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Abstract

Contemporary Canadian poets Fred Wah, Robert Kroetsch and Daphne Marlatt write out of a 'translation poetics.' Various forms of interlingual, intralingual and intersemiotic forms of translation are at work in the composition of their long poems. Through close readings of selected long poems by each of Wah, Kroetsch and Marlatt a theory of translation poetics is developed.

Intralingual translation between the spoken and the written registers of a single language, English, is the primary focus of this study. Part I addresses several theoretical and linguistic arguments as to whether the relation between speech and writing can be considered as translation.

Focussing on Fred Wah's syntax, Part II illustrates how translation poetics can create an estranged parataxis as a function of 'ethnic' and poetic inheritance. It also examines how translation poetics explores the picto-ideo-phonographic reservoirs of language. Part III consists of four chapters dealing with, respectively, the discussions of three other critics (Robert Lecker, Frank Davey and Dennis Cooley) on the relation between speech and writing in Kroetsch's poetry, "Stone Hammer Poem" as the preface to the translation poetics of Kroetsch's long poem *Field Notes*, the translation of the letters of the alphabet as a generative device in *The Sad Phoenician*, and the rhetorical adventures of the figure of 'Don Juan' in *The Sad Phoenician*.

Part IV deals with Daphne Marlatt's feminist translation poetics. The first chapter analyzes ways in which Marlatt's work has been misread as essentialist and suggests, alternatively, that she and other experimental feminist writers do not write in a specifically feminine mother tongue but rather write in an 'interlanguage,' a language which is no one's mother tongue and therefore can only be read in two or more languages at once. Close readings of two of Marlatt's long poems, *How Hug a Stone* and *Touch to My Tongue*, illustrate and develop this concept of writing in an interlanguage and theorize that such writing 'reorganizes' the body constructed by phallogocentric discourses.

The final chapter concludes that the contemporary Canadian long poem translates among different types of signifying practices in a process which claims authentic language for Canadian postcolonial culture and renews language itself.