identify with one or many of the actors. The narrative itself, the words written by the playwright and delivered by the actors, enhanced with facial expressions, gestures, movements, but also potentially accents and intonations, is also part of the practice, performance and reception of these emotions.

Moreover, simultaneous collective response and emotional contagion might be possible—and even deliberately sought—during the performance of a play. The physical proximity of the audience and the actors might account partially for the collective nature of the emotional response. Social psychologists have developed a number of theories in an effort to explain the convergence of thoughts and emotions in a crowd. Gustave Le Bon (1895), Gabriel Tarde (1890, 1901), and Sigmund Freud (1921) have all attempted to explain in what ways the psychology of a crowd differs from, but also interacts with and influences that of the individuals that constitute it. Within these theories, convergence theory—which holds that ‘crowd behaviour’ is not a *product* of the crowd, but rather, that the crowd is the result of like-minded

individuals coming together in a cohesive mass—opposes proponents of crowd contagion, which propose that contagion (of emotions, thoughts, and actions) often occurs when a group of people forms in an emotionally charged situation. Elaine Hatfield, John T. Cacioppo, and Richard L. Rapson define emotional contagion as the innate human instinct to “converge emotionally” (Hatfield et al. 1993, 96) with others. A theatre performance, therefore, might be successful in triggering said instinct.

A shift in focus from social identity as root cause of collective emotions to socially shared beliefs and attitudes (von Scheve 2017) supports the notion of contagion as plausible in a group setting. Hence, a theatre performance constitutes an environment that fosters collective emotional responses both through convergence theory—i.e. the members of the audience are like-minded in their desire to attend the performance—as well as through emotional contagion, being made to respond emotionally to the stimuli of the performance, and these responses course through the crowd via the principles of emotional contagion. Contrary to staged performances, written texts—novels and plays alike—involve readers silently and, more importantly, individually. The engagement of a reader’s subjective feeling and imagination is, then, quite different from an event which by definition brings together a collective as audience.

The reception, and indeed even perception, of plurilingual utterances also differs. During a drama performance, a direct translation will rarely (if ever) be provided in the moment; other elements of the performance such as tone of voice or gesture will palliate the potential lack of understanding and allow for the progression of the narrative. Meanwhile, a reader encountering plurilingual utterances in a written text could choose to halt their reading to look up the meaning of the expression, or choose to let the expression wash over them the way it would in a live performance. In both cases, however, expressions that may be foreign to the audience/reader

might have a defamiliarizing purpose or serve to identify a character to a social or cultural group, contributing to the creation of emotional communities through language.

In Micone's work specifically, a lot of these occurrences come by way of profanity or expletives, many of them mixing Italian curses in content and Québec structure in context, or vice versa. Sherry Simon calls Micone's theatrical works "a series of translational acts," "first and foremost acts of cultural militancy, according to Micone himself" (Simon 2006, 182). Part of what creates these translational acts comes through the portrayal of a community—the families of Italian immigrants in Montreal—which is shown to speak "a language that [Micone] himself fabricated – a mixture of *joual*, Montreal English, and Italian, including invented swearwords like *Sacramento!*" (Simon 2006, 182), a euphemistic play on the Québec French profanity "sacrament" with an Italian-sounding twist. Simon sees Micone's fabrication of translated immigrant speech as "projections," a way of integrating Italian immigrants more firmly in Québec culture. By using words and expressions related to Catholicism and its liturgy—commonly used as strong profanities in Québec French—Micone shows his characters relating to the larger Québécois emotional community, even if they still remain on its periphery. The fact that Québec society and Italian culture share Catholicism helps to solidify the association, and emphasizes the deliberate nature of these expletives. In *Gens du Silence*, Mario, for example, most often punctuates his speech with profanity, whether in anger or excitement. Recalling his difficult days in school, he explains:

MARIO: À l'école, ça allait mal. *Christ!* La maîtresse voulait parler avec mes parents, mais ils n'avaient jamais le temps. Ils travaillaient tout le temps. Pour la maudite maison

et pour notre avenir. Plus les maisons sont rapprochées de l'église, plus elles coûtent cher, *Christ!*<sup>39</sup> (Micone *Gens du silence* 40)

The correlation Mario highlights between the price of real estate and the location of the properties in relation to the church is not innocuous. Owning property located near the church is a marker of status in the immigrant community, and by using religious expletives to emphasize his frustration Mario aligns himself not with the pious circles driving the house prices up, but rather with the disenchanting mass of Québec society that distanced itself from the influence of the Roman Catholic Church as a result of the Quiet Revolution in the 1960s. The use of liturgical profanity is not unique to Canadian French or to Québec; indeed, some analogous forms are used in Italian dialects, where typical blasphemies involve some religious element, desecrated by its association with filth. The parallel is deliberate in Micone's work, as for him immigrants in Canada "share the same fight as the Francophones in Quebec" (Nannavecchia 2016, 83). This common fight is partly shown in Micone's choice of profanity; examples such as *porco Dio* or *Porcocane* find their way into Micone's *Addolorata*, where Giovanni uses them when fighting with his wife (Micone, *Addolorata* 85-86). In an otherwise monolingual conversation, Giovanni's swearing—sometimes in English, other times in Italian—stands out.

These utterances cause a distinct effect, and elicit reactions from the characters' interlocutors. Interested in the occurrence of swearwords in plurilingual contexts, Jean-Marc

---

<sup>39</sup> "MARIO : Christ, things were bad in school! My teacher wanted to talk to my parents, but they never had time. They were working all the time, for the goddamn house and our future. The closer the houses were to the church, the more expensive they were, for Christ's sake!" (Micone *Voiceless People*, 52, tr. Binda)

Dewaele led a study investigating “the perception of emotional force of swearwords and taboo words” in “the speech of multilinguals” (Dewaele 2004a, 204), especially in their second language. He states that “[t]hese words are often among the first ones to be learned in [a second language], typically outside the classroom with a gleeful [native speaker] of that language” (Dewaele 2004a, 205). Dewaele also notes the high social stakes of using swear words in one’s second language. He insists that the use of swearwords

can also be a source of potential embarrassment when used inappropriately with [native speakers]. Such inappropriate use may be perceived as rudeness, and it might take a moment before the [native speaker] remembers the mitigating circumstances, namely that the interlocutor is a [non-native speaker] and might therefore not possess complete sociopragmatic competence in the target language. (Dewaele 2004a, 205)

Their appropriate use, however, might help solidify bonds between individuals; the circumstantially appropriate use of well-chosen swear-words may act as a shibboleth, distinguishing the members of an ingroup. As Dewaele notes, “the absence of [swear or taboo] words in [a second language] might not be as glaring as their unexpected presence, but taking heed of the Russian proverb ‘Speaking without swearing is like cabbage soup without tomato,’ it might contribute to a perception that the [non-native speaker]’s speech is bland” (Dewaele 2004a, 205). For Micone’s characters—*Gens du Silence*’s Mario and *Addolorata*’s Giovanni, especially—they are a marker of assimilation into Québec culture. Elsewhere, Dewaele argues that “[s]wearing is a very tricky speech act, for monolinguals and multilinguals alike,” emphasizing the notion that across the board there is “little tolerance towards those who violate the unwritten rules of “extreme” linguistic behavior” (Dewaele 2004b, 84). Such behaviour aligns speakers with ‘collective emotions’ and ‘emotional communities’ by the very fact that

extreme linguistic behaviour is ‘social.’ Surely, as profanity rules vary depending on the speech community, and within that, other situational variables pertaining to the speaker of the profanity—age, gender, social status, relation to interlocutor, etc.—emotional reactions will also differ. An explanation for these variations might lie in cognitive science’s notion of “conceptual blending.” Coined by Gilles Fauconnier and Mark Turner (1998) and quickly adopted by Seana Coulson (2000) and Rhonda Blair (2009), the notion of conceptual blending offers a theoretical framework for exploring the integration of information by the human mind. Based on Fauconnier and Turner’s background in the cognitive sciences, it implies a set of operations—carried through mostly subconsciously—in an effort to combine dynamic cognitive models in a network of “mental spaces” (Fauconnier 1994). More simply put, Fauconnier and Turner (1998) suggest that via conceptual blending, elements from diverse scenarios are “blended” in a subconscious process, which inform and affect everyday thought and language. Conceptual blending also influences the construction of meaning, according to Fauconnier and Turner, especially when it comes to communicative means such as metaphor, analogy, counterfactual utterances, and grammatical constructions specific to various languages. Depending largely on notions of projection mapping—that is, essentially, how select inputs from two or more separate situations are reorganized, projected one onto another, to form a ‘blended’ space that involves them all—conceptual blending also involves the production of inferences and emotional responses in conversational settings.

At its core, conceptual blending creates new meaning through the integration of existing input, and plays a major role in how situations are interpreted. In the case of counterfactuals, for instance, elements that were never factually existent or true are projected as such for the sake of an argument or a specific situation. The simple utterance of “if I were you” creates a ‘blended

space' wherein the speaker becomes someone else momentarily in order to suggest an action or propose a solution. Moreover, "[e]ven very simple constructions in language depend upon complex blending" (Fauconnier and Turner, 2010, 25); giving the example of the word 'safe', which has a meaning that is a blend, but no inherent "property," they explain:

"Safe" does not assign a property but, rather, prompts us to evoke scenarios of danger appropriate for the noun and the context. . . . Technically, the word "safe" evokes an abstract frame of *danger* with roles like victim, location, and instrument. Modifying the noun with the adjective prompts us to integrate that abstract frame of *danger* and the specific situation. . . . We build a specific imaginary scenario of *harm* in which [elements] are assigned to roles in the *danger* frame. (Fauconnier and Turner, 2010, 25-26)

In Micone's texts, examples of blend occur, much like instances of plurilingualism, in highly emotional contexts. For example, after Addolorata tells her husband Giovanni that she is leaving, they argue over her reasons for leaving. Challenging his assumption that she is leaving because of their strained financial situation, she offers the counterfactual blend "J'pense que si on avait été moins malheureux, on n'aurait pas senti qu'on était pauvres"<sup>40</sup> (Micone *Addolorata* 86). She thereby insists that the financial situation their family was in was not the biggest strain on their relationship, and rather cites their unhappiness together as the reason for her departure. Other blends occur in the same scene, eliciting strong reactions from Giovanni. When Addolorata implies that Giovanni's importance in their children's lives is less than what he thinks it is,

---

<sup>40</sup> "I think that if we had been less unhappy, we wouldn't have felt as poor as we really were." (Micone *Addolorata*, 156 tr. Binda).

claiming “I vont même pas s’apercevoir que t’es pas là, tu vas voir”<sup>41</sup> (87), Giovanni reacts physically, and slaps Addolorata across the face.

Blends of many natures are so common in language that they often go unnoticed. Blends, I would argue, can also happen cross-linguistically, which is how an unintelligible utterance’s meaning is inferred contextually. For instance, the most common response to a sneeze might vary from one cultural, national, or linguistic environment to the next. In most English-speaking communities, speakers tend to favour “(God) bless you” as the common verbal response to another person’s sneeze, whereas in Francophone circles most sneezes will be met with utterances of “à vos/tes souhaits” or some variation. Though some reference to God is not unlikely, the most common perhaps in non-English-speaking cultures are words referencing good health or a long life: *Gesundheit* (German for health), *Salute* (Italian for health), *Saúde* (Portuguese for health), and so forth are wished upon the person who just sneezed. A person travelling to a linguistically foreign area of the world, having just sneezed, would not need to know the language to understand that some sort of blessing had been thrust upon them by a well-wishing bystander.

Following that logic, swearwords or curses in a different language would likely register as such for non-speakers of that language. Jean-Marc Dewaele explores that notion and gives a potent example from Hergé’s *Tintin*. In a fit of anger, Captain Haddock releases a string of ‘swearwords’ in French, but, as Dewaele explains,

as the book is aimed at children, the actual words are rather harmless, the most famous expression being ‘mille milliards de mille sabords,’ translated into English as ‘billions of

---

<sup>41</sup> “They won’t even notice you’re not there. You’ll see.” (Micone *Addolorata*, 158 tr. Binda).

blue blistering barnacles.’ It is unclear whether the [Arab speaking] bandits understand French, but the swearwords are so powerful that they somehow get the message and flee into the desert. (Dewaele 2004a, 204)

The words Haddock uses do not qualify as swear words inherently. In fact, “sabords” are merely the openings in the walls of the old warships, equipped with a sealing device, which served the purpose of holsters for cannon barrels, or provided air intake for ventilation ducts; essentially, military portholes. Hence, what renders these “mille milliards de mille sabords” aggressive is the context and delivery; the blended inference of meaning behind the words, not the words themselves. This kind of blended inference, then, could be a contributing factor for the presence of—and lack of translation for—foreign language utterances in plurilingual literature. In Micone’s plays, the context for the profanities that remain in Italian is largely enough to understand the emotional message the words convey without necessarily understanding the words themselves. Curses and expletives, strictly based on where they land in the characters’ speech, or based on the way the stage directions indicate they should be delivered—for instance, Giovanni’s “*Vattene*” (Micone *Addolorata*, 59), identical in the translation, is intended to be said “*Avec mépris*,” or scornfully. Even an audience without any grasp of Italian would likely understand given the context and tone that the imperative is in fact a churlish dismissal. The fact that it is followed, in both the source and the translation, by actual profanities only reinforces that point.

### **3.6 Emotional Resonance and Plurilingualism**

The profane nature of these utterances is not inconsequential. Indeed, sociolinguistic studies show that the perceived force of swearwords, or their emotional resonance, varies in speakers of

multiple languages. Jean-Marc Dewaele holds that, among other factors, an individual's "linguistic history (how and when the language was learned, what general level of activation does the language have, how frequently has it been or is it being used)" (Dewaele 2004a, 219) has effects on the perceived force of swear words or taboo words. In fact, bilingual—or, indeed, plurilingual—reduced emotional resonance is relatively well documented. The contextual-learning hypothesis<sup>42</sup> establishes that emotional processing is shaped by personal experiences, and an individual's experiences with and in a given language directly affect the emotional reaction that this language may elicit. Moreover, expressions such as taboo or swear words from an individual's first, second, or third language, and so forth, will elicit emotional responses of varying degrees. Sara Iacozza, Albert Costa and Jon Andoni Duñabeita note that "[n]umerous studies have indeed pointed to the existence of the so-called *Foreign Language Effects*, an umbrella term which initially referred to differences in judgments and decision-making choices due to the language of instruction, but which has nowadays been extended to more general dissimilarities between native and foreign language processing in emotionally-charged contexts" (Iacozza et al. np). An individual's second language often does not bear the same emotional weight as their native language, which could account for the fact that using sensitive language is often perceived as easier, or less emotionally taxing, in one's second or third language. Dewaele's study corroborates this phenomenon, and he adds that "research [on the topic] confirms that perception and expression of emotion as an illocutionary act is more difficult in the [languages learned later in life] than in the [first language]" (208) for most bi- or plurilinguals. Iacozza and Duñabeita explain that "the processing of foreign languages is suggested to be

---

<sup>42</sup> See Lisa Feldman Barrett, Kristen A. Lindquist, and Maria Gendron's 2007 "Language as context for the perception of emotion." *Trends Cogn Sci.*, vol. 11, no.8, pp. 327-32.

governed by certain levels of emotional distance” (Iacozza and Duñabeitia np), which means that though one might derive from context the fact a foreign word may be subversive or taboo, its emotional impact is lessened.

Moreover, there is an undeniably social dimension to swearing or using explicit language that goes beyond the mere expression of an emotional response to interactional or situational stimuli. Dewaele conceives of swearwords or taboo words as “multifunctional, pragmatic units which assume ... various discourse functions” (Dewaele 2004a, 205). He equates them with discourse markers, explaining that beyond the potential organization of the linguistic and social interaction, they can act similarly to discourse markers. Partly because their use varies, to use Dewaele’s terminology, both diaphasically and diatopically (Dewaele 2004a, 205)—i.e. accounting for stylistic and geographic variations alike—they become markers of social and cultural norms. As such, they act as parameters of in-group belonging, and contribute to the delimitation of emotional communities via languages and, perhaps especially, through language use. Therefore, the language itself does not matter as much as the specific variety thereof being used by the speaker. This, in turn, explains why when European and Québec varieties of French share an overwhelming number of characteristics in terms of grammar, syntax, and orthography, the highly affective vocabulary used as swear words is vastly different. As Dewaele notes,

[curses] in Québec French with a religious origin (Crisse/Christ, tabernacle/tabernacle, hostie/host, calice/chalice, vierge/virgin) are not [curse] words in France. An expression like *hostie de voisin* ‘damn neighbour’ would be considered forceful in Québec but meaningless in France where the expression *salaud de voisin* would be a better formulation of the communicative intention to negatively describe one’s neighbour.

(Dewaele 2004a, 206)

The cultural context thus determines the words used as expletives, but the speaker's own social or cultural background, as well as the languages they speak and their level of proficiency therein, underpin the choice of swear words being used. Hence, the fact that Micone's characters swear in languages other than the vehicular language of the play may be easy to explain contextually, given the characters' cultural background, but suggestive of culturally specific social structures nonetheless.

In 2004, a special issue of the *Journal of Multilingual and Multicultural Development* covered the intricate relationship between identity, or selfhood, and language. Specifically, the contributors were interested in "mak[ing] imaginative and innovative interdisciplinary connections in the field of multilingualism and emotions" (Dewaele and Pavlenko 2004, 93). On the topic of identity and language, Anna Wierzbicka makes the argument that "[i]n discussions about the relationship between language, culture and self, one often hears the following argument: 'If a person's self were partly culturally and linguistically constituted, bilingual people would have to be to some extent schizophrenic. Since obviously they are not, people's selves must be largely independent of language and culture'" (Wierzbicka 2004, 101-102). Of course, sociolinguistic research on bilingualism and second-language learning shows that this theory holds no water. Evidence derived from surveys of bi- or plurilingual speakers, not to mention Stephen Kellman's research on what he calls translingualism, has shown time and again how intricately linked to culture and language individuals' notions of selfhood are. Indeed, Wierzbicka asserts that "[f]or bilingual people, living with two languages can mean indeed living in two different emotional worlds and also travelling back and forth between those two worlds" (Wierzbicka 2004, 102). In the same issue, Mary Besemeres brings to the discussion perspectives from autobiographical literature, which, she argues, offer "a rare insight into the relationship between languages and

emotions” (Besemeres 2004, 140). An individual’s relationship to the language(s) they speak is undoubtedly complex, and complicated further in instances where that individual’s ‘mother tongue’ is not perfectly aligned with the official language(s) of their place of residence.

Besemeres notes how “[o]ne motif that comes to the fore ... concerns the emotional possibilities that a given language has for a bilingual, the sense of self that language makes possible”

(Besemeres 2004, 154). The reported flexibility in identity experienced by the bi- or plurilingual writer supports Wierzbicka’s claims; as Besemeres mentions, “more than one ‘translingual’ [author] has written of the freedom and pleasure that has come with writing in their second language” (Besemeres 2004, 154).

The terminology with which to discuss the complicated nature of the choice in language of expression, however, does not seem adequate to portray the deep emotional impact of the choice itself. Words like ‘multilingualism,’ ‘plurilingualism,’ or even widely used linguistic concepts like ‘code-switching’ fall short in their attempts to convey how intertwined language(s)—and language use—and identity are. Calling such terms potentially “misleading” (Wierzbicka 2004, 102), Wierzbicka offers that because “[a] language is not a code for encoding pre-existent meanings” but rather a “conceptual, experiential and emotional world” (Wierzbicka 2004, 102), certain realities might not find perfectly equivalent realities in other ‘worlds.’ Hence, “[o]ften, the very reason why a bilingual speaker shifts from one language to another is that the meaning that they want to express ‘belongs’ to the other language” (Wierzbicka 2004, 102). Moreover, the concept of the ‘switch’ itself is subject to some degree of interpretation, especially when it comes to its effects. For Doris Sommer, a switch can happen in the smallest of details, and have monumental effects. She claims that “[t]o switch codes is to enter or leave one nation for another by merely releasing a foreign sound, a word, a grammar tic, slipping into an always

borrowed and precarious language” (Sommer 2003, 7). As a result, she argues that “[m]igrants aren’t home even at home” (Sommer 2003, 7) precisely due to this precarity.

The choice of the language of expression—of a specific reality or a specific emotion—can also connote social relations, or indeed, “mark an affective stance” (Pavlenko 2004 179). A linguistic shift or plurilingual occurrence could, like codeswitching, be linked to a speaker’s desire to signal closeness or belonging to a specific group, or to be influenced by the speaker’s emotional attitude in a given context. Pavlenko suggests that speakers of multiple languages could also “mix two or more languages to convey intimacy or distance, as identities and group boundaries are constructed in interaction and are not always straightforwardly linked to a single language or language variety” (Pavlenko 2004 179). It could then be argued that the deliberate nature of the choice to mix languages within a written text—drama or novel—testifies to a communicative intention, implicit as it may be.

That there is a choice of a specific language for a communicative instance in the first place is increasingly common, but the effects are not inconsequential. Doris Sommer sees bi- and plurilingualism as the “growing pains” (Sommer 2003, 4) of multicultural/globalized societies. Acknowledging the societal and cultural friction that plurilingualism entails, she states that “[u]sing more than one language causes problems for universal, across-the-board games of politics, philosophy and aesthetics” (Sommer 2003, 6), perhaps because of the diasporic effects of globalization on linguistic communities. Indeed, as Sommer notes, “[m]ass movements of economic and human capital unhinge people from their native languages and unmoor even anchor words such as *nation* and *state*, *gender* and *mother tongue*” (Sommer 2003, 3), potentially leaving plurilinguals with fuzzy delimitations of their notions of self in society. This is the “messiness of late modernity” (Sommer 2003, 4)—the dissolution of linguistic boundaries

through migration, leaving the world with no clear delimitation along which to draw cultural boundaries. Speaking of what she calls the ‘Bilingual dis-ease’—a concept which echoes Micone’s bilingual immigrant’s *tiraillement*—Sommer explains that “[t]alking with two [languages] is a double bind” because “[b]ilinguals are ... overloaded, imperfectly doubled systems in which supplements as well as the missing pieces destabilize both languages” (Sommer 2003, 8). Rather than seeing this destabilization as a hinderance alone, Sommer advocates a willingness to let the anxiety of instability wash over us in an effort to make it seem—for lack of a better term—less foreign. She argues that “[a]nticipating the irritation between languages and identities (in oneself as well as in society) will make dis-ease feel normal rather than a case to be cured through drastic and violent measures” (Sommer 2003, 4) like linguistic cleansing. More importantly, using multiple languages is, if nothing else, brave. Whether it is indeed used as a form of social activism as in Micone’s works, dramas or essays, or on a smaller scale as an individual statement of one’s cultural identity, because “language is arbitrary, material, and fallible” (Sommer 2003, 9), speaking anything other than the dominant language in any cultural context exposes plurilinguals to scrutiny, and exposes them to the risk of being irrevocably labelled as outsiders. Sommer argues:

Bilinguals anticipate failure in ways that make contact a small miracle, through the strange and delayed meanings that the formalists valued as aesthetic artifice. And running the risk of misrepresentation and misrecognition is a kind of breathtaking vulnerability, a social death wish that brings bilanguage games to a brink. (Sommer 2003, 9)

Wierzbicka concurs, and adds that “since bilingual persons (e.g. immigrants) often have to communicate with monolingual interlocutors, a sense of distortion, of falsehood, and not being true to oneself is often inescapable” (Wierzbicka 2004, 103). Managing identities as a

plurilingual involves a series of conscious and analytical choices to manoeuvre through various social circles. The deliberate decisions such a plurilingual person makes about the person they want to project to the world are a constant negotiation between anticipating outside perceptions and reconciling inner wills and wishes, all the while attempting to move in and out of social contexts. Acknowledging the emotional dimension of languages in bi-, multi- or plurilingual contexts is of crucial importance when attempting to translate the words of such complex individuals, yet that dimension is still too often overlooked. The perceived untranslatability of plurilingual texts might be inferred from the diversity of languages and cultures around the world and wrapped up in a single author, but looking at the emotional communities portrayed in the text as well as those to which the author belongs may serve as the first useful step towards understanding the stakes, and a way to approach the process of translation that may mitigate its potential pitfalls.

As most of the literature indicates, plurilingual occurrences in a vehicular language are both “acts of consciousness” and part of “the activity of intending in the world” (Solomon 2007, 155). That consciousness, in the case of a plurilingual and pluricultural writer like Micone, is poised between different emotional communities that find expression in different languages; the activity of intending includes the intentional plurilingualism of their texts. In the words of André Lefevere, the analytical shortcomings of prescriptive Translation Studies have caused the field to overlook “all kinds of other aspects connected with the phenomenon of translation, a circumstance that could teach us many things about how cultures and literatures function” (Lefevere 1992, 6). In the preface to *Translation, Rewriting and the Manipulation of Literary Fame*, Bassnett and Lefevere posit that “translation is a rewriting of an original text” (Bassnett &

Lefevere, in Lefevere 2017 vii), and so it follows that it should deserve similar analytical and interpretative attention. According to them,

All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power ... Rewriting can introduce new concepts, new genres, new devices ... But rewriting can also repress innovation, distort and contain, and in an age of ever increasing [sic] manipulation of all kinds, the study of the manipulation processes of literature are exemplified by translation can help us towards a greater awareness of the world in which we live.

(Bassnett and Lefevere, in Lefevere 2017 vii)

The need for awareness, from translation scholars but also from the translators themselves, is brought into sharp focus with the Ethnographic Turn, and the “crisis of representation” it brought forth.

The intersection of the critical frameworks of Translation Studies and the History of Emotions in their consideration of sociological elements in the contextualization of their objects of study, thus, supports the exploration of the social and cultural ramifications of plurilingualism in literary texts. As instances of plurilingualism often seem to occur in highly affective or emotional moments in the narratives—in the case of Micone specifically, plays that are performed on the stage for an audience—combining the two approaches helps to foreground the complexities of plurilingualism and its emotional components. Chapter four is a more direct application of the critical framework on Micone’s theatrical texts and on their translations, and examines the effects, nature, and importance of plurilingual instances in Micone’s works as well as the social, linguistically based power dynamics that inform their presence.

## CHAPTER 4 – Corpus in Translation

Utilizing the methodological frameworks of the History of Emotions and Translation Studies, this chapter examines the instances of plurilingualism in the source texts of the corpus, in both the original works and their translations. Attention is also paid to elements of the text that, though not plurilingual, serve to highlight the interpersonal emotions exhibited in the narrative. The analysis of how translation functions for these plurilingual works produced in Canada is meant to allow for a broader examination of the challenges posed by plurilingual literacy in all its complexity, and the further challenges this poses to processes of translation. By approaching literary plurilingualism as a form of social activism, as explored below, this chapter considers the power dynamics at work in translating instances of plurilingualism before addressing the particular challenges the genre of theatre brings forward for the translation of Micone. Then, attention is given first to the concept of emotional communities as exhibited by the corpus' plurilingual social networks, then to notions of onomastics as they pertain to cultural identity which is further explored in the context of plurilingualism and its translation. Finally, the chapter considers instances of plurilingualism as pragmatic markers of cultural specificity that remain or disappear in the translation process.

In looking at plurilingual texts and their translations, I pay particular attention to the ways in which the intersections of languages present in the original are handled in the translation; the various decisions made in the translation process can, and do, impact the narrative in terms of the way social relations and also the network of human relationships are portrayed in the text. The effect of affect, so to speak, is an important component of a text. Asifa

Majid argues that “emotion is, indeed, relevant to every dimension of language—from phonology to lexicon, grammar and discourse—emotional expression is finely tuned to language-specific structures” (Majid 2012, 10). The socio-cultural parameters of language, especially on a pragmatic level, are particularly telling when language-specific structures are comprised of multiple languages. The translator, then, must navigate these obstacles when attempting to ‘carry over’ the narrative in a new vehicular language. George Steiner argues that, on some level, “all theories of translation—formal, pragmatic, chronological—are only variants of a single, inescapable question. In what ways can or ought fidelity to be achieved?” (Steiner 1975, 261). The issue has been mulled over for centuries, yet the question never seems outdated because the notion of power dynamics that underpins the question of fidelity constantly finds itself at the forefront of cultural consciousness. According to Thomas Samuel Kuhn, presumably incommensurable differences in paradigms have made various approaches seem irreconcilable, because their accounts of reality are different enough that they indeed “see different things when they look from the same point in the same direction” (Kuhn 150). That being said, there is a significant amount of overlap between seemingly irreconcilable ways of thinking, as most of them touch on the pragmatic conundrum between fidelity to the source or fidelity to the target, or at least the way to strike that delicate balance. When translating texts that highlight power dynamics rooted in linguistic difference, the intricacies of said power dynamics have to be conveyed, and the translations have to account for the plurality of language politics at play, both in the narrative and in the way this narrative is rendered.

The paradigmatic shift in the broader field of Translation Studies, the shift from accuracy to power as the overarching concern, occurred perhaps first and foremost at a linguistic level. According to Jeremy Munday, this shift was away from translation as a strictly linguistic process

potentially hindered by cultural differences and towards a “more complex negotiation between two cultures” (Munday 2001 179), one that revolved around the question of power. Lawrence Venuti, for his part, contended that “[t]he foreign in foreignizing translation is not a transparent representation of an essence that resides in the foreign text,” but rather a “strategic construction whose value is contingent on the current situation in the receiving culture” (Venuti 2017, 15). This type of negotiation between cultures brings focus to the power relations at play, but also reveals the network of emotional communities interacting with one another.

The concept of emotions-as-practice, as put forth by Scheer, offers new insight on how and why emotions might change over time. Scheer suggests that emotions, when conceptualized as practices, can be carried over across generations through embodied socializing processes, i.e. through social interactions between them. It is important to note that changes occurring in the experience of the emotions and their expression do not always happen in direct reaction to the friction between individuals’ agency and the structure of the society they inhabit. Rather, these changes often occur because of the friction that exists between the different sets of practices, with their varying norms that may cause errors in transmission or interpretation.

The multiple languages at play in the text, the characters who speak them, and with whom they speak them maps out the different emotional communities to which these characters belong. Moreover, the specific languages used by and associated with said communities—Mario expressing himself in English to his friends and in French with his family, Addolorata speaking Italian to neighbours and Spanish for pleasure, Nancy stating that real Anglophones send their children to French school so they can remain in charge—organize their network with a sort of social hierarchization.

#### **4.1 Contextualizing Plurilingualism as (Literary) Social Activism**

In the translation of plurilingual/multilingual/translingual authors especially, word choice is never innocuous. The breadth of their linguistic options alone suggests that any choice made by the source author, especially the choice to stray from the vehicular language with punctual interruptions, or code-switches, is deliberate and meaningful. For instance, Marco Micone's own rapport with words is evocative of the importance of that choice. In a 2011 essay, he expressed the complicated relationship he had with words, stating:

I have long been afraid of words. I began by being afraid of not understanding them, then of not having enough before I could appropriate them, grind them, invent and enjoy them until I could betray them.<sup>43</sup> (Micone 2009, np, tr. mine)

Micone's position in regard to "words" has doubtless been affected by the following situation: the contentious status of allophone immigrants in Québec in the aftermath of the Quiet Revolution.

In the 1960s, the provincial government of Québec had commissioned a report about the state of the French language in Québec. Annie Brisset explains that the linguistic unease felt in Québec is in part due to the specifics of its geographical position. She explains that "[t]he call for only one language on Québec soil is aimed at fending off the danger by assimilation. This danger is an inherent part of the condition lived by the Québécois community enclosed within an 'Anglophone sea'. This danger is due to the geopolitical structures of Québec within the

---

<sup>43</sup> "J'ai longtemps eu peur des mots. J'ai commencé par avoir peur de ne pas les comprendre, puis de ne pas en avoir suffisamment avant de me les approprier, de les triturer, d'en inventer et d'en jouir jusqu'à les trahir." (Micone 2009, np)

Canadian federation as well as to the proximity of the United States which supplies a cultural model” (Brisset 1989, 11). The precarity of French, a language perceived as intrinsic to the Québécois identity, has been socially exacerbated by waves of immigration. As Brisset states, with the immigrant presence, “Quebecois identity suddenly sees itself threatened from within” (Brisset 1989, 11). The ‘allophone’ or ‘ethnic’ nature of the immigrant is perceived as problematic, and the new legislation in place does little to assuage the unease. This tension is particularly felt in the metropolis of Montreal, which offered a particular melting pot of cultural and linguistic backgrounds that fostered a certain amount of societal friction. Indeed, as Sherry Simon remarks,

In the 1960s, Francophones were two-thirds of [Montreal]’s population, yet English remained the language of the city’s wealthier neighborhoods. It dominated in the shopping districts of Montreal’s downtown, and it was the defining language of Montreal’s powerful financial and educational institutions. Montreal’s Francophone majority seemed to exist on the edge of the city, an unequal citizenry, though it in fact occupied a vast expanse of city space. (Simon 2014, 206)

With their place already perceived as precarious, the “disempowered collectivity of Francophones of French ancestry” (Schwartzwald 2003, 37) resisted assimilation by overcorrecting on a social and political level with unilingualism<sup>44</sup>. During the Quiet Revolution,

---

<sup>44</sup> For a more in-depth reading of the ramifications of unilingualism as a political concept in Quebec during the 1950s and onward, see Karim Larose’s “The Emergence of Unilingualism: Archeology of the Language Issue in Québec” (2005) or Guy Bouthillier’s “Aux origines de la planification linguistique québécoise” (1981).

the concept of unilingualism acted as a spark which triggered upheavals rooted in language, but rippled through the ideological, social, and political realms as well. In the context of post Quiet Revolution Québec,

unilingualism constituted a rallying signal and the principle behind resistance led from within the language itself. It was the common name of a vision, practice and philosophy of language that challenged the bilingualism actively promoted by the federal government, whose commitment to centralization was felt more intensely during the 1950s. (Larose 2005, 124-5)

Politically engaged writers in Québec moved on from the purist take on language that is unilingualism, and soon claimed *joual* as a possible symbol of national identity. Stigmatized by some and celebrated by others, *joual* became integral to the Québec literary scene, giving “the Québécois a distinctively North American feature and differentiating him (sic) from his French-speaking European counterpart. *Joual* thus accentuates the same difference between continental French and Québec French that exists between American English and British English” (Brisset 1989, 10). The prevalence of *joual* was particularly felt in Québécois theatre from the 1960s onward, thanks to the popularity of playwrights like Gratien Gélinas and Michel Tremblay who used it for their characters and highlighted the lyrical potential and expressivity of the dialect. Indeed, following the Quiet Revolution, literary creations in Québec tended to be marked by the distinctive and recognizable preferred language of the working-class. As Brisset noted, this “pauperization of the signifier aim[ed] at underlining the condition of the Québécois people conquered and dominated by the English” by “reproduc[ing] in writing the differences between the phonetism of the ‘Québécois language’ and that of an unmarked French: ‘chus’ (je suis), ‘sues’ (sur les), ‘dins’ (dans), ‘toe’ (toi), etc” (Brisset 1989, 17).

On the heels of these social upheavals, Marco Micone brings the immigrant voice to the Montreal stage. Writing in the early 1980s, Micone's voice confronts "the political credos of French unilingualism and assimilation into the culture of the majority" (Hathorn 11) head-on. Micone's own feelings of inadequacy, stemming from his status as a first-generation allophone immigrant, gave him the urge to "look for rare terms" that he would eventually use to prove that he had liberated himself from his "speechless and ignorant environment"<sup>45</sup> (Micone 2009, np, tr. mine). Micone's turn to drama as a genre was, of his own admission, instigated by an insecurity arising from the "Babelian environment"<sup>46</sup> (Micone 2009, np, tr. mine) of his adolescence. His plays were written as a way to get back at his "community, against paternal authority, against power"; indeed, he often wrote "in defiance of the requirements of theatrical art."<sup>47</sup> The mix of languages in his plays and, beyond that, the portrayal of the social hierarchies influenced by the cohabitation of these languages in the same space, are elements that require translation as well. In light of the social and cultural climate for immigrants in Québec at the time, the polyphonic nature of his plays is not merely an aesthetic or individual choice, but rather a bold and inherently political one.

---

<sup>45</sup> "J'étais à la recherche de termes rares que j'utiliserais éventuellement pour prouver que je m'étais affranchi de mon milieu aphasique et inculte" (Micone 2009, np).

<sup>46</sup> "Si j'ai commencé par écrire du théâtre, c'est à cause de mon insécurité par rapport au français... insécurité qui était due en grande partie à la situation babélieenne dans laquelle j'avais vécu depuis mon adolescence" (Micone 2009, np).

<sup>47</sup> "J'ai écrit du théâtre pour régler des comptes : contre ma communauté, contre l'autorité paternelle, contre le pouvoir... Je l'ai écrit souvent au mépris des exigences de l'art théâtral" (Micone 2009, np).

Micone's literary activism complicates the processes of both analysis and translation. For the translator, his Babel cannot be resolved through a simple equivalency between source language and target language because it is laden with socio-cultural meanings that also must be translated. This kind of challenge reveals "the blind spots of Translation Studies' models," according to Reine Meylaerts (Meylaerts 2010, 227), in that it forces the field to acknowledge realities or problems it had not accounted for in its ideal portrayal of the 1:1 relationship between a text and its translation, or between the source language and the target language. A plurality of languages at the source blurs those notions, and the translation of these texts "remains often associated with translation *problems* or even *untranslatability*" (Meylaerts 2010, 227). Focusing on the obstacles lying in one's path does not make them any easier to avoid. The constructive thing to do would be to seek an alternative, or more culturally informed, socially aware, methodology. Indeed, Meylaerts insists that

[w]hatever may be the problems of translating multilingual texts (that it is problematic is beyond dispute), this approach [i.e. the systematic association with untranslatability] fails to do justice to the specificity of the phenomenon (basically *anything* can be a problem in translation and can be approached as such), and is, moreover, based on the questionable postulate of equivalence between 'original' and 'translation.' (Meylaerts 2010, 227)

The systematic association of plurilingualism with untranslatability is indeed problematic in that it steers the critical discussion of approaches to translation and texts in translation away from the productively descriptive paradigmatic tendencies stirred up by the Cultural Turn and, in Meylaerts words, effectively "revives illusions of fidelity, authenticity and understandability which have been discarded by postmodern philosophies of language" (Meylaerts 2010, 228). These philosophies render the contemplation of untranslatability a moot point regardless, arguing

that “[w]e do not fully understand texts, multilingual or not, translated or not” (Meylaerts 2010, 228).

The reasons behind choosing to include various languages within a larger text may vary from one author to the next, but an overarching motivation for plurilingual inclusions is to make them relevant on a social, cultural, historical and even political level. Micone argues that

[t]o write in a cosmopolitan and plurilingual environment is to write while taking into account other cultures and languages. To be plurilingual in a cosmopolitan environment is to recognize the impossibility that a single language can translate the complex reality that surrounds us, but it is also to be in a situation of constant exchange and mobility between languages.<sup>48</sup> (Micone 2009, np, tr. mine)

These situations of ‘constant exchange’ between languages are common on a global scale, as the realities of globalization and migration become increasingly widespread. Doris Sommer advocates the appreciation of these realities and the aesthetic changes they bring as the “antidote to multicultural anxiety,” claiming that perhaps “recognizing the charm of a lateral move from one language to another, to poach a word or turn of phrase, will call admiring attention to everyday artists as well as to literary exemplars” (Sommer 2003, 2). Universal as the phenomenon of translation in these contexts may be, studying it in its entirety is not really within the realm of feasibility.

---

<sup>48</sup> “Écrire dans un milieu cosmopolite et plurilingue, c’est écrire en tenant compte des autres cultures et des autres langues. Être plurilingue dans un milieu cosmopolite, c’est constater l’impossibilité pour une seule langue de traduire la réalité complexe qui nous entoure, mais c’est aussi être en situation de passage et d’échanges constants entre les langues.” (Micone 2009, np)

Micone's plurilingualism has specific parameters; sharing themes of mixed cultural identity and social struggles influenced by languages and linguistic mixes, the plays' context is a socially and culturally complex amalgam. The characters' interactions with others are organized largely linguistically, and those boundaries are echoed in the emotional communities to which those languages (or language-mixes) correspond. In *Gens du silence*, for instance, the central protagonists are all members of the same family, which has a history of migration that is similar to Micone's. The various emotional communities are overlapped for the members of the core family who navigate through all of them across their various social interactions. Antonio and Anna speak in their native Italian dialect at home, but they have both learned French from their co-workers at the factory. They have also learned enough English—though not much, like their working-class Francophone colleagues—to manage communications with their managers and bosses, all Anglophones. The struggle to integrate society and the pressure placed on immigrants to do so is at the forefront of Micone's theatrical writing, and is where his literary plurilingualism takes root.

The sociolinguistic implications of literary plurilingualism can be manifold. When the related phenomenon of code-switching occurs, its sociolinguistic implications are weighed and analyzed in relation to the context in which the event occurred. Chad Nilep offers that “[a] useful definition of code switching for sociocultural linguistic analysis should recognize it as an alternation in the form of communication that signals a context in which the linguistic contribution can be understood” (Nilep 2006, 17). The ‘context’ itself can refer to anything from an alternation in speakers to the signalling of a position “vis-à-vis some macro-sociological category” (Nilep 2006, 17), but at the very least code-switching signals *something* beyond the alternation in languages. John J. Gumperz suggests that code-switching operates on a similar

level to identity. His work distinguishes between ‘we codes,’ typically represented by the ethnic minority language, and ‘they codes’ which tend to consist of the dominant and more formal majority language. An adaptation of Gumperz’s model, called the Markedness Model (Meyers-Scotton 1993) adds on the notion of rational choice, and offers that the speaker filters his or her discourse through a series of constraints that guide the format or content of the code-switching in order for their discourse to have the best possible effect or outcome. Britta Schneider aptly notes that although “[s]tudies on conversational code-switching cannot be applied directly to multilingual literature... there are obvious overlapping points of interest” (Schneider 2018, 108), especially in the case of theatrical texts which rely heavily on dialogue—essentially, conversations—to drive the plot forward. These points of interest allow us to glean meaning from authorial choices.

Because the plurilingual works of Marco Micone and many others are both published and translated in Canada—and their translation funded with Canada Council for the Arts money—their existence can be interpreted as a political act, in line with Canada’s federal policies regarding multiculturalism and its effects. The translation of these works plays no small part in their dissemination, yet its complexity in plurilingual contexts is seldom critically discussed. The analysis of how translation relates to plurilingual works produced in Canada, hence, examines the challenges specific to this type of text in the process of translation.

#### **4.2 Translating Power Dynamics: Plurilingualism in Translation**

Linguistically informed power dynamics are at the forefront of all three of Micone’s plays. That said, the tensions present in the original versions of the triptych between the Francophones, the Anglophones, and the Italian immigrants shift their thematic focus in the process of translation:

they become plays about Italo-Canadians, not Italo-Québécois, facing an English-speaking majority rather than Québec's more complex linguistic mix. Micone explicitly presents the social stakes of his work in the note that opens the first play of his triptych, *Gens du Silence* (1982). It reads:

Les immigrés, qui sont-ils? Pourquoi sont-ils ici? Ont-ils choisi d'y venir? Des jeunes, des femmes et des hommes apportent leurs réponses. Ils rompent ainsi le silence trop souvent complice qui les manipule et les exploite. (Micone *Gens du Silence* 7)<sup>49</sup>

The sociological and historical concept of *culture immigrée* becomes a rich territory, for Micone, but also for other authors from the 1970s onward in Québec. Weaving together narratives of lived experience in their country of origin, the act of emigration with all the emotional upheavals it entails, as well as the immigrant experience in Canada, with the social, cultural and linguistic insecurities that may be attached, these stories bring to the fore the struggles around marginalization and the undeniable trauma of emigration. Micone claims to want to “correct the individual disorientation as well as the collective one” in his characters, especially with “Mario and his group of friends who mix Italian, French, and English. A language between languages. A pidgin reflecting the image of society before Bill 101”<sup>50</sup> (Micone 2009, np, tr. mine). The

---

<sup>49</sup> “Immigrants. Who are they? Why are they here? Did they choose to make this their homeland? Youngsters, men and women give their answer. In this way, they break the silence, the silence all too often an accomplice of those who manipulate and exploit them” (Micone *Voiceless People* 9, tr. Binda)

<sup>50</sup> “La désorientation individuelle et collective était incarnée par Mario et son groupe d’amis qui mélangeaient l’italien, le français et l’anglais. Une langue entre les langues. Un sabir à l’image de la société d’avant la loi 101.” (Micone 2009, np)

mention of Bill 101 brings into focus the way in which language took centre stage in Québec following the Quiet Revolution in the 1960s, becoming the nexus of every political conflict and discourse in the 1970s and 1980s. After the Parti Québécois came into power for the first time in 1976, René Lévesque’s government used its term in office to introduce various bills, perhaps most culturally important among them being Bill 101. The *Charter of the French Language*’s many articles pertain to the status of the French language within the province. It effectively declared French as the sole official language in Québec (in workplaces, courts, and government); established the *Office québécois de la langue française*; defined its mission, powers, and organization; and imposed French as the language of instruction for all students with a narrowly defined exception for some children of Anglophone – but not allophone—parents.<sup>51</sup> While the bill itself was well received by most Québec nationalists, it sparked anger among Anglophones, allophones, and even Francophone parents who had lost the right to enrol their children in English school. Indeed, in years prior, the ‘freedom of choice’ principle for the language of education had resulted in an overwhelming majority of the province’s immigrants sending their children to English schools. Micone’s prefatory note to *Gens du Silence* acknowledges the social restlessness of this cultural moment in Québec, but expands its reach beyond the immigrant reality:

---

<sup>51</sup> Under article 72 of Bill 101, “[i]nstruction in the kindergarten classes and in the elementary and secondary schools shall be in French, except where [allowed] otherwise” (<http://www.legisquebec.gouv.qc.ca/en/showdoc/cs/C-11>). That exception is restricted to children whose Canadian citizen parent or sibling received the majority of their elementary instruction in English in Canada.

*Gens du silence* est une pièce dont les préoccupations rejoignent celles de tout individu qui, sans avoir émigré, partage les mêmes conditions de vie que les déracinés de Chiuso.

L'heure est à la révolte ; celle de Mario ressemble à un nuage menaçant mais impénétrable, celle de Gino se fait sous le signe de la lucidité. Nancy et Anna, à leur tour, démasquent le pouvoir qui les opprime et y découvrent un mâle : Antonio (le père) est assiégé. Le mâle, gavé de privilèges jusque-là jamais remis en question, se réfugie dans le passé. Et pendant que sa fille et sa femme disent tout haut ce qu'elles sont, pour que ceux et celles qui leur ressemblent puissent s'unir à elles, Antonio se retrouve seul dans son palazzo Rossi. (Micone *Gens du Silence* 7)<sup>52</sup>

Micone's motivation for writing is stated clearly; his objective is "to grant the power of speech to those without a voice, to those whose language was one of silence and powerlessness"<sup>53</sup> (Micone 2009, np, tr. mine). The play itself, however, reaches beyond the immediate reality of

---

<sup>52</sup> "*Voiceless People* deals with issues that reach all those who, even if they did not emigrate, share the same social condition as the imported who make up Chiuso (pronounced *Kyouso*). Revolt is in the air. Mario's revolt is like a cloud before the downpour: threatening and impenetrable, whereas Gino's revolt is led in a clearheaded way. For their part, Nancy and Anna unmask the oppressing agent and discover a male behind it. Antonio (the father) is besieged. The male, endowed with privileges, and whose authority had always unquestioned, seeks refuge in the past, while his wife and daughter state out loud who they are, so that those who feel like them can join them. Antonio feels just as alone as when he had first arrived." (Micone, *Voiceless People*, 9 tr. Binda)

<sup>53</sup> "Je voulais donner la parole aux sans voix, à ceux dont la langue était celle du silence et de l'impuissance" (Micone 2009, np).

immigration. Though Micone's characters are first- and second-generation immigrants from Italy, and though Micone himself writes of this reality having lived it as an immigrant himself, his vision of a capacious voicelessness includes anyone who lives in similar conditions, immigrant or not.

The same opening note, in the English translation, has a slightly different tone. The shift is perceptible from the very first word; Micone muses on the presence and the motivations of “immigrés,” so Maurizia Binda's translation has no choice but to ask the same question about “immigrants.” The distinction between ‘immigré’ and ‘immigrant’ that Micone makes in French is not possible in English. Technically, ‘immigré’ is a lasting state/condition, referring to a person who has come to live permanently in a country different from the one in which they were born, whereas ‘immigrant’ tends to refer to a person *in the process of* moving to another country; however, the differentiation, at least colloquially, goes beyond the notion of duration. Language resources in Canada specifically no longer use ‘immigré’—though it is, in every way, a correct word—and by and large favour the term ‘immigrant’ for every context. In Québec specifically, ‘immigré’ can be understood to have a pejorative connotation, which may have contributed to its replacement by ‘immigrant.’<sup>54</sup> Binda's translation, without access to this distinction in connotation, goes on:

---

<sup>54</sup> In the *Multidictionnaire de la langue française* (2002), *immigrant* is listed as “personne entrant dans un pays étranger pour s’y établir” (854), the verb tense suggesting an ongoing action, whereas *immigré* is a person “qui vient habiter un nouveau pays après avoir quitté le sien” (855), suggesting a more finite, permanent state. Similarly, dictionaries like the *Robert* and the *Larousse* offer definitions for both *immigré* and *immigrant*, but terminological tools in Canada (*TERMIUM* and *Le Grand Dictionnaire Terminologique*) do not offer any results when

Immigrants. Who are they? Why are they here? Did they choose to make this their homeland? Youngsters, men and women give their answer. In this way, they break the silence, the silence all too often an accomplice of those who manipulate and exploit them. *Voiceless People* deals with issues that reach all those who, even if they did not emigrate, share the same social conditions as the imported who make up Chiuso (pronounce *Kyouso*). (Micone *Voiceless People* 9, tr. Binda)

A few differences are particularly striking, as they concern loaded words. For instance, the source asks “Les immigrés, qui sont-ils? Pourquoi sont-ils ici? Ont-ils choisi d’y venir?” (Micone *Gens du Silence* 7)—i.e. “Immigrants. Who are they? Why are they here? Did they choose to come?” (tr. mine)—but Binda rather asks “Did they choose to make this their homeland?” (Micone *Voiceless People* 9, tr. Binda). The choice to introduce the term “homeland” instead of repeating ‘here’ is more acutely affective, and might be interpreted as an attempt to elicit a stronger emotional attachment to a place. In this instance, ‘homeland’ is reminiscent of something known as a cultural keyword in the realm of sociolinguistics. The concept of cultural keyword is generally attributed to Emile Benveniste (1954),<sup>55</sup> though Raymond Williams (1976) extrapolated the idea and linked it to the overarching sociology of

---

querying ‘immigré,’ suggesting that the use of it is not recommended, at least not at the official level. The disappearance or non-existence of the term when the distinction, slight as it is, does exist could be interpreted as an attempt to mirror the English ‘immigrant’ more closely, or the removal of the more heavily connotated of the two terms.

<sup>55</sup> See Emile Benveniste (1954). “Civilisation: Contributions à l’histoire du mot,” *Problèmes de linguistique générale*, edited by Emile Benveniste, Gallimard 1966), pp. 336-345

language.<sup>56</sup> Williams approached certain particularly loaded terms—for instance, *art*, *society*, *culture*, *work*—and, using them as case studies of a cultural etymology, showed how certain words that describe societies generally can take on new meanings in different contexts, and how these new meanings are a potent reflection of the political values of a given society. Wierzbicka concurs with Williams, arguing that certain keywords are particularly attached to certain cultures. Examples include German's *Heimat* (literally, homeland) and Russian's *dusha* (literally, soul), but as a rule those words would be connected to abstract concepts with affective weight, like 'heritage' or 'community' (Wierzbicka 1999).

Additionally, the choice of the word "imported" in Binda's translation of Micone's phrase about immigrants seems to stray from the original's "les déracinés de Chiuso": in Binda's version, "*Voiceless People* deals with issues that reach all those who, even if they did not emigrate, share the same social conditions as the imported who make up Chiuso (pronounce *Kyouso*)" (Micone *Voiceless People* 9, tr. Binda) (Micone *Gens du Silence* 7). 'Déracinés' conveys a literal sense of uprootedness in the act of emigration; whether by choice or by necessity, the act of leaving one's birthplace is portrayed as jarring, if not altogether painful. In the English translation, there is far less conflict in the choice of "the imported," but more of a suggestion of marketable goods in the persons of immigrants, who are rendered objects rather than subjects in this formulation. They 'make up' Chiuso like building blocks, whereas the French source simply speaks of the 'uprooted of Chiuso'. The pronunciation instructions for the foreign word, *Chiuso*, absent from the French, are not uncommon for plurilingual literary works.

---

<sup>56</sup> See Raymond Williams (1976). *Keywords: A Vocabulary of Culture and Society*, Croom Helm.

As Meylaerts points out, “[f]or the sake of the monolingual reader, the foreignisms are also often followed by in-text translations” (Meylaerts 2010, 227). Not a translation *per se*, the pronunciation note nonetheless contributes to the further foreignization of the expression. Paul Bandia suggests that in such instances,

[t]he main motivation for the use of native words and expressions is their sociocultural relevance. The explanation, translation or gloss placed in apposition to the native words might indeed sometimes appear repetitive and redundant, since they merely repeat what has been expressed in the indigenous language and make it coherent. Yet, the effect would not be the same if the native words or expressions were not used. Besides preserving meaning and compensating for a lack of adequate terminological equivalence, native words and expressions add local colour to the text, and putting them side-by-side with their gloss, explanation or translation, enriches the text from a stylistic point of view. (Bandia 1996, 143)

In this specific instance, Binda’s choice to pre-emptively correct the reader’s (or performer’s) pronunciation of *Chiuso* heightens the cultural differentiation. Specifying that *Chiuso* should be pronounced ‘the Italian way’ solidifies the characters’ cultural affiliation.

The end of the note, however, takes the text in a different direction, as Binda omits two Italian words which could have received the same treatment as *Chiuso*. After listing all the interpersonal tensions at work in the play, the source text introduction warns the reader that at the end “Antonio se retrouve seul dans son palazzo Rossi” (Micone *Gens du Silence* 7). The English translation, rather than reusing the words *palazzo Rossi* and offering, perhaps, a pronunciation guide, an in-text direct translation, or simply translating the words themselves,

rewords the statement as “Antonio feels just as alone as when he had first arrived” (Micone *Voiceless People* 9, tr. Binda). Speaking in general, Bandia has suggested that

[i]n-text translation is an attempt to clarify the meaning of a foreign language word, expression, clause or sentence within an utterance which is otherwise entirely in the main language of writing or expression. (Bandia 1996, 141)

If that strategy has merit in that it “seeks to elucidate foreign language items in an utterance by providing clarification within one and the same discourse,” allowing the reader to be “informed about the meaning and the artistic merits (significance) of the foreign items without the intrusion of a deliberate attempt to translate” (Bandia 1996, 141), Binda’s translation omits the Italian altogether, flattening the linguistic landscape, and instead informs the reader of a character’s feelings—Antonio *feels* alone—rather than merely describing his situation—Antonio *is* alone in his palazzo Rossi.

Plurilingualism is not, of course, the only technique used in these texts. Colloquialisms, slang expressions, and connotations interact with the plurilingual instances, whether they are translated, explicated, or ignored. In Micone’s plays, characters’ reflections on identity and language are directly affected by the change in vehicular language. For instance, Addolorata’s own assessment of her linguistic skills, when she claims in the source “L’anglais et le français, j’és ai appris à l’école bilingue. À l’école bilingue française. C’est pour ça que je parle le français naturel” (Micone *Addolorata* 61-62), does not have the same impact in the translation: “I learned English and French at bilingual school. At French bilingual school. That’s why I speak French naturally” (Micone *Addolorata* 136, tr. Binda). Her “natural” French, in the original, is very colloquial: her remarks implicitly suggest that “natural” is informal. In the

unremarkable English of the translation, the implication disappears; the slip in register is missing.

All three plays of the corpus contain examples of plurilingual utterances or influences, and through the process of translation, some changes affect and alter the context of the narrative. Most prominent among them is the shift that takes place in the linguistic distribution of the plays. The French vehicular language becomes English in the translation, but instances of English in the source texts, which allowed for the contextualization of the action in a tripartite power dynamic between in the Italo-Québécois immigrant minority, Francophone Montrealers, and their Anglophone counterparts, remain unchanged and get assimilated in the rest of the play. The affective associations between the three languages, and the complexities of the cultural relationships between these communities get organized in a power dynamic that solely features immigrants and Anglophone Canadians, all mentions of Francophone Quebecers relegated to the background.

### **4.3 Emotional Communities: Plurilingual Social Networks**

The translation of these contextual intricacies is also part of the difficulties posed by the translation of Micone's plays; the plurilingual utterances, the direct, or the indirect references to language and social relations, once translated, affect the way emotional communities are constructed. The translation process, which for all three of Micone's plays takes the vehicular language from French to English, must navigate the power inequalities that drive the plot in the source, and render them in the translation. In some instances, modifications are related to colloquial expressions, making them somewhat inevitable in any translation, plurilingual or otherwise, and this comes through particularly in the way prejudicial opinions and racially

loaded preconceptions are depicted. Binda's translation of Micone's *Gens du Silence* contains a number of those inevitable contextual substitutions, which nonetheless affect the depiction of the emotional communities. For example, in the very first scene, the chorus of actors recounts what occurs when people—most often young men with families—leave their villages for the unknown of emigration. Each in turn, they talk of the children, scared and sad, and of the elderly, heartbroken at the departures. Last, they speak of the “veuves blanches” (Micone *Gens du Silence* 10) who watch the men leaving. This term ‘veuves blanches’—literally, ‘white widows’—refers to unwed women in mourning, widows of men to whom they were engaged to be married. The expression was fairly common in France during and after the two world wars, referring to the women who lost their fiancés at the front.<sup>57</sup> Binda translated ‘veuves blanches’ as “work-widows” (Micone *Voiceless People*, 13, tr. Binda), which makes explicit the fact that the reason for the men's departure is to find work. In this situation, the reasons for the substitution (veuves blanches for ‘work widows’), which does not really modify the affective link between the men who leave and the women they leave behind, can be twofold. First, the expression ‘work-widows’ clarifies, or makes more precise a detail without spoiling any element of the narrative; in that way, it is a harmless change. Secondly, the literal translation, “white widows,” does not have the same connotation in English as in French. To be exact, the term tends to be associated with either a poisonous spider related to the Black Widow<sup>58</sup>, or colloquially to a

---

<sup>57</sup> Encyclopédie sur la mort, “Sati,” [agora.qc.ca/thematiques/mort/dossiers/sati](http://agora.qc.ca/thematiques/mort/dossiers/sati). Accessed 28 Jul. 2018

<sup>58</sup> See Nentwig, W., Blick, T., Gloor, D., Hänggi, and A., Kropf, C.: *Spiders of Europe*. [www.araneae.nmbe.ch](http://www.araneae.nmbe.ch). doi: 10.24436/1

strand of cannabis<sup>59</sup>, neither representative of what the original French expression evokes. Seeing as any literal translation or transliteration would be misleading, a substitution is not only acceptable, but necessary.

But the modifications can have bigger repercussions on the text, either on the narrative itself or on its possible interpretation. Most flagrant among these are the deletions and additions, either in the stage directions or in the dialogue. The stage directions in the second scene of *Voiceless People* provide a good example. In Micone's original, the opening stage directions read as follows:

*Antonio est en tenue de travail, dévorant un gros sandwich. Pendant la scène qui suit, deux fenêtres s'éclaireront selon la provenance des voix. Alternativement, on entendra des voix de femmes québécoises et une voix d'homme Québécois ou possiblement celle de Zio. (Micone Gens du Silence 12)*

The instructions given in the English translation are slightly different, more precise and more restrictive at once. They state that

*Antonio is wearing work clothes. He is devouring a huge sandwich. Close to him a bricklift. Screen image might be used: Antonio's working conditions on a construction site and his life in the poorer sections in Montreal. High above the stage, two windows flicker and go out alternately, as corresponding voices are heard. (Micone Voiceless People, 16, tr. Binda)*

In a performance setting, differences like additional references to Antonio's place of employment or the absence of accent-specific qualifiers for the voices to be heard might not be

---

<sup>59</sup> Urban Dictionary, "White Widow,"

[www.urbandictionary.com/define.php?term=White%20Widow](http://www.urbandictionary.com/define.php?term=White%20Widow), accessed 28 Jul. 2018

perceptible for the audience, but in the playtexts themselves the changes are more obvious. Moreover, they affect certain elements of the narrative. The changes do not really concern the specific accent of the voices, as the English translation simply postulates elsewhere that the man and women speaking would have a specific accent, which accounts for why Binda's translation specifies that the man and women should speak "With a Québécois accent" (Micone *Voiceless People*, 16, tr. Binda). That being said, the option for Zio to be the one to speak those lines is completely removed, and Antonio's situation extrapolated: the work clothes are no longer enough to convey that he is a construction worker. The presence of a bricklift and the screen images seems to be necessary, and the stage directions make note of elements absent from their French counterpart as far as Antonio's working conditions and living situation are concerned. The fact that his life takes place in "the poorer sections in Montreal" (16) is, in fact, brand new information. Moreover, Zio is entirely removed from the scene. His recurrent line of "Des ballons! Des ballons!" (Micone *Gens du Silence* 11), which punctuates much of the play, is absent, and the only voices to be heard during the scene are those coming from the windows above the stage.

Further additions are made in the dialogue as well, which become perceptible in performance settings as well as in written form. The unnamed man speaking in a Québécois accent, for example, laments the fact that he was mistaken for an immigrant at his work: "Moi, Lorenzo De Vecchio, un Italien? Jamais. Jamais!" (Micone *Gens du Silence* 14). In English, the man says: "Me, Lorenzo Del Vecchio, an Italian, a *Wop*? No way, no way!" (Micone *Voiceless People*, 18, tr. Binda, emphasis mine). The addition of the expression 'Wop' emphasizes the notion that being mistaken for an Italian immigrant is an entirely undesirable experience. 'Wop' is, in fact, a racial slur, which is not present in the original. The *Oxford English Dictionary*

(OED) defines wop as slang from the United States referring to “[a]n Italian or other southern European, esp. as an immigrant or foreign visitor. Now considered offensive” (OED.com). The term has been correlated to many etymologies, all of them false, as the first recorded usage of ‘wop’ in print, in 1912 (OED), largely predates them. Most common among these etymologies are backronyms, or false explanations for words that are said to be legitimate acronyms for certain realities. For example, ‘Wop’ is often purported to mean ‘WithOut Papers,’ ‘WithOut Passport,’—suggesting that Italian immigrants entered the country, in this case Canada, as undocumented or illegal immigrants—or ‘Working On Pavement’ due to the stereotype that Italian immigrants are typically manual labourers. None of these backronyms are true, but all of them share the commonality of being prejudicial and derogatory. Such further derogatory meaning is added to the prejudices already present in the original, evoked by one of the unnamed women in scene 2:

UNE PREMIÈRE FEMME: Du monde honnête, ça reste chez eux, okay! Tiens, regarde dans *Allô Police*...c’est toujours des histoires d’immigrants. Et ça vient de partout, à part de ça! Quand c’est pas la Mafia, c’est les Siciliens; quand c’est pas les Siciliens, c’est les Italiens. Ça vient des quatre coins du monde. Veux-tu bien me dire pourquoi faire qu’on les garde s’ils viennent tous nous voler? (Micone *Gens du Silence* 13-14)

Along with the listed stereotypical prejudices attached to Italian immigrants, the same woman, in English, complains:

WOMAN: Honest folks stay home, okay? Just look in *Allo Police*, they always have immigrants’ stories. And they come from everywhere, to top it all. When it’s not the Mafia, it’s the Sicilians, and when it’s not the Sicilians, it’s the Italians. They come from the four corners of the world. *Now, even the Wops from the States are coming in. Can*

you tell me why the hell we let them stay if they take everything from us? (Micone *Voiceless People*, 18, tr. Binda, emphasis mine).

The addition of the slanderous slur, added to the shifts in meaning (from “on les garde”—literally, ‘we keep them’—to “we let them stay” and from “ils viennent tous nous voler”—literally, ‘they all come to steal from us’—to “they take everything from us”), modifies the social hierarchy portrayed. Moreover, the mention of the [United] States is a complete addition to the rant. The new information suggests that the situation the woman regrets is not only specific to Québec or Canada. Immigration is thus globalized as a phenomenon, but more than that, immigrants from away spill over from countries like the United States, arriving in Canada and adding their numbers to the lot that is already perceived as threatening to locals such as this woman.

If certain scenes amplify discrimination in the translation, others seem to attenuate it. In both Anna’s and Antonio’s lines, slight shifts occur, which carry effects on the perceived relationships between various communities, either cultural or religious. Somehow, having Anna remind Antonio to “Tell *that* Jew” (Micone *Voiceless People*, 24, tr. Binda, emphasis mine) for “Tu diras au Juif” (Micone *Gens du Silence* 19) instead of ‘tell the Jew’ feels more pointed, more accusatory. Meanwhile, Antonio’s highly problematic “Tout ce qui nous manque, astheure, c’est des nègres” (Micone *Gens du Silence* 19) gets softened, rendered as “All we need now are blacks” (Micone *Voiceless People*, 24, tr. Binda). Other modifications are directly linked to the use—or lack—of Italian. For instance, Antonio reacts quite angrily when Anna suggests that factory work has some advantages, namely, the possibility of unemployment insurance, when job opportunities are rare. He responds:

ANTONIO: *Aggressif*. L'assurance-chômage? Jamais un sou de l'assurance-chômage va rentrer ici! L'assurance-chômage, c'est pour les paresseux comme *i Francesi*! C'est pas pour nous! (Micone *Gens du Silence* 21)

The Italian 'i Francesi', if not inherently pejorative, is used here to refer to the Quebecers who speak French. The pejorative connotation is made more explicit in the English translation, when the same line reads

ANTONIO: *Aggressively*. Unemployment Insurance? There will never be a cent of Unemployment Insurance in this house. Unemployment Insurance is for *lazy French Canadians*, not for us. (Micone *Voiceless People*, 27, tr. Binda, emphasis mine)

Antonio's disdain for *i Francesi* is conveyed in the French original by his use of Italian, while in the English translation the plurilingual utterance is rendered flatly monolingual, and the terms of the disdain are spelled out for the audience. The use of Italian may help Antonio separate his life from that of the rest of the French speakers in Montreal: in this example he has to express himself in French for the sake of the performance, but he does not consider himself one of them. That distinction might have been adequately rendered by leaving the Italian words in the English translation, but the choice was made to qualify the Francophone Canadians, the suggested recipients of Unemployment Insurance, as lazy.

The monolingual flattening of the Italian utterances, however, is not consistent throughout the play. Elsewhere, when Antonio and Rocco discuss Antonio's reasoning for wanting to send his children—later, only his son—to English school, the Italian remains. Antonio entreats Rocco, saying "Il faut ouvrir les yeux, Rocco, si on veut assurer un avenir à nos enfants. Même un aveugle verrait que *i Canadesi francesi* sont pas plus riches que nous" (Micone *Gens du Silence* 24), which becomes "Rocco, we have to open our eyes so our kids can

have a decent living. Even a blind man can see that *i Canadesi francesi* are worse off than us” (Micone *Voiceless People*, 30, tr. Binda) in the translation. The *Canadesi francesi* go from being “pas plus riche que nous”—literally, ‘no richer than us’—to being “worse off than us.” The shift from ‘no richer than us’ in the source to ‘worse off than us’ in the translation amplifies the divide between the communities. Where, in the French, the immigrant population and the Francophone population have an equally unfavourable situation, compared to that of the English population, the English translation rather suggests that the immigrants find themselves between the Anglophones and the Francophones in the linguistically informed social hierarchy.

These shifts are present elsewhere; Antonio’s desire to “assurer un avenir”—literally, ‘ensure a future’—for his children becomes a mostly monetary concern: he wants them to “have a decent living,” which makes clear how Antonio perceives success. The idiomatic necessities of translating for the stage aside, the fact that Antonio is concerned with his children “having a decent living” rather than having a future where the measure of success could include, without being limited to, financial stability, further emphasize that for Antonio, the important thing is to not find oneself at the bottom of the social pyramid. All these modifications, as minor as they may each seem in isolation, cumulatively affect the way the social hierarchy is presented.

Francophones seem to be relegated to the bottom echelon of the social ladder for a variety of reasons, ranging from their perceived laziness and their relative poverty to the way they speak. According to Rocco, the latter might be their worst offence, prompting him to exclaim: “À part de ça, ils parlent tellement mal!” (Micone *Gens du Silence* 24). Rocco’s thoughts on the subject, however, are expanded in the translation where he rather says “To top it all, they speak so awful. *Makes you wonder whether they have a language of their own*” (Micone *Voiceless People*, 31, tr. Binda, emphasis mine). In the eyes of Antonio and Rocco, French

speakers are shown to be invariably inferior to English speakers—whether they find themselves alongside, above, or below the Italian immigrants in the pecking order varies. Antonio uses a cards metaphor to press his point to both Anna and Rocco:

ANTONIO: Reste assis... Tu n'as pas compris. Je vais te donner un exemple.

ANNA: Encore avec tes Anglais!

ANTONIO: Eh oui! Ils n'ont pas seulement les bonnes cartes, eux. Ils savent aussi jouer. C'est pour ça qu'ils gagnent... C'est important de comprendre ça. Pas pour nous... pour nous, il est trop tard...

[...]

ANTONIO: Dis-lui, Rocco. Dis-lui que c'est les perdants qui veulent changer le jeu. Jamais les gagnants. Et ici, en Amérique, les Anglais sont gagnants partout. Ils ne changeront jamais de jeu. (Micone *Gens du Silence* 23)<sup>60</sup>

Antonio equates the parameters of the perceived social order to a card game. The player with the best cards has a higher probability of winning, but the ability to play the cards in the most

---

<sup>60</sup> ANTONIO: Sit down. You didn't get me. I'll give you an example.

ANNA: The English again, right?

ANTONIO: Yes, the English don't only have the right cards, they also know how to play them. That's why they win. It's important to understand that.

[...]

ANTONIO: Tell her. Only losers want to change their game, never winners. In America, the English are the big winners, they'll never change the game.

(Micone *Voiceless People* 29-30, tr. Binda)

effective way, too, contributes to the chance of victory. The finality of the situation present in the French original, the fact that “pour nous, il est trop tard...”—literally, ‘for us, it is too late’—is absent from the English translation; Antonio simply says “Yes, the English don’t only have the right cards, they also know how to play them. That’s why they win. It’s important to understand that” (Micone *Voiceless People*, 29, tr. Binda). The finality of the situation for Antonio and Anna’s generation expressed in the French source, though bleak, offers hope *in absentia*; though it may be too late for them, it is implied that it may not be so for the next generation. This distinction is absent from the English translation, which makes the card game analogy more sombre. Anna’s exasperation at Antonio’s fixation on the ‘English’ and the social power they seem to hold, the “Encore avec tes Anglais!” becomes more subtle, and she merely asks “The English again, right?” (Micone *Voiceless People*, 29, tr. Binda). Attenuation aside, the same ostensible hierarchy is given to the various cultural and linguistic communities in Antonio’s mind.

This prejudicial differentiation is inherited by the younger generation, who parrot back the stereotypes without much thought. This is particularly flagrant in the case of Mario, when he reminisces on his childhood:

MARIO: Mon meilleur ami s’appelait Jean-Pierre Tremblay. Il parlait seulement français. Quand je jouais au hockey dans la rue, je ne jouais jamais dans l’équipe de Jean-Pierre. C’était les spaghetti contre les pissous. Après, quand je suis devenu ami avec Jean-Pierre, et que j’ai commencé à jouer dans la même équipe que lui, on pouvait plus s’appeler les spaghetti et les pissous parce qu’on était mélangés. (Micone *Gens du Silence* 38)

These mild racial epithets based on inexpensive foods—spaghetti and pea soup—are repeated and used by the children to determine teams for a hockey game. Both ‘spaghetti’ and ‘pissou’—a homophonic francization of ‘pea soup,’ a degrading nickname given to French Canadians referring to the predominance of this traditional dish in less affluent Francophone households<sup>61</sup>—indicate both social class and ethnicity. Mario’s words receive minor changes in the English translation, but the correlation between pissou and peasoup is emphasized when the ‘spaghetti’ become ‘Wops’ and the ‘pissous’ become ‘peasoups’:

MARIO: Jean-Pierre Tremblay was my friend. He only spoke French. When I used to play hockey in the street, I never played on Jean-Pierre’s team. We used to play the Wops against the Peasoups. *I used to call them that because it insulted them.* After that, when I became friends with Jean-Pierre and chose to play on the same team as him, they couldn’t call us spaghettis or peasoups anymore, because we were all mixed together. (Micone *Voicelless People*, 50, tr. Binda, emphasis mine).

Additionally, the reason behind the division of the team, and the name they receive is made much more explicit in the translation. Mario explains that he “used to call them that because it insulted them” (50), reinforcing the notion that the pejorative nature of these names has been internalized by this younger generation within the same emotional community. This

---

<sup>61</sup> It should be noted that some dictionaries refer to the etymology of ‘pissou’ as a borrowing from a northwestern *langue d’Oil*, listing “pissoux” as a person who often urinates, from the Latin *pissiare*, meaning ‘to urinate’. More commonly in Quebec, a ‘pissou’ is a cowardly person, easily scared (“Pissoux,” Lexicon guide, *Antidote 9* (software, version 3). *Druide informatique*, Montreal, 2016).

internalization comes up again in Gino, who angrily recites a litany of stereotypes attributed to the Italian immigrant population of Montreal to Nancy, in an effort to discredit her idea that the time has come for immigrants like them to “replace the culture of silence by immigrant culture...so that the immigrant in us remembers, and so that the Québécois in us can start to live”<sup>62</sup> (Micone *Voiceless People* 66, tr. Binda). Gino regards Nancy’s outlook as naïve, and retorts rather scornfully that though the topic of immigration has some social traction at present, nothing, not even the best of intentions will make a difference is the social perception of immigrants precisely because of how deeply rooted it is in fear. Gino says:

Après avoir été les voleurs de jobs, les étrangers, les wops, les Mafiosi, les spaghetti, les autres, les ethniques et les allophones, nous sommes devenus les communautés culturelles. Penses-tu que ça change quelque chose... Sors de Chiuso, Nancy. Cherche-toi un Québécois pure laine comme mari.<sup>63</sup> (Micone *Gens du silence* 51)

According to Gino, the only way to move on from prejudice is to venture outside of the minority community and join the majority.

The internalization of ‘emotional’ linguistic and cultural prejudice is also present in *Addolorata*, the play that follows *Gens du silence* in Micone’s triptych. If the play itself touches on other themes, the power of language is still at the forefront. Peppered throughout the

---

<sup>62</sup> “Il faut remplacer la culture du silence par la culture immigrée...pour que l’immigrant en nous se souvienne et pour que le Québécois en nous commence à vivre.” (Micone *Gens du silence* 50)

<sup>63</sup> “After having been job-stealers, strangers, Wops, Mafiosi, spaghetti, the others and the ethnics, now we’re the allophones. Have you ever heard an uglier term? That should be the registered trademark of some phone! Take advantage of the fashion, Nancy. Get out of Chiuso, and find yourself a real true-blue Québécois” (Micone *Voiceless People*, 66-67 tr. Binda).

narrative, characters' musings often include judgements and preconceptions that follow language lines. For instance, Addolorata herself talks about an Anglophone colleague at school saying that she "never heard anyone pronounce so badly [as this one English girl]. Those people are really not talented with languages. Maybe that's why they've forced so many people to learn theirs" (Micone *Addolorata*, 135, tr. Binda). Such statements of generalization shed light on the linguistic tensions, not only in the narratives of the plays, but also of the cultural moment in which they are created. Paul Bandia speaks of the "unequal power relations characteristic of the post-colonial setting," which "bring about the diverse local responses linguistic groups construct to material and cultural domination" (Bandia 1996, 147). Canada, with its colonial history, already has to contend with French and English vying for power in Québec, and elsewhere. The addition of immigrants and their native languages to the mix further complicates the perceived social order, and adds layers of difficulty to the translation of texts that address these tensions by having their languages coexist in their narratives. This is at the core of every hurdle faced by translators of plurilingual texts in such social and cultural contexts. For Reine Meylaerts, translation occurs "*in* the text, not only *in between* texts," and for that reason "literary [pluri]lingualism ... challenges the traditional definition of translation as the substitution of one text in language A by another text in language B" (Meylaerts 2010, 227). For Micone, however, the complexity of the process should not be perceived as a deterrent. He sees translation both as a "critical tool" and a "tool of knowledge." From his own experience as a translator, Micone asserts that

[t]ranslation is also a displacement that allows not only a different point of view on the work to be translated, but also a look between, as in say-between (tra = between in Italian): between words, between languages, between cultures, between the imaginary.

Translation should therefore be seen as tension, including the one never settled between the original author and the translator<sup>64</sup> (Micone 2009, np, tr. mine).

The social and emotional tensions between the emotional communities that are rooted in language are made explicit in the prologue to *Addolorata*, which offers a metaphorical representation of the social hierarchy in the various floors of an apartment building. Each floor is presented as a linguistically distinct social stratum. The source prologue explains that “Ici, le premier étage est le plus haut, tandis que le 14e étage, là où habitent encore les premiers résidants, c’est le sous-sol. [...] Dans notre immeuble, la couleur de chaque étage est différente ainsi que la langue qu’on y parle. [...] Fait nouveau, depuis quelques temps, on nous oblige à utiliser la langue du 12e étage que nous parlions, de toute manière, plus souvent que celle du *first floor*” (Micone *Addolorata* 9). In essence, the first floor, referred to as such in English, stands for that language, and is considered the highest. Everything else is on a lower social level. The “premiers résidants” relegated to the basement can be interpreted as First Nations, forced down to the lowest floor by every wave of settlers and immigrants. A passing mention to the obligation to speak the language of the twelfth floor can be interpreted as a cryptic reference to Bill 101 and the frustrations it has caused in the immigrant—here specifically the Italian immigrant—community.

---

<sup>64</sup> “En même temps qu’elle est un outil critique, la traduction en est un aussi de connaissance. Elle constitue en outre un déplacement qui permet non seulement un point de vue autre sur l’œuvre à traduire, mais aussi un regard entre, comme dans tra-dire : dire entre (tra = entre en italien) : entre les mots, entre les langues, entre les cultures, entre les imaginaires. Traduction comme tension donc, sans oublier celle jamais réglée entre l’auteur d’origine et le traducteur” (Micone 2009, np).

The English translation, however, paints a slightly different picture of the situation, as the floors are rearranged. The translated prologue reads: “In this building, the *thirteenth floor* is the highest” (Micone *Addolorata*, tr. Binda, emphasis mine), re-organizing the social structure. The prologue also locates Addolorata and her husband—as well as the narrator—as residents of the thirteenth floor, and the play itself situates them clearly as immigrants, certainly not above the inhabitants of the first floor—the English-speaking social stratum—at least socially.

Subtle changes that re-organize or influence the social dimension of the plays, also occur in the plurilingual dialogue of the plays themselves. In Micone’s original, English and Italian are used to pepper the largely French dialogue to various ends. Addolorata’s husband uses strictly Italian or English invectives to punctuate his speech. In scornful anger, Giovanni tells Addolorata “T’as jamais rien compris. Va donc réaliser les rêves de ta mère. [...] *Vattene. Non mi rompere più i coglioni.*” (Micone *Addolorata* 59)—translated as “You never understand anything. Go on—make your mother’s dream come true. [...] *Vattene. Non mi rompere più i coglioni.*” (Micone *Addolorata* 134, tr. Binda)—and the insertion of the Italian phrase (which roughly translates as ‘Get out. Stop busting my balls’) remains unchanged in the translation. Other instances, however, present shifts. When Addolorata and Giovanni are musing about their future as a married couple, Giovanni’s lines contain English:

LOLITA: On va pas vivre comme nos parents, hein, Johnny?

JOHNNY: *Fuck*, pour qui tu me prends?

LOLITA: Tu vas être gentil avec moi, eh Johnny? Tu vas m’ouvrir la porte quand on va aller au restaurant?

JOHNNY: *Hey, fuck, I have manners me.* (Micone *Addolorata* 72)

Johnny/Giovanni's swearing remains unchanged in the translation, but the curses are unmarked. Moreover, Johnny's broken English is fixed, and somewhat polished in the translation, which has him retort instead "Hey, fuck, I have manners" (Micone *Addolorata* 144, tr. Binda). The now grammatical English of the translation does not offer the same dissonance as the source between what Johnny/Giovanni aspires to be and what he is. Through all three of the plays, English is presented as the language spoken at the top of the social pyramid. Johnny/Giovanni's use of it suggests that he is trying to belong to that group, and join the emotional community of 'the bosses,' but falls short, with a faulty grasp of grammar and a vocabulary that consists largely of expletives and swearwords.

If the use of different languages seems only to serve the purpose of emphasis for Giovanni, for *Addolorata* this option has a much bigger impact. In several instances, she relishes the idea of speaking multiple languages; in fact, she even asserts her desire to *possess* languages as a way to face marriage without fear:

ADDOLORATA: En septembre, quand je vas m'inscrire aux cours du soir, je vas prendre deux cours d'espagnol. Là, j'vas les avoir mes quatres langues. Avec quatres langues, je peux me marier sans crainte. Si Johnny connaissait quatre langues, j'suis sûre qu'y aurait moins peur de se marier. (Micone *Addolorata* 61)

Her elisions—the "j'vas" and "j'suis" and "qu'y"—which render her speech more casual and more colloquial, disappear, or at least are significantly attenuated, in the translation:

ADDOLORATA: In September, when I register for night school, I'm going to take two Spanish courses. Then I will know four languages. With four languages I can go ahead and get married without being afraid. If Johnny knew four languages, I'm sure he wouldn't be so afraid of getting married. (Micone *Addolorata*, tr. Binda 136)

Her French, which she claims to speak naturally, and without much thought (Micone *Addolorata* 62/tr. Binda 136), is not only absent in the translation altogether, but not reflected in her English either, which is less colloquial. Of course, the English performed on stage might also be somewhat elided, but there are no markers in the written text meant to emphasize any given English dialect. In the translation, the English is largely standard.

In both the source and the translation, however, multiple languages have real value for certain characters. For *Addolorata*, her four languages symbolize some sort of security against fear, but also a safeguard against boredom. They offer her an escape from the monotony of everyday life. She emphatically declares: “moi, je m’ennuie jamais. Je m’ennuie jamais avec mes quatre langues. J’peux parler l’anglais le lundi, le français le mardi, l’italien le mercredi, l’espagnol le jeudi, et les quatre à la fois le vendredi”<sup>65</sup> (Micone *Addolorata* 62). They also represent a way of connecting with various groups in various ways: “Je peux aussi parler l’anglais avec mes amis, le français avec les gens d’ici, l’italien avec les fatigants et l’espagnol avec certains clients. Je m’ennuie jamais avec mes quatres langues. Avec mes quatres langues, je peux regarder les soap operas en anglais, lire le T.V. Hebdo en français, les photoromans en italien et chanter *Guantanamera*”<sup>66</sup> (Micone *Addolorata* 63). The associations she makes

---

<sup>65</sup> “I’m never bored with my four languages. I can speak English on Monday, French on Tuesday, Italian on Wednesday, Spanish on Thursday, and all four on Friday” (Micone *Addolorata*, tr. Binda 137).

<sup>66</sup> “I can also speak English with my friends, French with the neighbours, Italian with the machos, and Spanish with certain customers. With my four languages, I can watch soaps in English, read the French TV Guide, the Italian fotoromanzi, and sing ‘Guantanamera’” (Micone *Addolorata* 137).

between various activities, and the people she engages with during those activities show Addolorata to be a polyphonic, multifaceted individual.

The way the characters in Micone's plays wield their various languages, and the patterns found there draw the lines of an intricate language system that delimits the boundaries of the emotional communities in their world. The various languages at their disposal and their understanding of the social and cultural power dynamics that govern them inform the choices they make, and, in turn, shape the narrative of the plays.

#### **4.4 Plurilingualism in Micone**

In Micone's works, language is at the core of the narrative. The characters themselves are conscious of their weaving in and out of various linguistic situations, and aware of how each language seems to have its own social role or purpose. For Micone's characters, French is most often the language of the interactions with neighbours and colleagues, but English is the language that might facilitate the next generation to achieve a higher social position, while Italian is often relegated to the older generations and shrouded in nostalgia. The generational divide in all three plays of the corpus highlights this distinction, and contrasts the second generation's aptitude with that of their parents', who are fluent only in their mother tongue and learnt a bit of French to be able to arrange their daily affairs.

Theatre serves as a privileged space to explore the interaction between languages as it is rooted in dialogue. Indeed, for Micone, part of the attraction of the world of theatre was due to the insecurity he was made to feel about the French language and his grasp thereof, which is due to the babelian situation with which a number of immigrants are faced. Moreover, Micone uses

theatre as a medium through which to settle accounts with the host community who sparked his insecurities, and with the power dynamics at play within it. With his theatrical writing, Micone goes through a process of catharsis rooted in dialogue. This space that facilitates linguistic mixing where the characters express themselves by neologisms constituting a new language acts as the stage on which Micone stages partially autobiographical realities. He revisits the arrival and settlement of two generations of a family of Italian immigrants in Montreal in *Gens du Silence* (1982), the conflict between the immigrant heritage and the host culture in *Addolorata* (1984), and lastly, the realities of a fragmented identity and the difficulties of cultural adaptation in *Déjà l'agonie* (1988). Using drama to stage the theme of integration, which sometimes involves marginalization, allows Micone to comply and engage with the militantism of Québec theatre in the 1980s, highlighting the similarities of the immigrant struggles with that of the Québécois in solidarity in the face of a threat of cultural assimilation, while emphasizing the differences at play with his use of multiple languages. Instances and occurrences of plurilingualism in Micone's works seem to serve different functions; from social markers of identity to cornerstones of cultural belonging, to signposts of heightened emotions, to elements of a discourse of linguistic difference.

#### **4.4.1 What's in a name?: the Onomastics of Personal Identity**

The function of plurilingualism as a social marker of identity is rooted in language choice. As Windt-Val stresses, the intentionality with which we choose the way we present ourselves in the world—especially by name—is neither accidental nor benign, and constitutes a significant facet of our identity in the world. Micone plays with that notion in his works when it comes to the

characters and the way in which they introduce themselves to others or the way they are presented.

In the case of the play *Addolorata*, the characters' names change depending on different factors; this serves a twofold purpose. First, these changes differentiate between the same character at different ages, and second, they provide onomastic insight to the character's state of mind. The list of characters for the play provides the following, for example: "Addolorata, 29 years old," "Lolita, 19 years old," and "Johnny-Giovanni, 19 and 29 years old" (Micone, *Addolorata* 89, tr. Binda). The *dramatis personae* is extremely detailed, and offers the following explanation for the reader:

Lolita et Addolorata: deux moments dans la vie de la même personne. Lolita a dix-neuf ans; Addolorata, vingt-neuf. Sauf pour un grain de beauté sur une joue, Lolita-Addolorata a beaucoup changé. Elle a vieilli physiquement, mais a mûri aussi. Addolorata porte une robe, des bas et des souliers noirs, tandis que Lolita est affublée d'une robe fleurie aux couleurs vives.

Johnny-Giovanni, à la fois fiancé à dix-neuf ans et époux à vingt-neuf, ne change pas physiquement, mais a beaucoup à apprendre. Il est habillé simplement. On remarquera qu'après le mariage, il ne se fait plus appeler Johnny, mais Giovanni.<sup>67</sup>

---

<sup>67</sup> "Lolita and Addolorata. Two moments in the life of the same person. Lolita is nineteen; Addolorata, twenty-nine. Except for the beauty mark on her cheek, Addolorata has changed a lot. Not only has she aged physically, she matured. Addolorata wears black stockings, shoes and dress, Lolita wears a bright, flowered dress.

(Micone, *Addolorata* 7)

Young Addolorata's enthusiasm is reflected in her clothing, but also in her choice to go by Lolita rather than her given name. Through her choice of nickname, she distances herself from the heavy religious connotations attached to her name. Derived from the title given to the Virgin Mary—*Maria Santissima Addolorata* (Mary, Our Lady of Sorrows)—the name literally means “sorrowful,” *addolorata* being the adjectival form of the verb *addolorare*, which means to grieve, or to aggrieve.

The reference to the seven sorrows of Mary in her relationship to her Holy Son is not uncommon in cultures with strong Catholic background, which could explain why many of Addolorata's cousins also share her name. At age nineteen, Addolorata complains:

C'est tellement laid, Addolorata, que presque toutes mes cousines ont changé de nom. Celle qui est à Toronto se fait appeler Laurie. C'est la cousine que j'aime le moins. [...] Elle parle seulement l'anglais. Elle dit qu'elle parle aussi l'italien, mais quand elle essaie, elle parle moitié anglais, moitié italien. J'sais pas où elle va aller avec une seule langue et demie. J'ai une autre cousine en Argentine. Dolorès qu'elle s'appelle. C'est elle qui m'a envoyé la guitare quand mon oncle est venu en visite. C'est tellement beau Dolorès! Ma dernière cousine est presque aussi haïssable que celle de Toronto. Elle vit au *villagio*. A

---

Johnny-Giovanni, Addolorata's nineteen-year-old fiance and husband, does not physically change, yet still has much to learn. He is simply dressed. We will notice that after the wedding he does not call himself Johnny but Giovanni.” (Micone, *Addolorata* 89, tr. Binda).

pas changé de nom, elle. Elle se fait encore appeler Addolorata. Je ne comprends pas qu'on se fasse appeler Addolorata en 1971.<sup>68</sup> (Micone, *Addolorata* 63-64)

The various Addoloratas have all chosen the way they present themselves to the world, to adapt to their cultural surroundings—Laurie is surely more common than Addolorata in Toronto, and Dolorès (the Spanish equivalent of Addolorata) would be more common in Spanish-speaking Argentina. While Lola or Lolita is short form for Dolorès, and thus is still attached to the meaning of ‘sorrows,’ for nineteen-year-old Addolorata it marks her attempt to become someone else. Referring to Philippe Hamon’s work (1992), Windt-Val explains how social relationships and their organization, hierarchic or otherwise, may be perceivable in the way individuals—e.g. characters—introduce themselves to others, in the way they address one another or refer to one another (281). The practice of using nicknames or pseudonyms allows them to perform an identity they choose, or one they feel most comfortable performing in given contexts. According to her, “[p]et names, nicknames and bynames can reveal a considerable amount about a person’s position among equals and in his or her surroundings in general, and it is just as revealing when a person does not ‘feel at home’ in their own name, but chooses instead to ‘hide’ behind a pet

---

<sup>68</sup> “Addolorata is so ugly, that most of my cousins changed their name. The one living in Toronto calls herself Laurie. She’s the cousin I like least. [...] She only speaks English. She says she also speaks Italian, but when she tries, she speaks half Italian, half English. I don’t know where she’s going to go with a language and a half. I have another cousin in Argentina. Her name is Dolores. She’s the one who sent me the guitar when my uncle came to visit. Dolores is such a beautiful name. My last cousin is almost as horrible as the one in Toronto. She lives in the *villaggio*. She hasn’t changed her name. Still calls herself Addolorata. I can’t understand why anyone would call herself Addolorata in 1971” (Micone *Addolorata*, tr. Binda 138).

name or use a name that actually does not belong to them” (Windt-Val 281). By introducing herself as Lolita, Addolorata at nineteen is attempting to break free from the cultural constraints she feels at home. She muses: “I don’t know what I would give to be a real Spanish lady. At The Bay, when I have Spanish customers, I introduce myself as Lolita Gomez. It’s so much nicer than Addolorata Zanni”<sup>69</sup> (Micone *Addolorata* 137-138, tr. Binda). At multiple points in the play, she revels in her love for the Spanish language, how festive it is, and how exciting she finds it (Micone *Addolorata* 60), so it follows that she projects those qualities onto her Spanish persona.

While Addolorata changes the name she uses in order to perform a different facet of her identity in various situations, she remains the same person, but in a different envelope. She is aware that though she presents herself as Lolita Gomez—a name that to her ear must sound quintessentially Spanish—she herself is not, and cannot be, the ‘real’ Spanish lady she longs to be. The notion of ‘real,’ at least as far as it pertains to notions of identity, is a thread also explored in *Déjà l’agonie* (1988). Against the backdrop of the surge of nationalism in 1970s Montreal and of an abandoned Italian village in the 1980s, the play foregrounds the themes of ethnic duality and identity, and the “sticky” (Ahmed 2004) concept of home. Luigi, a second-generation immigrant, has a strained relationship with his parents. Every character is torn by cultural and political contradictions.

---

<sup>69</sup> “J’sais pas ce que je donnerais pour être une vraie Espagnole. À La Baie, quand j’ai des clients espagnols, je me présente comme Lolita Gomez. C’est tellement plus beau qu’Addolorata Zanni” (Micone *Addolorata* 63).

#### **4.4.2 Being (an) Other: Plurilingualism as Cultural Identity**

The plurilingualism which had served in the first two plays of the triptych to highlight the cultural struggle of the characters comes to a head in an exchange between Luigi, son of immigrants, and Danielle, his partner, a Francophone Québécoise. Luigi's monologue is triggered by Danielle wondering why he so often emphasizes his cultural background "*Proudly. Southern Italian, like me*" (Micone *Beyond the Ruins* 17, tr. MacDougall). She says "C'est drôle... J'oublie toujours que tu es italien. Mes parents, mes amis : personne ne pense que tu es un Italien. Ils te trouvent tous... Je ne sais pas pourquoi tu insistes tant sur ton origine. Tu pourrais facilement passer pour un *vrai* Québécois" (Micone *Déjà l'agonie* 29), raising for Luigi—and the audience or reader alike—the question of what constitutes a *real* Québécois. In English, Danielle's response is similar. She says "It's funny... I always forget you're Italian. My parents, my friends, none of them think of you as Italian... They all think you're... I don't know why you're so intent on being Italian. You could easily pass for a real Québécois" (Micone *Beyond the Ruins* 17, tr. MacDougall). The fact that the ethnonym and demonym 'Québécois' remains in the translation, rather than the accepted English equivalent 'Quebecer,' further emphasizes the overlap between the ethnonym and demonym for Francophone residents of the province of Québec, emphasizing the issue of identity. The plurilinguistic elements of Micone's work reach beyond the inclusions of words and sentences in English and Italian in the French text. There is an importance afforded to details like the variations on a name that add to the complexity of the emotional communities portrayed in the works, and the influence languages have on them. These details are part of the elements that contribute to the challenging nature of these texts in a translation context.

For immigrants and children of immigrants portrayed by Micone, the question of what qualifies an individual as a *real* Québécois is a concept in constant flux. In *Gens du Silence / Voiceless People*, Antonio conceives of Francophones in Québec as “good-for-nothings” (Micone *Voiceless People* 72) with whom he refuses to associate. Antonio’s prejudicial reluctance is challenged by his daughter Annuziata/Nancy, who asks repeatedly about different individuals, only to be rebuked by Antonio’s systematic “He [or she] is not a Québécois[e] like the others” (Micone *Voiceless People* 72). In *Déjà l’agonie*, however, Danielle refers to being a real Québécois as something desirable. Luigi is amused, and responds in jest, at least at first.

LUIGI, *amusé*: Un vrai Québécois? Dis-moi ce que je dois faire! Est-ce que l'air plus vrai quand je suis debout ou assis? nu ou habillé? au soleil ou à l'ombre? quand je mange des pâtes ou des cretons? quand j'écoute Vigneault ou Verdi? si je vote pour le PQ ou le NPD? Il faut que tu me le dises, mon amour. Je suis prêt à tout pour devenir un *vrai* Québécois.<sup>70</sup> (Micone *Déjà l’agonie* 29)

The statements are progressively more culturally pointed, touching on traditional food choices—pasta or *creton*, a spiced pork spread customary in Québec—musical choices and political leanings as good ways to identify whether or not someone is a real Québécois. Quickly, however, Luigi brings up distinctions that are not so light-hearted or humorous, and that typify

---

<sup>70</sup> “LUIGI: *Amused*.

A real Québécois? Tell me how to behave. Do I look more real when I'm standing up or sitting down? Naked or dressed? in the sunlight or in the shade? Eating pasta or pâté? Listening to Vigneault or Verdi? Going to vote for the Parti Québécois or the New Democratic Party? You have to tell me, my love, what does it mean to be a real Québécois? What should I do to become one?” (Micone *Beyond the Ruins* 17, tr. MacDougall)

the loci of tension for dual ethnicity. Luigi touches on the question of accent, echoing Micone's own concerns of linguistic inadequacy, when he asks Danielle: "Est-ce que je me rapproche plus du Québécois pure laine quand je parle italien avec un accent québécois ou lorsque je parle français avec un accent italien?"<sup>71</sup> (Micone *Déjà l'agonie* 29). The notion of neighbourhood delimitations is also raised when Luigi wonders if being a real Québécois has anything to do with geographical location. He asks "Est-ce j'étais moins québécois quand j'habitais Saint-Léonard? Est-ce que je le suis plus maintenant que j'ai élu domicile avec toi près du Plateau Mont-Royal?"<sup>72</sup> (Micone *Déjà l'agonie* 29-30). St-Léonard is a borough of Montreal, formerly a separate city. Officially called Saint-Léonard de Port Maurice after Leonard of Port Maurice—an Italian saint—St-Léonard still has one of the highest concentrations of Italian-Canadians in all of Québec, and is considered the centre of Italian culture in Montreal. Luigi's parents, Italian immigrants, live there, typifying the demographics of the borough. Luigi wonders if moving out of St-Léonard, and into Plateau Mont-Royal, a formerly working-class neighbourhood with a largely Francophone Québécois population, is what now qualifies him to pass for a *real* Québécois.

Luigi's rant then folds religious notions into the argument, asking Danielle to explain what it means to be a real Québécois, and how one gets that official certification: "Donne-moi la réponse, mon avenir en dépend, tout comme celui d'un million d'autres catéchumènes qui

---

<sup>71</sup> "It may simply be a question of accent. Do I come closer to the real, dyed-in-the-wool Québécois by speaking Italian with a French-Canadian accent by speaking French with a southern Italian accent?" (Micone *Beyond the Ruins* 17, tr. MacDougall)

<sup>72</sup> "Perhaps it's a question of geography. Was I less Québécois when I lived with all the other Italians in Saint-Léonard?" (Micone *Beyond the Ruins* 18, tr. MacDougall)

piaffent d'impatience en attendant d'être baptisés par toi"<sup>73</sup> (Micone *Déjà l'agonie* 30). By referring to immigrants as 'catéchumènes'—literally, a person preparing for baptism by being catechized—Luigi equates the process of immigration to that of ecclesiological baptism. Immigrants are made to receive the principles of Québec culture like one would receive instructions from the catechist with the purpose of being baptised eventually as a 'real' Québécois. With that association, Luigi implies that immigrants necessarily await the 'baptism,' and they do so willingly. According to Christian faith, recipients of any sacrament must not be forced against their will, and must be drawn spiritually to the faith—here, being Québécois—after having been intellectually persuaded to pursue that choice. In MacDougall's translation, catechumènes become supplicants, and the act of baptism becomes that of a benediction. While the statement remains related to religion and faith, word choice seems to attenuate the acuity; strictly speaking, a supplicant can be a fervently religious person but also someone who begs earnestly for something they want, while a benediction could simply be a blessing.

The stage directions mark that Luigi is getting "*carried away and increasingly sarcastic,*" and that at this point, "*Danielle is not smiling anymore*" (Micone *Beyond the Ruins*, 18, tr. MacDougall). It is with a "*serious tone*" that Luigi then asks whether the answer is a taboo topic that should not be brought up, because it is too contentious, or controversial: "Se pourrait-il que ce soit un sujet tabou qu'il vaudrait mieux ne pas aborder parce que trop gênant? Comme une

---

<sup>73</sup> "Am I more Québécois today, living with you near Mount Royal? Give me an answer. My future depends on this, as does that of a million other supplicants impatiently awaiting your benediction." (Micone *Beyond the Ruins* 18, tr. MacDougall)

question de gènes? Hein? On naîtrait donc faux québécois comme on naît mongolien,<sup>74</sup> avec un bec-de-lièvre ou un pied bot!”<sup>75</sup> (Micone *Déjà l’agonie* 30). Luigi thus suggests that in the eyes of Danielle, who stands in for all ‘real’ Québécois, the fact of *not* being born in Québec and inherently not being a Québécois is akin to a genetic disorder, thereby carrying accusations of genetic discrimination.

The argument comes to its paroxysm when, in exasperation, Luigi demands that Danielle explain where the difference lies between genuine Quebecers and the rest of the inhabitants of Québec. He does so by undercutting two important pillars of culture, reminding Danielle that she once said the difference “had nothing to do with history or sociology” (Micone *Beyond the Ruins* 20, tr. MacDougall). The definition of what constitutes a ‘real’ Québécois remains elusive, and Luigi is left demanding that Danielle explain, or admit that there is, in fact, nothing that renders anyone fundamentally worthy of the title: “Aide-moi, ma chérie! Après tout, c’est toi qui a dit

---

<sup>74</sup> It is worth noting that “mongolien,” while still used sometimes in French media to refer to a person afflicted with the congenital disorder of *mongolisme*, or Down Syndrome, is now generally considered offensive. The dictionary *Multidictionnaire de la langue française*, compiled by Marie-Eva de Villers, notes that it is altogether preferable to use terms like ‘trisomique’ or ‘syndrome de Down’ (Villers 1061).

<sup>75</sup> “Maybe this is a taboo subject better left alone. Like... a genetic problem, huh? You can be born a fake Québécois just as you can be born with Down's Syndrome[sic] or a harelip or a clubfoot” (Micone *Beyond the Ruins* 19, tr. MacDougall).

que je suis un faux. Il doit bien y avoir quelque chose de fondamentalement différent entre nous. Au secours, je suis à court d'idées!"<sup>76</sup> (Micone *Déjà l'agonie* 31).

Luigi's increasingly emphatic monologue is an attack on the restrictive definition of a Québécois, displacing the debate on identity from culture, and allowing for the possibility of liminality. Micone transposes immigrant questions and concerns about notions of belonging, and laces them into the discourse on Québec identity. In so doing, his plays challenge any notion about purity in Québec culture—or, on a larger scale, in national Canadian literature.

Because the target language (English) is one of the other languages present in the original, contributing to making the work plurilingual, these questions of language and identity politics seriously affect the narrative itself. The way linguistically dependent power dynamics are addressed, both in the source and in the translation, is as revealing and significant as the plurilingual occurrences themselves. They are all part of what is at stake in the text, and its translation.

#### **4.4.3 Plurilingual Utterances: Sites of Heightened Emotions**

Micone's complex, linguistically informed, social, cultural, and emotional networks between individuals play an important role in his plays. As we have seen, the power dynamics inextricably embedded in the relationships between the languages interacting on the page—and, in Micone's case, on the stage—can be difficult to render in a translation.

---

<sup>76</sup> "You told me this had nothing to do with history or sociology. Help me. You are, after all, the person who told me I'm counterfeit, although I could pass. There must be some fundamental difference. What is it? I've run out of ideas." (Micone *Beyond the Ruins* 20, tr. MacDougall)

This is especially true when, in the translation, one of the ‘punctual’ languages that made the literary work plurilingual at the source becomes the vehicular language. This is the challenge with which Binda and MacDougall both had to contend; they had to account for Micone’s use of English and Italian in their translations from French and Italian and English into English. In all three cases, the third language, Italian, is left relatively untouched, or with minor alterations, while each text’s other punctual language disappears completely when it is the language into which the text is being translated. Though the entanglement of speech, or words, and emotions is an important component, conceiving of emotions as more than language, but as action more generally, broadens the scope. Bourdieu’s concept of practice, as employed by Scheer, becomes a useful term for the definition of that action. A performative understanding of emotional expression, which articulates this expression not as representation of a state that already exists, but rather as a performance which helps shape it, contributes to the production of the state. If emotions are events that communicate and perform, these means of expression are entrenched in systems with specific norms or rules. The emotions as ‘acts of consciousness’ in Micone’s works are layered; the characters’ own emotions and their expressions are part of the narratives, but Micone’s writing of said narrative is another ‘act of consciousness’ that further articulates emotions.

If we conceive of texts, too, as acts of consciousness, granting them the necessary qualifications to earn the ‘emotions as practice’ treatment of Mobilizing, Naming, Communicating, and Regulating found in Scheer’s methodology, then the reception and understanding of texts by target cultures is likely to find itself proportionally enriched. Writing and translating become emotional practices by mimetically rendering emotional practices in the narratives, involving the readers in a way similar to how social settings would engage and

implicate them emotionally. The representation of fictional characters' lives and struggles "induces feelings" that are, in turn, "stored in the habitus, which provides socially anchored responses to others" (Scheer 209).

The portrayal of courtships (like Addolarata and Giovanni's in *Addolorata*), or of acts of social engagement (Danielle and Luigi in *Déjà l'Agonie*) are examples of how emotions have been mobilized in writing, and are then mediated by the translator through language choices. Naming the emotions is a practice enacted in the translation, as certain changes modify the emotional output. For instance, the association of a specific language with an emotive, to borrow Reddy's term, stresses their connection especially in the performance of that emotive. In an exchange between Johnny and Lolita (Giovanni and Addolorata in their youth), the connection is made explicit.

JOHNNY: *Fuck, you're blind*

LOLITA: Fâche-toi pas contre moi, j'essaie de t'aider, c'est tout

JOHNNY: J'suis pas fâché. Qu'est-ce qui te fait penser que j'suis fâché ?

LOLITA: Oui, t'es fâché. Chaque fois que tu parles en anglais, c'est que t'es fâché.

(Micone *Addolorata*, 30-31)<sup>77</sup>

---

<sup>77</sup> "JOHNNY: *Porcocane*, you're blind.

LOLITA: Don't be angry with me. I'm only trying to help.

JOHNNY: I'm not angry, What makes you think I'm angry?

LOLITA: Yes, you're angry. Every time you speak Italian, it means you're angry."

(Micone, *Addolorata* 106, tr. Binda)

Lolita's entreaty that Johnny not be angry comes before Johnny even acknowledges that he is angry; Lolita knows that when he speaks English (in the original, or Italian in the translation), it is because he is angry. Lolita is aware of what the code-switching in Johnny's speech patterns signifies because of an association she's likely made between Johnny's mood and the language he uses by habit. Though the reader or the audience is not privy to that habitual repetition that led to that association, her voicing it brings it into the realm of what is known, for the spectator and also for Johnny. Moreover, the association is not insignificant given what has been exposed in the prologue regarding the social hierarchy between the languages. Johnny's anger, expressed in English, invites the interpretation that at least in this moment, Johnny feels superior to Lolita. Those affective associations do not carry over in the translation, and their order is modified: French is absent, English has taken its place, and anger is now associated with Italian. This, in turn affects the complexities of how the cultural relationships between the communities are portrayed in the play, but maintains a certain power dynamic between Johnny and Lolita when anger is expressed in the (first) language of another authority figure: their parents.

The communicative purpose of language and translation is what most obviously enables us to see them as emotional practices. In much the same way as "the success of an emotional performance depends on the skill of the performer as well as that of its recipient(s) to interpret it" (Scheer 214), the success of a translation depends as much on the skill of the translator as on the ability of their target audience to access the performance in the first place. The regulating aspect of emotions-as-practice is omnipresent in the shape of the various norms that are at play. Emotional norms themselves are informed by what is considered 'proper' or 'acceptable' responses for individuals in given emotional contexts—for example, crying is a perfectly common way to express grief in public while at a funeral, defacing public property as an

expression of anger is not—while norms pertaining to the translation are informed both by the translator’s habitus and the translational paradigm to which they adhere. These socially determined norms that affect the formation of the habitus are not dissociable from the historical and cultural contexts that suffuse them, and need to be considered in the exploration of emotional practices.

#### 4.4.4 Translating the Discourse on Plurilingualism

Some of the effects of Micone’s plurilingualism are felt not so much in plurilingual occurrences themselves, but, rather, in the characters’ discourse on language use and plurilingualism in society. Though all three plays of the corpus contain examples of this phenomenon, the least plurilingual play of the lot, *Déjà l’agonie*, seems to compensate for the fact that it contains fewer plurilingual utterances than the other plays with more commentary on cultural and linguistic variety through the generations. This comes into play in the structure of the triptych, as the play reiterates important themes present in the previous two volumes—*Gens du silence* and *Addolorata*—while also allowing Micone’s trilogy to align itself with Micone’s own cultural and linguistic politics emphasizing the specificity of migrant literature on the Québec theatre scene with its specific use of, and commentary on, languages.

Throughout the trilogy, Micone’s characters repeatedly express in one way or another that they feel torn between two cultures or state the multiplicity of their identities. In *Déjà l’agonie*, the character of Luigi connects this internal struggle with a feeling of homelessness, of not belonging. Arguing with his father, he laments that

For me, home is nowhere. My home is neither in Montreal or here in these stones, in these hills. My home is in my head; it's the ideas I've fought for, for the last twenty years. But I always feel there's something or someone missing. When I'm here [in Collina], I think about Montreal; when I'm in Montreal, I want to be here. My memories are blurred, confused. (Micone *Beyond the Ruins*, 33, tr. MacDougall).

The tension between Luigi's culture of origin and the culture in which he grew up is embedded inside him. Though the spirit and impact of most of that line remains the same, the English translation of his opening statement "for me, home is nowhere" projects more finality than its source. In *Déjà l'agonie*, Luigi rather says "Moi, je ne me sens chez moi nulle part" (Micone *Déjà l'agonie* 44), literally "I feel at home nowhere" or "I don't feel at home anywhere." The slip between 'feeling at home somewhere' and 'home being somewhere' involves an emotional attachment on Luigi's part in the French that is outside of his control in the English. This amplifies the tension between the feeling of belonging to the culture of origin—the Italy of Franco and Anna's generation—and the host culture—the Québécois culture that Luigi has tried so hard to integrate into—a trope that often characterizes the immigrant experience. For Luigi, the feeling of belonging only partly to both Italy and Montreal, but nowhere fully, carries linguistic, psychological, and emotional consequences, and is inherent in the "culture de l'immigré" featured so prominently in Micone's works. Micone's emphasis on the transitional nature and liminality of immigrant culture, of being neither fully Québécois nor not-Québécois at once, comes through in plurilingual utterances by the characters of his plays, but also in the discourse on culture, identity, and plurilingualism found across his plays. The prickly challenge of plurilingualism still affects those seemingly monolingual moments as well. Luigi is said to often emphasize his cultural background with statements of recognition in others, such as

“*Proudly*. Southern Italian, like me” (Micone *Beyond the Ruins* 17, tr. MacDougall), when in the eyes of Danielle, his wife, the Italian part of Luigi’s identity is invisible. She voices her confusion at his insistence on claiming that cultural heritage. She finds it “funny” and “always forgets” about it because in her eyes, and in the eyes of all her friends and family, Luigi “could easily pass for a real Québécois” (Micone *Beyond the Ruins* 17, tr. MacDougall).

The most striking way in which the plurilingualism of all three plays is affected by the translation process is the removal of French: through translation into English, English as a foreign component is lost and the plays become bilingual (English and Italian). Though somewhat inevitable, this change alters the context of the action. In translation, the plays no longer position the Italo-Québécois immigrant minority in a tripartite power dynamic against the Francophone majority of Québec in the sea of Anglo-North America. The translations alter the affective associations between the three languages, and moderate the complexities of the cultural relationships between these communities. In the translation, the dissolution of the French/English tensions present in the source texts brings the tensions between Francophones and immigrants into focus in the translation. With French being entirely absent and not used by the central characters of the play, there is no longer a suggestion of a unifying similarity between the struggles of the Francophone working class and those of the immigrant masses. Further, the Francophones are not represented, and their own struggles to fit into the social structure presented in the plays is erased. Antonio’s claims that the English-speaking elite will never change the rules of the game because they know how to play it so that their victory is guaranteed no longer accounts for Francophones in the game. The translation has reduced the three protagonists – English, French and Italian – to two, and portrays the immigrant masses playing against the entirety of English-speaking Canada. What remains, however, is the underlying

discourse on identity and language, which is present in the text of the plays even beyond the plurilingual occurrences. That discourse is bound up with Micone's habitus as an immigrant writer, but also with the emotional communities, all informed through and by language, in which he places his characters. These communities are foregrounded by the way the characters use, perceive, and discuss languages and the people who speak them. Prejudices and preconceived notions about speakers of various languages, or the way various languages are used expose the characters' own attributes which are, according to Bourdieu, the product of the very social conditions from which they emerge. Tensions are exacerbated by the plurilingual instances, which often occur in moments of affective importance, and how these outbursts are handled in the plays themselves.

The emotional component of language, which is invested in and expressed by not only individual words with their connotative and denotative meanings, but also by sentence structure, punctuation, grammar, and indeed every dimension of discourse, is, undoubtedly, one of the hardest challenges any translator will face in their task. Furthermore, in the event of plurilingual texts, the challenge grows exponentially, as translation choices can bear directly on the narrative by altering the socio-cultural parameters of the work, often based on the power dynamics specific to the languages at play. The effects of additional challenges brought forth by the process of translation when the target language is one of the 'foreign languages' in the plurilingual text—a phenomenon present in all of Micone's works—become particularly visible. Moreover, the changes these challenges bring to the narrative are inevitable; any mix of linguistic codes tends to become less prominent—or markedly changed—in most translations. Ulises Franco Arcia makes translation strategies such as changes in register or “linguistic flattening” (Arcia 2012, 66) responsible for the diminished presence of plurilingualism in

translations (65). Alternatives, however, would not necessarily be without consequences. For instance, a re-working of the different languages in the translation, which would re-cast the source's vehicular language—eg. Micone's French—as one of the plurilingual insertions would still jeopardize the original power-dynamics between the languages at play. Allowing for more paratextual explanations—whether these should take the form of a translator's preface, introduction, or punctual footnotes—could go a long way in the effort to palliate any 'loss' the text might incur in the process of translation for readers of the play, but for performances of the play in translation, those options are limited, if not entirely impossible

Micone has written extensively on his approach to translation and his relationship with language. Accessing his works outside the realm of theatre can inform the reading of his plays. Indeed, Micone's theatrical plurilingualism serves a political and social agenda. His plays call attention to the multiple communities that share the same space, and the complicated ways in which they interact in society. For that reason, discursive elements pertaining to language and power dynamics, even if they are uttered in the vehicular language, are part of the challenges with which the translators of the works have to contend. That these elements get shifted in the translation is as undeniable as it is necessary, accounting for the fact that the vehicular language of the plays changes from French to English. However, the necessity of certain aspects of these shifts—the lack of available nuance between terms from the source language to the target, for instance, like the differentiation between 'immigrant' and 'immigré' that is possible in French but not in English—certainly does not account for them all. Analyzing the translation of plurilingual texts is a difficult task to carry out in broad or generic terms. As Pellatt argues, translators “create power attacks the moment [they] put pen-to-paper or fingers to keyboard. The transition of even the smallest fragment of source text to target text constitutes an explanation, a

re-phrasing, a re-structuring” (Pellatt 2013, 3). Attempts to generalize the strategy behind every minute decision can therefore be a fruitless endeavour. Rather, an approach accounting for variety in the decision process throughout the text could prove more productive.

## CONCLUSION

Source texts containing more than one language unequivocally present challenges, both for the translator and for the translation scholar, as they resist straightforward assumptions about the relationship between a particular language and a particular culture. The literary plurilingualism in the works of Micone serves multiple purposes, and the definition of identity is merely one of them.

In Micone's plays, the instances of plurilingualism serve contextualization purposes, but also Micone's socio-political agenda as an immigrant author. His plays call attention to the multiple communities that share the same space, and the complicated ways in which they interact in society. His portrayal of the clash between an anglophone community that enjoys linguistic minority status but is perceived as superior, immigrant communities struggling to integrate, and a francophone majority within Québec that feels threatened by its minority status within the rest of Canada acts as the macroscopic backdrop to the microscopic stories of his characters. The stories he tells are specific to this time and place, but they are not unique: as Micone notes in the prologue to *Addolorata*, "there are thousands" (Micone *Addolorata* 89, tr. Binda) whose experiences resemble those of his characters, and, as he notes in the prologue to *Gens de Science*, the plays "de[a]l[1] with issues that reach all those who, even if they did not emigrate, share the same social condition" (Micone *Voiceless People* 9, tr. Binda). For that reason, discursive elements pertaining to language and power dynamics, even if they are uttered in the vehicular language, are part of the challenges with which the translators of the works have to contend as examples of literary plurilingualism.

The discursive elements attached to the plurilingualism in the text—be they explicit occurrences of plurilingualism or utterances in the vehicular language that support or expand on

the plurilingual occurrences' effects—also help define the emotional communities at play in the works of the corpus. Indeed, the characters present in Micone's works use the multiple languages at their disposal in order to interact with various people. The choices they make in communicating differently depending on their interlocutors shows them navigating the different emotional communities to which they belong, revealing the extent to which they have compartmentalized their interpersonal interactions in the linguistic dimension. Micone's character Addolorata, especially, shows a particular aptitude for jumping from one language group to the next contextually, and for interpreting what the linguistic shifts might mean. In that sense, she perhaps best embodies the mobilizing, naming, communicating, and regulating aspects of Scheer's framework: she is seen mobilizing emotions through language by choosing to express herself in Spanish to her Hispanophone clientele at work, using Italian as a way to keep her heritage alive via *fotoromanzi*, and so forth. She names the emotions she is reading in Johnny's shift from French to English in conversation, grasping the unconscious affective association Johnny made between his rising anger and his expression in English. The translation brings some unavoidable changes to the text and, as previously mentioned, associates anger with Italian rather than English. Elsewhere, the translations of Micone erase the presence of the vehicular language of the source entirely, foregrounding the tension between immigrants and Anglophones, but ignoring the presence of the Francophone majority in Québec. These changes to the linguistic markup of the texts, though contextually motivated, alter the depiction of the complex structure of the socio-cultural context, and have an effect on the representation of the emotional communities portrayed by Micone in his works. The characters display emotional practices in their interpersonal interactions, in a way that is intrinsically linked to their use of language.

Micone, as an immigrant writer, provides an example of plurilingualism in Canadian literature, creating, through language, emotional communities that reflect Canada's multiculturalism. The communities they portray are layered and complex. There is a distinctly linguistic component to these emotional communities, which explains in part why their boundaries are so permeable. In an essay, Micone has argued that:

Language is not religion. The latter is exclusive: one cannot be a Muslim and a Catholic at the same time; one can, the other hand, speak and write several languages and give each a certain—or equal—importance for identity. Only in the public sphere can the lingua franca, whatever it may be, in all legitimacy eclipse others for reasons of social cohesion or cultural survival.<sup>78</sup> (Micone 2007 np, tr. mine)

The navigation of emotional landscapes is particularly rich in plurilingual works when they involve a translator as well. As Scheer insists, emotions as practices “are not only habituated and automatically executed movements of the body, but also encompass a learned, culturally specific, and habitual distribution of attention to ‘inner’ processes of thought, feeling, and perception” (Scheer 200). As much as the source text's words are “manipulations of body and mind to evoke feelings where there are none” (Scheer 209), the translation process, too, is manipulation, and becomes a further emotional practice through the rendering of the emotional

---

<sup>78</sup> “La langue n'est pas une religion. Celle-ci est exclusive : on ne peut être à la fois musulman et catholique : on peut par contre parler et écrire plusieurs langues et accorder à chacune une certaine—ou égale—importance identitaire. Ce n'est que dans la sphère publique que la langue véhiculaire, quelle qu'elle soit, peut, en toute légitimité, en éclipser d'autres pour des raisons de cohésion sociale ou de survie culturelle” (Micone 2007 np).

practices of the narrative in another linguistic environment, attempting to involve the readers of the target culture as closely as the readers of the source would have been.

Adding the theoretical framework of the History of Emotions complements the Translation Studies perspectives and invites a nuanced understanding of linguistic strategies and their implications in a culturally and historically situated context. Bourdieu's concept of habitus helps to foreground the emotional communities within and outside of the narratives, permitting a more nuanced understanding of both the fictional and the real socio-cultural environments. If, as Daniel Simeoni suggests, the cultural context in which a translator developed is indissociable from his or her process (Simeoni 1998, 2), then considering that habitus as Monique Scheer does, i.e. as the driving force behind an individual's emotional practices, emphasizes that, perhaps especially when it comes to language, it is paramount to consider emotions as "something we do, not just have" (Scheer 2012, 194). A translator's habitus affects the emotional networks displayed in the translated text, and the process by which those networks are understood and expressed. The translator's own habitus, then, is not only a source of distortion on the discourse of the source, but also as a key to interpreting these potential distortions. This appears to be a productive way to circumvent the perceived drawbacks of translated plurilingual works.

Since alterations from source to target are inevitable—keeping in mind that the inherent difference of the translation from its source text does not necessarily indicate a deficit—a way to remove, or at the very least attenuate, the stigma of difference is to make evident the fact that difference is not only inevitable but intentional. Demonstrating the notion that the changes between source and target are deliberate, and not mistakes or accidental results enriches the translation and empowers translators in the process.

By defining the phenomenon of literary plurilingualism and untangling the terminology relating to the various ways two or more languages coexist in a given work, my project has aimed to mediate the scarcity of the scholarly criticism and the limited nature of its scope by amalgamating the various appellations productively before discussing specific instances in Canadian literature. In so doing, I have recognized the Canadian scene as a fertile context for the analysis of plurilingualism, addressing a literary phenomenon that goes beyond reductive narratives of cultural identity in Canada.

Bringing together concepts from the History of Emotions to complement a sociolinguistic framework in Translation Studies, my project situates the main intersection between the two disciplines on Bourdieu's concept of 'habitus.' A close examination of the studied corpus, both source texts and translations, has shown how interpersonal emotions can be revealed through the use of literary linguistic devices such as untranslated instances of plurilingualism. The theoretical framework set forth by Barbara Rosenwein for emotional communities shows how the different languages at play in a narrative serve to delimit the emotional communities to which the various characters belong and with which they interact, and to what effect. The notions of conceptual blending as developed by Gilles Fauconnier and Mark Turner, for their part, become a way of expressing how the word-choice and language-choice are cognitive reflexes, culturally and socially learned, while the conceptualization of emotions as practice, adopted from Monique Scheer's work, shows that those choices are also to be considered deliberate social acts. The analysis of translated texts informed by these overlapping frameworks underscores the increasing importance given to the notion of affect as a focus of analysis across a number of disciplinary and interdisciplinary discourses in Translation Studies.

Throughout, my project argues that literary plurilingualism is creatively productive, rather than a hindrance to the process of communication, which includes translation. Moreover, it brings to the fore affective notions of belonging within linguistically-structured emotional communities fundamental to cultural diversity. My project complements analyses framed by Translation Studies with concepts from a field of historical research concerned with the experience, practice, and expression of human emotions across cultures and languages, which enables the bridging of recent studies that examine multilingual identity, the cultural scope of translation, and notions of otherness. The intersection of the disciplines also offers different avenues of discussion for exploring identity conflicts related to multilingualism as well as questions raised by the translation of plurilingual texts in a way that is productive for both fields of study.

While the analysis of the effect of translation on plurilingual works, even in a restricted corpus, enables an examination of the challenges raised by the amalgam of several languages in a single original text, a larger corpus, including other authors and author translators, or a comparative one, could help further critical understanding of the phenomenon of literary plurilingualism and the intricacies of its translation. The methodology and insights developed here could be applied to a larger corpus, allowing for closer attention to, for example, the effects of genre (by comparing multiple plays, multiple novels, incorporating poetry); emotional regime (by considering works written during regime conflict or produced in restrictive regimes but translated into permissive ones or vice versa); and emotional and linguistic contagion (by comparing the effects of one translation on another, over time).

By showing the existing intersection between the fields of Translation Studies and the History of Emotions in their use of the sociological concept of habitus, this project has

demonstrated the fruitfulness of the amalgamation of these frameworks. The intricacies associated with the coexistence and interaction of the different languages within the text, which scholarship has tended to view somewhat pessimistically, are rather shown as fertile grounds for critical analysis. The plurilingual aspect of the text, and the impetus for that plurilingualism, are important aspects of the articulation of affect. The power dynamics in plurilingual texts such as those found in my corpus influence the narrative, particularly by way of the portrayed interpersonal relations. The social flexibility of the plurilingual characters, and their ability to move through social circles (often delimited by linguistic boundaries) are important elements for the narratives, and the ways characters compartmentalize their interactions with the various communities—social, cultural, and emotional—to which they belong becomes part of the fabric of the text. The examination of the effects of translation on that articulation is complemented by the framework provided by the History of Emotions, which encourages the interpretation of emotions as social acts that pass through language. Of course, the directionality of the translation influences the way the texts themselves will be translated, somewhat restricting the translators' options for rendering the intricacies of the sources. For instance, as it is the case for the works in this corpus, the target (vehicular) language is part of the linguistic mix of the source, and the translators must account for this as they navigate the process of translation with works that are particularly challenging on a conceptual level. The difficulty seems amplified by the requirements of the genre of theatre. Indeed, the performance aspect restricts the space allotted to the exposition of a translator's process and forces certain changes that can have effects on elements of the plays themselves. The changes effected by the translation process do not present a qualitative deficit, but rather an invitation to explore the ramifications of linguistic flattening, replacement of the source language by another, and of other narrative shifts that might occur in

translations of plurilingual theatre. Exploring the effects of translation on the depiction of certain communities, of linguistically informed power dynamics within a society and of loaded notions like identity in plurilingual texts beyond the recognition of that changes occur could enrich critical understanding of both source and target texts, and put an end to the perception of impossibility that surrounds the concept of translation when it comes to plurilingual literature.

## BIBLIOGRAPHY

- Aaltonen, Sirkku (2013). "Theatre translation as performance," *Target*, Special issue "Translation in the theatre" vol. 25, no. 3, pp. 385-406.
- (2000). *Time-sharing on Stage. Drama Translation in Theatre and Society*. Clevedon: Multilingual Matters.
- Anderson, Benedict (1991) *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, Verso.
- Anderson, Laurie (1984). "Pragmatica e traduzione teatrale," *Lingua e Letteratura* no. 2, pp. 224-235.
- Antaki, Charles and Susan Widdicombe (eds) (1998). *Identities in talk*, Sage Publications.
- Apter, Emily (2006) *The Translation Zone: A New Comparative Literature*, Princeton University Press.
- Arcia, Ulises Franco (2012). "Translating Multilingual Texts: The Case of "Strictly Professional" in *Killing Me Softly. Morir Amando* by Francisco Ibáñez-Carrasco." *Mutatis Mutandis* vol. 5, no.1, pp. 65-85.
- Artega, Alfred. (1994) *An Other Tongue: Nation and Ethnicity in the Linguistics*, Duke University Press.
- "Arts Across Canada." Canada Council for the Arts,  
<https://canadacouncil.ca/443/funding/grants/arts-across-canada>. Accessed 11 Jul. 2018.
- Auer, Peter (ed.) (1998). *Code-switching in Conversation. Language, Interaction and identity*, Routledge.

- (2005). “A Postscript: Code-Switching and Social Identity.” *Journal of Pragmatics*, vol. 37, no. 3, Mar. 2005, pp. 403–410.
- Auer, Peter and Aldo Di Luzio (1992). *The contextualization of language*, John Benjamins.
- Babayants, Art and Nicole Nolette (2017). “Introduction / Présentation: Defying the Monolingual Stage / Bousculer la scène unilingue.” *Theatre Research in Canada / Recherches théâtrales au Canada*, vol. 38, no. 2. pp.143-152.
- Bakhtin, Mikhail (1934/1981). “Discourse in the Novel.” *The Dialogic Imagination*, translated by Michael Holquist, University of Texas Press. pp. 269-422.
- Baker, Mona (2007). “Reframing Conflict in Translation.” *Social Semiotics* vol.17, no. 2, pp. 151-169.
- (2010). “Reframing Conflict in Translation”. *Critical Readings in Translation Studies*, edited by Mona Baker. Routledge. pp. 113-129.
- Bandia, Paul (1996). “Code-Switching and Code-Mixing in African Creative Writing: Some Insights for Translation Studies.” *TTR : Traduction, Terminologie, Rédaction*, vol. 9, no. 1, 1996, pp. 139-153.
- Barrett, Lisa Feldman, Kristen A. Lindquist, and Maria Gendron (2007). “Language as context for the perception of emotion.” *Trends Cogn Sci.* vol.11, no.8, pp. 327-332.
- Bassnett, Susan (1978). “Translating spatial poetry: An examination of theatre texts in performance,” *Literature and translation: new perspectives in literary studies : with a basic bibliography of books on translation studies*, edited by J. S. Holmes, J. Lambert, R. van den Broeck (eds.) ACCO, pp. 161-176.
- (2002/1980). *Translation Studies*, third edition, Routledge.

- (2014/1985). “Ways through the labyrinth: Strategies and methods for translating theatre texts,” *The manipulation of literature: Studies in literary translation*, edited by Theo Hermans, Routledge, pp. 87-102.
- Bassnett, Susan, and André Lefevere (eds.) (1998). *Constructing Cultures*. Clevedon: Multilingual Matters.
- Beaulieu, Solange (2014). “La coédition Franco-Québécoise et ses conséquences sur les oeuvres de fiction publiées en traduction,” Master’s Thesis, Université de Montréal, Avril 2014.
- Beaulieu, Solange, and Hélène Buzelin (2016). “De la coimpression à la réécriture : traduire la fiction anglo-canadienne en coédition.” *Meta: Journal des traducteurs*, vol. 61, no. 3, 2016, p. 511-533.
- Bednarski, Betty. (2012/1989). *Autour De Ferron Littérature, Traduction, Altérité*, Presses De L’Université Laval.
- Benveniste Emile (1954). “Civilisation: Contributions à l’histoire du mot,” *Problèmes de linguistique générale*, edited by Emile Benveniste, Gallimard, pp. 336-345
- Berman, Antoine (1985). *La traduction et la lettre ou l’auberge du lointain*, Editions du Seuil.
- (2009). *Towards a Translation Criticism: John Donne*, translated and edited by Françoise Massardier-Kenney, Kent State University Press.
- Bermann, Sandra and Michael Wood (2005). “The Ethics of Translation.” *Nation, Language, and the Ethics of Translation*. Edited by Sandra Bermann and Michael Wood. Princeton University Press, pp. 89-93.
- Bertacco, Simona (2014). *Language and Translation in Postcolonial Literatures: Multilingual Contexts, Translational Texts*, Routledge Research in Postcolonial Literatures no.49, Routledge.

- Besemeres, Mary (2004). "Different Languages, Different Emotions? Perspectives from Autobiographical Literature." *Journal of Multilingual and Multicultural Development*, vol. 25, no. 2–3, June 2004, pp. 140–158.
- Blair, Rhonda (2009). "Cognitive Neuroscience and Acting: Imagination, Conceptual Blending, and Empathy." *TDR/The Drama Review* 53, no. 4, pp. 93–103.
- Blodgett, E.D. (1991). "Towards a Model of Literary Translation in Canada." *TTR : traduction, terminologie, rédaction*, 4, no. 2, pp.189–206.
- Blommaert, Jan, James Collins, and Stef Slembrouck (2005). "Spaces of multilingualism," *Language & Communication* no. 25, pp. 197–216.
- Boddice, Rob (2018). *The History of Emotions*, Manchester University Press.
- Bourdieu, Pierre, and Loïc Wacquant (1992). *An invitation to reflexive sociology*. University of Chicago Press.
- Bourdieu, Pierre (1990). *In other words: Essays towards a reflexive sociology*, translated by Matthew Adamson. Stanford University Press.
- (1977). *Outline of a Theory of Practice*. Cambridge University Press.
- (1982). *Ce que parler veut dire: L'économie des échanges linguistiques*, Fayard.
- (1982). *The Logic of Practice*, tr. Richard Nice. Polity Press.
- (1994). *Raisons pratiques: Sur la théorie de l'action*, Seuil.
- (1998). *Practical reason: On the theory of action*, translated by Pierre Bourdieu. Stanford University Press. (Original work published 1994)
- (2002/1984). *Questions de sociologie*, Éditions de Minuit.

- (2005). “Habitus.” *Habitus: A Sense of Place*, edited by Emma Rooksby and Jean Hillier. Routledge.
- (2018). “Structures, Habitus, Practices.” *Rethinking The Subject*, edited by James Faubion. pp. 31-45.
- Bouthillier, Guy (1981). “Aux origines de la planification linguistique québécoise.” *L’État et la planification linguistique II. Études de cas particuliers, Québec*, edited by André Martin, Éditeur officiel du Québec, pp. 7-22
- Brisset, Annie (1990). “Le désir d’une langue natale: la traduction identitaire,” *Sociocritique de la traduction. Théâtre et l’altérité au Québec (1968-1988)*, Le Preambule, pp. 259- 309.
- (1989). “In Search of a Target Language: The Politics of Theatre Translation in Quebec.” *Target* 1, no. 1, pp. 9-27.
- (2010). “Cultural Perspectives on Translation.” *International Social Science Journal* vol. 61. pp. 69-81.
- (2000). "The Search for a Native Language: Translation and Cultural Identity." (1996/1990) translated by Rosalind Gill and Roger Gannon. *The Translation Studies Reader*, edited by Lawrence Venuti. Routledge, 2000/2001, pp. 343-375.
- Buzelin, Hélène (2006). “Traduire l’hybridité littéraire : Réflexions à partir du roman de Samuel Selvon *The lonely Londoners*,” *Heterolingualism in/and Translation*, edited by Reine Meylaerts, *Target* vol.18, no.1, pp. 91-119.
- (2006). “Independent Publisher in the Networks of Translation.” *TTR : Traduction, Terminologie, Rédaction*, vol. 19, no. 1, 2006, pp.135-173.
- Canagarajah, Suresh (2007). “Lingua Franca English, Multilingual Communities, and Language Acquisition.” *The Modern Language Journal* 2007, pp. 923-939.

- Carrière, Marie J. (2002). *Writing in the Feminine in French and English Canada: A Question of Ethics*, University of Toronto Press.
- Che Suh, Joseph (2002). "Compounding Issues on the Translation of Drama/Theatre Texts," *Meta*, vol. 47, no. 1, pp. 51-57.
- Collins, James and Stef Slembrouck (2005). "Multilingualism and diasporic populations: Spatializing practices, institutional processes, and social hierarchies." *Language & Communication* vol.25, no.3, pp. 189-195.
- Collins, Randall (2004). *Interaction Ritual Chains*. Princeton University Press.
- Corrigan, Robert.W. 1981. "Translating for Actors," *The Craft & Context of Translation*, edited by W. Arrowsmith and R. Shattuck. University of Texas Press, pp. 95-106.
- Coulson, Seana (2000). "Extemporaneous Blending: Conceptual Integration in Humorous Discourse from Talk Radio." *Style* vol. 39, no. 2, Summer 2005, pp. 107-122.
- Courtivron, Isabelle (2003). "Memoirs of a Bilingual Daughter," *Lives in Translation : Bilingual Writers on Identity and Creativity*, edited by Isabelle de Courtivron, Palgrave Macmillan, pp. 157-166.
- Cronin, Michael (2003). *Translation and Globalization*, Routledge.
- Damasio, Antonio, and Gil B. Carvalho (2013). "The nature of feelings: evolutionary and neurobiological origins," *Nature Reviews Neuroscience* vol. 14, no. 2, pp. 143-152.
- Dalgleish, Tim (2004). "The emotional brain." *Nature Reviews Neuroscience* vol. 5, no.7, pp. 583-589.
- Delabastita, Dirk (2002). "A Great Feast of Languages," *The Translator*, vol. 8, no.2, pp. 303-340.

- Delabatista, Dirk, and Rainier Grutman (2005). "Fictional representations of multilingualism and translation." *Linguistica Antverpiensia, New Series—Themes in Translation Studies* vol. 4, pp. 11-34.
- Derrida, Jacques (1998). *Monolingualism of the Other, or the Prothesis of Origin*. Translated by Patrick Mensah. Stanford: Stanford University Press.
- Dewaele, Jean-Marc and Aneta Pavlenko (2004). "Editorial: Languages and Emotions: A Crosslinguistic Perspective." *Journal of Multilingual and Multicultural Development*, vol. 25, no. 2–3, June 2004, pp. 93.
- Dewaele, Jean-Marc (2004a). "The Emotional Force of Swearwords and Taboo Words in the Speech of Multilinguals." *Journal of Multilingual and Multicultural Development*, vol. 25, no. 2–3, June 2004, pp. 204-222.
- (2004b). "Blistering barnacles! What language do multilinguals swear in?!" *Estudios de Sociolinguística* vol.5, no. 1, pp. 83-106. Special issue « Bilingualism and emotion »
- Dimitriu, Rodica. 2009. "Translators' Prefaces as Documentary Sources for Translation Studies". *Perspectives—Studies in Translatology*, vol.17, no. 3, pp. 193-206.
- Durkheim, Emile (1995 [1912]). *The Elementary Forms of Religious Life*, translated by K. Fields, Free Press.
- Edwards, John, and Joan Chisholm (1987). "Language, Multiculturalism and Identity: A Canadian Study." *Journal of Multilingual and Multicultural Development*, vol. 8, no. 5, Jan. 1987, pp. 391-408.
- Encyclopédie sur la mort (2012), "Sati," [agora.qc.ca/thematiques/mort/dossiers/sati](http://agora.qc.ca/thematiques/mort/dossiers/sati). Accessed 28 Jul. 2018

- Even-Zohar, Itamar (1979). "Polysystem Theory," *Poetics Today*, vol. 1, no. 1/2, Special Issue: Literature, Interpretation, Communication (Autumn, 1979), pp. 287-310.
- Fauconnier, Gilles (1994/1985). *Mental Spaces*. Cambridge University Press.
- Fauconnier, Gilles, and Mark Turner. (2010/2002). *The way we think: conceptual blending and the mind's hidden complexities*. Basic Books.
- (1998). "Blending as a central process of grammar." *Conceptual Structure, Discourse, and Language*. Edited by Adele Goldberg. Stanford: Center for the Study of Language and Information [distributed by Cambridge University Press]. pp. 113-130.
- Federici, Federico M. (2011). *Translating Dialects and Languages of Minorities: Challenges and Solutions*. Peter Lang. "New Trends in Translation Studies" v. 6.
- Fernandes, Alinne Balduino Pires (2012). "Travelling Plays, Travelling Audiences: From Carr's Irish Midlands to Somewhere Lost and Found in Brazil," *Quaderns: Revista de Traduccio* no. 19, pp. 77-85.
- Firth, Alan and Johannes Wagner (2007). "Second/Foreign Language Learning as a Social Accomplishment: Elaborations on a Reconceptualized SLA," *The Modern Languages Journal* no.91, Focus Issue, pp. 800-819.
- (1997). "On Discourse, Communication, and (Some) Fundamental Concepts in SLA Research," *The Modern Languages Journal* no.81, pp. 285-300.
- Fischer, Beatrice and Matilde Nisbeth Jensen (2012). *Translation and the Reconfiguration of Power Relations: Revisiting Role and Context of Translation and Interpreting*, Lit Verlag GmbH & co.

- Foglia, Cecilia (2014). "Tracking the Socio-cultural Trajectory of Marco Micone: A Sociology of Migration by Way of Translation." *Translators Have Their Say? Translation and the Power of Agency*, edited by Abdel Wahab Khalifa. Lit Verlag, pp. 20-41.
- Frevert, Ute, Monique Scheer, Anne Schmidt, Pascal Eitler, Bettina Hitzer, Nina Verheyen, Benno Gammerl, Christian Bailey, and Margrit Pernau (2014). *Emotional lexicons continuity and change in the vocabulary of feeling, 1700-2000*. Oxford University Press.
- Friedman, Bruce H. (2010). "Feelings and the body: The Jamesian perspective on autonomic specificity of emotion." *Biological Psychology* vol. 84, no. 3, pp. 383-393.
- Gal, Susan (1988). "The Political Economy of Code Choice," *Code-Switching: Anthropological and Sociolinguistic Perspectives*, edited by Monica Heller, Mouton de Gruyter, pp. 245-264.
- Gardner-Chloros, Penelope (1983). "Code-switching : approches principales et perspectives," *La Linguistique* vol.19, no. 2, pp. 21-53.
- (2017). "Historical and modern studies of code-switching: A tale of mutual enrichment." *Multilingual Practices in Language History: English and Beyond*, edited by Pahta, Päivi, et al. Walter de Gruyter GmbH & Co KG. pp. 19-38.
- Gardner-Chloros, Penelope and Daniel Weston (2015). "Mind the gap: What code-switching in literature can teach us about code-switching." *Language and Literature* vol.24, no.3. pp. 194-212.
- Gauvin, Lise (2010). *Langagement : L'écrivain Et La Langue Au Québec*. Boréal.
- (2000). *Les langues du roman : Du plurilinguisme comme stratégie textuelle*, University of Montreal Press.
- (1978). "Du cassé au perdant: la ville," *Le Devoir* Vol LXIX No 65, 18 mars 1978.

- Genette, Gérard (1997). *Paratexts: Thresholds of Interpretation*. Translated by Jane E. Lewin and foreword by Richard Macksey. Cambridge University Press.
- Gentil, Guillaume (2005). "Commitments to Academic Biliteracy Case Studies of Francophone University Writers." *Written Communication* vol. 22, no. 4, October 2005. pp. 421-471
- Gentzler, Edwin (2008). *Translation and Identity in the Americas: New Directions in Translation Theory*. London-New York: Routledge.
- (2006). "Translation theory: Monolingual, bilingual or multilingual?." *Journal of Translation Studies* vol. 9, no. 1, pp. 105-123.
- Giordan, Henri and Alain Ricard (1976) (eds). *Diglossie et Littérature*. Maison des sciences de l'homme d'Aquitaine.
- Godard, Barbara (1995). "A Translator's Journal" in *Culture in Transit: Translating the Literature of Québec*, ed. Sherry Simon. Véhicule Press, pp. 69-82.
- (2000). "Notes from the cultural field: Canadian literature from identity to hybridity." *Essays on Canadian Writing*, 209.
- (1990). "The Discourse of the Other: Canadian Literature and the Question of Ethnicity," *Massachusetts Review*, vol. 31, no. 1/2, Spring/Summer 90, EBSCOhost, [search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=9610090252&site=ehost-live](http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=9610090252&site=ehost-live).
- (1986). "Preface." *Lovhers*. By Nicole Brossard. Guernica.
- (1987) "Comments in A/Part." *Canadian Literature, Supplement 1*, edited by J.M. Bumsted, pp. 130-137.
- Goddard, Cliff (2014). "Interjections and Emotion (with Special Reference to 'Surprise' and 'Disgust')." *Emotion Review* 6, no. 1, pp. 53-63.

- Gouanvic, Jean-Marc (2005). "A Bourdieusian Theory of Translation, or the Coincidence of Practical Instances: Field, 'Habitus', Capital and 'illusio'." *The Translator* vol.11 no. 2, pp. 147-166.
- Greco, Monica and Paul Stenner (2008). (eds.) *Emotions: A Social Science Reader*. Routledge.
- (2008). "Introduction: Emotion and Social Science." *Emotions: A Social Science Reader*. Edited by Monica Greco and Paul Stenner. Routledge. pp. 1-22.
- Griesel, Yvonne (2005). "Surtitles and Translation: Towards an Integrative View of Theater Translation." *MuTra 2005 – Challenges of Multidimensional Translation: Conference Proceedings*, "Challenges of Multidimensional Translation, Saarbrücken 2-6 May 2005," edited by Heidrun Gerzymisch-Arbogast and Sandra Nauert, Advanced Translation Research Center (ATRC) Saarland University, pp. 62-75.
- Grommes, Patrick, and Adelheid Hu (2014). *Plurilingual Education: Policies – Practices – Language Development*. John Benjamins.
- Grutman, Rainier (2012). "Traduire l'hétérolinguisme : aspects conceptuels et (con)textuels," *Autour d'Olive Senior : hétérolinguisme et traduction*, edited by Marie-Annick Montout. Presses de l'Université d'Angers, pp. 49-81.
- (2005). "La textualisation de la diglossie dans les littératures francophones," *Des cultures en contact: visions de l'Amérique du Nord francophone*, edited by Jean Morency, Hélène Destrempe, Denise Merkle and Martin Pâquet. Nota Bene, pp. 201-222.
- (2006). "Refraction and Recognition: Literary Multilingualism in Translation." *Target* vol.18, no.1, pp. 17-47.

- (2009). “Multilingualism and translation,” *Routledge Encyclopedia of Translation Studies. Second Edition (Revised and Extended)*, edited by Mona Baker and Gabriela Saldanha. Routledge, pp. 182-186.
- (2002). “Les motivations de l’hétérolinguisme : réalisme, compositionnel, esthétique.” *Eteroglossia et plurilinguismo letterario II. Plurilinguismo e letteratura*, Atti del XXVIII Convegno interuniversitario di Bressanone (6-9 luglio 2000), Roma 2002, pp. 329-349.
- (1997). *Des langues qui résonnent : l’hétérolinguisme au XIXe siècle québécois*. Les Editions Fides.
- Hamberg, Lars (1969). “Some practical considerations concerning dramatic translation,” *Babel* vol. 15, no. 2, pp. 91-94.
- Harkins, Jean and Anna Wierzbicka (1997). “Language: A key issue in emotion research.” *Innovation: The European Journal of Social Science Research*, vol.10, no. 4, pp. 319-333.
- Hartama-Heinonen, Ritva (1995). “Translators’ Prefaces—A Key to the Translation?” *Folia Translatologica* vol. 4, pp. 33-42.
- Hatfield, E.; Cacioppo, J.T.; Rapson, R.L. (1993). "Emotional contagion". *Current Directions in Psychological Science* vol. 2, pp. 96–99
- Hathorn, Ramon (1998). “Québécois Writers of the 1900s: Voices from Elsewhere—about Elsewhere.” *Encounters with Quebec: Emerging Perspectives on Québécois Narrative Fiction*, edited by Susan L. Rosenstreich, Global Publications, Institute of Global Cultural Studies: Binghamton University, State University of New York, pp. 109-126.
- Haugen, Einar (1950). “The Analysis of linguistic borrowing,” *Language* vol. 26, pp. 210-231.
- Hazelton, Hugh (2007). “Polylingual Identities: Writing in Multiple Languages.” *Canadian Cultural Exchange: Translation and Transculturation / Échanges culturels au Canada:*

*traduction et transculturation*, edited by Norman Cheadle and Lucien Pelletier, Wilfrid Laurier University Press, pp. 225-247.

Heller, Monica (1995). "Code-switching and the Politics of Language," *One speaker, two languages: cross disciplinary perspectives on code-switching*, edited by Lesley Milroy and Pieter Muysken, Cambridge University Press, pp. 158-174.

Hermans, Theo (2007). "Translation, irritation and resonance," *Constructing a Sociology of Translation*, Eds. Michaela Wolf and Alexandra Fukari, John Benjamins Translation Library vol. 74. John Benjamins, pp.58-75.

Hermetet, Anne-Rachel (2007). "Les désarrois du lecteur d'œuvres traduites," *Transalpina*, vol. 9, pp. 115-128.

Hillier, Jean (1999). "Editorial: Habitus — a sense of place," *Urban Policy and Research*, vol.17, no. 3, pp. 177-178.

Hite, Rick (1999). "'Speak the speech, I pray you...': Translating for Actors and Audience," *Entre Actos: Diálogos sobre teatro español entre siglos*, edited by M.T. Halsey and Phyllis Zatlin, pp. 303-307

Hobsbawn, Eric (1996). "Language, culture, and national identity." *Social research*, pp. 1065-1080.

Hogan, Patrick Colm (2016). "Affect Studies and Literary Criticism." *Oxford Research Encyclopedia of Literature*, Oxford UP. Online Publication Date: Aug 2016. pp.1-33.  
DOI: 10.1093/acrefore/9780190201098.013.105

House, Juliane (2001). "Translation Quality Assessment: Linguistic Description versus Social Evaluation." *Meta: Journal Des Traducteurs*, vol. 46, no. 2, 2001, pp. 243-257.

Hurley, Erin (2004). “*Devenir Autre: Languages of Marco Micone’s ‘culture immigrée’*,” *Theatre Research in Canada / Recherches théâtrales au Canada (TRiC / RTaC)* vol. 25, no.1-2, pp. 1-23.

—— (2010). *National Performance: Representing Quebec from Expo 67 to Céline Dion*. University of Toronto Press.

Iacozza, Sara, and Jon Andoni Duñabeita (2016). *Emotional resonance in native and foreign language processing*. Poster presented at the 22nd Annual Conference on Architectures and Mechanisms for Language Processing (AMLaP 2016), Bilbao, Spain.

Iacozza, Sara, Albert Costa and Jon Andoni Duñabeita (2017). “What do your eyes reveal about your foreign language? Reading emotional sentences in a native and foreign language.” *PLoS One* vol. 12, no. 10. doi: 10.1371/journal.pone.0186027

Inghilleri, Moira (2005). “The Sociology of Bourdieu and the Construction of the ‘Object’ in Translation and Interpreting Studies.” *The Translator* vol. 11, no. 2, pp. 125-145.

Johnson, Phil and Joanne Duberley (2000). *Understanding Management Research: An Introduction to Epistemology*. SAGE Publications.

Kachru, Braj (1982). *The Other Tongue: English accross Cultures*, Chicago: University of Illinois Press.

—— (1991). *The Alchemy of English: The Spread, Functions, and Models of Non-Native Englishes*, University of Illinois Press.

Kellman, Steven G. (2003). *Switching Languages: Translingual Writers Reflect on Their Craft*. Lincoln: University of Nebraska.

—— (2000). *The Translingual Imagination*. University of Nebraska Press.

- Knauth, Karl Alfons (2011). *Translation & Multilingual Literature = Traduction & Littérature Multilingue*. Lit.
- (2007). “Literary Multilingualism I: General Outlines and Western World,” *Comparative Literature: Sharing Knowledges for Preserving Cultural Diversity*, Eds. Mrcio Seligmann-Silva, Paola Mildonian, Jean-Michel Djian, Djelal Kadir, Lisa Block de Behar, Alfons Knauth, Dolores Romero Lopez.
- Knowles, Ric, and Ingrid Mündel (2009). “Introduction,” “*Ethnic*”, *Multicultural, and Intercultural Theatre*, edited by Ric Knowles and Ingrid Mündel. Playwrights Canada Press, pp. VII- XVII.
- Kögler, Hans Herbert (1996). “The self-empowered subject: Habermas, Foucault and hermeneutic reflexivity.” *Philosophy & Social Criticism* vol. 22, no. 4, pp. 13-44.
- Kourilsky, Françoise and Catherine Temerson (1996) (eds). *Plays by Women: an International Anthology, Book III*, translated by Jill MacDougall. UBU Repertory Theater Productions.
- (1994) (eds). *Plays by Women: an International Anthology, Book II*, translated by Jill MacDougall. UBU Repertory Theater Productions.
- (1991) (eds). *Plays by Women: an International Anthology*, translated by Jill MacDougall. UBU Repertory Theater Productions.
- Kreibig, Sylvia D. (2010). “Autonomic nervous system activity in emotion: A review,” *Biological psychology* vol. 84, no. 3, pp. 394-421.
- Kruger, Loren (2007). “Keywords and Contexts: Translating Theatre Theory,” *Theatre Journal*, vol. 59, no. 3, Theatre and Translation (Oct. 2007), pp. 355-358.
- Kuhn, Thomas Samuel (1962). *The Structure of Scientific Revolutions*. University of Chicago Press.

- Ladouceur, Louise (2012). *Dramatic Licence: Translating Theatre from One Official Language to the Other in Canada*, translated by Richard Lebeau. University of Alberta Press.
- (2010). “Unilinguisme, bilinguisme et esthétique interculturelle dans les dramaturgies francophones du Canada.” *International Journal of Francophone Studie* 13, no. 2, pp. 183-200.
- (2006). “Write to speak: Accents et alternances de codes dans les textes dramatiques écrits et traduits au Canada” *Target* 18, no. 1 (2006), pp. 49-68.
- Laiho, Leena (2009). “A Literary Work – Translation and Original: A Conceptual Analysis Within the Philosophy of Art and Translation Studies,” *The Metalanguage of Translation*, edited by Yves Gambier and Luc van Doorslaer. John Benjamins, pp. 105-122.
- Larose, Karim (2005). “The Emergence of Unilingualism: Archeology of the Language Issue in Québec.” *French as the Common Language in Québec: History, Debates and Positions*, edited by Ian Lockerbie et al. Éditions Nota Bene, pp. 117-152.
- Lebrun, Monique (1994). “Problématique de l’institutionnalisation d’une littérature nationale à l’école: le cas du corpus Québécois,” *Enjeux*, vol. 32 (juin), Université de Namur, pp. 33-40.
- Leclerc, Catherine (2010). *Des Langues En Partage? : Cohabitation Du Français Et De L’anglais En Littérature Contemporaine : Essai*. Montréal: XYZ Éditeur. Print. Collection Théorie Et Littérature.
- Lefebvre, Marie-Louise and M.A. Hily (eds.) (1997). *Les Situations plurilingues et leurs enjeux*, Éditions L’Harmattan.
- Lefevre, André (1992). *Translating Literature: Practice and Theory in a Comparative Literature Framework*, Modern Languages Association of America.

- (2017/2004). *Translation, Rewriting and the Manipulation of Literary Fame*, Routledge,  
First edition published by Routledge 1992 as part of the Translation Studies series, edited  
by Susan Bassnett and André Lefevere.
- Levý, Jiří (2011/1963). “Drama translation,” *The Art of Translation*, edited by Jiří Levý, translated  
by Patrick Corness, John Benjamins, pp. 129-166.
- Lim, Shirley Geok-Lin (2003). “The Im\Possibility of Life-Writing in Two Languages,” *Lives in  
Translation: Bilingual Writers on Identity and Creativity*, edited by Isabelle de Courtivron,  
Palgrave Macmillan, pp. 39-47.
- Liu, Lydia He (1999). *Tokens of Exchange the Problem of Translation in Global Circulations*.  
Duke University Press: Post-contemporary Interventions.
- (1995). *Translingual Practice : Literature, National Culture, and Translated Modernity--  
China, 1900-1937*. Stanford University Press.
- Luhmann, Niklas (1995). *Social Systems*. Translated by John Bednarz Jr and Dirk Baecker.  
Stanford University Press.
- Lvovich, Natasha; & Kellman, Steven G. (2015). “Introduction to Special Issue: Literary  
Translingualism: Multilingual Identity and Creativity”. *L2 Journal*, vol.7. no. 1, pp. 3-5.
- Mackey, William F.(1987). “Bilingualism and Multilingualism,” *Sociolinguistic/Soziolinguistik:  
An international handbook of the science of language and society/Ein Internationales  
Handbuch our Wissenschaft von Sprache und Gesellschaft*, de Gruyter, vol. 2, pp. 1483-  
1496.
- MacNeil, Tanya (2003). “Hétérolinguisme/heterolingualism.” *Dictionnaire international des  
termes littéraires/International dictionary of literary terms*, edited by Jean-Marie Grassin.  
[www.ditl.info/art/definition.php?term=5933](http://www.ditl.info/art/definition.php?term=5933), Accessed 11 Jul. 2018.

- Macksey, Richard (1997). "Foreword." to Gérard Genette, *Paratexts: Thresholds of Interpretation*.  
Translated by Jane E. Lewin and foreword by Richard Macksey. Cambridge University  
Press.
- Maher, J. (2005). "Metroethnicity, language, and the principle of Cool". *International Journal of  
the Sociology of Language* 11, pp. 83-102.
- Mahootian, Shahrzad (2006). "Code switching and mixing." *Encyclopedia of Language and  
Linguistics*. Edited by E.K. Brown and Anne Anderson. Elsevier. pp. 511-27
- Maier, Carol (1995). "Toward a Theoretical Practice for Cross-Cultural Translation." *Between  
Languages and Cultures: Translation and Cross-Cultural Texts*, edited by Anuraha  
Dingwaney and Carol Maier. University of Pittsburgh Press, pp.21-38.
- Majid, Asifa (2012). "Current Emotion Research in the Language Sciences." *Emotion Review* vol.  
4, no. 4, pp. 432–443.
- Malinowski, Bronislaw (1935). *Coral gardens and their magic*. Allen & Unwin.
- Marinetti, Christina (2013a). "Transnational, Multilingual and Post-dramatic: The Location of  
Translation in Contemporary Theatre," *Theatre Translation in Performance*, edited by  
Silvia Bigliuzzi, Paola Ambrosi, and Peter Kofler, Routledge, pp. 27–38.
- (2013b). "Translation and theatre: From performance to performativity," *Target* vol. 25, no.  
3, pp. 307-320.
- Marinetti, Cristina and Margaret Rose (2013). "Process, practice and landscapes of reception: An  
ethnographic study of theatre translation," in *Translation Studies* vol. 6, no. 2 (2013),  
pp. 166-182.

- Martinez, Manuel (2015). "Le Temps De L'immigré Dans Silences, Addolorata Et Déjà L'agonie De Marco Micone." *Theatre Research in Canada / Recherches théâtrales au Canada (TRiC / RTaC)* vol. 36, no. 2, pp. 238-254.
- Mehrez, Samia (1992). "Translation and the Postcolonial Experience: the Francophone North African Text." *Rethinking Translation, Discourse, Subjectivity, Ideology*. Edited by Lawrence Venuti. Routledge. pp. 120-138.
- Meylaerts, Reine. (2006). (ed.) *Heterolinguisism in/and translation*, special number of *Target: International Journal of Translation Studies*, 18:1, Atlanta: Amsterdam, 2006.
- (2009). "Les relations littéraires au-delà des oppositions binaires: national et international, traduit et non-traduit" in *TTR*, Vol. 22, No. 2, 93-118. Érudit. Web. 20 June 2014.
- (2013). "Multilingualism as a Challenge for Translation Studies." *The Routledge Handbook of Translation Studies*. Ed. Carmen Millán and Francesca Bartrina. Routledge, pp. 519-533.
- (2010). "Multilingualism and Translation." *Handbook of Translation Studies*, edited by Yves Gambier and Luc van Doorslaer. John Benjamins, pp. 227-230.
- Mezei, Kathy (1998). "Bilingualism and Translation in/of Michèle Lalonde's *Speak White*," *The Translator* vol.4, no. 2, pp. 229-247.
- Micone, Marco (1984). *Addolorata*. Éditions Guernica.
- (2009). *Écrire et Traduire entre Deux Langues et Deux Cultures*. Molise d'Autore, [molisedautore.blogspot.com/2009/02/testo-originale-di-marco-micone.html](http://molisedautore.blogspot.com/2009/02/testo-originale-di-marco-micone.html) Accessed 11 Sep. 2018.

- (2007). “Libre-opinion - Nous, les Québécois.” *Le Devoir*, 28 Nov. 2007.  
<https://www.ledevoir.com/opinion/idees/166367/libre-opinion-nous-les-quebecois>,  
 Accessed 11 Sep. 2018.
- (2005). *Migrances ; Suivi De, Una Donna*. VLB Éditeur, 2005. Collection Théâtre  
 (Montréal, Québec).
- (2004/1998). *Two Plays: Voiceless People and Addolorata*, translated by Maurizia Binda.  
 Guernica.
- (1995). *Beyond the Ruins*, translated by Jill MacDougall. Guernica.
- (1998). *Le Figuier Enchanté*. Boréal.
- (1997/6). “La culture immigrée comme dépassement des cultures ethniques,” *Neue Romania*,  
 no. 18, pp. 127-141
- (1982). *Les Gens du Silence*. Québec Amérique.
- (1988). *Déjà l'agonie*, L'Hexagone.
- Minnaard, Liesbeth and Dembeck, Till (2014). *Challenging the Myth of Monolingualism*. BRILL.
- Mills, Jean (2001). "Being bilingual: Perspectives of third generation Asian children on language,  
 culture and identity." *International Journal of Bilingual Education and Bilingualism* vol. 4,  
 no. 6, pp. 383-402.
- Moore, Danièle and Laurent Gajo (2009). “Introduction – French voices on plurilingualism and  
 pluriculturalism: theory, significance and perspective,” *International Journal of  
 Multilingualism* vol. 6, no. 2 (May 2009), pp.137-153.
- Mounin, George (1968). “La traduction au théâtre,” *Babel* vol. 14, no. 1, pp.7-11.

- Moss, Laura (2003). *Is Canada Postcolonial?: Unsettling Canadian Literature*. Wilfrid Laurier University Press.
- Mus, Francis and Karen Vandemeulebroucke (collab. Lieven D'hulst and Reine Meylaerts) (2011) (eds). *La traduction dans les cultures plurilingues*, Artois Presses Université.
- Munday, Jeremy (2009). (ed.) *The Routledge Companion to Translation Studies*. Routledge.
- (2001). *Introducing Translation Studies: Theories and Applications*. Routledge.
- Muneroni, Stefano (2012). "Culture in text and performance: The translation and dramaturgy of Osvaldo Dragún's *Tres historias para ser contadas*," *Translation Studies*, vol. 5, no. 3, pp. 296-311
- Muysken, Pieter (2000). *Bilingual Speech, A Typology of Code-Mixing*, Cambridge University Press.
- (1991). "Needed: a comparative approach," *Papers for the Symposium on Code-Switching in Bilingual Studies: Theory, Significance and Perspectives I*, Strasbourg, pp. 253- 272.
- Myers-Scotton, Carol (1993). "Common and Uncommon Ground: Social and Structural Factors in Codeswitching". *Language in Society*, vol. 22, No. 4 (Dec. 1993). Cambridge University Press, pp. 475-503.
- Nannavecchia, Tiziana (2016). "Translating Italian-Canadian Migrant Writing to Italian: a Discourse Around the Return to the Motherland/Tongue," Doctoral Dissertation, University of Ottawa, May 2016.
- Neill, Michael (1994). "Broken English and broken Irish: Nation, language, and the optic power in Shakespeare's histories." *Shakespeare Quarterly* vol. 45, no.1, pp. 1-32.

- Nentwig, W., Blick, T., Gloor, D., Hänggi, A., and Kropf, C (2018).: *Spiders of Europe*.  
www.araneae.nmbe.ch. doi: 10.24436/1
- New, William H. (2003) *A history of Canadian literature*. McGill-Queen's Press-MQUP.
- Newmark, Peter (1988). *A textbook of translation*, Prentice Hall.
- Nilep, Chad (2006). “‘Code Switching’ in Sociocultural Linguistics.” *Colorado Research in Linguistics* vol.19, University of Colorado Press. pp. 1-22.
- O’Toole, Emer (2013). “Cultural capital in intercultural theatre: A study of Pan Pan theatre company’s *The Playboy of the Western World*,” *Target*, Special issue “Translation in the theatre” vol. 25, no. 3, pp. 407-426.
- Otsuji, Emi & Pennycook, Alastair. (2009). “Metrolingualism: Fixity, Fluidity and Language in Flux.” *International Journal of Multilingualism* vol. 7, pp. 240-254.
- Padolsky, Enoch (1998). “Ethnicity and Race: Canadian Minority Writing at a Crossroads.” *Literary Pluralities*, edited by Christl Verduyn, Broadview Press. pp. 23-24.
- Pavlenko, Aneta (2004). “‘Stop Doing That, *la Komu Skazala!*’: Language Choice and Emotions in Parent–Child Communication.” *Journal of Multilingual and Multicultural Development*, vol. 25, no. 2–3, June 2004, pp.179-203.
- (2006). (ed.) *Bilingual minds: emotional experience, expression, and representation*. Clevedon: Multilingual Matters.
- (2005). *Emotions and multilingualism*. Cambridge University Press.
- Pavlovic, Diane (1987). “Entre la brise parfumée et le tourbillon infernal,” *Jeu* vol. 42, no.1, pp. 149-151.

- Pellatt, Valerie (2013). "Introduction." *Text, Extratext, Metatext and Paratext in Translation*, edited by Valerie Pellatt. Cambridge Scholars Publishing. pp. 1-8.
- Plamper, Jan et al (2010). "The History of Emotions : an Interview with William Reddy, Barbara Rosenwein, and Peter Stearns." *History and Theory*, vol. 49, no. 2, pp. 237-265.
- Popovic, Pierre. (1989). "Déjà l'agonie," *Jeu* vol. 52, pp. 218-219.
- Pratt, Mary Louise (2002). "The traffic in meaning: Translation, contagion, infiltration." *Profession: MLA Journal*, pp. 25-36.
- Prud'homme, Nathalie (2002). *La Problématique Identité Collective Et Les Littératures (im)migrantes Au Québec : Mona Latif Ghattas, Antonio D'Alfonso Et Marco Micone*. Éditions Nota Bene.
- Reddy, William M. (2009). "Historical Research on the Self and Emotions." Edited by Peter N. Stearns. *Emotion Review* 1, no. 4, pp. 302-315. doi:10.1177/1754073909338306.
- (2009). "Saying Something New: Practice Theory and Cognitive Neuroscience." *Arcadia: International Journal for Literature Studies*, vol. 44, no. 1, pp. 8-23.
- (2001). *The Navigation of Feeling: A Framework for the History of Emotions*. Cambridge University Press.
- (1997). "Against Constructionism: The Historical Ethnography of Emotions." *Current Anthropology* vol. 38. no. 2, pp. 327-351.
- Regattin, Fabio (2004). "Théâtre et traduction: un aperçu du débat théorique," *L'Annuaire théâtral* vol. 36, pp. 156-171.
- Rosenwein, Barbara H. (2010). "Problems and Methods in the History of Emotions." *Passions in Context* vol. 1, no. 1, pp. 1–32.

- (2008). “Emotion Words”. *Le sujet des émotions au moyen âge*. Edited by Piroska Nagy and Damien Boquet. Éditions Beauchesne. pp. 93-106.
- (2006). *Emotional Communities in the Early Middle Ages*. Cornell University Press.
- (2002). “Worrying about Emotions in History.” *The American Historical Review*, vol. 107, no. 3, June 2002, pp. 821–45.
- Sakai, Naoki (2008). *Translation and Subjectivity : On Japan and cultural nationalism*, University of Minnesota Press.
- (2006). “Translation,” *Theory Culture Society* 23, 71-77
- Scheer, Monique (2012). “Are Emotions a Kind of Practice (and Is That What Makes Them Have a History)? A Bourdieuan Approach to Understanding Emotion.” *History and Theory* vol. 51, no. 2, pp. 193-220.
- Scheve, Christian von (2017). “Collective Emotions—Abstract,” *The Wiley-Blackwell Encyclopedia of Social Theory*, edited by B. S. Turner.  
doi:10.1002/9781118430873.est0056
- (2013). *Emotion and Social Structures. The Affective Foundations of Social Order*. Routledge.
- Scheve, Christian von, Salmela, Mikko. (2014) (Eds.) *Collective Emotions*. Oxford UP.
- Scheve, Christian von, and Sven Ismer (2013). “Towards a Theory of Collective Emotions.” *Emotion Review*, vol. 5, no. 4, pp. 406-413.
- Schleiermacher, Friedrich (2007/1813). “On the Different Methods of Translating.” *The Translation Studies Reader*, translated by Susan Bernofsky. Edited by Lawrence Venuti, Routledge, pp. 43-63.

- Schneider, Britta (2018). "Language Choice in Belizean Literature: The Politics of Language in Transnational Caribbean Space." *Multilingual Currents in Literature, translation, and Culture*, edited by Rachael Gilmour and Tamar Steinitz. Routledge. pp. 106-131.
- Schwartzwald, Robert (2003). "Rush to Judgment? Postcolonial Criticism and Québec," *Québec Studies* vol. 35, pp. 31-44.
- Sciarrino, Emilio (2015). "Poésies plurilingues en Italie: de la genèse à la réception (Rosselli, Sanguineti)." *Écrire en langues : littératures et plurilinguisme*, edited by Olga Anokhina and François Rastier, Éditions des archives contemporaines, pp. 45-58.
- Seyhane, Azade (2012). *Writing Outside the Nation*. Princeton University Press.
- Shakespeare, William. *Henry V*, edited by John Russell Brown. A Signet Classic, 1998.
- Simon, Sherry (2014). "Postcolonial Cities and the Culture of Translation." *Language and Translation in Postcolonial Literatures: Multilingual Contexts, Translational Texts*, edited by Simona Bertacco. Routledge, pp. 193-217.
- (2006). *Translating Montreal: Episodes in the Life of a Divided City*. McGill Queen's Press.
- (1996). *Gender in Translation: Cultural Identity and the Politics of Transmission*. Routledge.
- (1996). "Entre les langues : Between de Christine Brooke-Rose," *Traduction, Terminologie, Rédaction* vol. 9, no. 1, pp. 55-71.
- (1994). *Le Trafic Des Langues : Traduction Et Culture Dans La Littérature Québécoise*. Boréal.

- (1992). "The language of cultural difference: Figures of alterity in Canadian translation." *Rethinking translation: Discourse, subjectivity, ideology*, edited by Lawrence Venuti. Routledge, pp. 159-176.
- (1985). "Speaking with Authority: The Theatre of Marco Micone," *Canadian Literature*, vol. 106, pp. 57-63.
- Shread, Carolyn (2013). "La traduction dans les cultures plurilingues Review," *Translation Studies* vol. 6, pp. 128-131.
- Simeoni, Daniel (1998). "The Pivotal Status of the Translator's Habitus." *Target*, vol. 10, no. 1, pp. 1-39.
- Singh, Rajendra (1985). "Grammatical Constraints on Code-Switching: Evidence from Hindi-English," *Canadian Journal of Linguistics* vol. 30, pp. 33-45.
- Snell-Hornby, Mary (1995). *Translation Studies: An Integrated Approach*. rev. ed. John Benjamins.
- (2007). "Theatre and Opera Translation," *A Companion to Translation Studies*, edited by Piotr Kuhiwczak and Karin Littau, *Topics in Translation* no. 34, Clevedon, pp. 106-119.
- Solomon, Jon (2008). "Rethinking the Meaning of Regions: Translation and Catastrophe," "Borders, Nations, Translations" *Tranversal* 12 (June 2008).
- Solomon, Robert C. (1976). *The Passions*. Anchor Press/Doubleday.
- (2007). *True to Our Feelings: What Our Emotions Are Really Telling Us*, Oxford University Press.
- Sommer, Doris (2004) *Bilingual Aesthetics: A New Sentimental Education*, Duke University Press.

- (1999). “Be-longing and Bi-lingual States” *Diacritics*. vol. 29, no. 4, Winter 1999. pp. 84-115.
- (ed.) (2003). *Bilingual Games: Some Literary Investigation*, Palgrave MacMillan.
- Spivak, Gayatri Chakravorty (1992). “The Politics of Translation.” In Michèle Barrett and Anne Phillips (eds.) *Destabilizing Theory: Contemporary Feminist Debates*. Polity Press.
- Steiner, George (1975). *After Babel*, Oxford University Press.
- Sternberg, Meir (1981). “Polylingualism as Reality and Translation as Mimesis” in *Poetics Today* 2.4, 221-239. JSTOR. Web. 6 July 2016.
- Stock, Brian. (1983) *The Implications of Literacy: Written Language and Models of Interpretation in the Eleventh and Twelfth Centuries*. Princeton UP.<sup>[L]</sup><sub>[SEP]</sub>
- Stratford, Madeleine (2008). “Au tour de Babel! Les défis multiples de multilinguisme”. *Meta: Journal des traducteurs* vol. 53, no. 3, pp. 457-470.
- Stratford, Philip (1979). “Canada’s Two Literatures: A Search for Emblems.” *Canadian Review of Comparative literature-Revue Canadienne de littérature comparée*, Spring/Printemps 1979. pp. 131-138 .
- Sturge, Kate (1997). “Translation Strategies in Ethnography,” *The Translator* vol.3, no. 1, pp. 21–38.
- (2007). *Representing Others: Translation, Ethnography and the Museum*, St Jerome.
- Suchet, Myriam (2009). *Outils pour une traduction postcoloniale. Littératures hétérolingues*. Paris: Éditions des archives contemporaines.

- (2009). “Translating Literary Heterolingualism: *Hijo de Hombre*’s French Variations.” *Translation Research Projects 2*, edited by Anthony Pym and Alexander Perekrestenko, Intercultural Studies Group, pp. 151-164.
- Toury, Gideon (2000). "The Nature and Role of Norms in Translation." *The Translation Studies Reader*. Edited by Lawrence Venuti. Routledge, 2000/2001, pp.198-211.
- Tymoczko, Maria (1999). “Post-colonial writing and literary translation,” *Postcolonial Translation Theory and Practice*, edited by Susan Bassnett and Harish Trivedi. Routledge, pp. 19-40
- (2006). “Translation: Ethics, Ideology and Action.” *Massachusetts Review* vol. 47, no. 3, pp. 442-461.
- (2014/2007). *Enlarging Translation, Empowering Translator*. Routledge.
- (2003). “Ideology and the Position of the Translator. In What Sense is the Translator ‘In-Between’?”. *Apropos of Ideology. Translation Studies on Ideology - Ideology in Translation Studies*, edited by María Calzada-Pérez, St. Jerome, pp. 181-201.
- (2000). “Translation and Political Engagement: Activism, Social Change and the Role of Translation in Geopolitical Shifts.” *The Translator* vol. 6, no. 1, pp. 23-47.
- Urban Dictionary (2005), “White Widow,”  
[www.urbandictionary.com/define.php?term=White%20Widow](http://www.urbandictionary.com/define.php?term=White%20Widow), accessed 28 Jul. 2018
- Venuti, Lawrence (2008). “Translation, Simulacra, Resistance.” *Translation Studies*, vol. 1, no. 1, pp. 18-33.
- (2001). “Strategies of Translation.” *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker. Routledge. pp. 240-44.

- (1998). *The Scandals of Translation: Towards an Ethics of Difference*. Routledge.
- (2004). Ed. *The Translator Studies Reader*. Routledge.
- (2017/2008/1995). *The Translator's Invisibility: A History of Translation*. Routledge.
- (1992). ed. *Rethinking Translation: Discourse, Subjectivity, Ideology*. Routledge.
- (2010). "Translation as Cultural Politics: Regimes of Domestication in English." *Critical Readings in Translation Studies*, edited by Mona Baker. Routledge, pp.65-79.
- Walls, Alison (2013). "French speech as dramatic action in Shakespeare's *Henry V*." *Language and Literature* vol. 22, no. 2, pp.119-131.
- Wellwarth, G.E. (1981). "Special consideration in drama translation," *Translation Spectrum. Essays in Theory and Practice*, edited by M. G. Rose. State University of New York Press, pp. 140-146.
- Wierzbicka, Anna (1999). *Emotions across Languages and Cultures: Diversity and universals*, Cambridge University Press.
- (1999). "Language, Culture and Meaning: Cross-cultural linguistics." *Cognitive Exploration of Language and Linguistics*, edited by René Dirven and Marjolin Verspoor. John Benjamins, pp. 137-159.
- (1986). "Human Emotions: Universal or Culture-Specific?" *American Anthropologist* vol. 88, no.3, pp. 584-594.
- (2010). "The 'History of Emotions' and the Future of Emotion Research." *Emotion Review* (2010), pp. 1-5.
- (2004). "Preface: Bilingual Lives, Bilingual Experience." *Journal of Multilingual and Multicultural Development*, vol. 25, no. 2–3, June 2004, pp. 94-104.

- Williams, Raymond (1976). *Keywords: A Vocabulary of Culture and Society*, Croom Helm.
- Windt-Val, Benedicta (2012). "Personal Names and Identity in Literary Contexts." *Names and Identities*, edited by B. Helleland, C.-E. Ore & S. Wikstrøm, Oslo Studies in Language vol. 4, no.2, pp. 273-284.
2012. 273–284. (ISSN 1890-9639)
- Wolf, Michaela (2014). "Culture as Translation – and Beyond: Ethnographic Models of Representation in Translation Studies." *Crosscultural Transgressions: Research Models in Translation: v. 2: Historical and Ideological Issues*. Edited by Theo Hermans. Routledge, pp. 180-192.
- (2000). "The Third Space in Postcolonial Representation." *Changing the Terms. Translating in the Postcolonial Era*. Edited by Sherry Simon and Paul St-Pierre, Paul (eds.): University of Ottawa Press, pp.127-145
- Yengoyan, Aram A. (2003). "Lyotard and Wittgenstein and the Question of Translation." *Translating Cultures: Perspectives on Translation and Anthropology*, edited by Paula G. Rubel and Abraham Rosman. Berg. pp. 25-44.
- Zanger, Jules (1966). "Literary Dialect and Social Change." *Midcontinent American Studies Journal*, vol. 7, no. 2, pp. 40-48
- Zatlin, Phyllis (2005). *Theatrical Translation and Film Adaptation: A Practitioner's View*, Multilingual Matters Ltd.