



## A Space for Translation: Thresholds of Interpretation

Presentation Details	
<b>Title of Paper:</b>	The <i>canuckois</i> , Jack Kerouac’s Third Space?
<b>Speaker:</b>	Marie-France Rooney, PhD Candidate, School of Translation and Interpretation, University of Ottawa
<b>Abstract:</b>	<p>It is widely known that Jack Kerouac spoke French. But before the publication of <i>La vie est d’hommage</i> from Boréal in 2016, nobody thought that the American novelist had written in French. In fact, in this compilation of unpublished texts, there are preliminary versions in French of novels published in English. It appears that the author used self-translation for publishing purposes.</p> <p>Born to French Canadian parents and raised in a francophone neighbourhood nested in the heart of New England, Jack Kerouac grew up in a bilingual and diglossic environment of “asymmetric linguistic configuration” (Grutman 2013). What if he forged himself a third space where both his identities could fully be expressed?</p> <p>I hypothesize that in this space, based on the general hypothesis suggested by Anthony Pym where interculture is an obvious and unavoidable characteristic of any translator (1998), and on the cluster of metaphors comprised of hybridity, third space and in-betweenness (Bhabha 2006), orality and cross-contamination are two featured components. From the analysis of excerpts from Maggie Cassidy (French-Canadian and English versions), I intend to circumscribe the oral dimension of Kerouac’s writing and the possible interlinguistic contamination within his English work.</p> <p>Because of his unique and unorthodox style of writing where spontaneous prose is characterized by fast typing and few revisions, Jack Kerouac faced harsh criticisms throughout his career. The <i>canuckois</i> – a term coined by the author himself – might constituted the missing link (biology metaphor I am developing in this particular case) in Jack Kerouac’s creative process. With the help of his third space, we might be able to better understand his work and thus, better translate it while preserving his hybrid identity.</p>

## References

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Grutman, Rainier (2013). "Beckett and Beyond: Putting Self-Translation in Perspective." *Orbis Litterarum*, vol. 68, 3, Special Issue on Self-Translation, June 2013, 188-206.

Pym, Anthony (1998). *Method in Translation History*. Manchester: St. Jerome Publishing.

## Author's Biography

**Marie-France ROONEY** holds a master degree in French Literature from University of Montreal in which she studied the representation of characters with Alzheimer's disease in contemporary novels and presented an original recollection of memories distorted by the illness. Currently undertaking a PhD in Translation Studies at the University of Ottawa's School of Translation and Interpretation, she combines translation and literature. Indeed, she focuses her work on self-translation as a means for cultural and linguistic survival, mainly in Jack Kerouac's work.