biographical detail. Canadian Writers, 1920-1959: First Series is recommended for libraries serving undergraduate students and general readers.

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Once Reuben Brower in a humorous captatio benevolentiae that formed part of the introduction to his edition of essays on translation imagined readers asking why a book on translation was necessary. The following possibilities were suggested: ‘A book on intercultural relations, on linguistics, even on comparative literature, certainly, but on translation, the horror of the classroom, the waif of Grub Street, the unacknowledged half-sister of “true” literature?’ The remark was made some thirty years ago, and a measure of how radically attitudes toward the function of translation have changed may be observed in the avant-propos of Texte 4: ‘... le problématique de la traduction se trouve, ou plutôt devrait se trouver au coeur des études littéraires....’ Such an observation, and it need not be underlined, ought to be true a fortiori for Canada, which has, as Jean Delisle has indicated, ‘un “peuple de traducteurs”.’ It is a situation – some might say a dilemma – in which Canadians are institutionally, even existentially, rooted. While there are some who would only with a certain reluctance give assent to these propositions, there is no question that Kathy Mezei’s guide to the heart of literary studies in Canada is very welcome indeed, and it comes at precisely the moment when it can connect with other studies in intertextuality, the polysystem and the literary institution.

As a bibliography of criticism, it complements Philip Stratford’s Bibliography of Canadian Books in Translation. Mezei’s bibliography only addresses work on translation, and, as a consequence, it not only fills a lacuna in Canadian scholarship, but also takes its place as a fundamental aide de travail. Stated simply, no student of literary translation in Canada between the charter languages can do without it. Its value, like all bibliographies, is two-fold, for, by locating what has been done, it assists in indicating how much remains not simply to be explored but to be theorized.

The scope of the bibliography is clearly stated in the introduction: it ‘covers critical writing on literary translation in Canada in the two official languages from 1950 to 1986.’ All dates are arbitrary, but statistics drawn from Stratford indicate that the number of novels, particularly, translated in Canada has notably increased since the 1950s. The role played by the Canada Council since the early 1960s, of course, has
been enormous. While no justification is perhaps required, one might ask why 1950 is preferred, for example, to 1959. As John O'Connor notes in The Oxford Companion to Canadian Literature, a dramatic change occurred in the publication of novels translated from one to six per year. It is somewhat misleading, in any case, that Mezei begins by stating the temporal limits of her bibliography, for its true value, as I have suggested, lies somewhere in the gestures it makes toward the future. Its history consists, Mezei asserts, in the fact that it is ‘timely,’ that it is ‘a historical document,’ an aid to research, and ‘a testament to the flourishing of literary activity in the 60s and 70s.’ Yet history is provided by the introduction, which outlines Canadian difficulties in self-interpretation from Cartier’s early endeavours to translate ‘Canada’ for France. A brief history of changing attitudes toward the function of translation is provided, as well as an outline of theoretical issues that have and should be raised.

The bibliography proper is arranged according to articles, bibliographies, books, interviews, introductions, review articles, reviews, theses, and translators’ notes. If the significance of order is a priority, one might question why bibliographies do not come first. Although no justification is given, one suspects that the emphasis of Mezei’s work falls on the annotations, and by far the most useful material to annotate is found under articles. The annotations themselves, which are more comment than paraphrase, are inestimable. They are, of course, in English for English material and in French for French material. If the original text is in a bilingual publication, e.g., Ellipse, the annotation is bilingual. They are particularly useful in that they mention other critics discussed, thus assisting in establishing affiliations between critics. This adds to the burden of cross-referencing, as well as adding considerably to the value of the bibliography. It is the rare bibliography that is exhaustive, while being, nevertheless, comprehensive. There is no reference, for example, to Louis G. Kelly’s article in the first edition of The Canadian Encyclopedia. In a random sample of entries, I found one error in pagination for ‘44. Gerson, Carole,’ whose monograph begins on page 195, not 197.

There are several indexes, the most interesting of which are the two on subjects / sujets. As one might expect, the interests of anglophone and francophone commentators are not symmetrical. There are, for example, four varieties of linguistic problems that preoccupy anglophones, one for francophones. The former are very exercised by tone, the latter not at all. The literary institution claims one entry among francophones, none among anglophones. These remarks are, needless to say, made ceteris paribus. The greater amount of literary translation from French to English perforce elicits a greater number of issues to be examined. Nevertheless, a study waits to be undertaken on the differences of interests between the two cultures.

That Mezei’s bibliography is timely and necessary cannot be denied. As one might have surmised, it demonstrates emphatically how rarely the literary relations between Canada and Québec are the object of theoretical inquiry. The need for systemic studies of how literary translation functions, that is, how the problem of equivalence manifests itself in the source text, has been made abundantly clear. The other issue is more institutional and bids us to examine more extensively how texts are selected for translation, what kinds of cultural strategies are employed in their
paratextual apparatus, and how they are marketed and prepared for the reader. Simply to lead us to the recognition of the necessity of such research is already a high recommendation. As a more general tool for translation studies in Canadian literature, Mezei's bibliography is indispensable.

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L'ouvrage qu'ils viennent de publier peut paraître encore plus important étant donné l'extrême rareté des renseignements publiés dont on peut disposer sur le sujet. L'histoire de l'édition du livre populaire au Québec n'a pas encore retenu l'attention d'un grand nombre de chercheurs, il suffit de consulter la bibliographie pertinente pour s'en rendre compte. Et du reste, cette production du GRELOQ ne prétend surtout pas en fournir une synthèse, offrant plutôt un regroupement de monographies exploratoires qui permettront de tracer quelques sillons dans un champ encore passablement inculé.

Le sous-titre Études sur les éditions Édouard Garand, de l’Étoile. Marquis, Granger frères, rassemblées et présentées par Jacques Michon donne une idée très précise de ce dont il s'agit. La présentation offre une vue sur les transformations du tournant du siècle qui conduisent à l'édition autochtone de livres populaires au Québec dans des entreprises fondées d'abord sur la contrefacon de romans étrangers, avant de développer une esquisse historique des réussites les plus remarquables dans ce domaine de l'édition jusqu'aux années soixante.

Les deux premiers chapitres, rédigés respectivement par François Landry et Silvie Bernier, traitent des Éditions Édouard Garand et, en particulier, de leur célèbre collection 'Le Roman canadien.' Voilà certes la mieux connue de ces maisons d'édition grâce au fonds Édouard Garand de l'université de Montréal et aux publications de Claude-Marie Gagnon, de Ginette Michaud et de Maurice Lemire. Ici, pour la première fois, semble-t-il, un éditeur traite la littérature 'canadienne' comme une affaire et avec succès. François Landry fait bien voir tout le soin que l'éditeur, parfaitement conscient du créneau qu'il voulait occuper, a mis dans sa stratégie de