

CAPELL: Tu veux m'arracher mon fils? — le tien te ~~renvoie~~: renie: \j\ e suis vengé.

EDMOND: Laisse-moi te serrer plus étroitement encore, mon cher Arthur. ami, \j\ e veux mourir du même coup que toi.

[Fairfax gives in and releases Arthur]

ARTHUR: Cher Edmond, c'est donc à toi que je dois la vie!

EDMOND: O mon ami. {Il lui ôte les ses fers, et le conduit à Capell, qui les serre tous les deux dans ses bras.}

[the trio are reunited]

CAPELL: {les tenant dans ses bras, et les regardant tour à tour avec tendresse} Donnez-moi le même nom tous les deux, mes ~~chers enfans~~ enfants. Je ne sais plus lequel de vous est mon fils.

EDMOND: {voyant les yeux de son père baignés de larmes ~~pleurs~~, se détache ~~dégage~~ des bras de Capell, et se précipite aux pieds de Fairfax.} Je vous retrouve aussi, mon père! Ah! ne me dérobez point ces larmes! — Milord Mylord, Arthur, Surrey, les voyez-vous couler?

FAIRFAX: {le relevant} Mon cher Edmond, je n'oublierai jamais que tu m'as empêché de commettre ~~sauvé d'~~ une action honteuse. {Le présentant à Arthur.} Aimez-vous toujours, dignes amis, et que le sort vous fasse vivre dans ~~en~~ des temps plus heureux que vos pères.

[apologies to Capell]

[Arthur's pleas to fight by his father's side]

CAPELLE: Tu en as fait assez pour ~~ton~~ ta parti-. Ton nom seul va devenir le plus ferme appui soutien de Colchester. Quel soldat sera assez lâche pour parlerait de se rendre-, quand il saura ta constance! ! ?

ARTHUR: Je veux aller combattre pour mon roi Laissez-moi la soutenir encore par mes actions. Il faut que je vous suive.

CAPELLE: Non, mon fils, reçois mes adieux.[. . .] Mon devoir est d'aller affronter la mort pour mon pays; → le tien est de vivre pour le servir mieux un jour dans la force de ton âge. {A Fairfax.} Après ce qui vient de se passer, Fairfax, je n'ai plus rien à craindre de toi. Je te laisse mon fils pour le rendre renvoyer à sa mère, et je cours t'attendre sur la brèche. (SC237b-8/26-7)

While the essential theatrical moment is preserved in many of the simple vocabulary substitutions above, the denotative sense of some of the words is altered with the choice of different target vocabulary. For example, Fairfax is 'empêché de commettre' his serious mistake rather than 'sauvé' from the action; the end result is the same, but the connotations of the first are less emotional and more objective than those of the second. Capell's reassurance that his son has done enough for '[son] parti' as opposed to '[sa] part' reflects perhaps a very subtle shift towards a more generalized reference in the target version. Although the two words share some parallel meaning in the sense of 'portion' or 'allotment,' the French choice is more pragmatically oriented, referring to salary or property etc. as contrasted with the more metaphoric 'share' (as in 'right' or 'concern') expressed by the Canadian version. The source word, in following the practical line of denotation, could also refer to a military detachment or a group of people who share the same opinions: a meaning quite possible in this situation, but which the target adaptor may have found too culturally specific for his new audience.

In the majority of vocabulary modifications demonstrated here, though, the difference in denotative meaning is negligible if any: for example, 'renoncee/renie,' 'pleurs/larmes,' and 'soutien/appui.' The changes may also result from updated spelling as in 'enfants/enfants,' although this particular line also demonstrates a reduced degree of emotionalism as the adjective, 'ehers,' is removed from the target line. For these modifications the most useful explanation is the influence of the adaptor's personal tastes and interests.

Punctuation is also altered in the target version, with markedly fewer commas. There is also an interesting shift from interrogative to exclamatory punctuation accompanied by a change in structure: 'Quel soldat sera assez lâche pour parlerait de se rendre-, quand il saura ta constance!?' The rhythm of the line is changed as the emphasis shifts with the predicate structure from the verb 'would speak' to the adjective 'cowardly.'

The apparently more significant impact of the complex example near the end of the quotation in which Arthur's motivation for wanting to fight at the side of his father changes to wanting to fight for his king from ~~demonstrating his devotion in combat~~ is effectively neutralized by a contrary statement earlier in the play (SC230a/10, 'ARTHUR: Appelez-vous un malheur de mourir avec son ~~mon~~ père et ~~pour notre roi?~~'). It also demonstrates some simplification of motivation as the character's impulse is reduced to a simple political action from the personal desire to prove his apparent worthiness.

Because many of these subtle changes would have been invisible without reference to the source version, a multi-text analysis proves to be the only way such minute details of the adaptor's intentions and perspective can be identified at this distance. Although the modifications are clarified by multi-*textual* analysis, evidence relevant to the nature of the performances as conceived by the adaptor is the result. The concern for potentially reduced emotional stress, the interest in Canadianization (and sometimes generalization) of foreign references, grammar and punctuation, and the manipulation of character motivations and plot-related elements are all familiar components of these adaptations in general.

It is, of course, impossible to separate basic linguistic modifications from more complex adjustments of scenic, character or plot elements since any understanding of these is ultimately rooted in the changes evident in the written texts as they are now available. It is through simple substitutions in the vocabulary of stage directions that significant alterations of the scenic element are indicated. Subtle variations in the way characters were intended to present themselves visually, either dynamically ('entrant effaré ~~majestueusement, puis s'arrêtant~~, avec étonnement' [CD16/24]) or with more static elements like costume ('[il] se dépouille de son habit sa jaquette' [ECG255/70]) may be identified in the adaptations. Also, changes in gesture and blocking ('[ils] saluent ~~font la révérence~~' [AVM13b/48] and '[il] sort avec ~~suivie~~ de Maurice' [JLM6c/29]) indicate modifications of more complex character inter-relationships.

Although the actor is important in the scenic composition, concern for the other components of the stage picture represents a larger proportion of the modifications to stage directions. The description of setting following the battle of Kolyvan in *Michel Strogoff* is typical of the sorts of simplifications found in the adaptation of static settings: 'Vue du champ de bataille de Kolyvan. Horison ~~Horizon~~ en feu, au coucher du soleil. Morts et blessés étendus, ~~cadavres de chevaux. Au dessus du champ de bataille, des oiseaux de proie qui planent et s'abattent sur les cadavres~~' (MS327/56). While elaborate source directions have been simplified to accommodate the less sophisticated production methods of the amateurs, the essential theatrical

impact of the scene is preserved, allowing the action of the scene to remain basically the same. However, the aesthetic impact of the spectacular effects would be reduced in the target production, and this intangible value must be considered even if the essential surface qualities appear comparable.

More dynamic settings are also modified in these plays with similar impact on the aesthetics of the adaptations, qualities only discernible from close multi-textual comparisons. For example, various narrative tableaux sequences are removed from *Michel Strogoff* (~~Moscou illuminé~~ and ~~La retraite aux flambeaux~~) and from *Les Enfants du Capitaine Grant* (~~Le Col d'Antuco~~, ~~Le tremblement de terre~~, and ~~Les fêtes d'or à Valparaiso~~). These contained very little dialogue and only marginally served to forward the plot and characterizations. The tableaux were used principally to increase the dramatic visual appeal of the source plays; their technical difficulty and peripheral nature led to their exclusion from the adaptations.

For a rather unusual example which demonstrates how the structure of the action can be affected in important ways when details of scenes change to accommodate visual modifications, I would like to deal with the one play which omits a significant use of animals onstage. Twice during *Guillaume Tell*, Gessler arrives onstage in the source version mounted on a horse; in both cases the horse is eliminated in the target version.

The first instance occurs when Tell is discovered not saluting the governor's cap set up in the town square, and Gessler comes to exact the punishment, which for Tell is of course to shoot an arrow through an apple placed on his son's head. In the target text, Gessler simply arrives on foot with a falcon on his arm and accompanied by a few soldiers (GTIIIiii,1855/85).⁸ The events of the scene proceed as in the source text, but the visual impressiveness of his arrival on horseback is of course lost.

The second occasion is at the climax of the play when, with Tell waiting in ambush for the villain, an unidentified old man ~~Armgarth~~ ~~[an old woman]~~ arrives at the narrow pass with a petition for the Viceroy. Gessler's arrival a few moments later on horseback creates a very satisfying theatrical image of his power over the helpless petitioner. This potential visual statement is lost in the target text where, for the second time, the villain simply strides on with his decreased retinue of soldiers.

Some of the source impact is restored a little later, however, by small textual adjustments in the target version which increase the immediacy of the confrontation between the two protagonists. At one point the old man ~~Armgarth~~ physically tries to stop the governor: '[II] le retient par son habit ~~greift in die Zügel des Pferdes~~ ~~[snatches the horse's reins]~~' (GTIViii,2757/124). In response, the petitioner is pushed to the ground. The direct physical contact in the target text increases the sense of the petitioner's vulnerability and thus

restores some of the theatrical intensity of the moment. Ironically of course, this 'improvement' is a necessary result of the loss of the horse, without which the source direction is impossible in any case.

Some of the visual impression of the unfair power struggle is also re-inserted in the target text at the climax of the scene. Gessler has had all he can take from these insolent peasants (for by now the confrontation has attracted a crowd) and begins to proclaim an even harsher rule than that which oppresses the people at present: '. . . je veux régner sur cette contrée une loi nouvelle. Je veux . . . {Il lève le pied pour l'appuyer sur la tête du vieillard} . . . Une flèche l'atteint.}' (GTIViii,2785/126). It is Tell's arrow of course which assassinates the villain and thereby frees the people from the tyrant's rule. The additional direction just before the arrow is launched (an action which would have been impossible in the source text with Gessler astride a horse) creates a stronger sense of the villainy at the moment of his new proclamation, restores some of the injustice implied in the source by the difference between the grovelling petitioner and the mounted governor, and creates a more immediate motivation for Tell to shoot his arrow—by adding sentimental emotions to the political urgency and thus justifying his courageous act of assassination. The image of Gessler simply slumping to the ground in the target text, however, still cannot capture the full impact of the villain's fall from the horse after he has been shot in the source play.

The intertextual analysis clearly reveals a complex approach on the part of the adaptors to the complete fabric of the dramatic and theatrical machinery. Without the witness of the source text, the intricate modifications of the Canadian text would go unnoticed and the abilities of the adaptor to weave a unique play on a number of structural and textual levels from the strands of the original work would go unappreciated.

The most pervasive and significant feature of these adaptations is the modification of gender which is *de facto* the masculinization of the plays since there are no changes to female characters in any of the texts examined. Obviously such a practice reveals a number of important perspectives concerning potential relationships between the male-dominated amateur theatre groups and the women of the day, but for the purposes of this theoretical and dramaturgical examination I will use only one example which, while it implies some of the ideological problems of the style, will concentrate on the more pragmatic aspects in question.⁹

A relatively compact example of the many kinds of alterations which can result from the masculinization of these texts is found in *Les Enfants du Capitaine Grant*. There are several modified characters, but the central figure is that of the dowdy aristocrat, ~~Lady Arabelle~~, who is changed into a more stalwart Lord Archibald. The new masculine character's basic relationships

INTERPRETING MULTI-TEXT ANALYSIS / 159

with the other characters is essentially maintained, but (according to the all-male aesthetic of the genre) he could not appropriately be depicted with the same degree of ignorance and emotional giddiness demonstrated by his female antecedent.

Typical changes occur in the scene in which the identities of Capitaine Grant's children are revealed and they are told that some news of their lost father has been recovered from a bottle found in the stomach of a shark:

ROBERT: {allant à elle lui} Nous sommes les enfants du capitaine Grant, milord madame.

ARCHIBALDARABELLE: Ah! mon Dieu! Les . . . les enfants . . . du . . . du cap . . . ~~Encore une source d'émotions violentes! Murray, vite un siège . . . {Elle tombe à demi pâmée sur un fauteuil.}~~ \l'es enfants du pauvre cap . . . Eh bien, nous l'avons trouvé . . .

ALFREDMARIE ET ROBERT: Trouvé!!! . . .

ARCHIBALDARABELLE: Dans le ventre d'un requin! . . .

ROBERT: Comment? . . .

ARCHIBALDARABELLE: La bouteille! . . . Ah, l'émotion trouble mes idées!

ALFREDMARIE: Milord Madame . . . expliquez-vous, je vous en conjure!

ARCHIBALDARABELLE: Eh, le puis-je, agitée comme je le suis! . . . Cet horrible animal dont j'ai prononcé le nom! . . . Wilson expliquez, je vous prie, expliquez. (ECG170-71/22-23)

Archibald appears here to be more shaken, less emotionally in control than he is otherwise portrayed. This is true despite the removal of so much of Arabelle's explicit nervousness. The less consistently portrayed character, plus the distinct loss of comedy here, produce a much weaker theatrical moment.

A second result of the masculinization of this character is the noticeable reduction of comic irony arising in the source text from contrasts between the appearance of this dowdy spinster and her actions. At the climax of the play, the 'good guys' must fight off the villains in a pitched gun battle. Archibald very nearly parallels Arabelle's role in this event, but as a result of the changes to the scenic context his decision has considerably less comic effect:

GLENARVAN: Vienne le salut ou la mort, je suis prêt maintenant! . . .

ARCHIBALDARABELLE: Se battre! On va se battre! Ah! grand Dieu! . . . Ah! je vais m'évanouir!

PAGANEL: Ce n'est pas le moment. . . milady? . . .

~~ARABELLE: Eh bien, non! je ne m'évanouirai pas! Plus de nerfs, plus de faiblesse!~~

[ARCHIBALD]: Qu'on me donne un fusil!

PAGANEL: Un fusil! . . .

ARABELLE: Oui, oui, oui, un fusil! {Prenant celui de Paganel} Donnez-moi cela,

~~géographe. {se campant prête à tirer}~~

[ARCHIBALD:] -Et \Q\u'ils viennent, ces bandits! Moi aussi je suis prêt à les recevoir! (ECG243/62)

The moment in the target text is clearly a much simpler one, with only one exchange between Glenarvan and Archibald. When the elder takes up arms it creates an unequivocal sense of heroism and valour. In contrast, the source scene is comic because this 'fragile' lady not only decides to set aside her emotional exhibitionism (disclosing the true nature of her character's pretense), but also bravely grabs Paganel's gun and, much to his (and the audience's) surprise, prepares to do battle. The impact of the intentionally funny image of Arabelle taking up a provocative fighting position, especially after everything else the audience has seen of her, contrasts sharply with the much more edifying image presented in the target version, even though the essential plot action is very much the same. The context, both previous and concurrent, and the subtle shadings of the character in question all lend an entirely new sense to the dramatic moment: a sense more in line with McGown's perceptions of appropriate male behaviour and one which displays less potential for relatively innocent and pleasurable humour.

Having assessed a small portion of modification possibilities, it is possible to see how closely interconnected is each level and type of change. On a horizontal scale are the various textual alterations selected according to the adaptors' motivations: Canadianization, morality, gender correction, philosophy, local colour, etc. On a vertical scale are the various degrees of change: from small adjustments in non-demonstrative spelling, through substitutions of basic vocabulary and simplification of grammatical constructions and rhetoric, to major and minor overhauls of the dramatic structures. In order to understand or interpret any one particular change, no matter how apparently insignificant, it must be tested against both of these scales, both independently and cooperatively.

The practical modifications of the technical elements are highly pervasive and very effective in creating distinctly different target plays. They were also, of course, very interdependent in operation. The simplification of language often related directly to the modification of scenic elements which in turn resulted in altered plot structures. The effect was an undeniable propensity for less complex, less difficult plays which moved along with fewer complications of plot and resolved themselves more expediently and predictably. While these modifications appear to have been based largely on a concern for the ability of the amateur groups to recreate the more sophisticated theatrical demands of the source plays, there were also a large number of significant modifications of less pragmatic elements of the plays which reflected other