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Translated Québec Theatre in the New Millennium: Established Authors and a Few New Trends

In 1988, Québec theatre in translation became "awesome" (Conlogue qtd. in Koustas 1995, 98). "Toronto loves Québec," unironically exclaimed the title of a 2012 article in the Québec theatre magazine *Jeu* (Côté 2012, 49). In another aptly named article, "From 'Homespun' to 'Awesome:' Translated Quebec Theater in Toronto," Jane Koustas chronicles the evolving response to French-Canadian drama by the main target of its translations: English Canada. Critics attending the translation of Gratien Gélinas' *Bousille et les justes* at the Royal Alexandra in Toronto in 1962, for example, insisted on its "homespun" qualities, "emphasiz[ing] that which conformed to their vision of quaint, rural Quebec while dismissing the larger questions addressed by the play" (Koustas 1995, 86). Paired with indifference or hostility, this response subsisted through the emergence of what Michel Bélair (1973) called *nouveau théâtre québécois*, which engaged with the sociopolitical specificity of a rapidly modernizing Québec in the vernacular of Montreal's working class, *joual*. The dialect's mix of French and English, as well as the context embedded within it, caused issues for translators, who struggled to find an equivalent in English (Bosley 1988). The production of Michel Tremblay's *Forever Yours, Marie-Lou* at the Tarragon Theatre in Toronto in 1972 showed how the *nouveau théâtre québécois*, whose sociopolitical particularities were considered undigestible to critics, could be read as universal or "Canadian" (Koustas 1995, 93). Perhaps predictably then, critics adopted "a less defensive, more open attitude" (82) in the 1980s, when theatre artists in Québec started to craft work that was considered "more universal" (97) in scope, or more interested in constructing and deconstructing the possibilities of drama, theatre and performance, as well as in producing pieces that could travel internationally, as in the imagistic and multilingual travelling works of Robert Lepage or Gilles Maheu.

While the evolution of the Québec theatre scene is certainly one aspect of the changes that occurred in the 1980s, the decade also saw an upsurge of institutional activity within Québec itself to promote the circulation of the local repertoire in English translation (Ladouceur 2012, 30-31). In 1984, the Centre des auteurs dramatiques (CEAD) in Montreal established a partnership with New Dramatists, a playwright development centre in New York, and by 1985 worked with Playwrights Workshop Montreal to organize the initiative *Transmissions*, an exchange between francophone and Anglophone playwrights, translators, actors and directors culminating with the staged reading of one translated play from Québec and one translated play from English Canada. Prolific Boston-born theatre translator Linda Gaboriau worked at the CEAD from 1985 to 1999 to foster interest in foreign plays within the province and to facilitate the circulation of plays from Québec, setting up a variety of collaborations with other organisations including Tarragon Theatre in Toronto, Pink Ink (now Pi Theatre) and Ruby Slippers in Vancouver, Alberta Theatre Projects, Factory Theatre in Toronto, Prairie Theatre Exchange in Winnipeg, and the Banff Playwrights' Colony (Boisvert

and Chevrier 2012, 17). According to Louise Ladouceur (2012, 31), these partnerships ensured the translation into English and public readings of at least 43 plays between 1985 and 2000, and led to the success of Normand Chaurette, Jean Marc Dalpé, Daniel Danis, Carole Fréchette, Larry Tremblay and Lise Vaillancourt in English Canada. Ladouceur also counts 33 theatre translations published during the 1990s by publishers such as Talonbooks, Coach House Press, Playwrights Canada Press, University of Toronto Press, Guernica, Scirocco, Éditions Trois and NuAges. With seven produced plays and five published, Michel Marc Bouchard is the most translated author of the decade, followed by a three-way tie between François Archambault, Daniel Danis and Jean Marc Dalpé. Associated with Bouchard, of whom she would translate six plays, and with Danis (three), Linda Gaboriau is the most important theatre translator throughout the 1980s and 90s, though other figures such as John Van Burek, Shelley Tepperman and Maureen LaBonté also contributed to the dissemination of Québec plays in English translation (Ladouceur 2012, 31).

In a more recent compilation of Québec plays in translation, Alexandre Cadieux (forthcoming) ups the number of translated plays from Québec between 1990 to 1999 to more than 205, 111 of them into English, though in his accounting few of the translations were published or professionally produced, and some were only presented during public readings. With this number rising, however, Cadieux qualifies the 1990s as the decade of the "internationalization of Québec theatre," not in the sense of Québec theatre translated into English circulating internationally (which, as we will see, is still relatively rarely the case), but rather as a decentering of theatre translation from the English-French language pairing. Considering that 35 plays had been translated into languages other than English before 1990, 23 of them by Michel Tremblay, there is certainly a novel aspect to the multiplication of target languages. The new millennium signals an uptick in theatre translation in general, and in languages other than English in particular. Of the 564 theatre translations compiled for 2000 to 2015, 195 are in English, while the rest is divided between Spanish (98), German (70), Italian (49), Russian (16), Catalan (12), Dutch and Portuguese (10), Arabic, Flemish and Greek (9), Romanian (8), Lithuanian and Polish (7), Japanese (6), Bulgarian, Korean, Hungarian and Norwegian (4), Hebrew (3), Danish, Finish, Galician, Georgian, Serbian, Czech and Thai (2), Albanian, Armenian, Cantonese, Chinese, Croatian, Hindi, Icelandic, Macedonian, Mayan, Picard, Slovene, Swedish, Tamil, Turkish, Venetian and Xhosa (1). While the innovative aspect of the last three decades certainly lies in this abundance of internationally-oriented translations, English remains at the top of the list; this part of the translated corpus will be the object of this article, in which I give an overview of translated Québec theatre in the new millennium. After a discussion on theatre translators and the ways in which theatre translations from Québec come to be, I focus for pedagogical purposes on the main authors available in published translations – a published play is a teachable play, as Louise Forsyth reminds us (qtd. in Bertin 2009, 39) –, their aesthetic contributions and reception in the Anglo-Saxon world. In conclusion, I interrogate the textual bias that the translation of theatre from Québec has imposed on the corpus available in English.

Some Numbers and Agents

In the new millennium, Linda Gaboriau continues to dominate as the most prolific English-language translator with thirty-five additions to her list. Relative newcomers Bobby Theodore and Nadine Desrochers, during that time, produced sixteen and thirteen plays respectively by authors from Québec, while Maureen Labonté and Shelley Tepperman, already active during the 1990s, translated 23 and fifteen plays respectively. Among the following contenders, Leanna Brodie produced nine translations, John Murrell eight, Chantal Bilodeau six, Nigel Spencer five while Christopher Campbell, Michel Brunet, Michael Gauthier, Mishka Lavigne each translated four plays. Some of the newer names of the new millennium include playwrights also acting as translators, such as Montreal-born and Toronto-based Bobby Theodore, Stratford-favorite John Murrell, Franco-Ontarian Michael Gauthier, New York-based Québécoise Chantal Bilodeau and Gatineau's Mishka Lavigne. Interestingly, the last three of these choose to write theatre in both English and French, and have translated into both languages. Other theatre translators act as freelancers in a wide range of activities such as writing, dramaturgy, editing, teaching, journalism, and even stage lighting. Finally, one translator of four plays by Québec authors, Christopher Campbell, devotes most of his time to his profession as literary director of the Royal Court Theatre in London.

Some translators favor certain authors: John Murrell, for example, is most closely associated with Carole Fréchette, having translated eight of her plays and in 2017 turned his pen to another author, Évelyne de la Chenelière. Five plays translated by Nigel Spencer are Marie-Claire Blais's stage and radio dramas from previous decades, which continue a collaboration established in the previous years. Bobby Theodore, whose first translation was François Archambault's Governor General's Award-winning *15 Seconds* in 1998, went on to translate three further plays by the author in the new millennium, alongside other emergent and established artists. He picks plays he receives and likes, noting that "Every play I've ever translated was handed to me. A gift" (Theodore 2016, n.p.). Chantal Bilodeau chooses plays she enjoys and translates "as a way of keeping the French Canadian part of [her]self alive" (Svich 2013, n.p.). And while Gaboriau translates a wide range of authors who request her specifically, she is the exclusive English translator of Michel Marc Bouchard's plays, by which eight were produced (and published) in the new millennium, the quasi-exclusive translator of Michel Tremblay's theatre, with five plays, and splits the number of translated plays of Wajdi Mouawad (three) with Shelley Tepperman (two). What she appreciates most in the work of translation, she states, is "being able to discover and to share the work of remarkable writers" (Gaboriau 1995, 90). Meanwhile, Larry Tremblay, the playwright most translated into English between 2000 and 2015, with ten texts, has run through a range of translators, including a recurrent Keith Turnbull (3), Sheila Fischman (2), Chantal Bilodeau (2), Katherine Mendelsohn (1), Leanna Brodie (1), and Linda Gaboriau (1).

Since 1998, Linda Gaboriau and Playwrights Workshop Montreal instituted the Glassco Translation Residency in Tadoussac, on the province's eastern seaboard, to host discussions between playwrights and their translators, especially to stage translations. Organized at the cottage of Bill Glassco, co-translator with John Van Burek of Michel Tremblay's early drama, the program boasts 55 translated plays, 48 of which have been

produced in Canada, eight internationally, and four published, most of them between French and English, but other language pairings include Spanish, Catalan, Portuguese, Cantonese and Cree. Finally, University of Saskatchewan and University of Calgary professor Louise H. Forsyth has actively augmented the number of Québec women's plays available in English translation by publishing a three-volume anthology (2006, 2008, 2010) with Playwrights Canada Press. While the first (1966-1986) and the second (1987-2003) volume rightly anthologize second-wave feminist classics (for example *A Clash of Symbols* and *The Fairies are Thirsty* in early translations by Gaboriau), the third volume (1997-2009) showcases playwriting from the new millennium such as Évelyne de la Chenelière's *Public Disorder* translated by Bobby Theodore, Dominick Parenteau-Lebeuf's *Chinese Portrait of an Imposter* (transl. Crystal Beliveau), and Marilyn Perreault's *Rock, Paper, Jackknife...* (transl. Nadine Desrochers).

Three Continuing Best Bets: Tremblay, Bouchard, Lepage

Some names on the list of most translated playwrights from Québec are to be expected. Michel Tremblay is one of these, following the enormous success of the lynchpin *Les belles-soeurs* (1968) in Québec, in English Canada where he first found success in translation, and later around the world. Like previous work of Tremblay's (Bowman 2000), *Solemn Mass for a Full Moon in Summer* captured the interest of Martin Bowman and Bill Findlay who devised a similarly minor-culture Scottish version coproduced by Traverse Theatre and the Barbican Centre in 2000. *Twelve Opening Acts* (2002) combines Sheila Fischman's translations of *Les vues animées* (1990) as *Bambi and Me*, and of *Douze coups de théâtre* (1992) as two points of entry into Tremblay's perspective on seeing life as theatre. Tremblay's continued popularity as a dramatist and bestselling novelist means that translations of his work by Linda Gaboriau are usually published by Talonbooks. More nostalgic than avant-gardist, recent plays such as *Impromptu on Nuns' Island* (2002), *The Driving Force* (2003), *Assorted Candies for the Theatre* (2006) benefit from Tremblay's loyal readership. Matt Radz in *The Gazette* (Montreal), for example, complains that *Impromptu on Nuns' Island* is "[a]nother in a series of domestic dramas so similar that you wonder why they keep rebuilding the set" (Radz 2002, D13). *The Globe and Mail*, on the other hand, maintains that *Assorted Candies for the Theatre* is "vintage Tremblay (out-Prousting Proust), filled with primal privations and inspirations of awe, a family's love and terrors, the stuff that makes a writer a writer: Family. Church. Lust. Poverty. The whole enthralling works" (qtd. in Tremblay 2007, back cover). Gaboriau's retranslation of the seminal tragedy *Albertine in Five Times* (2010), a play from 1984 previously published in John Van Burek's English translation in 1986, confirms Tremblay's mastery of the form and his grasp of the common people, while the play *Past Perfect* (2003) takes up again the titular character Albertine in an expanded version of her early life. Serge Boucher's stylized colloquial register and family dramas such as *24 Exposures (portraits)* (2000), *Life Savers* (2005) and *With Norm* (2007) also ensure the neo-realist legacy of Tremblay's theatre.

Prominent during the 1980s and 1990s, Michel Marc Bouchard received numerous national and international awards, becoming known for his high-stakes emotional dramas. First produced by Ruby Slippers Theatre Productions (Vancouver) in 1998 and published in 2000, *Down Dangerous Passes Road* expands on problems of communication between

three brothers who wait by the side of the road where they had an accident. *The Coronation Voyage*, co-produced in a significantly reduced English translation by Alberta Theatre Projects and The Belfry Theatre (Victoria) in 2000, hones in on a mafioso aboard the ship *The Empress of France* in 1953. In the mid-2000s, Bouchard's career took a dip as his work started to be received with less enthusiasm. His *Written on Water* addresses how a village tries to piece together the manuscripts that tell the stories of the community after a catastrophic flood. Michael Posner, from *The Globe and Mail*, sums up the reception of the 2004 production at CanStage in Toronto as "loved by audiences, panned by critics" (2004, R3). Produced at the Factory Theatre in Toronto in 2009 and at the Centaur in Montreal in 2010 before being published in 2010, *The Madonna Painter or The Birth of a Painting* tells the story, based on events that occurred in Bouchard's small town in Lac Saint-Jean, of an Italian painter commissioned to paint a fresco of the Virgin Mary in the wake of World War II. Much more successful was *Tom at the Farm* (2012), a tragedy that sees a gay man confront his deceased lover's family as he meets them for the first time. It toured Québec, France and Mexico (2011-2012) before being adapted into a film by Cannes-favorite director Xavier Dolan in 2013. Critics found further flaws in the dramaturgy of *Christina, The Girl King* (2014), a play about the complex 17th figure of Queen Christina of Sweden, which highlights tensions between reason and emotion, faith and (queer) sexuality, and with *The Divine: A Play for Sarah Bernhardt* (2015), inspired by the actress's mysterious visit to Québec City, all the while recognizing the plays' worth as "fascinating, moving, ambitious piece[s] of theatre" (Kaplan 2015).

Robert Lepage, star of the international theatre scene and one of Québec's favorite ambassadors until the summer of 2018 – when two shows by Lepage, *SLĀV* and *Kanata*, were criticized and/or cancelled because he was accused of appropriating the voices of Black and Indigenous North Americans –, continued along the multilingual and interdisciplinary track he had set in the 1980s and 1990s. Among Lepage's projects for the new millennium, he adapted his beloved solo *The Far Side of the Moon* for the screen, remade his *Dragon Trilogy* into *Zulu Time*, produced operas by Bartok, Schoenberg (*Bluebeard's Castle* and *Erwartung*) and Stravinski (*The Nightingale* and *Other Short Fables*), created shows with Cirque du Soleil in Las Vegas (*Kâ*) and elsewhere (*Totem*), and created original works like *Lipsynch*, *Eonnagata*, *The Andersen Project* and *The Blue Dragon*. While Lepage's touring shows are often presented multilingually (and often translated on stage!), there are few permanent traces of his translated work or of his translators (Laliberté 2017, n.p.). *The Blue Dragon* (2011), the follow-up to *The Dragon Trilogy* and Lepage's only English-language publication in the new millennium, is innovative in its form as a graphic novel that stunningly depicts the visual aspects of contemporary theatre, but in its print monolingualism recognizes the translator from Mandarin (Min Sun) but not from French.

Three New Established Voices: Mouawad, The Other Tremblay, Fréchette

Wajdi Mouawad, argues Jerry Wasserman became "the hottest playwright/director to come out of Quebec since Robert Lepage" (Wasserman 2007, n.p.). In Shelley Tepperman's translation, a production of *Wedding Day at the Cro-Magnons* at the National Arts Theatre Centre Atelier in Ottawa and at Theatre Passe Muraille in

Toronto in 1996 had already left some critics mystified by Mouawad's loquacious, metaphor-heavy style. The war-themed family drama was nonetheless published in 1997 in the anthology *Playwrights of Exile* and on its own by Playwrights Canada Press in 2001. In 2007, Linda Gaboriau took over from Tepperman as Mouawad's translator for the play *Dreams*, explaining that

In English Canada, the audience, actors and certain directors weren't used to this kind of poetic style, a bit rhetorical and very philosophical, or to these long monologues. Some people, when Mouawad was first translated, tended to dilute his style to make it more accessible to the audience and to creators. I never did it, because for me, as Marshall McLuhan said, the medium is the message. And Mouawad's style, his medium, is an intimate part of his message. (qtd. in Côté 2012, 52)

Forests, which won Gaboriau the Governor General's Literary Award in Translation (French to English) in 2010, reveals a cursed family in the third installment of Mouawad's quartet of plays entitled *The Blood of Promises*. The first part of this quartet, *Tideline*, premiered at the Factory Theatre in 2005 and was published in a "newly revised translation" by Tepperman in 2011, follows Montreal-born Wilfrid as he tries to bury his father in his ancestral homeland. While Robert Cushman at *The National Post* criticizes the production as a "ponderously whimsical, would-be universal piece" (2005, T020), Susan Walker at the *Toronto Star* considers that "Factory Theatre, best known in recent years for a seemingly endless run of George F. Walker plays, steps into a more exalted character with a production that is intellectually challenging, emotionally engaging and artistically adventurous" (2005, E02). The second installment of the quartet, *Scorched* (2011), adapted into a critically-acclaimed film by Denis Villeneuve in 2010, finds a pair of twins looking into their unknown and tragic past. Gaboriau's English translation premiered at Tarragon Theatre in Toronto in 2007 and subsequently toured Canada, Australia and the United States. Richard Ouzounian of the *Toronto Star* called it "one of the most complex, ambitious plays we have seen in recent years, bursting with emotion and ideas, but also written in language capable of staggering poetic images" (2007, n.p.). In the fourth play in the quartet, *Heavens* (2014), a team decodes messages from terrorists in an attempt to foil further attacks. Beyond this cycle of war and family violence, the solo *A Bomb in the Heart* (2012), an adaptation of Mouawad's novel *Visage retrouvé* features a(nother!) misadventure-filled voyage to the deathbed of the character's mother.

Relatively unknown by English Canada until the new millennium, Larry Tremblay gained recognition as an actor and dramatist as early as the 1980s in Québec and rightly emerges as the most translated playwright from Québec with ten plays from 2000 to 2015. His dramaturgy is exceptional in the way it embeds traditional linguistic concerns within the bodily and theatrical codes of his characters. Jane Moss rightly asserts that in Tremblay's work, "the body generates the text as the character obsesses about his or her body and tries to create an identity with a mask of language" (2001, 7). His *The Dragonfly of Chicoutimi*, created in Montreal on the eve of the 1995 Québec independence referendum, consists of a long monologue in the simplified English of his protagonist. This work was first introduced to English Canada in the anthology *Talking Bodies* (2001), which also contains Sheila Fischman's translations of one-(wo)man shows such as a monologue of lost body parts in *A Trick of Fate*, the autopsy

of a failed couple in *Anatomy Lessons* and a social satire about a media-obsessed ogre fittingly titled *Ogre*. In Keith Turnbull's translation *The Ventriloquist* (2006), Tremblay interrogates the multilayered nature of puppeteering and artistic creation. As Justin Maxwell explains in the *Rain Taxi Review of Books*, "[e]schewing a traditional narrative structure, Larry Tremblay's *The Ventriloquist* creates level upon level of dramatic tension; the result is a riveting play excitingly free of any pretense towards kitchen-sink realism. Tremblay's play, like a deeply thoughtful gift, is stunning" (Maxwell 2006, n.p.). Other critics, however, criticized its confusing "loose ends" (Taylor 2006, R4). Chantal Bilodeau's translation of *Abraham Lincoln Goes to the Theatre*, another mind-bending metatheatrical play about the murder of Abraham Lincoln by actor John Wilkes Booth and a planned performance about this event, was named by the *Calgary Herald* as the year's "Best play that made you laugh a lot but only really made sense once you went home and thought about it (a lot)" (Anon. 2010, D2). *The Axe*, a play published in the book *Piercing* in 2010, presents a literature professor's ranting monologue. Translated by Turnbull and published with Talonbooks in 2015, Tremblay's *War Cantata* and *Child Object* thematize the transmission of violence as a tool of war.

Carole Fréchette's early career in the feminist collective Théâtre des Cuisines later led to her being praised as a dramatist in her own right after she successively won the Governor General's Award for *Les quatre morts de Marie* in 1995, the Chalmers Prize in 1998 for its English translation by John Murrell, and the inaugural Elinore and Lou Siminovich Prize in Theatre in 2002 for her body of work. Fréchette's deceptively simple writing style, which "works in the rubble of realism" (Nutting 2003, 238), remains unique within Québec drama. In English, her plays started to appear in the new millennium in collected editions with Playwrights Canada Press, the first of which was published as *Three Plays* in 2002, which includes a meditation on the female condition in *The Four Lives of Marie*, a solo that unravels a series of intimate stories in *Elisa's Skin* and a metatheatrical comedy about an out-of-work actor in *Seven Days in the Life of Simon Labrosse*. Kate Taylor posits the 2001 premiere production of *Elisa's Skin* at the Tarragon as "speak[ing] to universal experiences by putting many voices in one mouth" (2001, R2). For Mike Youds, of the *Kamloops Daily News*, the touring production of *Elisa's Skin* by Pi Theatre in Vancouver, "[t]ranslated by John Murrell, [...] loses none of its francophone flavour, its frankness of sexual and emotional expression. As such it is not only an emotional experience but a cultural one for those of us out West who too seldom get to sample Quebec culture. The dialogue is beautifully rendered, almost poetic" (2004, B3). *Helen's Necklace*, a middle-aged woman's encounter with the Middle East, premiered in English at the Tarragon in 2004 before productions across the nation. Peter Birnie of the *Vancouver Sun* enthuses on Pi Theatre's production of the play as a "gossamer beauty" and "an example of good Canadian theatre" (2005, C3). Published alongside *Helen's Necklace* in *Carole Fréchette: Two Plays* (2007), *John and Beatrice* is described by Pat Donnelly of *The Gazette* (Montreal) as an "anti-romantic duet for two lonely people [that] pits a rich woman's romantic fantasy against a poor man's macho-hunter detachment" (2008, E12). Finally, in the diptych *The Small Room at the Top of the Stairs & Thinking of You* (2012), the first play introduces a Blue Beard-type tale about a woman's desire to penetrate her husband's forbidden room, while the second offers an incursion into one woman's growing curiosity around the events of Tiananmen Square in 1989. Adrian

Chamberlain from the *Times Colonist* in Victoria, observed that "*The Small Room* is stylized in a poetic way not uncommon in French-Canadian theatre. Certain phrases are repeated, events shift back and forth in time, and characters occasionally express themselves in the third person" (2014, C5).

#trending: Conclusion

Like Fréchette, millennium newcomer Évelyne de la Chenelière portrays seemingly small perspectives on everyday life, relationships and the media. Produced over eight times across Canada and in Edinburgh in Morwyn Brebner's translation (2003), the popular comedy *Strawberries in January* "sends up romcoms while cheekily wallowing in their clichés," in the words of Veronica Lee from the *London Standard* (2006, 36). Évelyne de la Chenelière's greatest hit, a monodrama about immigrant teacher Bashir Lazhar in the eponymous play, was translated by Brebner and premiered at the Tarragon in 2008 before being adapted by Philippe Falardeau in the film *Monsieur Lazhar* (2011). Critics noted its sometimes unclear plot, and that "while Bashir Lazhar always looks good, the poetic play loses something in translation" (Nestruck 2008, R2). *Feet of the Angels* (2012), translated by Nigel Spencer, is a tragicomedy about one woman's quest to understand why angels with feet suddenly appeared in Renaissance paintings, a quest that obscures her grief over her brother's death. *Flesh and Other Fragments of Love*, Chenelière's adaptation of Marie Cardinal's best-selling novel *Une vie pour deux*, was first produced by Tarragon in 2014. Fréchette's protégée Geneviève Billette, herself a theatre translator from Spanish and Catalan, denounces the numbing effects of industry and technology in the sensory-laden allegorical surrealist tales *Crime Against Humanity* (2004) and *The Taster* (2008), translated by Bobby Theodore. Other female dramatists like third-wave feminist Dominick Parenteau-Lebeuf (*Pearloid C*, *The Feminist's Daughter*, *Little Martyrs*) and Acadian Emma Haché (*Intimacy*) benefit from publication in Forsyth's anthology of women's plays, but remain, like Billette, little-produced in English.

In the new millennium, theatre for young audiences (and its festival circuit) also fuels the dissemination of Québec theatre in translation with four works by Jasmine Dubé (*Norah's Ark*, *The Penguin*, *The Dressmaker*, *The Weed Family* translated by Gaboriau) and three by Hélène Ducharme (*Inussia*, *the Seal Woman* and *Elisapi and the Northern Lights* translated by Maurice Roy, *Baobab* translated by Leanne Brodie). While these playwrights focus on young audiences, previously mentioned artists also write with this audience in mind. Mouawad's 2012 *Alphonse or the Adventures of Pierre-Paul-René, a Gentle Boy with a One-Note Voice Who Was Never Surprised by Anything* crafts a conversation between an adult and a child version of the same character into a solo performance. Chenelière's *Darwin in a Day*, translated by Spencer in 2015, makes young audiences consider whether they are restricted by the circumstances of their birth. The recent turn by Bobby Theodore to translations for stage-based object theatre or puppet shows by companies like Dynamo Theatre and Théâtre de la Pire Espèce makes manifest the effervescence of this avenue for internationalization.

Finally, the early years of the new millennium also saw the aftermath of a Québec brand of in-her-face theatre as it appeared in translated writing from a generation of "young thirtysomethings," or "Trentenaires" (Larrue 2017, 205) notable for their return

to the text and its use as a document. Translated by Shelley Tepperman and Ellen Warkentin, Louis Patrick Leroux's trilogy *Ludwig & Mae (Embedded, Resurrection, Apocalypse)*, (2009) conducts a failing couple through the rather tragicomic end of their relationship, an absurd bed-in, the male character's ostentatious suicide and the subsequent complaint from the female character. In Theodore's translation, François Archambault's *The Leisure Society* casts a darkly comic light on the emptiness of relationships within consumerist society. Peter Birnie comments that in the touring production by Factory Theatre (2005), "*The Leisure Society* plays out as a French sex farce but feels wholly at home in a big Yaletown [Vancouver] condo" (2006, C2). Tepperman's translation of *The List*, Jennifer Tremblay's one-woman play about a city dweller supremom who feels responsible for her neighbor's death, was the object of productions in Ottawa, Toronto, Edmonton, Edinburgh and Cape Town from 2010 to 2012. Sarah Berthiaume's *Yukonstyle*, a sometimes poetic take on the trial of serial killer Robert Pickton, was a success in Europe before being translated by Nadine Desrochers for a production at Canadian Stage in Toronto in 2013. J. Kelly Nestruck from *The Globe and Mail* sums up well the possibilities of the play, as well as those of thirtysomething drama from Québec: "[A]lthough rooted in a recent Canadian tragedy, *Yukonstyle* is not overwhelmed by it – or sucked into docudrama. The relationships are complex, the characters fresh and there are a few gutsy moments – like I said, exactly what you want from a 30-year-old playwright who has more working years ahead of her than behind her" (Nestruck 2013, n.p.).

While the Trentenaires' return to the text facilitates the transmission of published translations, the impermanence of other, more performative or immersive theatre practices also has inverse repercussions on the multiple innovative intermedial translations that have arisen in the new millennium. One concluding example, that of 2014 Siminovitch award-winner Olivier Choinière, highlights the impact of the textual bias on theatre translation. Choinière's *Bliss*, a biting satire involving a fan of Céline Dion, was published in a translation by famed British playwright Caryl Churchill and debuted at the Royal Court in London in 2008, garnering plenty of international attention. Meanwhile, there are few remaining traces of Maureen Labonté's translation of his immersive *Welcome to ... (a city where you are the tourist)* as audio-performed in the Ottawa streetscape in April 2007, other than a review from Catherine Lawson from the *Ottawa Citizen* explaining that "[t]he audio is available in English and French, but there appeared to be problems with the English version. Two anglophone participants on Saturday, including myself, got lost" (Lawson 2007, C3). Fortunately, that is no longer the case with most readers or spectators of translated Québec theatre.

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