
Les Belles Soeurs

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Les Belles Soeurs

Les Belles-soeurs

Introd. de Alain Pontant

The Guid Sisters

A Translation of Les Belles-Soeurs Into Modern Scots *Exile Editions, Ltd.*

This classic play has been translated before, but only into a pallid approximation of the original joul. Scots, however, is an energetic and earthy vernacular with a distinctive sound system equal to joul. The play, a landmark in Canadian theatre, can now be truly appreciated in this superb

translation, just as audiences in Glasgow and Moscow have learned to laugh with these ladies.

"Les Belles Soeurs" by Michel Tremblay: Translated by Bill Glassco and John Van Burek

In 1965, Michel Tremblay wrote what is generally acknowledged to be his greatest work, *Les Belles Soeurs*. The play received widespread acclaim (and violent opposition) in the province of Quebec, and set the criteria for a new Québécois canon of literature before going on to be translated into various languages and dialects and performed in over twenty different countries. It was performed for the first time in English at Toronto's St. Lawrence Centre for the Performing Arts, and received widespread critical acclaim. It is interesting to note, however, that the reviews of the English-language performance of the play focused on significantly different aspects of the play than did those of the original Montreal performance, a shift that can be attributed to both cultural differences and a translation which removed many of the references to specifically Québécois cultural aspects. The purpose of this edition, then, is to situate the play in the social, political, economic, and theatrical contexts that surround it, and to provide the reader with a deeper appreciation of perhaps the most widely produced play in Canadian history. In order to do this, the edition draws on a wide body of critical literature on *Les Belles Soeurs* itself as well as historical, sociological, and political writings. It also draws heavily on dramatic theory, reviews, and criticism of the play, in order to provide the reader with the most fully contextualized version of *Les Belles Soeurs* to date.

Les Belles Soeurs : Play *Vancouver, B.C. : Talonbooks*

Michel Tremblay's classic joual play. Cast of 15 women. "A tart but human satire on Canadian life and aspirations". -- Vancouver Sun Copyright © Libri GmbH. All rights reserved.

Sistahs African American Vernacular English Translation of Les Belles-Soeurs A Foreignization Approach

Les Belles Soeurs *Dramatists Play Service, Inc.*

A housewife wins a million trading-stamps and invites her friends over to paste them into books. Cast of 15 women.

Les Belles Soeurs by Michel Tremblay Translated by Bill Glassco & John Van Burek

The Unmanageable Sisters *Nick Hern Books*

Green Shield Stamps, a million of them, and Ger Lawless has won them all. It's Ballymun, it's 1974, and she has fifteen friends round for a stamp-sticking party. Over one fateful night, fifteen determined women bring you into their lives in this funny and furious new version of Michel Tremblay's fêted Québécoise comedy, *Les Belles-Soeurs*.

Les belles-soeurs *Actes Sud*

Personnages : 15 femmes.

Les Belles Soeurs

A Play

Les Belles Soeurs, a Comedy

Les Belles-soeurs

A Play

African American Vernacular English Translation of Les Belles-Soeurs

In this thesis, in addition to translating the entire play into African American English, I review the history of Black English, its use in American Literature and its translation into French. I discuss the foreignization and domestication approaches used in the translation as defined by Schleiermacher and Venuti. I also compare Tremblay's original play with Burek and Glassco's Standard English translation and my AAVE translation by using Antoine Berman's deforming tendencies as a theoretical and analytical framework to demonstrate how my translation avoids many of the deforming tendencies found in the Standard English translation.

Les Belles-soeurs [sound Recording]

Halifax : Ferguson Library for Print Handicapped Students

National Performance

Representing Quebec from Expo 67 to Céline Dion *University of Toronto Press*

In *National Performance*, Erin Hurley examines the complex relationship between performance and national identity. How do theatrical performances represent the nation in which they were created? How is Québécois performance used to define Quebec as a nation and to cultivate a sense of 'Quebec-ness' for audiences both within and outside the province? In exploring Expo 67, the critical response to Michel Tremblay's *Les Belles Soeurs*, Carbone 14's image-theatre, Marco Micone's writing practices, Céline Dion's popular music, and feminist performance of the 1970s

and 80s, Hurley reveals the ways in which certain performances come to be understood as 'national' while others are relegated to sub-national or outsider status. Each chapter focuses on a particular historical moment in Quebec's modern history and a genre of performance emblematic of the moment, and uses these to elaborate the nature of the national performances. Winner of the Northeast Modern Language Association's Book Prize, *National Performance* is sophisticated yet accessible, seeking to enlarge the parameters of what counts as 'Québécois' performance, while providing a thorough introduction to changing discourses of nation-ness in Quebec.

Linguistic and Cultural Transfer in Michel Tremblay's Les Belles-soeurs

Les Belles Soeurs [microforme] : Michel Tremblay's Language of Liberation *Ann Arbor, Mich. : University Microfilms International*

Forever Yours, Marie-Lou *Dramatists Play Service Inc*

Tremblay's penetrating analysis of a Quebec family unit. Cast of 3 women and 1 man.

Les Belles-sœurs

L'œuvre qui a tout changé

La pièce *Les Belles-Sœurs* de Michel Tremblay est née le 4 mars 1968 lors d'une lecture publique dans un minuscule théâtre de la métropole. Cinquante ans après sa création, le journaliste Mario Girard raconte l'histoire qui a entouré la naissance de cette œuvre majeure de la dramaturgie québécoise. À partir de témoignages, de

documents d'archives et de photographies, on découvre comment, un jour de 1965, l'idée est venue au jeune Tremblay d'écrire une pièce en joual rassemblant 15 femmes dans une cuisine autour d'un million de timbres-primés Gold Star. L'auteur revisite le contexte historique et social dans lequel Les Belles-Sœurs ont été créées, la polémique qui a suivi, le triomphe que la pièce a obtenu auprès du public et, surtout, les répercussions que cette œuvre a eues sur la culture québécoise. Tremblay n'a pas voulu choisir entre *Antigone* et *La Poudre* : il a pris les deux. Et en faisant cela, il a aidé tout un peuple à trouver sa voix.

Bonjour, Là, Bonjour *Dramatists Play Service Inc*

A beloved brother returns to his family. Cast of 6 women and 2 men.

I Am a Japanese Writer

A Novel *Douglas & McIntyre*

A devilishly intelligent new novel by the internationally bestselling author and Prix Médicis winner A black writer from Montreal has found the perfect title for his next book *I Am a Japanese Writer*. His publisher loves it and gives him an advance. The problem is, he can't seem to write a word of it. He nurses his writer's block by taking baths, re-reading the Japanese poet Basho and engaging in amorous intrigues with rising pop star Midori. The book, still unwritten, becomes a cult phenomenon in Japan, and the writer an international celebrity. A Japanese writer publishes a book called *I Am a Malagasy Writer*. Even the Japanese consulate is intrigued. Our hero is delighted--until things start to go wrong. Part postmodern fantasy, part Kafkaesque nightmare and part

travelogue to the inner reaches of the self, *I Am a Japanese Writer* calls into question everything we think we know about what-and who-makes a work of art

Dramatic Licence

Translating Theatre from One Official Language to the Other in Canada *University of Alberta*

Translation is tricky business. The translator has to transform the foreign to the familiar while moving and pleasing his or her audience. Louise Ladouceur knows theatre from a multi-dimensional perspective that gives her research a particular authority as she moves between two of the dominant cultures of Canada: French and English. Through the analysis of six plays from each linguistic repertoire, written and translated between 1961 and 2000, her award-winning book compares the complexities of a translation process shaped by the power struggle between Canada's two official languages. The winner of the Prix Gabrielle-Roy and the Ann Saddlemyer Book Award, *Dramatic Licence* addresses issues important to scholars and students of Translation Studies, Canadian Literature and Theatre Studies, as well as theatre practitioners and translators. The University of Alberta Press acknowledges the financial support of the Government of Canada, through the National Translation Program for Book Publishing, for our translation activities.

Placing Michel Tremblay in the Context of English-Canadian Theatre

Les Belles-Sœurs and Hosanna as Representative of the Alternative Theatre Movement

This research is based on placing Michel

Tremblay in the context of English-Canadian alternative theatre of the 1970s. After it was established in Toronto, the movement spread across the country like a furious wildfire, destroying completely the dominant traditional values and practices which greatly hindered the progress of Canadian theatre. The plays *Les Belles-Soeurs* and *Hosanna* are selected for the purpose of examining the scandalous features of the new movement. Upon examination, the study confirms the validity of its leading hypotheses, namely, that of the alternative theatre representing a radical shift in the development of Canadian drama, and that of Tremblay, whose works are shown as absolutely crucial in establishing the Canadian theatre's identity, being rightly considered one of the most important playwrights in the history of the whole country.

Canadian Culture and Literature

And a Taiwan Perspective *Research Institute for C*

The Grémillet Sisters - Volume 1 - Sarah's Dream *Europe Comics*

Being sisters is never easy. But when you're as different as Sarah, Cassiopeia, and Lucille, it's even harder! The first is haunted by recurring dreams, the second lives with her head in the clouds, and the last spends most of her time with her cat. Then one day they discover a mysterious photo of their mother pregnant. Where was it taken, and who is the baby? And most importantly, why was this photo hidden away in the depths of the attic? To find out, they'll have to venture into the tangled forest of the Grémillet family secrets!

Tremblay: Les Belles Soeurs *Bristol Classical Press*

This play takes a crate of gift stamps, a Montreal kitchen, and 15 women, and mixing fast-moving dialogue, monologue and chorus, produces a critique of "women's place", Quebec society, and modern consumerism.

Cendrillon

A Cajun Cinderella *Pelican Publishing*

The Theory of Relativity

Vocal Selections

(Vocal Selections). 11 songs from the Neil Bartram unconventional musical presenting a joyous and moving look at our surprisingly interconnected lives. These vocal selections are presented in vocal line arrangements with piano accompaniment. Includes: Apples & Oranges * The End of the Line * Footprint * Great Expectations * I'm Allergic to Cats * Julie's Song * Me & Ricky * Nothing Without You * Promise Me This * Relativity * You Will Never Know.

"Checking In": Overcoming Mind/body Dissociation in the Role of Germaine in Michel Tremblay's Les Belles Soeurs

The present research and exploration has been an attempt to overcome my past tendency to dissociate or "check out" in my work in the role of Germaine Lauzon in Michel Tremblay's *Les Belles Soeurs*. By undergoing a series of Roling sessions, in addition to focusing on ways I have managed to stay "checked in" in the past I have put together a process that will be much more conducive to staying present in my body. After consulting reviews of past productions it seemed that the most important

challenge in portraying Germaine is to make her a sympathetic heroine. The following is an overview of my research conducted prior to the rehearsal process on mind/body connection in regard to my artistic challenge, an examination of Michel Tremblay's life and work, and an exploration of various aspects of the women in *Les Belles Soeurs*. I feel that this research prepared me well to go into a process in which I feel I have met the goals I set out for myself: in performance I stayed present in my body and the result was a Germaine that was able to be empathized with.

Les Belles-Soeurs

How to Make Love to a Negro Without Getting Tired *D & M Publishers*

Brilliant and tense, Dany Laferrière's first novel, *How to Make Love to a Negro Without Getting Tired*, is as fresh and relevant today as when it was first published in Canada in 1985. With ribald humor and a working-class intellectualism on par with Charles Bukowski's or Henry Miller's, Laferrière's narrator wanders the streets and slums of Montreal, has sex with white women, and writes a book to save his life. With this novel, Laferrière began a series of internationally acclaimed social and political novels about the love of the world, and the world of sex, including *Heading South* and *I Am a Japanese Writer*. It launched Laferrière as one of the literary world's finest provocateurs and continues to draw strong comparisons to the writings of James Baldwin, Henry Miller, Charles Bukowski, and Jack Kerouac. The book was made into a feature film and translated into several languages — this is the first U.S. edition.

La Maison Suspendue *Longueuil : Institut Nazareth et Louis-Braille*

A rich, sweeping drama of anger and sorrow spanning three generations. Cast of 3 women, 4 men and 1 boy.

Writing between the Lines

Portraits of Canadian Anglophone Translators *Wilfrid Laurier Univ. Press*

The essays in *Writing between the Lines* explore the lives of twelve of Canada's most eminent anglophone literary translators, and delve into how these individuals have contributed to the valuable process of literary exchange between francophone and anglophone literatures in Canada. Through individual portraits, this book traces the events and life experiences that have led W.H. Blake, John Glassco, Philip Stratford, Joyce Marshall, Patricia Claxton, Doug Jones, Sheila Fischman, Ray Ellenwood, Barbara Godard, Susanne de Lotbinière-Harwood, John Van Burek, and Linda Gaboriau into the complex world of literary translation. Each essay-portrait examines why they chose to translate and what linguistic and cultural challenges they have faced in the practice of their art. Following their relationships with authors and publishers, the translators also reveal how they have defined the goals and the process of literary translation. Containing original, detailed biographical and bibliographical material, *Writing between the Lines* offers many new insights into the literary translation process, and the diverse roles of the translator as social agent. The first text on Canadian translators, it makes a major contribution in the areas of literary translation, comparative literature, Canadian literature, and cultural studies.

Translation Effects

The Shaping of Modern Canadian Culture *McGill-Queen's Press - MQUP*

Much of Canadian cultural life is sustained and enriched by translation. *Translation Effects* moves beyond restrictive notions of official translation in Canada, analyzing its activities and effects on the streets, in movie theatres, on stages, in hospitals, in courtrooms, in literature, in politics, and across café tables. The first comprehensive study of the intersection of translation and culture, *Translation Effects* offers an original picture of translation practices across many languages and through several decades of Canadian life. The book presents detailed case studies of specific events and examines the reverberation and spread of their effects. Through these imaginative, at times unusual, investigations, the contributors unveil the simultaneous invisibility and omnipresence of translation and present a cross-cut of Canadian translation moments. Addressing the period from the 1950s to the present and including a wide scope of examples from medical interpreting to film dubbing, the essays in this book create a panoramic view of the creation of modern culture in Canada. Contributors include Piere Ancil (University of Ottawa), Hélène Buzelin (Université de Montréal), Alessandra Capperdoni (Simon Fraser University), Philippe Cardinal, Andrew Clifford (York University), Beverley Curran, Renée Desjardins (University of Ottawa), Ray Ellenwood, David Gaertner, Chantal Gagnon (Université de Montréal), Patricia Godbout, Hugh Hazelton, Jane Koustas (Brock University), Louise Ladouceur

(Université de l'Albera, Gillian Lane-Mercier (McGill University), George Lang, Rebecca Margolis, Sophie McCall (Simon Fraser University), Julie Dolmaya McDonough, Denise Merkle (Université de Moncton), Kathy Mezei, Sorouja Moll, Brian Mossop, Daisy Neijmann, Glen Nichols (Mount Allison University), Joseph Pivato, Gregory Reid, Robert Schwartzwald, Sherry Simon, Luise von Flotow (University of Ottawa), and Christine York.

Modern Canadian Plays *Modern Canadian Plays*

This fourth edition contains "The Orphan Muses," "Dry Lips Oughta Move to Kapuskasing," "Amigo's Blue Guitar," "Fronteras Americanas" and others.

The Rez Sisters a Play in Two Acts

Protrays the attempts of seven Indian women from a northern Ontario reserve to beat the odds and win the world's largest bingo in Ontario.

The Guid Sisters and Other Plays *MIT Press*

Three plays from the renowned Quebecois writer.

Kamouraska: A Novel *House of Anansi*

"A tale of horror and imagination, based on a real 19th-century love triangle in rural Quebec."

Sainte-Carmen of the Main

A Play *Talonbooks Limited*

Cultural awakening and a country-and-western singer from Montreal's "The Main." Cast of 4 women, 13 men and a chorus.