

Faculté de philosophie, arts et lettres

Scottish identity in *Kidnapped* and its French translations

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Année académique : 2022-2023

Master (120) en langues et lettres modernes, orientation générale,
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Introduction

Scottish identity — otherwise called *Scottishness* — has existed for as long as Scotland has, though it was made into a concept only centuries later. Nowadays, with the emergence of Scottish nationalism and dreams of independence, the concept of Scottish identity is more prominent than ever; though it seems to be pretty much contained to the United Kingdom, as the subject is rarely spoken about in America and in the rest of Europe. However, even outside of the UK, a certain fascination for Scotland and its culture has arisen in the past decades, probably in part due to the resurgence of fiction dedicated to the Highlands and their history and troubles. While foreign writers and artists wrote most of those current works of fiction, some 18th and 19th-century Scottish writers have contributed to building an even stronger sense of national identity in Scotland. The best-known of them are undoubtedly Walter Scott, Robert Burns, and Robert Louis Stevenson. The works of these authors have been so impactful for Scotland and its literature that they have an entire museum dedicated to them in Edinburgh: the Writers' Museum. Statues of them or their characters can be admired all over the city, and the way those writers have contributed to Scottish national identity cannot be understated. Their impact on Scottish literature also comes from the fact that some of their works depict Scotland from the inside. While Robert Louis Stevenson is arguably the one who has gained the most success worldwide and is the most famous of the three, he acquired his status thanks to works such as *The Strange Case of Dr Jekyll and Mr Hyde* (1886) and *Treasure Island* (1883), which are books that have nothing to do with Scotland and are suitable for any reader, anywhere in the world, which might explain their success. Though those works achieved international recognition and success, Stevenson also wrote books that could bluntly be called *Scottish*. Such novels include *The Master of Ballantrae* (1889), *Catriona* (1893), and, of course, *Kidnapped* (1886), which is the focus of this thesis.

Kidnapped is an adventure novel for young readers that tells the story of David Balfour, a seventeen-year-old orphan who is sent to retrieve his inheritance from an uncle he has never heard of, Ebenezer Balfour. David's uncle is everything but pleased about his presence in his house and decides to have him kidnapped and thrown on a ship. The ship is wrecked and David ends up washed ashore in the Highlands, lost, but in the company of a

Highlander he has just met, Alan Breck Stewart. Throughout the novel, the two characters face numerous challenges while travelling and trying to find their way through the Highlands. They witness a murder, for which they immediately become the prime suspects despite their best intentions, and during their adventures, they cross paths with many historical figures whom some readers might recognise. While the story of *Kidnapped* is very much focused on David's many adventures, another focal point of the story is undoubtedly Scottish culture and identity as a whole. Various elements inherent to Scotland are present in the text and are very interesting to study. Although *Kidnapped* did not become as popular as some of Stevenson's other literary works, it was nevertheless translated into multiple languages, including French. It was, in fact, translated into French multiple times over the course of the 20th century, even though the translated book never became very successful in France or in other francophone countries, as we will see later. Still, for a book so full of Scottish references, it would be justified to wonder how the French translations of *Kidnapped* deal with all the elements of Scottishness that go beyond the scope of a simple and classical adventure novel. *Kidnapped* is mainly an adventure novel, but it is also a very Scottish book. However, this observation begs a few questions: first, what exactly is a Scottish novel? How is Scottishness conveyed in literary works, and most of all in *Kidnapped*? And most importantly, how do the main French translations of *Kidnapped* deal with all of those elements of Scottish identity? In order to answer these questions, I have selected a corpus of four French translations that were published during the 20th century. The aim of this thesis is to identify the elements of Scottish identity in *Kidnapped*, and to see how they are conveyed and portrayed in the selected translations.

Before diving into the subject, let us define what I consider to be a part of Scottish identity in the framework of *Kidnapped*. What are the elements that can be defined as "Scottish" in the novel, that I will be seeking in the translations? The first element of Scottishness that will be underlined is the historical context of the story *Kidnapped* tells. Stevenson's novel is brimming with history, and its story occurs in a specific political and historical context that it is important to understand and have a knowledge of to enjoy *Kidnapped* at full capacity. Another element is the conflict between Highlanders and Lowlanders, as represented by the two main characters, Alan and David. The two protagonists of the novel come from very different parts of Scotland, and do not have many cultural elements in common. As we will see later, Lowland culture and Highland culture are truly two very distinct realities, and *Kidnapped* cannot be studied without acknowledging their key differences. Another important aspect of the novel, since the characters spend so

much time travelling through the Highlands, is the landscape and mapping of Scotland depicted in *Kidnapped*. The languages and specific words used are another notable part of the novel. So are other cultural elements such as food, clothes, music, and traditions, all of which will also be studied as components of Scottish identity. All the aforementioned elements will be the focal point of this thesis and make up my definition of Scottishness — or Scottish identity — as it will be studied in the context of this work.

State of the art

The topic of this thesis stands at the crossroads of two distinct subjects: Scottish culture and history, and cultural translation. Each of these fields has produced an extensive literature. First, numerous books and articles have been written about Scottish history, such as *Scotland: The Story of a Nation*¹ and *A History of the Scottish People, 1560-1830*,² which contain enough elements to give their reader a strong background knowledge of Scottish history. While the former covers the whole of Scottish history, the latter focuses on the time period in which the story of *Kidnapped* takes place. While these works rapidly became a crucial part of my research, Scottish culture was also important to investigate, through works such as “Imagining the Nation: Symbols of National Culture in England and Scotland,”³ which is a precious resource in understanding Scottish culture in opposition to British and English culture more specifically. These two concepts, history and culture, while merged together, form a third one: Scottish identity. Many texts speak specifically about that identity, but I selected the most relevant ones⁴ to truly understand how Scottish identity came into being. Then, it was also important to see how Scottish identity could be conveyed in fiction, which was made possible by works such as “The Highlands in the Romantic Novel Culture and Identity in Early 19th Century Scottish Literature,”⁵ which focuses on its representation in Scottish literature, while *Scotland as We Know It: Representations of National Identity in*

¹ Magnus Magnusson, *Scotland: The Story of a Nation* (New York: Grove Press, 2000).

² T.C. Smout, *A History of the Scottish People, 1560-1830* (London: Fontana Press, 1998).

³ Frank Bechhofer and David McCrone, “Imagining the Nation: Symbols of National Culture in England and Scotland,” *Ethnicities* 13, no. 5 (October 2013).

⁴ Rosalind Carr, “Gender, National Identity and Political Agency in Eighteenth-Century Scotland” (PhD diss., University of Glasgow, 2008).

John M. MacKenzie, “Empire and National Identities: The Case of Scotland,” *Transactions of the Royal Historical Society* 8 (December 1998): <https://doi.org/10.2307/3679295>.

Murray G. H. Pittock, *The Invention of Scotland: The Stuart Myth and the Scottish Identity, 1638 to the Present* (Routledge, 2016).

⁵ Stella Moretti, “The Highlands in the Romantic Novel Culture and Identity in Early 19th Century Scottish Literature” (PhD diss., Università Ca'Foscari Venezia, 2016).

*Literature, Film and Popular Culture*⁶ discusses Scottish identity in all sorts of media. All these works helped me gain more insight into the intricacies of Scottish history and culture, so that I could notice as many elements of Scottish identity in *Kidnapped* as possible.

The next step in the research was to find out how those elements might be shown in the translations. This analysis was informed by works about cultural translation,⁷ as well as descriptive translation studies.⁸ Within the theme of cultural translation, Ana Sentov provides a useful summary of what is at play in the translation of CSIs (culture-specific items). The main points of that overview will be important in interpreting our findings in the context of this thesis. First, a distinction is to be made between SL/SC (source language and source culture) and TL/TC (target language and target culture). The baseline of cultural translation is to analyse how CSIs are converted from the source language to the target language.⁹ There are seven ways of translating such items:

- Preservation + Literal translation (maintaining the SL/SC reference, or translating it literally, with no further explanation)
- Addition (supplementing CSIs with additional explanation: paraphrase, footnote, gloss)
- Omission (leaving out a problematic CSI altogether)
- Globalisation (finding a more neutral or general reference)
- Localisation (finding an equivalent cultural reference in the TL/TC)
- Transformation (modifying CSIs beyond globalisation or localization)
- Creation (creating CSIs not present in the original text)¹⁰

⁶ Richard Zumkhawala-Cook, *Scotland as We Know It: Representations of National Identity in Literature, Film and Popular Culture* (Jefferson, N.C.: Mcfarland ; London, 2009)..

⁷ Nigel Armstrong, *Translation, Linguistics, Culture: A French-English Handbook* (Channel View Publications, 2005).

Morena Braçaj, "Procedures of Translating Culture-Specific Concepts," *Mediterranean Journal of Social Sciences* 6, no. 1 (January 1, 2015), <https://doi.org/10.5901/mjss.2015.v6n1s1p476>.

Ana Fernández Guerra, "Translating Culture: Problems, Strategies and Practical Realities," *Art and Subversion* 3, no. 1 (December 1, 2012), <https://doi.org/10.15291/sic/1.3.lt.1>.

Sue-Ann Harding and Ovidi Carbonell Cortés, eds., *The Routledge Handbook of Translation and Culture* (Taylor and Francis, 2018).

Lucyna Harmon and Dorota Osuchowska, *National Identity in Translation* (Berlin: Peter Lang, 2019).

Carol Korn-Bursztyn, "Translating Stories across Cultures," *Education and Culture* 14, no. 1 (1997).

Michal Organ, *Translation Today: National Identity in Focus* (Berlin: Peter Lang, 2019).

Ana Sentov, "Translating Culture-Specific Items in Literary Texts: Problems and Strategies in Students' Translations," in *Belgrade English Language and Literature Studies*, 2020, <https://doi.org/10.18485/bells90.2020.1.ch18>.

Harish Trivedi, "Translating Culture vs. Cultural Translation," in *In Translation – Reflections, Refractions, Transformations*, ed. Paul St-Pierre and Prafulla C. Kar (John Benjamins Publishing Company, 2007).

⁸ Anthony Pym, Miriam Shlesinger, and Daniel Simeoni, eds., *Beyond Descriptive Translation Studies : Investigations in Homage to Gideon Toury* (Amsterdam/Philadelphia: John Benjamins Pub, 2008).

Gideon Toury, *Descriptive Translation Studies and Beyond* (Amsterdam: Benjamins, 1995).

⁹ Sentov, "Translating Culture-Specific Items," 308.

¹⁰ Sentov, "Translating Culture-Specific Items," 311.

While those concepts are essential in the field of cultural translation and can therefore hardly be avoided, I will not be using them as such in my analysis. The aim of this thesis is to show how Scottish identity is portrayed, and what becomes of it in each translation, in a general sense. My objective is to show how the text is changed and how it can be understood by a francophone reader, so I will not be qualifying each translation method mentioned above in my analysis. However, the conclusion of this thesis will define in most specific terms the preferred translation methods of each translator, after enough evidence has been shown and commented on. When each translator's preferred methods have been identified, it will be easier to draw conclusions about the kind of translation each translator intended to write, as well as their motivations.

Those two fields, Scottish culture and cultural translation, have very rarely been linked in academic works — the most relevant text that can be found discusses the translation of Scottish literature into multiple languages: Stevenson's works into German,¹¹ and Iain Banks's¹² into French.¹³ However, no research has been made about Scottish literature — more generally — translated into French. With so little available material, there was no choice but to read about the two subjects separately before considering them side by side during my own analysis.

Still, there are quite a few academic works¹⁴ that have been written about different aspects of *Kidnapped*, and they were helpful in deepening my understanding of the novel and its various themes. Few, however, are dedicated to the Scottishness in *Kidnapped*,¹⁵ the most

¹¹ Beatrix Hesse, "The Unco Tales of Robert Louis Stevenson in German Translation," *International Journal of Scottish Literature*, no. 7 (2010).

¹² Iain Banks is a late 20th-century and early 21st-century Scottish science-fiction writer.

¹³ Olivier Demissy-Cazeilles, "Iain Banks in French: Translating 'the Foreigner Within,'" *International Journal of Scottish Literature*, no. 7 (2010).

¹⁴ Lucio De Capitani, "Ricordi e Racconti della Costa Scozzese: sulle Tracce di una Mitologia di Frontiera in the Merry Men, Memoirs of an Islet e Kidnapped di Robert Louis Stevenson," in *Estremi Confini : Spazi e Narrazioni nella Letteratura in Lingua Inglese* (Milan: Ledizioni, 2020).

Nathalie Jaëck, "To Jump or Not to Jump: Stevenson's Kidnapping of Adventure," *Journal of Stevenson Studies* 6 (2009).

Maria-Ioana Marchidanu, "The Body: An Existentialist Instrument in Robert Louis Stevenson's Kidnapped," *ESharp* 2, no. 25 (2017).

Caroline McCracken-Flesher, "Cross-Channel Stevenson: David Balfour and the Problem of Scottish Return," *International Journal of Scottish Literature*, 2007, <http://www.ijsl.stir.ac.uk/issue2/cmf.htm>.

Teresa Alma Sigfúsdóttir, "'A Zigzag of Contradictions' Manifestations of Duality in Robert Louis Stevenson's Kidnapped, Lewis Grassie Gibbon's Sunset Song and Irvine Welsh's Trainspotting" (MA diss., University of Iceland, 2017).

Izabela Szymańska, "Behind Adventure Stories: R.L. Stevenson's Kidnapped and Catriona as Narratives of Identity," in *Language, Identity and Community*, ed. Kamila Ciepiela (Berlin: Peter Lang, 2019).

¹⁵ Cyril Besson, "La Constitution de la Scotticité dans l'Oeuvre de Walter, James Hogg et Robert Louis Stevenson" (PhD diss., Université de Grenoble, 2011).

Penny Fielding, ed., *The Edinburgh Companion to Robert Louis Stevenson* (Edinburgh: Edinburgh University Press, 2010).

helpful guide to which is *Narrating Scotland* by Barry Menikoff, a true guidebook to Scottish identity in Stevenson's works. While some parts of the book focus on *The Master of Ballantrae* and *Catriona*, most of it is centred on *Kidnapped* and its portrayal of Scotland and Scottish people. Menikoff's analysis of the novel was of great help in identifying the elements of Scottish identity in the original book. Yet, as invaluable as such an analysis is, no research has been conducted on the translation of Stevenson's Scottish works' (including *Kidnapped*) into French. That is why a thesis such as this one is an important step into a research field that has not been explored at all. Studying how Scottish identity is shown not only in *Kidnapped*, but also in four of its French translations, should prove to be most enlightening and could help explain the lack of success the novel encountered in the French-speaking world.

The main objective of this thesis is thus to explore the original novel and identify the key elements of Scottish identity that can be found within its pages, and see how they are treated and depicted in the four translations that make up my corpus. The idea is not to observe translation techniques — though they will be approached in the conclusion — but to see which image of Scottish identity the translations might give to a francophone reader. I am no translation student, and while this thesis will discuss and analyse translations, the aim of this work is to give a literary analysis of *Kidnapped* and its French translations through the lens of cultural elements that might be present, altered, or altogether absent from the studied texts.

Methodology

In order to analyse the elements of Scottish identity in *Kidnapped*, I have divided said identity markers into the categories mentioned earlier: historical context, conflict between Highlanders and Lowlanders, landscape, language, food, music, traditions, and clothes. The first chapter of this thesis will be dedicated to identifying the markers of Scottish identity in the original novel, though some aspects of this work have already been tackled by Barry Menikoff in *Narrating Scotland*. Still, it is important to outline the main elements of Scottishness in the novel so that we will know what we are looking for in the translations later on. Chapter 1 will also contain valuable information about the context in which the story

Barry Menikoff, *Narrating Scotland: The Imagination of Robert Louis Stevenson* (Columbia: University Of South Carolina Press, 2005).

of *Kidnapped* takes place. It will serve as a background to the novel and will be helpful in understanding the stakes of the story and the cultural elements it contains. The next chapter will introduce the four French translations that will make up our corpus, as well as their translators. It will also propose a short review of *Kidnapped*'s reception in France, and the success it failed to achieve there.

In Chapter 3, I will begin my analysis of the French translations of the novel with the first element of national identity: Scottish history. As is the case for all the identity markers we will be studying, it would be difficult to give a general review of the treatment of a marker in the entirety of a translation, least of all four. Furthermore, the entire novel is not always representative of an element of Scottishness; some parts of the text might be more inspiring than others depending on the element we are looking for. My analysis of the translations will therefore be done through various extracts — different ones for each marker of Scottishness — that I believe to be among the most representative of a certain element of Scottish identity. Those extracts will be analysed to determine how Scottish identity is conveyed in the translations. In order to do so, I compared each translation to the original text and underlined the nuances of Scottish identity that were changed or removed to see which depiction of Scottishness a francophone reader might face. As I explained earlier, the aim of this thesis is to see exactly which impression or idea of Scottish identity the translations give to an unknowledgeable reader, which I assume most francophone readers could be, especially if they read *Kidnapped* as an adventure story. With every extract analysed, I will try to determine the objectives of each translator — which will be inferred from the techniques they used, though they will not be named in the analysis itself — and the reason they had for translating *Kidnapped* the way they did.

Chapter 4 will be dedicated to the depiction of the conflict between Highlanders and Lowlanders, as shown through two extracts from different chapters of the book. Once again, each extract will be compared to the original text individually — the translations will not be observed side by side, though sometimes the translators' choices will be compared in successive sections of the thesis. The question asked for each extract will not be "how do translators translate difficult parts of the text into French?" but "how do the translations change the way Scottish identity is conveyed? Which impact do those changes have on the way the text can be understood or received?" In Chapter 4, those changes will mostly be based on the characterization of David and Alan, as we will see.

Then, Chapter 5 will look into the depiction of the landscape and the mapping of Scotland shown in the translations, through a short extract that will be compared to the

original text with the same method used previously. Chapter 6 will then be a collection of other elements of Scottish culture: food, clothes, music, and traditions. Each characteristic will have its own extract and will be analysed in each translation.

After this specific analysis of various extracts covering different aspects of Scottish identity, a conclusion will allow us to compare the translations and the techniques mostly used by each translator, as well as their probable aim when translating *Kidnapped*. This will allow us to explain in clearer terms the conclusions that can be drawn from the analysis made throughout the thesis. This study will reveal how French translators conveyed crucial cultural concepts that come from a culture that is often overlooked and underestimated. Scotland, with the centuries it has spent existing in England's shadow, is a country that is full of little-known references — even to the average British reader, as we will see in the first chapter. Translating Scottish culture into French is no easy feat; and the French versions of *Kidnapped* might be better off being regarded simply as adventure novels, but that would be a substantial loss for a novel that is so heavily influenced by specific cultural references. Further than culture, the stakes presented in the novel are those of identity, personal and national, and how the two tend to fuse together. Those notions of identity are inherent to any country or culture, but they are particularly capital to a country such as Scotland, that has fought for independence for most of its history, and sometimes is not even considered a country by the general public. But perhaps it could be argued that countries such as Scotland have an even stronger sense of national identity than most independent countries do. This strong sense of identity and patriotism is best represented in literary works such as *Kidnapped*, which often only matter to Scottish readers and are difficult to export. And yet, an attempt to export it was made — multiple times over, as we can deduce from the amount of French translations of the novel that were published throughout the 20th century. One could wonder what the point of exporting such a novel even would be if not for its cultural context, even though it is obviously a good adventure story. But Stevenson, among others, wrote many adventure stories, and yet publishers have shown a certain stubbornness in their will to translate *Kidnapped* and export it to francophone countries. That can only be explained by the impactful context behind its story. Perhaps French readers did — or do — care about Scottish stories and wanted the translation they read to be a bridge between their culture and Stevenson's. There has to be a driving force behind *Kidnapped*'s multiple adaptations, and if that force truly is its cultural and historical context, as I assume it must be, then translating those elements properly is the best service translators could do for the text. *Kidnapped* is not simply an adventure story; it is above all a Scottish novel, brimming with

Scottishness and identity issues, and it should be treated as such in every language it is translated into. Let us see if that is the case as we dive into the cultural context of *Kidnapped* before immersing ourselves in its French translations.

Chapter 1: Scottish identity in the original novel

1.1. Historical context

1.1.1. *Kidnapped*: a historical novel?

In 1886, when *Kidnapped* was published, a new literary genre had been taking Scotland — and Europe — by storm since the beginning of the century: the historical novel, brought forth decades prior by the new national icon, Walter Scott. Scott introduced the historical novel to the Scots with works like *Waverley* (1814) and *Rob Roy* (1817), which became defining parts of Scottish literature. In this particular literary climate, the historical novel became a major genre in Scotland. It is not surprising, then, that Robert Louis Stevenson is often compared to Walter Scott since they are both Scottish writers, and they both wrote historical novels. However, as we will soon find out, Stevenson did not approach “historical” novels the same way that Scott did, and it can even be argued that Stevenson reinvented the already established genre of historical fiction. Scott’s novels were known for being — or at least aiming to be — historically accurate and thoroughly researched, and while Stevenson put quite a lot of work in his research as well, it is apparent that he was not as bothered by accuracy as Scott was. It becomes clear in the very first pages of *Kidnapped*, in Stevenson’s dedication to his friend Charles Baxter, where he explains that some historical events have been tampered with to fit the story. He even writes, “I might go on for long to justify one point and own another indefensible; it is more honest to confess at once how little I am touched by the desire of accuracy.”¹⁶ He then goes on to say that his novel is to be used as a bedtime story for children rather than a “furniture for the scholar’s library.” This could be seen as a lack of regard for his own work, but it is only a way to make sure that no one will expect a perfect rendition of history as it happened. This note at the beginning of the book therefore becomes more than a simple dedication to his friend; it becomes a way to control and manage the expectations of the reader. This is important to note, since we will see that throughout the novel, Stevenson manipulates historical events to create an act of “literary and political resistance.”¹⁷

¹⁶ Robert Louis Stevenson, *Kidnapped* (Penguin Classics), Penguin Classics (1886; repr., London: Penguin Books, 2007), 3.

¹⁷ Nathalie Jaëck, “Kidnapping the Historical Novel in Stevenson’s *Kidnapped*: An Act of Literary and Political Resistance,” *Journal of Stevenson Studies* 11 (2014).

1.1.2. Referenced historical events and characters

The events of *Kidnapped* take place in 1751, more than a century before the book was written. The novel is set five years after the battle of Culloden, which saw the downfall of the Jacobites and the end of their rebellion. The Jacobites were a group of rebels led by “Bonnie Prince Charlie,” Prince Charles Edward Stuart, who hoped to get his father on the throne after the Stuart dynasty had been dislodged by the Hanoverians. Many Highlanders supported the Jacobite cause because they hoped that putting a Scottish — and Catholic — king back on the throne would earn them more rights than they had at that time, when most of Scotland was occupied and relentlessly patrolled by the British forces. The Jacobites won a few battles against the English army, the most famous being the battle of Prestonpans, which was the Scots’ greatest victory. However, despite having funded part of his rebellion in France, Bonnie Prince Charlie struggled to unite the clans of Scotland to have a large and strong enough army. The last battle in the Jacobite rebellion was the battle of Culloden, where the English army, led by the Duke of Cumberland, vanquished their opponents and showed them no mercy after the battle had ended. After such a heavy defeat by the English, the Jacobites became criminals in the eye of the law, and the Highlands became a colonised territory where the entire way of living of the Highlanders was outlawed. The Disarming Act, which was enforced after the battle, forbade the Scots from bearing arms, wearing their traditional tartan — which bore the colours of their clan — playing and owning bagpipes, and even speaking Gaelic. As for the clan system, so essential to Scottish identity and culture, it was completely dismantled, as Scots were forced to be loyal to the British King, and most of their chiefs were either forced into exile or executed.

While it is useful to have some background knowledge of the Jacobite rebellion, the battle of Culloden, and everything that followed, to understand the story of *Kidnapped*, Stevenson does a good job of narrowing the story down through exposition scenes where characters explain what has been happening in Scotland in the past few years — even though all Scottish readers, and most English ones, would already have some basic knowledge of these events. Still, such knowledge is important to have since *Kidnapped* takes place in the aftermath of the battle of Culloden. Thanks to the exposition scenes Stevenson included, a francophone reader should not be too confused while reading the novel, and they probably would not need any help from the translator, though some parts of the story might remain somewhat obscure to an untrained reader.

In “The man with the belt of gold,” Alan, one of the two protagonists, delivers a speech where he explains the current state of the Highlands after the Jacobite rising, as well as the price the Highlanders have to pay for the rebellion.

My chief, let me tell you, sir, is forfeited, like every honest man in Scotland. His estate is in the hands of the man they call King George; and it is his officers that collect the rents, or try to collect them. But for the honour of Scotland, the poor tenant bodies take a thought upon their chief lying in exile; and this money is a part of that very rent for which King George is looking.¹⁸

Thanks to this quote and others that resemble it, the reader is given the opportunity to understand the situation in Scotland, and how the clan system has been undermined because of the new laws and restrictions put in place by the English. Most of the plot of the novel relies on these elements, so the inclusion of these various paragraphs where the background historical facts are explained shows Stevenson’s consideration for the reader.

In addition to these consequences of the Jacobite rising, the novel also portrays a few real-life characters who cross paths with our heroes, David Balfour and Alan Breck Stewart. Among these characters, we find Robin Oig, Rob Roy’s son, Cluny Macpherson, the chief of Clan McPherson at the time of the Jacobite rising, James Stewart, the man unfairly accused of a crime he did not commit, Colin Campbell of Glenure, the King’s Factor in the years following the battle, and of course, Alan himself, as he is inspired by the historical figure of the same name.

1.1.3. The Appin murder

One of the most defining moments of the novel is the Appin murder, which, instead of taking place prior to the events of the book, takes place right in the middle of it, in front of the main character, David. This murder occurred a few years after the battle of Culloden, and is still to this day one of the biggest mysteries in Scottish history. It took place in the Wood of Lettermore, a piece of land that used to belong to the Stewarts of Appin. There, Colin Campbell of Glenure, working as the King’s Factor, was tasked with collecting the rent payment that the tenants of Appin owed to the King. Colin Campbell, nicknamed “the Red Fox,” was trusted by the King with this mission because the Campbells were one of the clans that were loyal to the Crown during the Jacobite rising. Because of their position during the rebellion, the Campbells were despised by most other clans. As Colin Campbell was

travelling on Stewart land to collect the tenants' rents, he was suddenly shot in the back by an unknown assassin in the distance. This soon became a national affair, because the King feared that this murder could be the beginning of a new rebellion. Since the crime occurred on Stewart land, it was clear that a Stewart would be blamed for the Red Fox's death. Indeed, James Stewart, the clan's chief's half-brother, was unfairly accused and put through a rigged trial where most of the jurors were Campbells. He was found guilty and hanged, and his body was left in the open for years as a reminder to the Highlanders that they should let go of all remaining rebellious ideas.

The most notable difference between the novel's portrayal of the murder and the actual historical event is that, while the novel takes place in 1751, the real Appin murder occurred on May 14, 1752. This discrepancy in the dates only confirms Stevenson's earlier claim that he does not care much about accuracy, but it also helps the event fit into the characters' journey. Moreover, in the novel, Alan is also suspected of having committed the crime, even more so than James Stewart.

The first time Colin Campbell is mentioned, in "I hear of the Red Fox," we learn that Alan's clan is in the middle of a feud with the Campbells, particularly with the one they call "the Red Fox," the King's Factor, who is responsible for claiming a rent on Alan's family's estate. When Colin Campbell is first mentioned, Alan explains that he would wish to kill him, if he had the chance: "Ah! Red Fox, if ever I hold you at a gun's end, the Lord have pity upon ye!"¹⁹ Alan goes on to threaten Campbell even further, after David wrongfully believes that the King's Factor has been "beaten."

"Well, Alan," said I, "that is a strange story, and a fine one, too. And Whig as I may be, I am glad the man was beaten."

"Him beaten?" echoed Alan. "It's little ye ken of Campbells, and less of the Red Fox. Him beaten? No: nor will be, till his blood's on the hillside! But if the day comes, David man, that I can find time and leisure for a bit of hunting, there grows not enough heather in all Scotland to hide him from my vengeance!"²⁰

This passage helps justify the suspicion around Alan once the murder occurs, even though well-informed readers will know from history that he was not the culprit. Another interesting change that was added to the book is the fact that James Stewart, who was actually hanged for the murder, appears quite mild compared to Alan when it comes to his animosity

¹⁸ Stevenson, *Kidnapped*, 60.

¹⁹ Stevenson, *Kidnapped*, 83.

²⁰ Stevenson, *Kidnapped*, 83.

towards the Campbells. Whenever he walks onto the page, James does not complain about Colin Campbell or the government's policies; Alan is the only Highlander who openly expresses his hatred for the King's Factor. James never joins him in his complaints. According to Barry Menikoff,²¹ this portrayal of James Stewart only intensifies the feeling of injustice from his unfair conviction; Stevenson makes Alan look much more guilty than James, furthering the narrative according to which James's execution was a tragedy and a great outrage. By putting most of the blame on Alan, though he is innocent, Stevenson makes James look completely blameless and reinforces his image as a victim of dire circumstances. Therefore, the book makes an already well-known tragedy appear even more unfair.

In the novel, the murder occurs just under the reader's eyes, or rather, right in front of David, since he is talking with Colin of Glenure. When the latter is shot, David is just as surprised as Glenure's companions. David ends up in the middle of the action, which makes the murder a central element to the plot, especially since Alan and David end up being suspected of having had a part in the crime. The two companions then spend most of the book trying to escape from the red coats and the people who might recognise them from the "wanted" posters. We can therefore say that the Appin murder is the most impactful historical event in the book, as it has an influence on the characters and most of the plot.

1.1.4. A critical portrayal of imperialism

I mentioned earlier that Nathalie Jaëck referred to *Kidnapped* as "an act of literary and political resistance." While the act of literary resistance was linked to the novel's status as a "historical" novel, the act of political resistance is conveyed through the portrayal of the Highlands as if they were a foreign land. In her paper about the imperialism showcased in *Kidnapped*, Jaëck uses ideas from a book by Colin Calloway, "*White people, Indians, and Highlanders*": *Tribal People and Colonial Encounters in Scotland and America*, where Highlanders are compared to various indigenous tribes. According to Calloway, "pairing American Indians and Celtic Highlanders together as non-whites made sense to 18th century Englishmen, as it did to many Scottish Lowlanders."²² The two can be compared on many grounds: their view of family and kinship, their relation to nature and their land, their war traditions, etc. They both had to fight for their customs and culture while being invaded and

²¹ Menikoff, *Narrating Scotland*, 140.

²² Nathalie Jaëck, "R.L. Stevenson's *Kidnapped*: Indigenusness Begins at Home," *ELOHI. Peuples Indigènes et Environnement*, no. 4 (July 2013): 63, <https://doi.org/http://journals.openedition.org/elohi/565>.

regarded as savages by the invader. Stevenson himself linked the two in *In the South Seas* (1896), where he compared the “South Sea people” to his “own folk at home.”

In *Kidnapped*, it can therefore be argued that Stevenson portrays the Highlanders as a colonised people and the English as their oppressor, just like native Americans and the British in America. Ever since the Disarming Act of 1715 was applied again and more widely after the battle of Culloden, everything that was a distinctive part of Highlander culture became outlawed. This is very similar to the native Americans’ fate in America. As a narrator, David only makes this idea more credible, since he approaches the Highlands as an exotic land that does not seem to belong in his country. He is very intimidated by Highlanders, but still views them as savages. I will look further into the character of David and his portrayal as a Lowlander in the next section.

1.2. David Balfour as the Lowlander

David is the most ideal protagonist that Stevenson could have possibly chosen for this book; his perspective is unique and at the same time, extremely relatable to the reader — who was supposed to be, generally, English, as most of Stevenson’s readers were. An English reader would be just as confused as David if they were to go on a journey in the “wild” Highlands. David is, in that regard, the perfect protagonist for this book; he is just as prejudiced as an outsider might be, and just as bewildered once he is left to wander this unknown land. The Highlands might as well be on another continent; they feel completely foreign and perplexing to David. They almost become somewhat of an exotic land to the naïve hero of the story. This configuration is ideal in the prospect of a potential translation, since a francophone reader will be even more unfamiliar with the Highlanders’ way of living. Thanks to David’s own perplexity about everything he encounters in the Highlands, the translator should not have too much explaining to do, since the other characters already have to explain most of their customs to David. David is a perfect narrator, because he is as exterior to the new world he discovers as a third-person narrator would be, with all the necessary space to be as biased and prejudiced as the first-person narrator he is.²³

²³ Stella Moretti, “Under Lowland Eyes: David Balfour in the Land of the Jacobites — Robert Louis Stevenson’s Mapping of 18th-Century Scotland in *Kidnapped*,” *Annali di Ca’ Foscari. Serie Occidentale* 50 (September 2016). <https://doi.org/10.14277/2499-1562/AnnOc-50-16-16>.

1.2.1. A Whig, but a gentleman

The main aspect of David's personality in this book originates from the fact that he is a Lowlander;²⁴ his entire perspective, his entire outlook on the things that happen to him and the people he meets rely on that fact. Just as Alan is shaped in many ways by his identity as a Highlander, David's Lowlander identity is just as central to his personality. At the beginning of the story, David is not longing for adventure at all; his only wish is to receive his inheritance and find some sense of stability. When he meets his uncle, it goes without saying that that sense of stability seems to be all but achieved. Unfortunately for David, he will never find what he thought he wished for until the end of the novel²⁵ — and even then, his separation from Alan will make the situation all too bittersweet for young David. The first thing that makes David noticeably different from most of the other characters is the way he speaks. Unlike the others, he does not use many Scottish words, be it in Scots or Gaelic. He speaks in a very polite and eloquent manner, which seems at odds with other characters, such as his uncle or even Alan. His conventional way of speaking helps make him more relatable to an English reader. His internal monologue, as well as his pieces of dialogue, are probably the easiest part of the novel to translate, which is a good thing since the novel is written in his perspective.

When David first meets Alan, in "The man with the belt of gold," his Lowlander prejudice comes to light, since his first thought is that he has his "opinions" about Alan being a Highlander — and especially a Jacobite — but despite those opinions, David cannot help but be intrigued by Alan. Furthermore, David looks down on the crew members of the ship when they plan on selling Alan at the first opportunity, because despite everything, David still has some regard for his future friend.

In "I hear of the Red Fox," when David hears about the dreadful situation the Highlanders find themselves in, he feels pity for them and the fact that they had to run away from their homes. After David voices his concern for the well-being of these Highlanders, Alan tells him, "You're a Whig, but you're a gentleman." An interesting thing to note is that,

²⁴ A Lowlander is an inhabitant of the Lowlands of Scotland, as opposed to a Highlander, who lives in the Highlands of Scotland. While there is not a clear geographical frontier between the two, the Highlands include most of the western and northern part of Scotland, while most of the East and South — and all its major cities — are part of the Lowlands. Lowlanders were culturally closer to the English, and tended to look down upon the Highlanders, who they regarded as savages. While the Lowlanders lived in cities and dressed much as the English did, the Highlanders lived in clans constructed around kin, and wore kilts and tartan to show the colours of their clan. Lowlanders and Highlanders are therefore completely opposed culturally and have very little in common.

the first time Alan calls David a Whig, a footnote is added to explain to the reader what a Whig is (namely, someone who is loyal to King George). Though that is all the length of the definition given in the novel, in *Narrating Scotland*, Menikoff quotes the definition of a Whig given by Ann Grant's *Superstitions of the Highlanders*:²⁶

The term 'Whig' was not applied by the Highlanders in a political sense. It extended generally to their neighbours on the plains, and a 'Lowland Whig' comprehended the Puritan, Covenanter, and all those whose "dark, domineering spirit" and fanatical gloom were in essential opposition to the more striking traits of their own character and feelings. It was by no means among them a term appropriated to political differences.

It can therefore be assumed, once again, thanks to the footnote in the novel, that the book was aimed at readers who are rather unfamiliar with 18th century Scotland, such as 19th century — or later still — English readers. This is also a good thing for the translators, since these types of helpful notes are included by the author himself already. As we saw earlier, this specific chapter saw Alan and David get on common ground for the first time, but unfortunately, at that point in the book, it is clear that there is still a great divide between them and their respective way of life.

Throughout the novel, we also get familiar with the fact that David does not speak or understand a single word of Gaelic, to a point where he cannot even transcribe the sentences he hears, he merely writes that a person is speaking Gaelic, without any more details. That is another very convenient fact for the translators, who will not have to attempt to write sentences in Gaelic in a French text. It is clear, however, that David does not hold Gaelic in high esteem; he says about a Highlander speaking Gaelic, "Perhaps the strange language made him appear more backward than he really was."²⁷

In "The lad with the silver button: across Morven," when he meets some of Alan's friends, David still shows some of his earlier prejudice. He is surprised to find that the Highlanders are gentlemen, but he eventually gets used to it; he writes that he is now used to the politeness of Highlanders. Throughout the novel, David learns to let go of his prejudice against Highlanders and recognise that they are not the savages he believed them to be. As the story progresses, he starts finding more and more qualities to the Highlanders; bravery, loyalty, and hospitality being some of them. Though he starts seeing the injustice in their new

²⁵ At the end of the book, David's uncle is punished for having David kidnapped, and the young hero receives his inheritance, but since his adventures are over, he and Alan go their separate ways.

²⁶ Menikoff, *Narrating Scotland*, 55.

²⁷ Stevenson, *Kidnapped*, 151.

circumstances, he still stays at odds with Alan when it comes to their political and ideological beliefs. No matter their growing friendship, Alan and David remain, despite every adventure they go on together, a Highlander and a Lowlander.

1.3. Alan Breck Stewart as the Highlander

Just as most of David's personality relies on him being a Lowlander, most of Alan's character is linked to his state as a Highlander, and especially a Jacobite. Alan's love for his country and his clan is an integral part of his identity. This is apparent throughout the novel, and even as soon as he appears on the page for the first time. In "The man with the belt of gold," one of the very first things he asks is whether there are Jacobites among the crew. He is immediately introduced as a Jacobite, and he calls David a Whig as soon as he meets him. Later in that chapter, it becomes clear that in the year 1751, being a Highlander came with its set of drawbacks; the first one being living in poverty, no matter the good situation one might have had before. Forced into hiding, the Highlanders introduced in the novel are still full of pride and love for their way of life and their clan.

In "I hear of the Red Fox," Alan explains his back story; he used to be a part of the British army, but he ended up deserting and joining the ranks of the Jacobites during the battle of Prestonpans, which the Jacobites won. Though his affiliation to the Jacobites is thus quite recent, Alan's loyalty to his brothers in arms and his cause proves to be without fail. Alan is so loyal to his clan that he accepts to be wanted for Colin of Glenure's murder if it will help steer suspicion away from James Stewart. By doing so, he puts his new friend David in a delicate position since he will become wanted alongside him. David and Alan's state as wanted men will be a source of conflict between the two throughout the story, since a lot of David's internal struggle revolves around the fact that he does not know whether he should leave Alan to his fate or whether he should keep accompanying him on his journey. This unyielding faithfulness to his clan is typical of the Highlanders; since their clans are based on kin, they value family much more than David does — David, who, at the beginning of the book, had never even heard of his own uncle. Everything Alan does is motivated by his loyalty to his clan; even his hatred for Colin of Glenure comes from his clan's rivalry with the Campbells.

The other characters from the Highlands behave in a similar way; when Robin Oig, son of Rob Roy, first meets David, in "In Balquhider," he is intrigued by his family name. He tells him that a surgeon whose last name was Balfour once helped fix his brother's broken

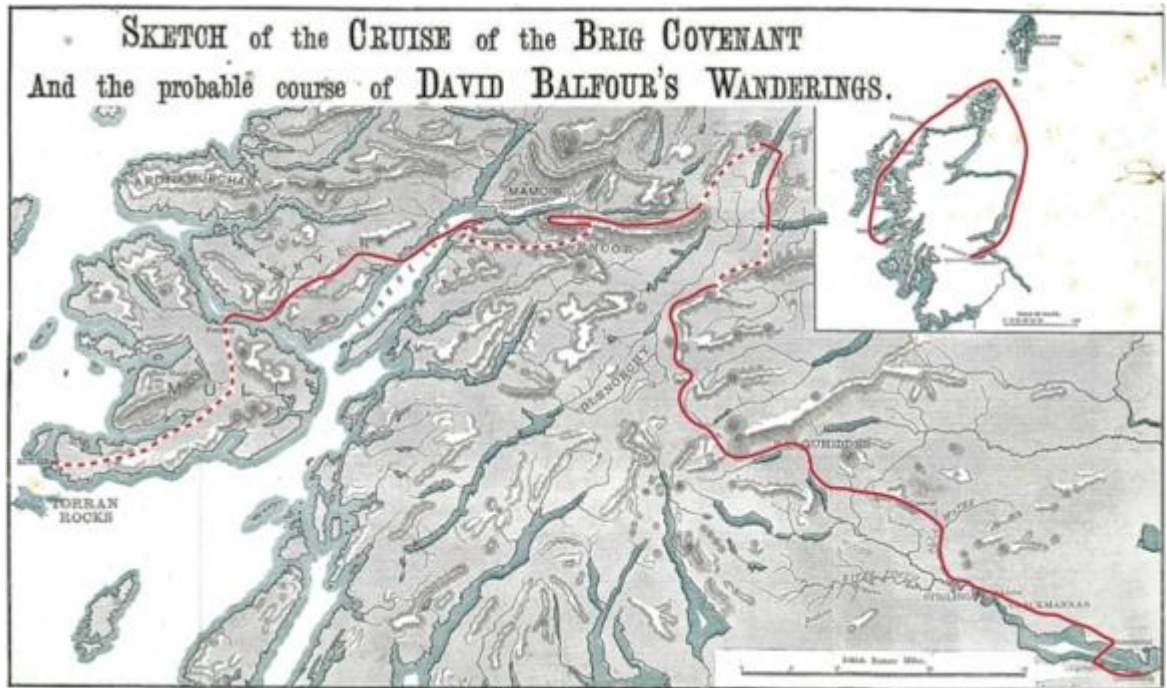
leg, and that he therefore owes a debt to the Balfour family. When David tells him he has no idea if he is even related to that other Balfour, Robin Oig seems repulsed by the idea that David is not aware of who is, and who is not, a part of his family. He dismisses him right away, and goes on to say about him, “[he is] only some kinless loon that [doesn’t] know his own father.”²⁸ To a Highlander, that would be the greatest insult, as their clan system relies on knowing everyone in one’s family and being loyal to them. But David, as a Lowlander, only takes the remark mildly, since he does not care about family as the Highlanders do.

Another important thing to note is how much pride Alan finds in being a Highlander, and particularly a Jacobite. He is a very proud character, and he remains that way even while he is on the run. Even when he is an outlaw, running from the red coats, he cannot help but feel great pride in his heritage and his people. It is his pride that pushes him to taunt David about his Whig beliefs, though he has great respect for him in spite of them. Whenever someone speaks Gaelic with him in front of David, he asks his friends to speak Scots or English instead, so that David does not feel left out. In “The flight in the heather: the moor,” Alan tells David, “There are whiles when ye are altogether too canny and Whiggish to be company for a gentleman like me; but there come other whiles when ye show yoursel’ a mettle spark; and it’s then, David, that I love ye like a brother.”²⁹ This shows that despite their differences, Alan and David become real friends throughout the novel and they learn to accept each other, even though they do not have anything in common except the perilous situation they find themselves in together. Alan is the perfect foil to David’s character; the main difference between them — their Highlander and Lowlander status — is the source of many of their other differences. Their opinions diverge in many respects; they have opposite views on religion, politics, family, and they have different values — as we can see in “Cluny’s cage,” when David gets upset that Alan spent all his money on a game of cards. However, despite their differences, Alan and David are great partners and work well together as characters on a page. Their friendship is probably one of the most compelling parts of the novel.

²⁸ Stevenson, *Kidnapped*, 183.

1.4. A journey through the Highlands

Since David's journey is one of the most important parts of *Kidnapped*, it only made sense for Stevenson to add a map retracing David's steps at the beginning of the book. Let us take a closer look at the map.



The first thing we can note is that David's wanderings in the novel go beyond the map. Additionally, the map's title reads, "[...] and the probable course of David Balfour's wanderings." The word "probable" is a very interesting choice on Stevenson's part. It only corroborates his earlier claim about his novel not being a perfectly historical one. Even on his map, marked with the fictional journey of a fictional character, Stevenson notes that he might not be completely accurate in his depiction.³⁰

The landscape of the Highlands almost feels like an actual character in the book because it plays a role in the story, in its own particular way. A very apparent thing is the prominence of the landscape in its descriptions. The landscape is described in detail by David, who mostly finds the Highlands impressive but gloomy and frightening. The reader often pictures the magnificence of the plains and glens of Scotland, but it all comes under the filter of David's mistrustful gaze. It should be very enlightening to see how the landscape is

²⁹ Stevenson, *Kidnapped*, 155.

³⁰ Jäck, *Kidnapping the Historical Novel*, 12.

described in the translations, since David's outlook mostly comes across through his choice of words.

More than a character, the landscape can sometimes become an ally to the heroes in the book. Whenever Alan and David find themselves running and hiding from the red coats, Alan often helps them make it out unscathed thanks to this knowledge of the hills and valleys of the Highlands, while the English mainly stick to the roads and to everything that appears on their maps. Most of Alan's knowledge of the countryside does not come from maps but from familiarity and love for his country, and that makes all the difference. That is what helps the protagonists escape countless times; it gives them the upper hand on their opponents. Though, obviously, David would have been just as ignorant as the English if it were not for Alan's advice and knowledge of the Highlands.³¹

1.5. Languages in *Kidnapped*: from Gaelic to Scots

The linguistic aspect in *Kidnapped* is the element that should stand out the most in the translations, especially since this book is full of Scottish vocabulary and expressions.

The languages shown in the novel are the three main languages of Scotland: English, Scots and Gaelic. The last two are a perfect representation of the opposition between Lowlands and Highlands explained earlier. Gaelic is mainly spoken in the Highlands — though not so much today as at the time the story of *Kidnapped* takes place, since Gaelic was outlawed after the battle of Culloden and is now only learned and spoken out of patriotism and love for Scottish culture and ancestry. In 2001, Gaelic officially became a minority autochthonous language according to the European Charter for Regional or Minority Languages.³² Gaelic originated in the fifth century, when small kingdoms ruled the territory of what is now Scotland. One of them was the Kingdom of Dál Riata, ruled by the Gaels — people of Celtic descent — who later conquered the surrounding kingdoms until it progressively became the Kingdom of Scotland in the eleventh century. Gaelic therefore became the language of the monarchy, the law, the Church, and every main institution of the government.³³ It was also a great literary language, the oldest in Europe after Greek and Latin,³⁴ which is ironic since Lowlanders always regarded Highlanders as barbarians for

³¹ Jaëck, *Indigenoussness Begins at Home*, 8.

³² Robert Lawson, "Introduction: An Overview of Language in Scotland," in *Sociolinguistics in Scotland*, ed. Robert Lawson (London: Palgrave Macmillan, 2014), 7.

³³ Lawson, "Language in Scotland," 4.

³⁴ Catherine Matheson and David Matheson, "Languages of Scotland: Culture and the Classroom," *Comparative Education* 36, no. 2 (May 2000): 212, <https://doi.org/10.1080/713656603>.

speaking Gaelic, because according to them, it was a language that was only oral and had no literature, which indicates how little Lowlanders truly knew about Highland culture.³⁵ Despite being the main language of Scotland in the eleventh century, Gaelic suffered after the arrival of William the Conqueror in Britain in 1066, since the Norman invasion he brought forth forced the claimant to the English throne of the time to seek refuge in the Scottish Court. In doing so, he brought the ancestor of English, Anglo-Scandinavian, to the court. The King of Scotland's son and successor was also exiled to the court of England a few decades later, and when he came back home, he brought Anglo-French and Norman influences with him. He worked to make Scotland a trading centre and a haven for scholars coming from all over Europe. This large wave of immigration made a new language appear, which would become Scots as we know it today. It was born from different influences: English, French, and some Gaelic. This new language spread across the main cities of the Lowlands, and Gaelic remained in the North of Scotland, namely, in the Highlands. Scots also became the language of the law and the Court in the whole of Scotland.³⁶ Scots developed on its own but always remained similar enough to English, which makes many current scholars question whether or not it can be called a language, or simply a dialect of English — some Scots even reduce it to mere slang. Since the big cities of Scotland all adopted Scots, Gaelic became a rural language and remained so until it was outlawed and thereafter.³⁷ At the time the story of *Kidnapped* takes place, after the battle of Culloden, Scots was therefore the language of the Lowlands — as well as English, of course — whereas Gaelic remained in the Highlands, spoken in private and secret conversations between Highlanders, since the language was outlawed after the publication of the Disarming Act.

While *Kidnapped* is written in English, many “foreign” words in the text are written in Scots, since David does not transcribe full sentences in Gaelic, only small words here and there. Apart from everyday — and relatively well-known — Scottish words, the more complex words are usually translated into English in a footnote. It will be interesting to see how those words are dealt with in the translations. The words that are not explained are the most basic words of the Scottish lexicon, such as *nae*, *bonny*, *lass*, *ken*, etc. Every character has a very specific way of speaking, one that makes them recognisable — such as David, who, as I explained before, speaks a very formal English, since he probably considers Scots as beneath him. Other characters' speech uses many more Scottish words, and it makes their

³⁵ Philippe Laplace, “The Highlands and the Lowlands of Scotland: Transference, Cultural Synecdoche and the Elusive Quest for Identity,” (January 2010), 19.

³⁶ Lawson, “Language in Scotland,” 5.

speech stand out. Observing the language used in the translations of *Kidnapped* should prove to be most enlightening.

1.6. Food, music and traditions

While Scotland has an array of food specialties, there is not a large variety of them displayed in *Kidnapped*. But that only gives us a better idea of the way the Highlanders had to live after the battle of Culloden. For most of the novel, the only food the characters eat is porridge, except in “Cluny’s cage,” when David eats collops, which are a Scottish meal made of fried bacon and eggs. In this particular chapter, the food that David eats is a testament to the higher living condition of Cluny, since condiments were the rarest thing of all, and Cluny offers to put lemon in the meal. It is probably David’s first real meal in the book. While on the run, David is forced to eat in the Highlands, and the poverty in this part of Scotland is all too present in the story. David barely eats throughout his journey, and that only shows the state of the Highlands at that time. Most Highlanders were so poor that any food outside of porridge had become a luxury.³⁸

Music is a bigger part of the novel than food is, even though it is perhaps shown more subtly. Unlike food, music can be found anywhere in the Highlands, and it can be made from nothing. It is the one part of Highlander culture that cannot be taken away by the red coats, as it is less noticeable than clothes or attire — even though the Disarming Act did outlaw the use and ownership of bagpipes. As soon as David takes his first step on the ship, early in the book, he talks of people dancing, singing. Within pages of his meeting with David, Alan starts singing in Gaelic about himself, his sword and the beauty of the Highlands. Later on, during their journey through the Highlands, Alan often breaks into song to lighten the mood or simply to feel more connected to the wilderness surrounding him. Near the end of the novel, Alan also engages in a piping contest with Robin Oig to settle a conflict between them. It would seem odd to use bagpipes as a weapon instead of fighting with a sword, but Robin and Alan’s respect for their culture and their music is so great that Alan gracefully accepts the outcome of the contest and admits defeat.

In the repressive atmosphere of *Kidnapped*, there are not many Scottish traditions on display when the characters are wandering through the Highlands. The only recurring theme in the book is the Scots’ well-known superstition and taste for the supernatural. At the

³⁷ Matheson and Matheson, “Languages of Scotland,” 213.

³⁸ Menikoff, *Narrating Scotland*, 46-7.

beginning of the story, when David is about to meet his uncle for the first time, a woman is standing in front of the house and cursing David's uncle. When that happens, David mentions the fact that the people of Scotland still believe in witches. A few chapters later, the warlock of Essendean is mentioned; according to David, the rumors say that the warlock made a mirror that could allow someone to see into the future. Throughout the novel, various mythical creatures are referenced, such as water kelpies; Scottish folklore is sometimes mentioned with no context or explanation. Folkloric elements seem to be given less attention than historical events, since most of the latter were explained. Still, less spiritual traditions also appear in the novel, such as the fiery cross, which was used by Highlanders to rally members of their clan, or bring multiple clans together.

1.7. Clothes as a marker of identity

Though clothes have a great significance in the novel, Scottish clothes are very rare and hard to come by, unlike what most readers might expect. The absence of Scottish clothes, such as kilts and tartan, is very telling of the living conditions in the Highlands in the eighteenth century. After the Jacobite rebellion, "Highland dress" was outlawed, and the penalty for wearing it even once was more than disproportionate. David mentions this new law and phenomenon early into his journey through the Highlands.

The Highland dress being forbidden by law since the rebellion, and the people condemned to the Lowland habit, which they much disliked, it was strange to see the variety of their array. Some went bare, only for a hanging cloak or great-coat, and carried their trousers on their backs like a useless burthen: some had made an imitation of the tartan with little parti-coloured stripes patched together like an old wife's quilt; others, again, still wore the Highland philabeg, but by putting a few stitches between the legs transformed it into a pair of trousers like a Dutchman's. All those makeshifts were condemned and punished, for the law was harshly applied, in hopes to break up the clan spirit; but in that out-of-the-way, sea-bound isle,³⁹ there were few to make remarks and fewer to tell tales.⁴⁰

As it is explained in this quote, the Highlanders were prohibited from wearing their tartan and colours, and they were forced to settle for Lowland clothes. This was particularly humiliating since they did not associate themselves with the Lowlanders at all, and the cultural differences between them made it hard to believe they originated from the same country. The harshest part of that law came from the fact that the Highlanders' tartan colours

³⁹ The Isle of Mull, where David and Alan arrived in this extract.

were representative of their clan. Their clothes were a capital part of their identity, since they reflected their affiliation to a clan. Of course, the clan system was seen as a threat to the monarchy, so it was the part of Highland culture that had to be eliminated the most urgently.⁴¹ In “The death of the Red Fox,” David meets a servant who is wearing a piece of tartan, and he wonders whether his master is an outlaw or someone who is close to the King. He gets an answer to his question once the servant is revealed to be at the service of Colin Campbell, the King’s Factor. Therefore, since Colin “betrayed” his Highlander identity by associating with the King and deciding to answer to him, he and his servants are now allowed to wear some tartan since their old colours do not signify defiance, now that they work for the King.

Stevenson reinforces the importance of clothes in other ways; throughout the novel, David judges the characters he meets according to their attire. Their way of dressing has quite an impact on the way David perceives the characters. Ebenezer Balfour, for example, is immediately described as a man wearing a nightgown and a “ragged shirt.” His attire only furthers David’s wariness around him. The more mistrustful David gets, the more he describes his uncle’s clothes in a demeaning manner.

The opposite can be said of Alan, who is immediately described as wearing very fine clothes. Though he is a Jacobite, and therefore quite frightening to David, the latter regards him with a bit of esteem simply because of his clothes. He even writes, “a man with so fine a coat must like fine people.” Right away, though he should mistrust Alan because he is a Jacobite, David feels a connection to him, mostly because of the way he is dressed. But Alan’s clothes are not only important to David, but most of all to Alan himself. His clothes come from France and are a symbol of the Scots’ alliance to France, the one place where they can still be somewhat free to act as Highlanders. Alan’s clothes fuel his pride and his vanity, to such an extent that, when he becomes wanted for Colin of Glenure’s murder and clearly identifiable through his clothes, he refuses to dispose of them, even though they might give him and David away. His clothes make him all too recognisable, but Alan would rather feed his pride than ensure he and David are safe from suspicion.

It is therefore safe to say that clothes are definitely depicted as a marker of identity in the novel, not only because of its portrayal of the new law prohibiting the Highland dress, but also because of the way the main characters regard clothes and their social value. In *Kidnapped*, clothes are very telling of a character’s personality and social status.

⁴⁰ Stevenson, *Kidnapped*, 101.

⁴¹ Menikoff, *Narrating Scotland*, 39.

Chapter 2: Translating *Kidnapped* into French

2.1. An introduction to the translations

2.1.1. The pioneer

The first French translation of *Kidnapped* was published in 1905, under the name *Enlevé ! : mémoire relatant les aventures de David Balfour en l'an 1751*. It was written by Albert Savine, a French editor and translator who also wrote a lengthy foreword to his translation. Savine was a publisher just before becoming a translator, since he bought a small publishing house, E. Giraud, with his wife's money. He named his new publishing house after himself, and started by publishing novels from Spanish and Catalan authors. He translated most of the works he published himself, and his translations were so numerous that people even wondered if he had used ghostwriters for the many texts he worked on. His editorial line soon ended up straying from Spanish texts to antisemitic ones. After opening "La Nouvelle Librairie Parisienne," a shop where his publications could be purchased, he created a new collection called "La Bibliothèque Antisémitique." Apart from this lengthy collection, he also published some naturalist works, such as novels from Belgian author Camille Lemonnier. Savine loved to use his publications to upset and scandalise the public, which caused him to go on trial many times and even end up in prison. Because of all those trials, he lost a lot of money, his wife divorced him, and his publishing house went bankrupt. He was forced to sell his business, along with all the books he had published. It is after this major setback that he started translating English works by famous authors such as Oscar Wilde, Conan Doyle and, of course, Stevenson. His translations were published by his old publishing house, then called P.-V. Stock,⁴² after Pierre-Victor Stock, the man who had bought Savine's catalogue.⁴³ *Kidnapped* was also published by P.-V. Stock, as a part of Stock's new collection, "La Bibliothèque Cosmopolite."

This translation is still available today, mostly online, but it can also be found in print — on demand — for quite a hefty price. It appears to be quite an outdated translation, since it is rarely mentioned when translations of *Kidnapped* are concerned, even though Albert Savine is the first to have brought Stevenson's novel to a French-speaking readership.

⁴² This publisher still exists today, but is simply called "Stock."

⁴³ Lucien Borel du Bez, "Albert Savine (1859-1927), Éditeur, Homme de Lettres..." (Gap, 1928).

Though he translated many novels over the course of his life — many by great authors as well-known as Stevenson himself — he seems to have had peculiar translation ethics. That is understandable since he seems to have been under a heavy financial pressure, and he produced a high volume of translations. As a result, his translation is sometimes bulky, sometimes unclear, and sometimes quite questionable. Even outside of its portrayal of Scottish identity, Savine's translation often strays slightly from the meaning intended in the original text. Though many issues about this translation will be addressed, Savine was the first to translate *Kidnapped* into French, so his translation is obviously essential to study in the framework of this thesis. Throughout my analysis, I will be using the scanned version of the original translation that can be found for free on the Internet.⁴⁴

As the first French translation of *Kidnapped* to have been made, Savine's translation can appear to be quite outdated when compared to the others, or even when standing on its own. Even without taking cultural elements into account, this translation could hardly be considered as ideal, seeing as how many words are awkwardly translated. The sentences do not always make sense or match the original text at all, which can only indicate that Scottish identity might be overlooked in a similar way. The translation actually matches the format of the original novel perfectly; whenever Stevenson used footnotes to explain the context of the story, Savine did as well, but Savine did not add anything to the original text — no footnote for additional references, only a lengthy foreword that tells the story of Stevenson's life, as well as his influence on literature. In this foreword, Savine mentions his admiration for Stevenson's work, as well as his regret about the fact that his work is not as popular in France as it is in the UK and in the English-speaking world. It is unfortunate, however, that Savine did not put a bit more care in his translation to make sure it reached French readers properly. The historical context of *Kidnapped* is not explained in any more detail in his foreword than in the one made by Stevenson himself, therefore it remains true that Savine only translated the text but did not add anything to it, as could have been expected from the first French translator of *Kidnapped*. Throughout the translation, Savine often makes errors, mistaking false friends for the proper translation — for instance, “minister” (in the religious sense) became “ministre,” “chieftain” became “capitaine,” etc⁴⁵ — rarely bothering to look up words in the dictionary before wrongly translating them. His way to assemble words can also be perplexing sometimes, as we will see later — either they do not fit in French, or they do

⁴⁴ Robert Louis Stevenson, *Enlevé ! : Mémoire Relatant les Aventures de David Balfour en l'an 1751*, trans. Albert Savine (Paris: Editions P.-V Stock, 1905), [https://fr.wikisource.org/wiki/Enlev%C3%A9_!_\(traduction_Savine\)](https://fr.wikisource.org/wiki/Enlev%C3%A9_!_(traduction_Savine)).

make sense in French but do not match the original meaning at all — it is therefore no wonder that other translators decided to re-translate *Kidnapped* after Savine left his mark on the text.

The most surprising observation that can be made about Savine's translation is that he really tried to stick to the original text — too much, most of the time — without attempting to add his own originality or using interesting and innovative language. His translation looks like a carbon copy of the original text; nothing is removed or added, and yet, it is full of mistakes and fails to convey the soul and true meaning of the novel, as we will see later. It is more of a succession of words that try to imitate Stevenson's work, but without the necessary bridge between English and French — an important part of the translator's work that is indispensable in the context of cultural translation. This bridge, though a capital piece of the puzzle, is unfortunately missing from this work, even though this French translation has the merit of being the first to have been published of *Kidnapped*, and bringing this unknown part of Stevenson's work to a French audience.

2.1.2. The favourite

The second French translation this thesis will be looking into is Théo Varlet's, which was published in 1927 under the name *Les aventures de David Balfour*. Théo Varlet came from a background that was quite different from Savine's, since instead of being a publisher, he was a poet and a writer before starting his translations. He was known for being a fantasy and science-fiction writer, who then went on to translate works that fit in this classification. He spent a significant part of his life travelling, which could have given him an affinity for different cultures, and could make him more apt to translate cultural works such as *Kidnapped*. When Varlet decided to start translating foreign texts, Stevenson was the first author whose work he decided to take on, starting with *Treasure Island* in 1920. Varlet translated many of Stevenson's novels and novellas, first for a publishing house called *La Sirène*, then for Albin Michel. His translation of *Kidnapped* was therefore published by Albin Michel as well. Varlet also translated novels by Rudyard Kipling, Emily Brontë, and Herman Melville, among others. Still, Stevenson was the author he focused most of his career as a translator on, as he had also translated quite a few of his novels before he took on the

⁴⁵ More examples will be shown throughout the thesis.

translation of *Kidnapped*.⁴⁶ It could therefore be assumed that Varlet had developed an intricate knowledge of Stevenson's writing by then.

The edition of this translation that I will be using has been revised since 1927, so the translation might not be exactly as it was at the time it was originally published. Even the title has been altered; the novel is now called *Enlevé ! : Les aventures de David Balfour*.⁴⁷ This edition is still in print today,⁴⁸ unlike most others; it is the most readily available French translation of *Kidnapped*. It is also the most respected and the most respectful of the original text, in all regards. It is the translation that could be considered as an ideal, but it will be interesting to investigate as to how it manages to portray Scottish identity. Unlike Savine's translation, it does not copy the original text word for word; it instead aims to be faithful to the text while still making some sense in French, even when sentences have to be completely rearranged. It does not match the original novel as perfectly, and therefore, it matches it better. Varlet's words are rarely mistranslations. The sentences flow together in an agreeable display, and although some things simply cannot be translated — which is an issue we will come back to — Varlet always offers as many explanations as he can when the meaning of a word is too specific or obscure, as we will see later. His translation is not perfect; it would be difficult, considering the original novel, to perfectly convey every nuance of Scottish identity, but Varlet tries his very best to do so, and his translation is therefore the most complete and multi-faceted that will be studied in the context of this thesis. It is no wonder that this translation is now the only translation of *Kidnapped* still on the market, and the one that is used as a reference whenever a French-speaking person wants to read Stevenson's most Scottish novel. The biggest difference between Varlet's translation and Savine's is that the former constantly uses footnotes to explain Scottish words or references that a francophone reader might not get, whereas the latter only reused the footnotes already written by Stevenson — Varlet's is the first translation to have included notes from the translator. Those notes will prove to be invaluable to the reader and to this research as well, since most details of Scottish identity will be conveyed through those footnotes. The text of the novel itself is often much more detailed, more representative of Scottish identity than in other translations, so even outside of the footnotes, Varlet's translation remains richer than the others, in the context of Scottish identity, at least. Perhaps some other translations are better at telling the

⁴⁶ Félix Lagalaure, *Théo Varlet (1878-1938) : Sa Vie, son Œuvre* (Paris: L'amitié par le livre, 1939).

⁴⁷ Robert Louis Stevenson, *Enlevé ! : Les Aventures de David Balfour*, trans. Théo Varlet (1927; repr., Paris: Éditions Sillage, 2015).

⁴⁸ Its last printing took place in 2015 and has not been repeated since then, probably because the book does not sell enough copies in francophone countries.

story of David's adventures, which is the aim of most publishers with this novel, but Varlet did give a lot of thought to his portrayal of Scottishness, as we will see in our analysis of his translation.

Even outside of the field of Scottish identity, this translation contains fewer mistakes, fewer inconsistencies; it is the only one that kept the proper length of the original and did not cut some pieces of the text, which is why this translation is also the longest book out of all of them. Unless another, newer translation is made of *Kidnapped*, Varlet's should remain the main French translation of the novel and the only one on the market for years to come. And that seems likely, since *Kidnapped* has not recently known a surge in popularity, be it in France or in the UK. However, in the framework of this thesis, Varlet's translation is an ideal candidate, and an example for the next translators of *Kidnapped*, if they were to exist.

2.1.3. The retellings

The last two translations this thesis will be studying are not only translations, but also simplified retellings written for children.

The first one was written by Marie Dronsart, even before Savine's. It was published posthumously by Hachette in 1907, six years after Dronsart's death. While her translation was written before Savine's, it was still published afterwards, which keeps it from being the first French translation of *Kidnapped* "officially." Marie Dronsart was not known for any literary occupation besides translation, although she was commonly called "une femme de lettres" and she did quite a lot of travelling in her lifetime. She was known for translating Stevenson's works for Hachette, but it is unknown whether she worked with other authors. Her aim with *Kidnapped* seems to have been to write an adventure story, so it is hard to say if her translation was shortened later on to be republished for children, or if it was always that way. Considering all the details we will study later, I would wager that her original work has been cut, but there is no way of knowing the answer for sure, given how little information it is possible to find on Marie Dronsart, and the fact that I could not access the first edition in any Belgian library. Either way, Dronsart's translation of *Kidnapped*, titled *Les aventures de David Balfour*, was republished by Hachette in 1979, in its very famous "Bibliothèque verte" collection, which is aimed at readers aged between nine and twelve years old.

The second retelling, however, was clearly written as an abridgment right from its conception. There is no information on Pierre Lapalme — its translator — to be found online or in any publication I consulted, but he translated and simplified multiple famous novels for

Dargaud's children's collection. Since that is the only line of work he is known for, it seems safe to assume that his job as a translator was to work on famous novels — such as *Alice in Wonderland*, *The Prince and the Pauper*, and *White Fang* — and shorten them to make them more digestible for children. Unlike the other translators this thesis is focused on, Lapalme did not work as a translator for Stevenson in particular, he simply worked for his publisher, Dargaud, and its youth collection. He published *Les aventures de David Balfour* in 1982, and it can be assumed he first translated it around that time as well.

Despite both being retellings, Marie Dronsart's⁴⁹ and Pierre Lapalme's⁵⁰ translations have very little in common. However, both books have not been in print since — respectively — 1979 and 1982 and can only be found in the editions from that time, which are very difficult to acquire. Both translations are sometimes badly edited, with cuts being made randomly, dialogue lines being wrongly attributed, important passages being skipped, etc. It will be interesting to see if the parts of the text that are often omitted have anything — or everything — to do with Scottish identity, so as not to confuse children, or to make the story lighter, for example. Even though those translations are simplified, it is important to look not only at the translated text but also at the parts of the original text that have been cut, and why that might have been.

Both retellings are fairly similarly translated, though Lapalme's is much more simplified than Dronsart's. Descriptions of either the landscape or the historical background are often excised or truncated in those translations, along with some parts of dialogue that get too deep into the intricacies of Scottish identity. Even outside of the field of Scottishness, even though it is the focus of this thesis, both translations are sometimes faulty in the most common areas of translation. Parts of the text are either translated too formally or not formally enough — some characters who should be speaking like peasants speak like nobles, whereas some noblemen speak as if they came from the country. The idiom of the Highlanders and the Lowlanders does not match the original either; the Highlanders no longer use any special vocabulary that is worthy of David's notice, as we will see later. Without those crucial elements of the novel, most of the inner conflict and tension between the characters and their respective clans ends up lost in translation. However, these two translations are some of the most recent ones that have been published — or republished — and are therefore interesting to study in the context of this thesis.

⁴⁹ Robert Louis Stevenson, *Les Aventures de David Balfour*, trans. Marie Dronsart (1907; repr., Paris: Hachette, 1979).

⁵⁰ Robert Louis Stevenson, *Les Aventures de David Balfour*, trans. Pierre Lapalme (Paris: Dargaud, 1982).

2.2. The reception of *Kidnapped* in France and other French-speaking countries

R.L. Stevenson being such an influential author as he is, his books have been widely translated into French and have gained quite a following in France. Back in the 19th and 20th centuries, French people tended to love Stevenson's work, and he returned that love in full, since he adored the country, and loved to see himself as half French.⁵¹ That only seems natural when the lifelong alliance between Scotland and France is considered, but that is not the only reason why Stevenson felt so at ease — almost at home, even — in France. He had a personal affection for the country; he spent a lot of time there and even wrote a book about a journey through France, not unlike the journey through his homeland represented in *Kidnapped*. Stevenson's love for France was therefore a well-known fact, and that love became mutual when his works started reaching the other side of the English Channel. However, exporting Stevenson's novels to a completely different culture was not an easy feat. Only a couple of his best works made it to celebrity in France. Stevenson is indeed more known for *Treasure Island* and *The Strange Case of Dr Jekyll and Mr Hyde* than he is for *The Master of Ballantrae*, for example. *Kidnapped*, being so heavily influenced by Scottish culture, was one of the novels that struggled to become acknowledged in France. The amiability between the two countries might be an important part of their respective history, but French people do not generally have a wide knowledge of Scotland, nor a special interest in learning about it. Consequently, *Kidnapped* was probably — even at the time of its release — too specific a novel to attract the interest of French people, although many French critics have admitted to enjoying *Kidnapped* more than they did *Treasure Island*, considering it a better piece of literature with better characters and a better setting.⁵² Those critics probably recognized Stevenson's love for his country as an endearing quality that only a book such as *Kidnapped* could portray. However, those critics do not represent the majority of French readers, who apparently preferred adventure stories with a touch of fantastical elements to an adventure story inspired by history and culture. The success — or lack thereof — of *Kidnapped* in France does not take anything away from the acclaim that Stevenson received in France for his other books. In 1885, back when it was first translated into French, *Treasure Island* was even published by the prestigious Hetzel,⁵³ who only published the most popular

⁵¹ Mark Fitzpatrick, "R.L. Stevenson, Joseph Conrad and the Adventure Novel : Reception, Criticism and Translation in France, 1880-1930" (PhD diss., Université Sorbonne Nouvelle, 2015), 163.

⁵² Fitzpatrick, "The Adventure Novel," 167.

⁵³ Fitzpatrick, "The Adventure Novel," 171.

and well-loved books. This only goes to show how appreciated Stevenson was in France, not only by critics and editors, but also by the average reader.

When it comes to *Kidnapped*, it is interesting to see that despite not being Stevenson's best-known novel, it was still translated many times and sold to many children. Nowadays, only one French translation is still widely commercialized, and it is no longer aimed at children, but only forty years ago, French children still enjoyed reading this story since it was still sold and bought. At the time of its first release, *Kidnapped* was not very popular among French children, but over the years, it managed to take its place as an important children's adventure book. It now has lost that place in France and other francophone countries, but *Kidnapped* is undoubtedly still adored by many children — and scholars — in Scotland, who consider the novel a part of their cultural identity and national pride. It is important to wonder whether the translations and the way they portray Scottish identity might have had an impact on the way *Kidnapped* was received in France. Perhaps the translations were not enthralling or close enough to the original text, perhaps they were not able to convey the important aspects of Scottish culture that Stevenson tried to share through his novel, or perhaps they did convey Scottishness but that was not received well by French readers. This is why such a piece of research is important to make, because it might help explain why *Kidnapped* was harder to import into France than Stevenson's other beloved novels.

Chapter 3: Translating historical references

3.1. In Savine's translation

As stated previously, it would be difficult to comment on Albert Savine's translation as a whole, since all the structural elements that it is made of are the same as in the original text. However, it is interesting to analyse specific extracts of the translation to see exactly how Scottishness is conveyed. For this specific area of Scottish identity, I will focus on Chapter XII,⁵⁴ "I hear of the Red Fox," which is a great source of insight on the historical context of the story that *Kidnapped* tells. In the original text, Alan explains his feud with the Campbells and gives great detail about the inner workings of the clans and the tensions and alliances between some of them. I will therefore analyse the depiction of the historical context in this specific extract in all four translations. In Savine's translation, Chapter XII⁵⁵ is called "J'entends parler du Renard Rouge."

At the beginning of the chapter, when David mentions his friend Mr Campbell, the minister,⁵⁶ Alan starts shaking with fury, exclaiming that Campbells cannot be trusted and that he would shoot one if he ever got the chance. As soon as that moment of their conversation starts, Savine manages to stick almost word for word to the original text. He refrains from adding anything to it, from playing with the words — even as they do not always make much sense in French. When Alan mentions that his father was in the Black Watch⁵⁷ — translated into "La garde noire," although French speakers kept the English term to refer to it⁵⁸ — Savine does not explain the term, neither in a footnote nor in the text. Since Stevenson does not explain it either, Savine also abstains from it, even though a French reader might struggle more with such a Hibernocentric concept. Alan then goes on to say that his father had a "gillie at his back," which Savine translated "il avait un valet derrière lui,"

⁵⁴ Stevenson, *Kidnapped*, 78-85. (see extract a in the annex)

⁵⁵ Stevenson, *Enlevé !*, 106-18. (see extract b in the annex)

⁵⁶ Translated "ministre" by Savine every time Mr Campbell is mentioned.

⁵⁷ The Black Watch (*Am Freiceadan Dubh* in Gaelic) is an infantry unit created after the first Jacobite rising of 1715. It was composed mainly of Highlanders who, after the second Jacobite rebellion, worked for the King to ensure that the Disarming Act was respected, which many Highlanders perceived as treason.

⁵⁸ Records show that at the time Savine wrote his translation, and even before then, the rare French texts that mentioned the Black Watch always called it as such. Moreover, in 2010, Gregory Burke's book *The Back Watch* (2006) was translated by Dominique Hollier into *Black Watch*, as the only book on the subject translated into French.

despite “gillie” being a Scottish Gaelic word⁵⁹ that does not exactly match the translation he chose, when he could have kept the word and explained it in a footnote, or simply found a better word, such as “accompagnateur,” “assistant,” or “auxiliaire.” Someone who has a “valet” working for him is assumed to be quite rich — which Alan’s father was not, as explained later in the chapter — and it is also a full-time job, whereas a *gillie* might just be a young boy who assists older men for a small fee. Later, when Alan mentions “the Butcher Cumberland,” Savine merely translates the nickname literally instead of providing the reader with an explanation as to what Cumberland has done⁶⁰ to earn being called that epithet.

When David asks him why he keeps coming back to Scotland even though he is a wanted man in Britain, Alan replies, “I weary for my friends and country. [...] I weary for the heather and the deer.” That word, “weary” implies a form of longing for his homeland, a missing piece in his life that can only be found in Scotland. It implies many bad feelings that are associated with his exile from his country. However, in French, Savine simply wrote “désir” and “il me faut” as a translation for the two utterances of that word. Unfortunately, neither of those words really transcribe the pain that Alan has felt being away from his homeland. It is not specifically a fault on Savine’s part; the original word is quite difficult to translate accurately. In this case, Savine has probably done the best he could, given the circumstances. However, the meaning Stevenson intended is still missing from that particular translated sentence, which is often unavoidable when translating words that do not have a proper equivalent in the target language, which is the case for many English words, such as the verb “weary,” which would be difficult — if not impossible — to properly translate into French.

A few lines later, Savine once again translates something quite oddly and therefore gives it an altered meaning from what was intended. When Alan mentions his friends from the clan of Appin, he says that they have to pay a rent to King George, but right after, he says “their hearts are staunch, they are true to their chief,” which means that the clansmen remain loyal to Ardshiel, their chieftain, above all else, and that their allegiance to King George is only something that has been enforced, as opposed to something that would have been earned. In Savine’s translation, however, the text says “leur fidélité est à l’épreuve, ils sont dévoués à leur chef.” It is rather odd on Savine’s part to have chosen this particular wording; what reference did Stevenson make to the fact that the clansmen’s loyalty could be “tested”?

⁵⁹ A *gillie* is a person who acts as an attendant for hunting and fishing in Scotland.

⁶⁰ The Duke of Cumberland led the army that defeated the Highlanders at Culloden, and he showed them absolutely no mercy — quite the opposite — either in battle or afterwards.

In the original text, the clansmen's loyalty is praised — even more so that the text speaks of “their hearts,” a nuance that was also lost in the translation. There was never any mention of their hearts being torn between two leaders, of their fealty being tested, or anything of the sort. Still, Savine decided to add that nuance to the text for an unknown reason. Perhaps he thought the clansmen were not as loyal as Stevenson’s Alan thought, or he simply struggled to find another translation. His addition does not add anything of value, it even removes much from the actual meaning, which is that the clansmen will never give their loyalty to anyone but their clan leader. It is even more surprising considering that Savine hardly ever changes anything from the text, yet here he decided to change the words used as well as the resulting meaning. This particular choice is perhaps the most questionable we have seen so far, since it strays from Savine’s usual translation method and it seems to serve no purpose but to confuse the reader needlessly. Later in that same sentence, Stevenson writes “the poor folk scrape up a second rent for Ardshiel,” which Savine translated, “les pauvres gens économisent de quoi payer une autre redevance à Ardhsiel.” Here, the words “scrape up” are not as accurately translated as the reader could wish for, since “économiser” is not a strong enough verb to help understand how truly difficult it is for the clansmen to pay two rents. It is a shame since that difficulty is also a great testament to their loyalty to the chief, even though the text does mention that they are encouraged — sometimes strongly — to pay a rent to Ardshiel on top of the one they already pay to King George. And yet, according to the text, they do not often need such encouragements, anyway.

Soon after that, Alan says he has his friend James Stewart to thank for the loyalty that the clansmen have shown to Ardshiel. He refers to James as his “kinsman,” which was translated “parent” by Savine — disappointingly so. “Kinsman” is a word that means a lot to Scottish people; it is a capital part of the clan system that relies so heavily on blood and kin. The relationship Highlanders have with their kinsmen can hardly be represented by the word “parent,” which seems distant and can be used to talk about any person one shares blood with. The French word is cold and detached, stripped of its emotional and cultural background. It is therefore a poor choice that Savine made, when it could have been easily solved with a footnote — even though those are nowhere to be found in this translation, as we mentioned previously — since there is no word in the French language that could accurately translate the notion of “kinsman.” James Stewart’s introduction is soon to be impaired further in the rest of the sentence, since right after calling him his kinsman, Alan calls him by his two names, James of the Glens and James Stewart, each separated by a colon. Savine’s translation of that moment looks like it was miswritten since both names just

follow each other with no punctuation mark, which appears quite confusing and out of place. In the translation, the text simply says “James des Vaux James Stewart,” which must be a mistake, and if it is not, then it is difficult to envision the purpose it might serve.

Later in the chapter, Alan speaks of the Red Fox, whom David has never heard of. When he asks about him, Alan tells him the story of his betrayal and starts by speaking of Culloden. In that context, Stevenson wrote “when the men of the clans were broken at Culloden,” which Savine translated “quand les hommes des clans furent dispersés à Culloden.” That translation is quite an understatement, a much nicer way of telling the tale than the one Alan used in the original English. It is also unfit to represent Alan’s true feelings about the situation he and the other Scotsmen found themselves in after Culloden. Afterwards, Alan explains that Ardshiel had to flee after the battle, and that the English soldiers that followed him “couldnae come at his life, [and] were striking at his rights.” Savine decided to replace the word “life” with “personne,” while the rest of the sentence is translated literally. That choice is interesting to notice because it looks as though Savine tried to add nuance and meaning to the sentence instead of taking away from it as he usually tends to. While Stevenson meant that the red coats could not kill Ardshiel, Savine’s translation almost seems to have a metaphorical meaning on top of the literal one of the English soldiers being unable to catch him and arrest him. It seems as though Savine is trying to say that the British could not catch his spirit as much as his physical body. It is an interesting addition — although we cannot know if it was done on purpose considering the many odd choices Savine has made in his translation — which truly adds something of value to the original sentence. Of course, another part of the sentence, “couldnae,” which is the Scots’ way of writing negations, could not be translated into French, as it is the case for many Scots words — in all translations, as we will see later — since it is impossible to translate without confusing the reader.

Alan then goes on to say that the English soldiers stripped the Highlanders of everything they had, everything they held dear, except one thing they could not take away: “the love the clansmen bore their chief.” Savine replaced “love” with “affection” in French, which is a much weaker word that is not as representative of the undying loyalty that most clansmen had for their leader in the clan system. Once again, Savine seems to soften and weaken the discourse Alan has about the Highlanders and their love for their country. This phenomenon is probably done unwittingly, but it is hard not to notice that Savine often uses mild words to describe the story of Scotland. It would be no problem when translating David’s lines, but giving such mild words to Alan is terribly out of character for him.

When Alan comes towards the end of his story and starts to reach the part about the Red Fox's involvement in his troubles, Alan introduces him with "in there steps a man, a Campbell, red-headed Colin of Glenure." In Savine's translation, however, that line reads, "voilà que maintenant arrive un individu, un Campbell, Colin le Roux, de Glenure." Where Stevenson merely wanted to mention the fact that the Red Fox got his name from being a redhead, Savine turned this characteristic into a new fictitious nickname that the actual Colin of Glenure never bore in any history book. For a character — and historical figure, no less — with so many nicknames, Savine could have easily picked one already used by Stevenson and other Scots instead of inventing a new one. It is true that Savine might not have known Campbell was a historical figure, hence the new nickname he chose for him, which would make sense seeing how many translations Savine produced in his lifetime — so many, as we saw earlier, that his contemporaries and many scholars thought he had used a ghostwriter — which gave him little time to study the context of each book he translated. Furthermore, this nickname surely helped Savine translate the sentence, but it diverts the reader's attention from the Red Fox's actual name, Colin of Glenure. This translation was simply convenient for Savine in the context of this specific sentence, and that is proved by the fact that the nickname will never again be used in the entire translation, despite Colin of Glenure's important role in the novel and the fact that he is mentioned many times. It is difficult to imagine why Savine would make up a nickname that he will never use again, only for the sake of easing the task of translating a single sentence.

Alan then goes on to talk about his encounter with the Red Fox, saying that he used to be no bother to James of the Glens, who is "his chieftain's agent." The word "chieftain" is translated "capitaine" by Savine, even though a chieftain is specific to clans and tribes — so accurate in the context of Scottish history — and the French word chosen by Savine can be used more in a context of war or ships. Using the word "chef" would have been a better, more accurate choice on Savine's part, but it is no surprise that he chose the French word that resembled the original the most spelling-wise. When Alan later explains to David how much Colin of Glenure hates the Stewarts and resents them for their past glory, he says that Colin has anger for the Stewarts "in his black heart," which Savine translated "dans le fond noir de son coeur," which is once again a milder version of the words Alan used originally, since the French words imply that only a part of his heart is black, whereas the original leaves no doubt that his heart is black as a whole. The words chosen are not even colloquially justified in French, since "son coeur noir," or even "son coeur sombre" would make perfect sense and are more likely to be used in a French sentence than what Savine wrote.

When Alan speaks of the vengeance he would like to exact on the Campbells, and whether that vengeance would be permitted by Christianity, he says, “It would be a convenient world for [the Campbells] and their sort, if there was no such a thing as a lad and a gun behind a heather bush.” Savine translated that sentence with “Ce monde-ci serait tout à fait agréable pour eux et ceux de leur espèce, s’il n’y avait rien qui ressemble à un gaillard embusqué derrière un fourré de bruyère.” It is interesting to notice that all mention of a gun has been removed from the text, further lightening Alan’s words and making his feelings about the Campbells less starkly apparent. At this point, it is hard not to ask ourselves whether this censorship of Alan’s violent ideas was done on purpose or by accident. Unfortunately, that would be quite difficult to determine, since Savine would need specific motivations to censor parts of the text and it is difficult to see what those could be. Perhaps he was afraid of shocking the public after losing his publishing house and his wife because of his scandalising publications. Since he was working for the man who had bought his publishing house at the time he translated *Kidnapped*, it would make sense that he would make his texts more tame and proper, but he could hardly be blamed for violent language belonging to Stevenson, so it is still a debatable hypothesis. Considering Savine’s usual clumsiness in his translation, it is impossible to determine if all those small acts of censorship were done mistakenly or purposefully. Unless a big chunk of the text goes missing in the translation, it would be quite a feat to find a definitive answer.

At the end of the chapter, Alan once again mentions Culloden, but in different terms; he simply says “it’s no sae bad now as it was in forty-six.” Savine, by contrast, decided to spell out the entire year instead of shortening it as Stevenson did, which could indicate that Savine is aware that French readers do not have as many references as the British about British history, and therefore decided to make the reference clearer and less informal than Alan originally did, thus making it more familiar to French readers.

Our analysis of this chapter has helped us understand how the historical context of *Kidnapped* is depicted in this translation. While Savine makes many mistakes while translating, we have observed that most of those mistakes have something to do with Scottish identity. Alan’s passionate discourse is often made to be smaller, less impactful, and Savine’s choice of words often serves as a witness to his lack of knowledge of Scottish culture, or perhaps simply of his disregard for the importance of sharing any knowledge he might have with the reader. His research about Scotland and all the intricacies of the story that Stevenson laid on paper is severely lacking, even though efficient research methods were mostly unavailable in his time. Perhaps Savine was simply trying to make the text more accessible to

French readers, but with his treatment of Scottish identity, the text does not appear easier to understand in French, since the reader remains clueless about most of the specific words used by Savine to translate Scottish ideas. This hypothesis is therefore possible but not probable, because it would be quite badly executed if it was. However we interpret his work, Savine does not appear to have put much care into his translation, or much effort into his research about the historical context of *Kidnapped*, even though conveying that context might not have been his aim.

3.2. In Varlet's translation

Théo Varlet's translation is undoubtedly the most respected and trusted of all those this thesis is focusing on. Its first strength, that sets it apart from the rest, is the historical note at the beginning of the book, which sets the scene for the historical context and helps the reader understand the subtlety in the story. It is just long enough to engage the reader without discouraging them — a little more than four pages — and it is just enough to explain everything a reader might need to know, from the fall of the Stuart dynasty to the Appin murder and the feud between the Stewarts and the Campbells. However, despite this useful introduction to the story, it still will be interesting to see if the text of the novel itself is as good when it comes to Scottish identity as this introductory note might suggest. For this translation, we will also be analysing the chapter “I hear of the Red Fox,” called “Où il est question du Renard-Rouge,”⁶¹ so we can also see how Varlet's translation differs from Savine's.

Right at the beginning of the chapter, when David describes the path they followed through the Highland seas at that point in the story, Varlet translates some of the place names literally, keeping the English name — “Sound of Mull,” for example — instead of inventing a translation for it as Savine often did in his work. On the boat on the way to the Highlands, Alan tells stories about his country to David so he can better understand where he is about to land. In that context, David mentions “the great rebellion” in his narration, which was not given an explanation in the original English, since Stevenson probably did not think any was necessary. However, in Varlet's translation, while translating the terms literally might have confused the reader or called for a footnote, the text says “le soulèvement jacobite,” which lifts any confusion a francophone might have felt when reading this sentence, especially since the Jacobite rising has been discussed already in the historical note.

Later, when David mentions his friend Mr Campbell for the first time and Alan cries out in rage that he hates everyone of that name, the translation offers a footnote that specifies that the Campbell clan was the worst enemy of the Stewarts of Appin, which helps understand the context of Alan's hatred for them, even though he will give more details on his feud with them later in the actual text, anyway. This addition of a footnote is however very welcome and is of great help to prevent any confusion at any point in the chapter. Right after, Alan explains that he and his kinsmen have been persecuted by the Campbells by saying "ye ken very well that I am an Appin Stewart, and the Campbells have long harried and wasted those of my name; ay, and got lands of us by treachery." In this line, Alan is straightforward about his hatred, and yet, Varlet's translation uses even stronger words to express Alan's disdain for the Campbells: "les Campbell depuis longtemps persécutent et exterminent ceux de mon nom, oui, et ils nous ont arraché des terres par trahison." The words "persécutent," "exterminent," and "arraché" are indeed a bit stronger than the ones used by Stevenson, which could indicate that Varlet, unlike Savine, is not ever going to shy away from the harsh words that Alan might use when his love for his clan and his country are at play. It is also interesting to notice that once again — just as in Savine's translation — the words written in Scots (ye, ken, ay) could not be translated into French and were completely erased, which cannot be helped, as we have seen earlier.

When Alan comes to mention his father and, once again, the fact that he was in the Black Watch, Varlet also translates it "la Garde-Noire," though he changed the capitalization and punctuation from Savine. However, the publisher added a footnote specifying that the Black Watch was created after the first Jacobite rising of 1715. After this specification, Alan mentions the same gillie that used to follow his father around, which Varlet translates "écuyer" — a much different translation from the "valet" Savine had decided was the most suitable word. "Ecuyer" does seem like a proper translation, though the meaning is not exactly the same. Still, it is an interesting and commendable choice. When Alan's father was invited to demonstrate his swordsmanship in front of the King, another footnote explains everything the reader needs to know about the King and his wife, as well as crucial information about "Cumberland le Boucher," explaining that the latter got his nickname from the slaughter he directed at the battle of Culloden when he served as general. When Alan brings the subject back around to himself and mentions that he served in the English army, he says that he deserted the army at Prestonpans. In Varlet's translation, a footnote from the

⁶¹ Stevenson, *Enlevé !*, 115-26. (see extract c in the annex)

publisher once again gives more detail about the context behind the sentence, about the battle that took place at Prestonpans and what happened during its course.

Later, when David asks what continually brings Alan back to Scotland when he could just stay in France, the sentence “I weary for my friends and country. [...] I weary for the heather and the deer,” is more properly translated by Varlet than it was by Savine, since the former writes “je m’ennuie de mes amis et de chez moi. La France est un beau pays, sans doute ; mais j’y regrette la bruyère et les daims.” While capturing in a much more ideal way the meaning of “weary” in the original sentence, Varlet also added nuance to it by writing “chez moi” instead of “country,” giving the scene a more emotional tone even though Alan’s longing for his country was already quite clear in the original. Instead of sweeping Alan’s patriotism under the rug, Varlet seems to highlight it in most cases, whenever he has the opportunity.

When speaking about Ardshiel, the difficult passage about the tenants of Appin that Savine had struggled to translate, “Now, the tenants of Appin have to pay a rent to King George; but their hearts are staunch, they are true to their chief; and what with love and a bit of pressure, and maybe a threat or two, the poor folk scrape up a second rent for Ardshiel,” seems more accessible to Varlet, who managed to escape the difficulties of this sentence in quite an apt way: “Or, les tenanciers d’Appin ont à payer une rente au roi George. Mais leur coeur est ferme, ils sont fidèles à leur chef ; tant par amour que par un rien de pression, voire une menace ou deux, les pauvres gens raclent une seconde rente pour Ardshiel.” Every nuance that was present in the original text is also in the translation, even the words “scrape up” have been translated in one of the most appropriate ways someone could manage. However, a few lines down, when Alan mentions his “kinsman” James of the Glens, Varlet also translated the word with “parent,” as Savine did, and his description of the man seems even more distant than Savine’s did. The original sentence, “but that’s the handiwork of my good kinsman and my father’s friend, James of the Glens: James Stewart, that is: Ardshiel’s half-brother,” showed quite well how much Alan admires and respects James, but the translation fails to emanate the same feeling: “Mais cela, c’est l’affaire de mon bon parent, cet ami de mon père, James des Glens ou James Stewart, c’est-à-dire le demi-frère d’Ardshiel.” The use of “cet ami” casts James at a distance that was absent from the original novel. Another helpful footnote is, however, present to explain who James of the Glens is, as well as his involvement — or lack thereof — in the Appin murder, and the fact that he was proclaimed guilty of this crime and hanged. At this point in the story, the murder has not

happened yet, and still it is helpful to know exactly which role James Stewart is about to play in the story, so that the mention of him attracts more attention.

A few lines later, when Alan speaks his famous — and truly representative of his relationship with David — “you’re a Whig, but you’re a gentleman” line, the original text makes it seem as though being a Whig and a gentleman is mutually exclusive, or at least, somewhat of an oxymoron, which is without a doubt the nuance that Stevenson wanted Alan’s speech to include. However, in Varlet’s translation, that line reads, “vous êtes un whig, mais vous êtes aussi un gentilhomme.” The addition of the word “aussi” removes the original nuance from the text; this new line seems to say that David is a Whig, which should impede him from being a gentleman, but that the two are not completely mutually exclusive. Sure, without that added word, the sentence would not sound as good in French, but though it makes the words flow in a more aesthetically pleasing way:, it slightly strays from the intended meaning of that sentence, the very meaning that made it so famous whenever *Kidnapped* is referred to.

Right afterwards, Alan mentions the Red Fox again, and David says that “[he had] seen many a grim face, but never a grimmer than Alan’s when he had named the Red Fox.” Here, Stevenson uses the word “grim,” which indicates that Alan finds the simple utterance of Colin Campbell’s nickname to be a painful experience. The name itself makes him sad and sombre; all of those feelings are perfectly transcribed by the word “grim.” Yet, in the translation, Varlet wrote, “Je n’ai jamais vu de visage plus féroce que celui d’Alan après qu’il eut nommé le Renard-Rouge.” Using “féroce” instead of “grim” is definitely a statement⁶² — even though it is true that speaking or hearing Colin Campbell’s name does fill Alan with rage — since it only serves in making Alan seem as if he is only angry at the Red Fox, as he has been in the past, and that his range of emotions towards him ends there. Of course, Alan is outraged; he has explained that he wanted to kill all Campbells for half of the novel up to that point. However, he hates them in this way because they have hurt him and his clan greatly, not simply because of a blood feud and a regular conflict between clans. The Campbells, and the Red Fox in particular, have caused him a lot of pain and it hurts him to even think about it, which is an important nuance that should be kept in the text at every possible opportunity instead of being brushed under the pretence of anger and hatred. For that reason, it is quite regrettable that Varlet chose to put the emphasis on Alan’s rage with the word “féroce” instead of trying to translate “grim” more ambiguously.

⁶² It should be noted that “féroce” is a possible and acceptable translation of “grim,” it is simply not the most common one, and does give a slightly different meaning to the text.

When Alan goes on to explain how the Red Fox has wronged him, starting with, “when the men of the clans were broken at Culloden,” which Savine had previously downplayed and translated in a way that left much to be desired, Varlet chose to write “lorsque les hommes des clans eurent été écrasés à Culloden” — here, the translation of “broken” is more appropriate to show exactly how bad the defeat the Jacobites suffered was. Once again, Varlet chose to amplify Alan’s words instead of smoothing them down. Then, in the next sentence, when he discusses what happened to Ardshiel following the events of Culloden, he says “while he still lay in the heather, the English rogues, that couldnae come at his life, were striking at his rights.” That became “il tenait encore la bruyère, que ces gredins d’Anglais, faute de lui prendre la vie, s’attaquèrent à ses biens” in the translation. Two interesting things can be noted from that sentence. Firstly, while “couldnae come at his life” emphasises the fact that the English were unable to kill Ardshiel — meaning therefore that he is above them in some way — the translation eclipses that interpretation entirely, simply stating that the English soldiers did not kill Ardshiel, with no notion of them even trying to. Secondly, translating “rights” with “biens” is a curious choice since it seems to change the meaning of the sentence completely. Especially since, in the next sentence, Stevenson already mentions that Ardshiel’s possessions were taken away from him anyway. And when the next sentence speaks of the chieftains’ possessions, Varlet used the word “droits.” It would then appear as if Varlet had switched the two words in the sentence; however, it would be difficult to determine whether that was done on purpose. Furthermore, in that sentence — originally written “they stripped him of his powers; they stripped him of his lands” — Varlet translated, “on le dépouilla de ses droits, en le dépouillant de ses terres.” That is also important to note because the choice of the pronoun “on” is less accusatory than what the original text seems to be. “They” clearly points the finger at the English, putting them in the spotlight, while “on” makes them take a step back and almost makes the reader forget who is to blame for all the misfortune listed by Alan. The fact that Varlet replaced the original semi colon with “en” is also quite interesting, since it makes it appear like taking away Ardshiel’s powers was done only through taking away his lands, which did not seem to be the case in the original text. There, the semi colon helps link the two clauses together, without tying them together so closely and making one dependent on the other. In that sense, this specific part of the translation fails to do the original justice.

Later in that same explanation of the consequences of the battle of Culloden, Alan says, “[the red coats] plucked the weapons from the hands of [Ardshiel’s] clansmen, [...] and the very clothes off their backs — so that it’s now a sin to wear a tartan plaid.” The word

“sin” is a perfect choice in so many ways; first, because it underlines the ties the British Crown has with the Church, how the King gets to decide what is holy and what is not, as well as showing that the English have taken everything that could have once been in the clansmen’s lives — even something as common as religion. Wearing a tartan plaid became a crime, punished by the law, but the Crown made it appear as though it was so bad it was also a sin, an offence against God himself. That is one of the cruellest things the British could have done; it truly shows they have taken absolutely everything from the Highlanders. It is therefore quite a shame that Varlet simply translated “tant que c’est devenu un crime de porter un plaid de tartan.” Though the basic meaning of the sentence remains the same, all the implications of the original are unfortunately lost in this translation.

When Alan speaks of the Red Fox’s appearance — mostly his red hair — and his nickname, David is surprised to learn that his red hair is the reason he earned his nickname. To which Alan replies, “Will ye bring me his brush?”⁶³ which Varlet translated “Allez-vous me le reprocher?” showing that once again, Varlet chose to translate the sentence for its meaning rather than literally, unlike what Savine did for most of his translation. In his anger, Alan declares that the Red Fox cannot be beaten until “his blood’s on the hillside.” Varlet takes the statement further by writing “Lui battu ? Non, et il ne le sera pas avant que son sang ne teigne la colline.” While Stevenson only wrote that Colin Roy’s blood would be on the hillside, Varlet used the word “teigne,” which indicates that Colin’s blood is so impure it would go as far as tainting the pure grass of the hills of Scotland. Of course, in French, the word merely means “dye,” but choosing that word might have had more implications than it would appear. It could definitely have a double meaning and be a means to underline the dirtiness of the Campbells’ blood. Alan then goes on to say that nothing could keep the Red Fox from his vengeance, to which David replies and starts his response with “Man Alan.” Varlet translated this part of the sentence with “Ami Alan,” which is an interesting choice since it definitely draws the two heroes closer. They cannot quite be called friends yet, at this point in the story, and yet Varlet made the choice to have David call Alan his friend, even as he is about to admonish him for speaking such harsh words of vengeance. That could indicate that despite his rebuttal of his anger, he does feel for Alan and for what his clan went through at the hands of the Campbells. He does have compassion for him, and though the original text does show that compassion in some way, Varlet’s choice of words highlights it in a more obvious way. Whether that choice is a good one or not remains to be debated, but it at least

⁶³ In reference to his nickname as the Red Fox.

helps show the understanding side of David — despite him being a Lowlander — in a more straightforward way.

David tells Alan that his words of anger will do no harm to the Red Fox, and they are therefore pointless. Alan replies, “troth and indeed, they will do him no harm; the more’s the pity,” which indicates that he regrets not being able to hurt Colin of Glenure with his words, and he wishes his words would hurt him as much as attacking him physically would. However, in Varlet’s translation, Alan says, “C’est bien vrai, que cela ne lui fait pas de mal, et tant pis.” This translation makes it seem as though Alan is upset that his words will not hurt the Red Fox, but he accepts it, as shown by the words “tant pis,” which indicate resignation — a form of acceptance, that was wholly absent from the original sentence.

Alan then speaks about what the Red Fox actually did to Ardshiel and his tenants, how he drove them out of their homes and lands, and he says, “If he can hurt Ardshiel, he has his wish; if he can pluck the meat from my chieftain’s table [...]” Here, “my chieftain” clearly refers to Ardshiel, but the translation says, “Faire du mal à Ardshiel, cela lui suffit ; s’il peut retirer le manger de la table de son chef [...]” That is clearly a mistake, since this translation makes it seem like the Red Fox took everything from his own chieftain — rather than Ardshiel — even though that makes little to no sense in the context of the paragraph and even the entire chapter. It is strange, still, that this mistake was not corrected by the editor, especially since this translation was made a century ago and has been edited many times since.

After this exchange between the two characters, David starts listing Alan’s qualities, as if to make up for the Highlander’s previous anger, and he writes, “[he was] an excellent fencer with the small sword as well as with his own particular weapon.” Surprisingly, Varlet translated that sentence with, “un excellent escrimeur, aussi bien à l’épée qu’au *claymore*.” In the original sentence, the name of the weapon was not mentioned, but in the translation, Varlet “invented” a name for it, even though the name is historically accurate. What is even more interesting is that the name is associated with a footnote that explains that a claymore is a large sword used by Highlanders. Varlet therefore tried to add Scottish culture into the text, even explaining the foreign term he used, which is a very bold choice and one that should be applauded; it is very unexpected to see that he added a Scottish word in the text when it was not even in the original.

This last specificity in Varlet’s translation is very representative of everything else we have observed from him in this chapter; he seems to have great regard for Scottish identity and the historical context of *Kidnapped*, through his thorough explanations of Scottish terms

and references, and also his respect of Alan's anger against the Campbells that he consistently uplifted and highlighted in his translation, as well as Alan's love for his country that was swept under the rug in Savine's translation, but is loud and clear in Varlet's. It is therefore no wonder that Varlet's translation is the most appreciated in all the ones this thesis is focused on, since it is the most thorough, both objectively and through the lens of historical references and context. Although Varlet has made some mistakes in his translation, as we have seen, he shows a great respect for Scottish identity and history in his work, and that is noticeable above all else, mistakes and changes from the original included.

3.3. In Dronsart's translation

Studying Marie Dronsart's translation will be a change in the register of this thesis so far, since it is the first retelling for children we will be examining. While it is not as different from the original as Lapalme's translation — as we will see later — Dronsart's work is still available in an edition for children that dates back to 1979. The chapter that will be in focus, though, "I hear of the Red Fox" at least stayed the same shape-wise, meaning that it is still the twelfth chapter in the book and it is still called "J'entends parler du 'Renard Rouge.'" ⁶⁴ That is not the case in Lapalme's translation, as we will see later. However, some sentences have been removed from this translation entirely; it will therefore be enlightening to see if those cut out sentences have anything to do with the historical context of the novel. However, for the sake of coherence, sentences that have been removed and have nothing to do with Scottish identity or historical context will not be mentioned in this part of the thesis, as it will be the case for both retellings.

At the very beginning of the chapter, the whole paragraph where David explains his and Alan's peregrinations through the islands that make up the Highlands is absent from the translation, probably because all the names mentioned would be of little help or enlightenment to francophone children. Still, even though that part is of little use when it comes to the story, it is still nice to be able to follow the path that David and Alan go through on a map. However, though the places they travel to are not named, the parts of the story that happen on the boat are still in the text, as is the case for the conversation the protagonists have on said boat; when David narrates, "I gained some knowledge of that wild Highland country on which I was so soon to land," the translation only says, "j'appris un peu à connaître ce pays des Highlands, où j'allais débarquer." The word "wild" is completely

omitted from the translated text, which is regrettable since it helps show how prejudiced David still is at this point in the novel, and it really sets him apart from Alan — for whom the Highlands are the only true home he has ever known — and shows that he can really learn things from him when it comes to the Highlands. David's narration continues with, "In those days, so close on the back of the great rebellion, it was needful a man should know what he was doing when he went upon the heather." While Varlet had given a more precise translation to help the francophone readers, Dronsart simply kept the literal meaning — "la grande rébellion" — without giving more context or explanations; that probably indicates that Dronsart did not think children needed to know the context of the Jacobite rebellion to understand the text. Her guiding idea was then probably not to confuse children or teach them about Scottish history. So early in the chapter, we can already imagine that the focus will be put on the adventure story and not the historical background behind it, which makes sense in the context of a novel for children.

The first time David mentions the name Campbell, Alan gets very angry and says he would kill anyone of that name if he ever had the chance. That statement remains in the translation, though the next sentence, "If I lay dying, I would crawl upon my knees to my chamber window for a shot at one," has been removed from the translation entirely; it was perhaps considered too violent for children.

When Alan starts telling the story of his father, a portion of the text is missing: the one that mentions the Black Watch, an important part of his Scottish identity, but perhaps not a crucial piece of information to the main storyline; it is therefore no surprise that it was cut from the translation. Later, however, the translation keeps the part where Duncan Stewart makes a show of his swordsmanship in front of the King, the Queen, and the Duke of Cumberland. In the translation, Dronsart did keep the nickname "Cumberland le Boucher," but a footnote accompanies it, specifying that the Duke of Cumberland got his nickname from the cruelty he showed the Scots after the Jacobite rebellion. That is very helpful and definitely helped francophone children understand the text much better.

Right after, Alan goes back to talking about himself and comes to the fact that he enlisted in the English army, which he says "was a black spot upon [his] character at the best of times," which underlines the fact that he regrets enlisting and he feels as if he had betrayed his country in some way. It shows how patriotic Alan is, that even though he enlisted in the English army, his heart still belonged to Scotland all along, and he will regret fighting for the

⁶⁴ Stevenson, *David Balfour*, 88-96. (see extract d in the annex)

opposite side for a long time, perhaps his entire life. However, in the translation, Dronsart merely writes “ce qui me mit dans une position dangereuse,” which says nothing about the guilt Alan feels, or the fact that he regrets enlisting. Being in a dangerous position does not mean that he betrayed his country in any way, or that he was disloyal, even though that is a big part of the original novel, and a foundational part of Alan’s identity as a character. Worse, the translation even makes Alan appear selfish, since he only seems to care about the fact that he is now hunted by the red coats for deserting. Though he is undoubtedly a selfish character, he still chooses to be devoted to his country in crucial moments of the novel; his country and his clan are perhaps the only things he holds in higher regard than himself, and it is a disservice to the story to ignore that side of his character, and to make him look like he is only self-serving and egoistic, when he clearly has other interests than simply saving his own skin.

When Alan then says he deserted the army at Prestonpans, Dronsart added a footnote to give some context on what that battle exactly is — a footnote that reads, “Charles Edmond y vainquit les Anglais en 1745.” “Charles Edmond” probably refers to Bonnie Prince Charlie, even though his middle name is Edward and not Edmund, which can leave the reader to be quite confused about what exactly the footnote means. Luckily, a child reader, especially a francophone, would hardly know the difference and would therefore not be fazed by the wrong name in the footnote; however, it is still confusing that not only did Dronsart use the wrong middle name, but she also chose to use the prince’s middle name instead of his last name, which would be more appropriate, especially considering his royal name and blood.

A few lines later, the “I weary for my friends and country” line is once again translated differently than what we have observed before. Dronsart chose to write “J’ai le mal du pays et besoin de voir mes amis,” which is a big change in the original structure of the sentence, but a proper translation nonetheless; it indicates that Alan misses his country and cannot stay away, which is exactly what Stevenson meant, although the sentence does not sound as elegant anymore, which is only a minor issue since the book is aimed at young readers. The subject then quickly changes to Ardshiel and the rent the tenants of Appin pay him on top of the one they already pay to King George, and then Alan says that the tenants “scrape up” another rent for Ardshiel. Dronsart translated that line, “les pauvres gens ramassent un second fermage pour Ardshiel.” The word “ramassent” makes it seem as though the money comes easily to the tenants, as if it almost fell in their lap, when the original sentence meant quite the opposite. The translation does say that they are poor, but one can wonder whether that really is enough to accurately translate Stevenson’s original idea.

When James of the Glens is first mentioned, Dronsart also refers to him as Alan's "parent" as a translation for "kinsman," which seems to be the translation all translators have chosen, without ever attempting to explain in a footnote the concept of a kinsman in the Scottish clans. David then notes in his narration that James of the Glens later became very famous at the time of his hanging, but that he is too "occupied" by the generosity of the Highlanders to really pay attention to the name as he learns it from Alan. Dronsart, however, wrote that David was "impressionné" by their generosity, which is what Stevenson meant in the full context of the sentence, but it is still an interesting choice on Dronsart's part. Though David is impressed, it is hardly in character for him at this point in the novel to utter it so plainly in his narration. David is still too proud to admit he is impressed by the Highlanders, though that is the truth of what he feels. The French-speaking David written by Dronsart is therefore a little less proud than his English-speaking alter ego, just as French-speaking Alan is a little more self-centered.

Later, when Alan first speaks of the Red Fox, his "grim face" becomes "[un] visage terrible," which is difficult to interpret; does David mean that he is scared by Alan in that moment, that he looks seething? Does he look sad, upset? It is so unclear in this context that it is safe to say that "terrible" is quite an odd translation, though "grim" is difficult to translate and does not have an exact equivalent in French. Still, the word chosen by Dronsart is confusing; where Varlet decided to say that Alan was angry, Dronsart fails to associate a specific emotion with Alan's face and attitude. Her sentence leaves too much to the imagination, which should be avoided in translation. However, right after, when Alan describes what became of Ardshiel and the men of his clan after the battle of Culloden, Marie Dronsart offers the most accurate translation we have seen so far:

"[...] les coquins d'Anglais, ne pouvant prendre sa vie, confisquaient ses droits. Ils lui enlevèrent son pouvoir et ses terres ; ils arrachèrent les armes des mains de ses soldats du clan, de ces mains qui portaient des armes depuis des siècles; on leur enleva même leurs vêtements."

The translation of this specific paragraph is the most accurate we have seen for two reasons: it uses the right pronouns and the right verbs. The tone remains accusatory enough and properly shows the violence that was inflicted upon the Highlanders. While both previous translations stumbled in that part, Dronsart's translation manages to stick close to the original while still blending nicely into French. Right after this passage, Alan reveals that Highlanders are no longer allowed to wear a kilt, and a footnote in the translation explains

exactly what that is, a “short and pleated skirt worn by Highlanders.” This sort of note was notably absent from the previous translations, understandably so; most adults who read novels about Scotland know what a kilt is. However, children might not be so well informed, and the footnote can therefore be of great use to them, their understanding of the book, and their general knowledge. Yet, surprisingly enough, a similar footnote does not exist for the word “tartan” used two lines above.

The subject is then diverted back to the tenants of Appin and their second rent, but Dronsart removed the line that repeats exactly how much the folk of Appin had to struggle to gather that second rent. Seeing as it had been eclipsed previously already, it would have been wiser to leave this particular sentence in the text, so that at least one part of the text would insist on the utter devotion the clansmen have for Ardshiel. The translation is also missing the original sentence that insists on how much Colin of Glenure had to beg and search for Campbells to occupy the lands of Appin, which makes him look even more ridiculous and petty. Regardless, Alan still threatens the Red Fox in the translation, saying that he will kill him if he ever gets the chance. However, in the original text, David reminds him that his words are pointless and disgraceful, and Alan responds to that by saying he wishes his words would do Colin of Glenure some harm. This part of the text is completely missing from the translation; the story goes straight to the next events of how the Red Fox managed to turn the narrative around. The rest of the chapter is similar to the original; no passage strays too far from Stevenson’s text, and no more sentences pertaining to Scottish history are removed.

It is reassuring to see that Marie Dronsart’s translation is not as different from the original text as we could have expected from a retelling for children; though the characters are somewhat turned into caricatures of themselves, their nuances polished and glossed over, the story stays quite true to the original chapter. Scottish history is explained in a flawed but satisfying way, and the references made to Scottish identity in *Kidnapped* have not been completely erased or ignored — they are simply handled clumsily at times, which makes a lot of sense in a story for children. It could even be argued that Dronsart’s translation exceeds all expectations given the context of its publication in 1979, as an adapted text — though that part still cannot be determined for sure — for children. The text is still very much intact, and though the focus is clearly put on the adventure story behind *Kidnapped*, most of the historical context was preserved.

3.4. In Lapalme's translation

Pierre Lapalme's translation is also a retelling for children, but it was written for children even younger than Marie Dronsart's edition; it is the edition that has changed the original text the most. Indeed, the translated novel is not as long as the original — when it comes to the number of pages — and the font is also bigger than in the other editions. The chapters have also been changed and shortened; the original chapters have been removed, and replaced with shorter, different renditions. For example, the chapter “I hear of the Red Fox,” that has been the subject of our analysis so far, does not exist as a chapter but as a short part at the end of a new chapter called “Deux hommes contre un équipage,” Chapter V in the translation.⁶⁵ This part of the thesis will therefore focus on an extract of that chapter that covers the events that were originally in Chapter XII of *Kidnapped*. This section is only a few pages long in the translation, which means many elements have been cut. Seeing if those elements have anything to do with the historical context of the novel will be most enlightening.

The section about the Red Fox begins in a similar way to the original chapter: David and Alan are talking about their respective lives, and David ends up mentioning his friend Mr. Campbell, which sends Alan into a rage. But here, perhaps for the sake of the young target audience, that rage is quite contained and is not explained in terms as clear as in the original. The translation says, “quand je prononçai le nom de Campbell, Alan se mit dans une colère effroyable et commença à crier que tous ceux qui portaient ce nom étaient des coquins.” In the original novel, Alan said he hated all Campbells, and calling them “coquins” is perhaps not a strong enough word to really transcribe Alan's hatred. Furthermore, right after exclaiming that he hates the Campbells, Alan goes on a rant about how he wishes he could hunt and kill all of them. That part is notably absent from the translation. The subject goes straight to Alan explaining that the Campbells are the enemies of the Stewarts of Appin, and that the Campbells have taken everything from his clan. David replies by asking him if he has lost everything, too, which is not at all in the original text and only serves as a transition to the next segment of the story. Alan replies, “Oh moi, je n'avais rien à perdre. Mon père était le plus dépensier des hommes et c'est tout juste s'il m'a laissé de quoi me couvrir. C'est pour cela que j'ai dû m'engager dans l'armée anglaise.” This sentence also serves as a bridge to the part about Alan's desertion from the English army, but it becomes the only time Alan mentions his father in this section of the translation. Maybe Alan's story

about his father was not deemed interesting enough for francophone children, but it is regrettable that the only sentence mentioning him makes him look like a pitiful man and a bad father, when the original Alan had so much admiration and respect for his father, telling David how brave, strong, and generous he was — especially since that generosity is what made him leave little money for his son, which Alan does not seem to resent him for at all. In this translation, however, he does appear resentful, and he sounds as if he looks down on his father, even though Alan's love for his family is also a large part of his character.

Since this mention of Alan's father only served as a transition to get to his role in the English army, the text switches right to David being surprised that Alan enlisted in that army. Alan replies, “j'ai vite déserté pour rejoindre les Ecossais; mais il fallait bien que je gagne de quoi survivre.” That is, once again, a big difference from Stevenson's words, since he wrote “I deserted to the right side at Preston Pans — and that's some comfort,” which shows how much Alan regrets his past actions, and how much he loves Scotland, which he calls “the right side.” In the translation, that phrasing disappears, and the right side only becomes “les Ecossais,” which also makes it seem like Alan is not himself Scottish, and considers the Scots as something different and separate from him. That is a surprising choice, even in a retelling for children. Moreover, the original Alan showed regret by saying that his desertion brought him comfort, whereas Lapalme's Alan just says he had to do whatever it took to earn money. That is extremely out of character, and it is difficult to imagine how his behaviour at this point in the chapter will make sense with his later monologue on his clan and the pain Colin of Glenure has caused his family. How could a man — that appears so apathetic now — become so passionate in a cause he does not even seem to care that much about? In the next sentence, David even says he is shocked by how unscrupulous Alan is. That sentence is also absent from the original chapter, only because Alan does show remorse for his actions, so it would not belong in Stevenson's text.

When David asks why Alan keeps coming back even though he is a wanted man, Alan merely says, “La France est belle, mais j'aime mes landes de bruyère.” This is yet another completely different variation of “I weary for my friends and country, [...] I weary for the heather and the deer.” Without surprise, this translation is not ideal and fails to convey the idea of “weary” accurately. That could only be expected, since Alan's character has not been particularly taken care of in this translation so far. Later, Alan finally speaks about Ardsheel, explaining how he is now in exile in France, forced to live like his past glory never

⁶⁵ Stevenson, *David Balfour*, 80-83. (see extract e in the annex)

existed at all. He also says that the tenants of Appin pay a second rent to Ardshiel. The words used to tell this story are completely different from the original, but for once, the message remains more or less the same, though without insisting on the tenants' poverty and love for their chief. Throughout the text, David shows no admiration or respect towards the Highlanders as he does in the original text, and therefore, him being a Whig is not even mentioned, since he does not have any admiration to justify.

Alan then explains what happened to the Scots after the battle of Culloden:

“Après la bataille de Culloden où nous avons été vaincus, Ardshiel se réfugia avec toute sa famille dans les landes. Les Anglais n'eurent aucune pitié. On décida que les hommes de nos clans ne pourraient plus porter les armes de leurs ancêtres. Quiconque portait un plaid avec le tartan de son clan, ou un kilt, courait le risque d'être emprisonné.”

While not being a literal translation of the original paragraph, it is still a good enough retelling, and it explains correctly how the Highlanders had their whole identity taken from them. It is still reassuring to see that this part has not been cut from the translation. However, the Red Fox's involvement in this situation is barely introduced. The Red Fox is named, and Alan shows his anger towards him, but he appears to come out of nowhere, since no mention of him was made previously. The text does not even mention the fact that Colin of Glenure was the King's Factor, although that would help explain how he got the power to expel all the Stewarts from their homes. Lapalme does not even insist on the fact that Colin Campbell is also a Highlander, and that his working for the King is a form of treason, even though the interests of his clan were preserved thanks to his involvement with the Crown. At the very end of the section, Alan does say that he wishes someone would kill the Red Fox, but the threat falls flat since Colin Campbell is not made to be enough of a “villain” at this point for the reader to truly want to see him defeated as Alan does.

The leftovers of the original chapter therefore do not paint a beautiful picture of Scottish history, and they change the characters too much to be considered a proper translation, or even a proper retelling. The order of the story is messy, difficult to follow since so many important parts have been cut, with poor transitions added in their place. Alan's character has been completely destroyed, stripped of his honour, his love for his clan and country, not to mention his family, starting with his father. As a result, David's character has also been changed drastically, since he no longer has any reason to rethink his prejudice against the Highlanders; he is even proved right in some way. Throughout the section, he

only shows disdain and contempt towards Alan, judging him for being so angry, savage and dishonest. Nowhere in the text does David call anything the Highlanders do “noble” — or anything of the sort — as he does in the original. He does not even think, in his narration, that the Highlanders are worthy of praise or admiration. He looks down on them, as he has done since the beginning of the novel. By this time, though, Stevenson’s David had somewhat changed, his views had evolved; it is safe to say that Lapalme’s David has not. If anything, he is more stuck in his ways than before. Not only did this translation fail to capture the depth of Scottish history and identity in this chapter, it also completely transformed the characters for the worse. This translation might be aimed at children, but there is no reason to change the story in such a drastic way. It is no wonder this edition of the translation is no longer in sale, and the blame is not to be put on the fact that it is a retelling. Dronsart’s translation was also made into a retelling and as we have seen, it shows a much greater respect for the original text and Stevenson’s work. Whether or not it is for children, Lapalme’s translation would have benefited from sticking to the message and the narrative arc of the original novel. The focus might be on the adventure story, but most of the drive of the original story lived in its characters, who are unrecognisable in Lapalme’s work. Still, since most of the heroes’ characteristics depicted in this chapter have something to do with their Scottish identity, it makes sense that they would disappear along with other elements of Scottishness. Since his version of the book is so abridged, Lapalme did keep the very skeleton of the story in his translation, while still stripping it of much of its flesh.

Chapter 4: Translating the Lowlander/Highlander conflict

We will now be looking into another aspect of Scottish identity in *Kidnapped*: the conflict between Highlanders and Lowlanders, as represented by Alan and David, the main characters of the novel. As we saw previously, they are both very representative of their respective part of Scotland, and this causes some distance to seep between them at some points in the story. To observe how this tension between the Lowlands and the Highlands is portrayed in the translations, I will be looking at two extracts in particular: the first one is a part of Chapter XVIII,⁶⁶ “I talk with Alan in the wood of Lettermore,” and the second is an extract of Chapter XXIV,⁶⁷ “The flight in the heather: the quarrel.” Both those extracts see Alan and David fighting over their differences of perspective as Lowlander and Highlander, and should be a good basis to analyse the translations.

4.1. In Savine’s translation

4.1.1. Analysis of “Mon entretien avec Alan dans le bois de Lettermore”

Chapter XVIII⁶⁸ takes place at a turning point in the novel; the Red Fox has just died, and David witnessed his murder. When Alan reappears a few instants later, David immediately suspects him of having killed Colin of Glenure after all the threats he issued against him. When the two characters meet, David initially accuses his companion of having killed the Red Fox, but Alan denies the accusation, and manages to convince David of his innocence. However, since the murder occurred in Appin, on the lands of the Stewart clan, Alan knows he and his clan will be accused. He then tells David that they must flee the country to escape the British soldiers. It is in this context that the following extract takes place.

David pretends he does not fear the justice of his country, and Alan counters that this is not his country, this is the country of the Stewarts, and he would never be tried there. David replies, “It’s all Scotland,” which was translated “C’est toujours l’Ecosse,” by Savine. The word “toujours” implies a notion of time, when David’s original line was more focused on space, saying that the entire territory of Scotland, whether or not it “belongs” to a clan, is a

⁶⁶ Stevenson, *Kidnapped*, 125-27. (see extract f in the annex)

⁶⁷ Stevenson, *Kidnapped*, 175-78. (see extract g in the annex)

⁶⁸ Stevenson, *Enlevé !*, 176-78. (see extract h in the annex)

part of a bigger country, which is Scotland. That is a very “Lowland” way of thinking, in which Scotland is only governed by one Crown, regardless of clans and Highland territories. Even though Savine’s translation does convey the idea of Stevenson’s words, it uses language that is perhaps not precise enough. Throughout David and Alan’s entire conversation about whether it is wise to flee — and where they should go if they did — Savine refers to the Highlands and Lowlands as “Hautes-Terres” and “Basses-Terres,” even though he used the English words to refer to them on multiple occasions in the novel before this chapter. It is hard to imagine why he changed his mind about which name to use so many times in his translation. The rest of the extract leaves little to be underlined; as per usual, Savine translates almost word for word and cannot be accused of coming up with any original translation. Furthermore, in this extract — unlike the chapter we studied before — Savine makes no notable mistakes in his literal translations. Let us then move on to the next extract, that should hold more noticeable changes.

4.1.2. Analysis of “La fuite dans la lande: la querelle”

This next extract⁶⁹ takes place right after the protagonists visited Cluny’s cage, where Alan borrowed David’s money, only to gamble all of it away. David, already weakened by sickness and fatigue, is furious at him for losing his money and being so careless, which causes Alan to get angry at his companion for resenting him in the first place. David and Alan argue throughout the entire chapter, and as always when they quarrel, they rapidly start attacking each other for their original differences: their Highlander and Lowlander status. In this tense atmosphere, the two characters walk through the glens in the hope of getting back to the Lowlands, where they would be safer. During this long hike, Alan keeps pestering David, calling him a Whig and taunting him for his origins. According to David, “Whig was the best name [Alan] had to give [him].” In Savine’s translation, this became, “Whig était le nom le plus flatteur qu’il m’appliquait.” “Flatteur” is actually a good word choice on Savine’s part, since it truly shows how much Alan keeps insulting David — so much that “Whig” is the most flattering term he has used. At one point, Alan calls David, “Whiggie,” translated “mon petit Whig” by Savine, which is just condescending while pretending to be affectionate enough; a proper translation of the original. While they keep walking, David’s condition worsens; he gets sicker and sicker, and is afraid he soon will be too weak to walk; he feels as though he is on the brink of death. Then, Alan calls him a Whig again, and David

snaps. He tells Alan off for taunting him about his political views, saying that he could easily use Alan's views to throw even meaner taunts at him. Alan replies by singing a Jacobite tune, that Savine translated quite clumsily — even misspelling General Cope's name — which angers David even more and launches the fight anew. In the original text, David says that Alan has no right to brag, because he has been beaten by the men of David's "party." However, in the translation, Savine wrote that Alan has been beaten by "les hommes de mon pays." David claiming that those men are in his party shows that he agrees with them on almost everything, that they share the same political views. It is another jab taken at Alan's beliefs. Savine's David uses softer words; "de mon pays" means that they come from the same place, but not that they share their views as Stevenson's original words did. It is true, these men come from David's side of the country; that is a fact, not a statement — as the word "party" was. However, the use of the word "pays" achieves something else: it underlines that in David's eyes, he and Alan come from different countries altogether. While it does not insist on his political views, it draws a clear line between Alan and himself: the divide between them is so strong that David, who once said that "it's all Scotland," no longer believes that if it means he is of the same origin as Alan. He now recognizes that there are truly two different countries, Highlands and Lowlands, and that the two can never be reconciled. Even though the meaning is slightly different from Stevenson's original sentence, a statement is still made by David — simply a different one. The rest of the extract sticks to the original — as always, without great originality — which means that there are no more significant differences in the portrayal of the conflict between Highlanders and Lowlanders to underline.

4.2. In Varlet's translation

4.2.1. Analysis of "Je cause avec Alan dans le bois de Lettermore"

The extract⁷⁰ once again begins with David saying he does not fear the justice of his country, followed by Alan telling him that this is not his country, before adding, "Or as if ye would be tried here, in a country of Stewarts!" This indicates that Alan finds David quite naïve for thinking he would be tried in a country of Stewarts for the murder of a Campbell, which is a concept that is probably foreign to David, the idea that in what he regards as his country, the justice system could be different depending on which clan rules the piece of land

⁶⁹ Stevenson, *Enlevé !*, 251-54. (see extract i in the annex)

⁷⁰ Stevenson, *Enlevé !*, 178-80. (see extract j in the annex)

one is standing on. To him, “it’s all Scotland,” there is no difference based on land. To Alan however, it is natural that being tried in a country of Stewarts would be impossible, since he would be at an advantage, and that could not be when the murder he is tried for is the one of a Campbell. However, if he were tried on Campbell land, then the murder would be avenged by insuring there is no justice for the Stewart convict. However, Varlet seems to have interpreted Stevenson’s sentence differently, since he wrote, “Ou comme si vous deviez être jugé ici, dans un pays de Stewarts !” His translation appears to imply that Alan merely means that a Lowlander such as David would never be tried in the Highlands. He would have no right to it, especially not on Stewart land. There is therefore a bit of a discrimination here, based on David’s status as a Lowlander. This discrimination was added in the translation, since the original simply created an incomprehension between the two men, because David could not comprehend that the justice system is biased according to the land one finds themselves on. In both the original and the translation, there is some sort of tension, a gap in their common knowledge, but the nature of that tension is different in the two texts.

Alan explains to David that he is wrong; he would be tried on Campbell land, and he would be hanged because the Campbells would never let such a crime go unpunished. He says, “I have often observed that you Low-country bodies have no clear idea of what’s right and wrong.” Using the words “you Low-country bodies” clearly displays a form of disdain that Alan usually manages to keep in check, though it definitely slips out here. The translation perfectly conveys this barely veiled disdain: “Mais j’ai souvent remarqué que vous autres du bas-pays n’avez pas le discernement très net de ce qui est bien ou mal.” Even using the terms “low-country” and “bas-pays” does show a form of condescension; to Alan, the Lowlands are not only low because they lack mountains, but also because they are morally corrupt and treacherous. In the translation, every shade and nuance of Alan’s contempt for the Lowlanders is perfectly represented, in this sentence at least. The use of “vous autres du bas-pays” truly shows that Alan places the Lowlanders at a distance; he does not want to be associated with them and regards them as if they are beneath him. Yet the protagonists both laugh at Alan’s remark, dissipating any resentment that could have lingered after such an exchange. This shows that the two men have spent enough time together at this point to not let their differences come between them; they choose to prioritise their friendship. Until, at least, the next extract in our analysis.

4.2.2. Analysis of “La fuite dans la bruyère : la dispute”

This part of the novel⁷¹ is the first time when David and Alan truly let their origins get the better of them, even though they have learned so much about each other, and been partners for so long at this point in the story. While they are both sick and exhausted, they start arguing and taunting each other, launching petty attacks, all because of a disagreement that escalated. In Varlet’s translation, Alan also calls David “mon petit whig,” which David obviously does not appreciate. As he gets progressively weaker and more tired, David makes a decision: “there came on me all at once the wish to have it out with Alan, let my anger blaze, and be done with my life in a more sudden manner.” Varlet translated this sentence quite differently: “le souhait me vint tout à coup d’en finir avec Alan, de donner libre cours à ma colère et de terminer ma vie d’une façon plus rapide.” While it is clear that David wishes to upset Alan so much that they will come to have a physical fight, Stevenson’s David wants to “have it out with Alan,” which means that he does not want to have no reaction to his taunts anymore, he wants to tell Alan exactly what he thinks and how angry he is, and he wants to spare no detail. Yet, Varlet’s David uses much stronger words; he wishes to “en finir avec Alan,” which could mean many things, and none of them are reminiscent of the meaning of the original sentence. It could therefore be deduced that Varlet’s version of David is even angrier than Stevenson’s for being called a Whig relentlessly.

When Alan starts to whistle a Jacobite air from Prestonpans in retaliation, a footnote accompanies the name, sending the reader back to the note that was present in “I hear of the Red Fox.” David and Alan’s argument then continues, and when David tells his companion that he has been beaten by both Whigs and Campbells, he finishes with, “it behoves you to speak of them as of your betters.” This is quite a statement, clearly made to offend Alan beyond repair. Varlet’s translation is softer, however: “Il vous convient de ne parler d’eux qu’avec respect.” While asking Alan to speak of the Campbells and the Whigs with respect is without a doubt a taunt, it is still not as bad as telling him that those he hates are “his betters.” Respect is one thing, but regarding them as better than him is something that Alan absolutely could never do. The translation softened that blow — perhaps a bit too much.

Varlet’s translation is different when it comes to its representation of the conflict between Lowlanders and Highlanders from the way it was for the historical context of *Kidnapped*, because it kept the tension and conflict in place but altered it ever so slightly, without being consistent; sometimes the conflict is displayed too softly, sometimes too

strongly. Though the changes made are so subtle they could be missed easily, they disrupt the consistency of the original text and make it harder to understand the character's motivations.

4.3. In Dronsart's translation

4.3.1. Analysis of "La mort du Renard Rouge" and "Entretien avec Alan dans les bois de Lettermore"

Interestingly enough, Marie Dronsart slightly changed the order of the chapters, and a significant part of the extract we are focusing on now takes place at the end of the previous chapter, "La mort du Renard rouge." The scene therefore spans two chapters.

The beginning of the extract⁷² is appropriately translated and leaves little to be discussed, but later, when Alan explains that there will be fifteen Campbells in the jury and that there would be no justice for the person convicted of the murder of the Red Fox, David then states in his narration that Alan turned out to be right, "indeed it was but in one point that he exaggerated, there being but eleven Campbells on the jury." Though he says that Alan was right in his predictions, he still specifies that he exaggerated, perhaps in his hatred for the Campbells, or in his pessimism when it comes to the state of his clan. Dronsart omitted that word entirely, simply saying, "il ne s'écarterait que sur un point." "S'écarter" and "exaggerate" do not have the same meaning at all, and although the overall sense of the sentence remains the same, the translation still removes an important nuance from the text. However, the rest of the extract is properly translated and does not offer any specific insight into the Highlander and Lowlander conflict that would stray from Stevenson's text.

4.3.2. Analysis of "Querelle"

While this chapter⁷³ is organised like the original, an interesting difference is that in the translation, this chapter is the twenty-fifth when it was the twenty-fourth in *Kidnapped*. While most of the chapter is much of the same as the original, it is interesting to note that Dronsart translated some terms as Varlet did, as it is the case for "je fus pris du désir d'en finir avec Alan" as a translation for "have it out with Alan," which, as we discussed before, is a confusing translation since it does not let the reader know the exact intentions David has toward Alan at this point in the chapter. David then decides to admonish Alan for his

⁷¹ Stevenson, *Enlevé !*, 243-46. (see extract k in the annex)

⁷² Stevenson, *David Balfour*, 140-43. (see extract l in the annex)

⁷³ Stevenson, *David Balfour*, 198-99. (see extract m in the annex)

behaviour and tells him a true gentleman would not use politics as a way to taunt a friend. He then adds, “I may tell you I could find a better taunt than some of yours.” This shows that David wants to behave as uncivilly as Alan, and that he is not afraid to admit it, but that he is restraining himself from behaving in a way that he views as beneath him. However, this sentence is completely absent from Dronsart’s translation, and the scene only shows David tell Alan to behave in a more gentlemanly manner, making him look blameless — almost like a saint. It is hard to imagine why Dronsart would remove the sentence from the text; the novel might be aimed at children, but the entire scene shows David and Alan fighting. What good would removing this one part where David seems to fight back do? David has never been portrayed as a perfect character, not in the original, and not in Dronsart’s translation either. This choice to remove the sentence is therefore rather questionable. It would have been possible to want to make David appear innocent in a retelling for children, but since that is not the direction that this translation has taken so far, it would be odd for Dronsart to change David’s portrayal at this point in the novel.

Alan then starts whistling his Jacobite air, but in the translation, no mention is made of the fact that this air comes from the battle of Prestonpans, and the lyrics of the song have been completely removed as well. Sure, too much context might have confused children, but this particular song was very telling of the rift starting to grow between Alan and David; it was not just a Jacobite air, it was one from Prestonpans, where the Scots defeated the English. And it also serves as a starting point for the next part of the argument, where David tells Alan that he has been beaten by Whigs and Campbells alike, before reminding him that he deserted and was on the losing side of this particular battle. Since the lyrics were removed, this part of the conversation was cut out as well, and it leaves an important part of the conflict out of the text. This part was crucial when it came to understanding the foundational differences between Alan and David as Highlander and Lowlander. The text cuts right to the part where David tells Alan to speak kindly of his friends the Campbells, leaving a thick layer of conflict to the imagination. However, a few lines later, David does say that Alan should address the Whigs and the Campbells “comme [ses] supérieurs,” which does help the reader understand that the conflict between the two men cannot be so easily resolved.

As we have seen, the only flaw Dronsart’s translation shows when it comes to the conflict between Highlanders and Lowlanders comes from pieces of the text that have been removed, though it is understandable since they added nothing to the adventure depicted in the story. The translation’s status as a retelling must have got the better of it in that way, even though that was not so much the case earlier, when it came to the historical context of

Kidnapped. All the problems in the translation of the scenes we have seen were therefore made on purpose; it was a conscious choice to remove sentences and small passages from the text, even though it changed some aspects of the chapter that should better have been kept the same in the context of our study; still, in the context of Dronsart's translation, it made perfect sense to remove them.

4.4. In Lapalme's translation

4.4.1. Analysis of "La maison de la peur"

Since the chapters of Lapalme's translation have been changed and shortened, the scene⁷⁴ that we have been studying now takes place in "La maison de la peur." As can be expected, this scene was almost completely rewritten on top of being translated; here, David tells Alan "Pourquoi avoir fui si vous étiez innocent? A votre place, je n'aurais pas craint la justice de mon pays," to which Alan replies, "Ce n'est pas mon pays, et je n'aurais pas été jugé par les gens de mon pays." Nowhere in the original text did Alan say that this was not his country, especially not since they are currently in Appin. He does say that he would have been judged by Campbells, but without any explanation as to how that would happen when the murder happened on Stewart land. Although those explanations would have been of little interest to children, it is still regrettable that the translation makes no mention of that side of the story. Right after that exchange, Alan tells David, "Je m'étonne de ta rigueur. Il est pourtant bien connu que les Whigs sont des gens accommodants et ne s'embarrassent pas de scrupules." This sentence is nowhere to be found in the original text. While it can be deduced that this is inspired by the part where Alan tells David that "low-country bodies have no clear idea of what's right and wrong," the context is so different that the sentence is almost unrecognisable, and it appears to make no sense in the context of the translation, which barely makes sense anyway. The rest of the extract is shortened and cut, and most of the tension between Highlanders and Lowlanders is hard to discern in the translation.

4.4.2 Analysis of “La dispute”

The extract⁷⁵ starts with Alan whistling the Jacobite air, unprompted, unlike in the original, where Alan had started whistling in response to David’s remarks about his behaviour. Though that comes out of nowhere, which is a big contrast with the original, the translation does mention that the song comes from General Cope’s defeat at Prestonpans, something that Dronsart’s translation — even though it is generally a better and more complete retelling — failed to mention. In Lapalme’s translation, David also tells Alan that he was beaten by both Campbells and Whigs, and that he should speak of them with respect, which angers Alan. It is surprising that the translation kept all those parts of the original argument, when they could have been deemed unnecessary by the translator or the editor. It is a nice surprise, coming from a translation that has shown to be so lacking in other aspects. Still, the conflict between Highlanders and Lowlanders, while not intact, has not been destroyed or disregarded completely. The only problem, that could inconvenience the reader’s understanding of the tension between the two, is that the scene is cut in such odd places that the conflict appears to be without cause. Over the span of three pages, Alan and David fight, then make up, then fight again, seemingly without reason, because the text fails to give any of their disagreements a meaning or a source. Still, Alan calls David a Whig to annoy him, and David does use Alan’s clan and loyalty as an argument against him, much like they did in the original, though it is all executed much less graciously, as we could expect from this translation, given that it is a retelling for children.

⁷⁴ Stevenson, *David Balfour*, 120-21. (see extract n in the annex)

⁷⁵ Stevenson, *David Balfour*, 152-53. (see extract o in the annex)

Chapter 5: Translating a mapping of Scotland

The landscape of Scotland is a crucial part of *Kidnapped*, so much so that it is almost a character of the story in its own right. However, even though it is mentioned many times during the novel, the passages where the landscape is described in detail, as well as the ones where the places Alan and David visit are named and relevant, are very short and their translations might therefore not be enlightening or notably different from the original. Furthermore, most words used in the original novel to describe the landscape of the Highlands — such as brae, hill, glen, loch, heather, etc — cannot be translated because French does not have as many words to describe the landscape. In all the translations we are studying, such words are simply translated into “colline” and “bruyère,” the only words available in the French lexicon. Thus, there would be no point in analysing an extract that features a detailed description of the landscape of Scotland because all four translations would look much the same, and use a very limited vocabulary. Instead, it is more relevant to explore extracts that have to do with the organisation of the land in Scotland. For this part of my analysis, I will therefore be looking at a short extract at the beginning of Chapter XXV, “In Balquhiddier”:

At the door of the first house we came to, Alan knocked, which was of no very safe enterprise in such a part of the Highlands as the Braes of Balquhiddier. No great clan held rule there; it was filled and disputed by small septs, and broken remnants, and what they call “chiefless folk,” driven into the wild country about the springs of Forth and Teith by the advance of the Campbells. Here were Stewarts and Maclarens, which came to the same thing, for the Maclarens followed Alan’s chief in war, and made but one clan with Appin. Here, too, were many of that old, proscribed, nameless, red-handed clan of the Macgregors. They had always been ill-considered, and now worse than ever, having credit with no side or party in the whole country of Scotland. Their chief, Macgregor of Macgregor, was in exile; the more immediate leader of that part of them about Balquhiddier, James More, Rob Roy’s eldest son, lay waiting his trial in Edinburgh Castle; they were in ill-blood with Highlander and Lowlander, with the Grahames, the Maclarens, and the Stewarts; and Alan, who took up the quarrel of any friend, however distant, was extremely wishful to avoid them.⁷⁶

At this point in the story, Alan and David are lost, sick and famished, and are desperately looking for shelter. This extract gives the reader great insight as to which homes are safe or not, all depending on the clan the laird of the house belongs to. Though it could be

considered a meaningless detail, it does add to the story to have such context about the way the Highlands are organised.

5.1. In Savine's translation

Alan frappa à la porte de la première maison que nous rencontrâmes, ce qui était assez téméraire dans un pays comme les collines de Balquidder. Il n'y avait pas de grand clan qui y fît la loi. Ce pays était plein de petits sous-clans qui s'y disputaient le terrain, de débris de clans désagregés de ce qu'on nomme des gens sans chef, qui avaient été chassés dans la région sauvage avoisinant les sources du Forth et du Teith, par l'extension qu'avaient prise les Campbells. Il y avait là des Stewarts et des Maclarens, ce qui revenait au même, car les Maclarens suivaient en guerre le chef d'Alan, et ne formaient qu'un clan avec Appin. Il y avait là aussi un grand nombre de gens appartenant à cet antique clan des Mac Gregors, proscrit, dépouillé de son nom, et qui avait tant de sang sur les mains. Ils avaient toujours été mal vus ; ils l'étaient encore plus, maintenant, car ils n'avaient plus de parti, plus de côté auquel ils pussent s'appuyer dans toute l'étendue de l'Écosse. Leur chef, Mac Gregor de Macgregor, était en exil. Celui qui avait le commandement immédiatement au-dessous de lui, sur ceux d'entre eux qui se trouvaient à Balquidder, James More, fils aîné de Rob Roy, attendait son jugement dans le château d'Édimbourg. Ils étaient donc en très mauvais termes avec les Highlanders, avec les gens des Basses-Terres, avec les Grahams, avec les Maclarens, avec les Stewarts, et Alan, qui faisait siennes les querelles de tous ses amis, si éloignés qu'ils fussent, était extrêmement désireux de les éviter.⁷⁷

Right at the beginning of the extract, Savine's translation already offers interesting changes from the original text: "such a part of the Highlands as the Braes of Balquhidder" becomes, "un pays comme les collines de Balquidder." The hills of Balquhidder are indeed a part of the Highlands, but they can in no way be called a country. However, metaphorically speaking, such a translation does make sense in the context of David's narration and what he is saying at that moment. In this extract, David explains how the Highlands are divided between the clans, and one part can be friendly while another is completely hostile, all depending on a visitor's last name. In that context, it could indeed make sense for David to refer to Balquhidder as a country in itself, since it is supposed to be unsafe for Alan and himself to wander those lands. Technically, they are on foreign — and possibly hostile — grounds. Even though Savine's translation of the sentence is inaccurate in a literal sense, the change can be accepted — and even applauded — given the context.

⁷⁶ Stevenson, *Kidnapped*, 180.

⁷⁷ Stevenson, *Enlevé !*, 257-58.

In the next line, the very specific word “septs” is translated with “sous-clans,” which does give the reader an idea of what a sept is,⁷⁸ even though the term might not be the most appropriate Savine could have found, especially since the word “sept” is also used in French to talk about the same concept. Still, if Savine had used the right word, he probably would have had to use a footnote to explain the term, which he has never done in his translation. Chapter XXV is probably too late to start doing so. However, the concept could have been explained to show how dangerous that part of the Highlands really is, and why. The rest of the extract is however much of what could be expected from Savine, since it remains close to the text without taking many risks, unlike the beginning of the chapter. The only thing that can be said about the rest of the text is that once again, Savine does not explain any of the references in any more words than Stevenson did, even though his francophone readership would no doubt be less informed than Stevenson’s.

5.2. In Varlet’s translation

À la porte de la première maison que nous rencontrâmes, Alan frappa, geste peu sûr dans une région des Highlands comme celle des Bruyères de Balquhiddar. Nul grand clan n’y prédominait ; rien qu’une foule de petites branches et de débris sans cohésion, et ce qu’on nomme « des gens sans chef », refoulés par l’avance des Campbells dans le pays sauvage qui s’étend vers les sources du Forth et de la Teith. Il s’y trouvait et des Stewarts et des Maclarens, ce qui revenait au même, car les Maclarens suivaient à la guerre le chef d’Appin et ne faisaient qu’un avec ce dernier clan. Beaucoup aussi appartenaient à ce vieux clan proscrit et sans nom des Macgregors à tête rouge. Ils avaient toujours été mal vus, et alors pis que jamais, car ils se trouvaient isolés de tous les partis et factions de l’Écosse entière. Leur chef, Macgregor de Macgregor, était en exil ; son plus immédiat successeur pour cette partie du clan habitant Balquhiddar, James More, le fils aîné de Rob Roy, était prisonnier dans le château d’Édimbourg et attendait son procès. Ils étaient en dissension avec Hautes et Basses-Terres, avec les Graham, les Maclaren et les Stewart ; et Alan, qui embrassait la querelle de tout ami, voire éloigné, désirait vivement les éviter.⁷⁹

The second sentence of the extract already shows some divergence between the original and Varlet’s translation: while the original said, “it was filled and disputed by small

⁷⁸ A sept is a smaller subdivision of a clan, whose members often bear a different name than the chief of the clan. In *The Clans, Septs & Regiments of the Scottish Highlands*, Frank Adam wrote, “Professor Cosmo Innes uses the term ‘sept’ as a noun indicating the ‘whole descendants of’ a branch eponymous, as distinct from the main ‘family’ descending from him, i.e. as the ‘stem family’ of a ‘branch’ and the distinct branch families off that branch stem. A sept is thus a ‘house within a house,’ denoting the branch of a line which is itself a main clan stem, also an unaffiliated in-taken tribe.” (page 295)

⁷⁹ Stevenson, *Enlevé !*, 249.

septs, and broken remnants [...],” while here, Varlet translated the term “septs” to “une foule de petites branches.” That is an acceptable way of translating it, but it removes the problem of explaining what a sept is entirely. It could have been expected from Varlet’s translation to use the exact word and then explain it in a footnote, which would have been preferable — in terms of conveying the realities of Highland society at this date — to the choice made by Varlet in this instance. Furthermore, the word “branches” could mean anything, and it has barely been related to the word “clan” in this sentence, grammatically speaking. The text does not say explicitly that the branches belong to a clan, so this is quite a confusing wording. Furthermore, the combination of “une foule de petites branches” and “débris sans cohésion” makes the text even more opaque, since it could appear as if Varlet was not talking about people at all. That might have been done for stylistic purposes, but it does not serve the text or the story at all; it only makes the sentence muddy and difficult to understand, when a footnote accompanying the original word would have been much more efficient. Another thing that is missing from this sentence is the word — and the notion — “disputed,” which showed that the septs were trying to lay claim to the land of Balquhiddy. That is an important piece of information when it comes to understanding the stakes of knocking on a random door in a place that is not ruled by a single clan.

Soon after, when speaking of the “red-handed” Macgregors, Varlet chose a completely different translation than Savine did. While Savine wrote, “qui avait tant de sang sur les mains,” Varlet chose instead to write, “à tête rouge.” For once, Savine’s translation seems to be more adequate than Varlet’s, because we can safely assume that Stevenson did mean that the Macgregors were a violent clan, and that is part of the reason why they were poorly regarded by the others. Perhaps Varlet simply misread the text, and thought it said “red-headed,” which would explain why he translated the sentence the way he did. While it does no harm to the reader to believe that the Macgregors were known for being redheads, it is still a loss for them not to know why the Macgregors were actually hated as they were.

A few lines later, when Stevenson originally wrote, “they were in ill-blood with Highlander and Lowlander,” Varlet translated, “ils étaient en dissension avec Hautes et Basses-Terres.” The first thing that can be observed in this sentence is that “dissension” might not be a strong enough word to explain how hated the Macgregors were at that time, according to David. Then, Varlet also decided to refer to the Highlands and the Lowlands instead of their inhabitants as Stevenson did, which once again gives the impression that he is not speaking about people, but pieces of land or elements of nature. It is odd that this is such a theme in this extract. While it does make the reader focus on the landscape, it distracts from

the actual people David is supposed to be talking about. This extract seems to be a lapse in Varlet's judgment, and perhaps the most peculiar translation of his we have seen so far.

5.3. In Dronsart's translation

Once again, the chapters in Dronsart's translation are slightly different from the original, so the extract we are studying no longer takes place at the beginning of a chapter, but towards the end of another. The extract has also been shortened since some parts have been cut:

Alan frappa à la porte de la première maison qui se présenta, ce qui n'était pas fort prudent dans cette partie des Highlands car la vallée de Balquidder n'était pas soumise à un grand clan. Elle était habitée par les débris de différents clans, ce qu'on appelle des gens sans chef, qui se disputaient après avoir été poussés vers les sources du Forth et de la Teith par les victoires des Campbell.⁸⁰

While this translation is still supposed to be a retelling for children, it could have been done in a more adequate way. The mention of the septs has been removed entirely, only the "broken remnants" remain, and they have now become the "chiefless folk" in this translation, when the original clearly stated that there were septs, broken remnants of other clans, and chiefless folk in Balquhidder. But while the septs have disappeared, the broken remnants are now supposed to be called "gens sans chef," which is not at all what Stevenson said in the original text. Dronsart also kept in the word "disputed," but forgot to mention that the clans fought over the land, not simply for the sake of fighting each other.

As for the next part of the original extract, it has been removed completely, and the text immediately moves on to Alan being welcomed in the first house he tried approaching. It is regrettable that half of the extract was cut, but as we have seen before, it is not so surprising and completely understandable in context.

5.4. In Lapalme's translation

As it was the case in Dronsart's translation, Lapalme's also takes place in the middle of another chapter, and was also cut significantly.

Alan frappa à la porte de première maison que nous rencontrâmes. Ce n'était pas très prudent dans une région des Highlands comme celle de Balquidder. Mais la chance nous servit, nous étions chez les Maclarens.⁸¹

In his translation, Lapalme does not explain why it is unsafe to knock on any door in Balquidder, and he does not explain why it is such good news that they ended up on a Maclaren's doorstep. All the background information that was originally given in *Kidnapped* probably would not have made a difference for children, which is why it was cut out of the text, but it is still regrettable in the context of our study of Scottish identity.

⁸⁰ Stevenson, *David Balfour*, 201.

⁸¹ Stevenson, *David Balfour*, 155.

Chapter 6: Translating food, clothes, music and traditions

6.1. In Savine's translation

6.1.1. Food: an analysis of "The flight in the heather: the rocks"

Food is mentioned very scarcely in *Kidnapped*, which is no surprise since David and Alan barely eat throughout the novel. When they do eat, it is very simple meals, such as porridge. However, during Chapter XX, "The flight in the heather: the rocks," the characters are shown eating *drammach*, a Scottish dish:

We lay there (for the banks hid us), drank again and again, bathed our chests, let our wrists trail in the running water till they ached with the chill; and at last, being wonderfully renewed, we got out the meal-bag and made *drammach* in the iron pan. This, though it is but cold water mingled with oatmeal, yet makes a good enough dish for a hungry man; and where there are no means of making fire, or (as in our case) good reason for not making one, it is the chief stand-by of those who have taken to the heather.⁸²

In Savine's translation, the extract is translated as follows:

Nous restâmes là, car les berges élevées nous cachaient. Nous bûmes à plusieurs reprises. Nous nous baignâmes la poitrine. Nous laissâmes nos poignets plongés dans cette eau courante, jusqu'à ce que sa fraîcheur nous fît souffrir, et enfin, éprouvant un soulagement, un étonnant retour de forces, nous ouvrîmes le panier aux provisions, pour faire du *drammach* dans la poêle. Quoique ce mets soit tout simplement du biscuit d'avoine délayé dans de l'eau froide, ce n'en est pas moins un bon plat pour un homme affamé, et quand on n'a rien de ce qu'il faut pour faire du feu, ou bien qu'on a de bonnes raisons pour n'en pas faire, comme c'était notre cas, c'est le plat de résistance des gens qui ont gagné la lande.⁸³

To Savine, "oatmeal" is "du biscuit d'avoine," which is an odd translation since *drammach* is not made using any type of biscuit, it is simply oatmeal. Savine could have used the words "gruau" or "flocons d'avoine" instead. The notion of "good enough dish" is also missing from the translation, where it became only "un bon plat." This translation does not insist enough on the fact that this meal is not very appetising and is better consumed in a case of great hunger. This nuance is also missing in the last sentence, where "the chief stand-by" — implying that this meal is only eaten because there is no other choice available or possible

⁸² Stevenson, *Kidnapped*, 142.

— became “le plat de résistance,” which has a very different meaning and can be quite confusing. Considering all those elements, the nuance missing might not be of the utmost importance, but it is still a loss, especially since the subject is a Scottish meal that francophone readers would have no prior knowledge of.

6.1.2. Clothes: an analysis of “The death of the Red Fox”

As we have seen earlier in this thesis, clothes play an important role in the story of *Kidnapped*. The passage of the story where this is most apparent is the moment when David meets Colin of Glenure, the Red Fox, minutes before his death. Right when he first lays eyes on the King’s Factor, he is surprised by the fact that the stranger’s servant is wearing tartan even though it has been outlawed. We will therefore be analysing an excerpt from Chapter XVII, “The death of the Red Fox.”

As I was so sitting and thinking, a sound of men and horses came to me through the wood; and presently after, at a turning of the road, I saw four travellers come into view. The way was in this part so rough and narrow that they came single and led their horses by the reins. The first was a great, red-headed gentleman, of an imperious and flushed face, who carried his hat in his hand and fanned himself, for he was in a breathing heat. The second, by his decent black garb and white wig, I correctly took to be a lawyer. The third was a servant, and wore some part of his clothes in tartan, which showed that his master was of a Highland family, and either an outlaw or else in singular good odour with the Government, since the wearing of tartan was against the Act. If I had been better versed in these things, I would have known the tartan to be of the Argyle (or Campbell) colours. This servant had a good-sized portmanteau strapped on his horse, and a net of lemons (to brew punch with) hanging at the saddle-bow; as was often enough the custom with luxurious travellers in that part of the country.⁸⁴

Savine translated this extract in the following way:

Pendant que j’étais assis, réfléchissant ainsi, un bruit d’hommes et de chevaux m’arriva à travers bois, et bientôt après, au tournant de la route, quatre voyageurs apparurent. En cet endroit, elle était si étroite et si rude, qu’ils avançaient un à un, conduisant leurs chevaux à la main. Le premier était un gentilhomme de haute taille, aux cheveux rouges, à l’air impérieux, à la figure échauffée. Il tenait à la main son chapeau, dont il se servait pour s’éventer, car il était accablé par la chaleur. Le second était un légiste, à en juger par son costume noir et soigné et à sa perruque blanche. Le troisième était un domestique, et était en partie vêtu en étoffe de tartan. Cela montrait que son maître était ou bien un outlaw, ou bien au contraire un personnage des mieux vus par le gouvernement, car l’Acte interdisait le port du tartan. Si j’avais été plus

⁸³ Stevenson, *Enlevé !*, 205.

⁸⁴ Stevenson, *Kidnapped*, 118.

versé en ces sortes de choses, j'aurais reconnu, dans les couleurs du tartan, celles d'Argyle ou de Campbell. Le serviteur avait une valise de belle taille attachée par des courroies sur son cheval, et un filet rempli de citrons destinés à aromatiser le punch, suspendu au pommeau de la selle, comme c'était l'usage chez la plupart des voyageurs gourmands, dans cette partie du pays.⁸⁵

When David first sees the Red Fox's servant, he immediately notices that he is wearing tartan, and Stevenson writes that he "wore some part of his clothes in tartan, which showed that his master was of a Highland family." This would have been a very useful piece of information to a francophone reader, but Savine's translation erased that part of the sentence completely. Interestingly enough, right after skipping that part of the text, Savine also did not translate the word "outlaw" and left it as such in his translation, even though that is not a French word by any stretch of the imagination, not even an English word that the French have borrowed. The translation also does not explain what "the Act" is, which could be expected since Savine has not added a single footnote in the entire novel. Right afterward, David explains, "If I had been better versed in these things, I would have known the tartan to be of the Argyle (or Campbell) colours." This shows that the Campbell and Argyle clans are one and the same, and their tartan colours are thus the same. Yet, in his translation, Savine wrote, "Si j'avais été plus versé en ces sortes de choses, j'aurais reconnu, dans les couleurs du tartan, celles d'Argyle ou de Campbell." The way he phrased his sentence makes it appear as though the Campbell and Argyle clans are two distinct families who somehow share the same colours, which is not a clear enough distinction for a francophone reader.

6.1.3. Music: an analysis of "In Balquhiddie"

Music has a great importance in *Kidnapped* — Alan sings many Scottish songs throughout the course of the novel — and that importance comes to a high when Alan decides to have a piping contest with Robin Oig, at the end of Chapter XXV, "In Balquhiddie."⁸⁶ In this extract, Robin Oig and Alan, both supposedly great pipers, settle their disagreement by competing in a piping contest to see which man is the best.

The first difference that can be observed between the original text and the translation⁸⁷ is the way Duncan Dhu offers the idea of the piping contest; in the original, Duncan is shown speaking in a very Scottish accent, using words such as "whateffer," baith,"

⁸⁵ Stevenson, *Enlevé !*, 166.

⁸⁶ Stevenson, *Kidnapped*, 184-87. (see extract p in the annex)

⁸⁷ Stevenson, *Enlevé !*, 264-68. (see extract q in the annex)

and “auld.” In the translation, however, Duncan speaks in perfect language, almost sounding like a nobleman. Though all Scottish words are difficult to translate, Savine could at least have kept in his rural idiom. After Duncan’s proposal, Alan immediately rises to the challenge, asking Robin, “Are ye a bit of a piper?” To translate this sentence, Savine wrote, “Êtes-vous capable de tenir une cornemuse?” which sounds much more condescending — perhaps a good addition in the context of Alan’s feud with Robin. Robin then replies that he can pipe like a Macrimmon, which is unsurprisingly not explained or clarified at all in the translation. When Duncan gives the two men his instrument, the original text specified that it was “a pair of pipes,” which Savine translated, “une paire de cornemuses,” indicating that there are two instruments, when in fact, there is only one. The confusion comes from the fact that a pair of pipes is only one “cornemuse” in French, and though it does not matter much whether there are one or two pairs of pipes — though pipes were outlawed, so it would have been even more of a crime to have multiple pairs — it is still a striking mistake that Savine made in his translation.

Later, when they start playing, Alan gradually adds variations in his interpretation and high notes, called “warblers.” That term is probably inspired by the bird of the same name, but according to David, it is a specific term pipers use. In French, Savine translated that term “gazouillis,” which might not be the exact translation, but it is reminiscent of birds, so it does fit in the theme. Then, Robin plays the same tune as Alan and amazes David with his talent. The description of his playing is very well translated — and written, in general — and it manages to transport the reader into the music, just as the original did. Alan, however, gets annoyed and wants to end the contest there and leave, but Robin stops him by playing a new tune, a “pibroch.” Savine kept that word in his translation, but failed to explain what it is or what purpose it serves. During Robin’s performance, Alan finds himself enthralled by the music and admits defeat at the end, calling Robin “a great piper,” which was translated, “un grand artiste,” by Savine, which is a way of showing how much Alan admires Robin’s playing, even though the word chosen is different from the original. This declaration ends their quarrel, and the chapter finishes with them enjoying themselves and drinking in good companionship.

6.1.4. Traditions: an analysis of “The flight in the heather: the heugh of Corrynakiegh”

The following extract⁸⁸ is from Chapter XXI, “The flight in the heather: the heugh of Corrynakiegh,” and shows David and Alan still lost in the Highlands, and in desperate need of help. They cannot risk being found by the red coats, and need to find an ally, such as John Breck, a friend of Alan. To alert him without attracting enemies, Alan decides to make a fiery cross — the object the clans use to signal to each other. This extract therefore showcases an important tradition in the Highlands, a very specific part of Scottish culture, which should be interesting to observe in the translations.

In the original text, when Alan mentions the clachan nearby, David writes in his narration that this is called a hamlet in English, between parentheses. In Savine’s translation,⁸⁹ the word is italicised, and given a footnote (the first we have seen from Savine) instead of the parentheses Stevenson had used. The footnote simply states that a clachan is an “hameau.” Alan then explains that he will make a fiery cross so that his friend John Breck will see it. He specifies that John is “a bouman of Appin’s,” which is then explained in a footnote by Stevenson, saying that a bouman is “a tenant who takes stock from the landlord and shares with him the increase,” which means it is not an average tenant. However, Savine removed the footnote and translated the term with “tenancier.” Furthermore, at the end of the extract, when Alan puts the cross at John’s window, Savine translated “bouman” with “fermier.”

When Alan later explains his plan, how he will alert John Breck, he says that with the sprigs he has placed next to the cross, John will think to himself that places where both pines and birches can be found are “no so very rife hereabout,” which means that there are not many such places in the heather, and he will thus know he should look in Corrynakiegh, the only place where both trees can be found. However, Savine wrote that John would think, upon seeing the sprigs, “cela ne doit pas se trouver bien loin d’ici,” which is not what Stevenson meant at all. It does not even make much sense, because the whole point of Alan’s plan is that the vegetation in Corrynakiegh is special and easily recognisable, not that it is nearby. Apart from those differences, Savine remained respectful of the original text while depicting the tradition of the fiery cross, even though it is difficult to give him credit for it, since Stevenson already explained the concept of the cross so well in his own words.

⁸⁸ Stevenson, *Kidnapped*, 150-52. (see extract t in the annex)

⁸⁹ Stevenson, *Enlevé !*, 209-11. (see extract u in the annex)

6.2. In Varlet's translation

6.2.1. Food: an analysis of "The flight in the heather: the rocks"

Nous restâmes là (cachés par les rives), buvant coup sur coup, nous baignant le torse, laissant pendre nos poignets dans l'eau vive jusqu'à ce que la fraîcheur les endolorît, et pour finir, ainsi admirablement revigorés, nous sortîmes le sac à farine et fîmes le drammach dans notre casserole de fer. Ce mets – simple pâte de farine d'avoine délayée dans l'eau froide – ne laisse pas d'être fort appétissant pour quelqu'un d'affamé, et quand il n'y a pas moyen de faire du feu, ou si l'on a (comme dans notre cas) toute raison de n'en pas faire, le drammach est le meilleur soutien de ceux qui ont pris la bruyère.⁹⁰

Varlet already differentiates his translation from Savine's by italicizing the word "drammach," thus showing it is a Scottish word, and by extension, a Scottish dish. That is a simple but efficient way of conveying information. Here, Varlet did explain in some way that drammach is not the best meal one could have, but it is good enough for a starving person. Unfortunately, the notion of "stand-by" was not translated or conveyed in this translation either, though the rest of the excerpt transmitted that idea well enough.

6.2.2. Clothes: an analysis of "The death of the Red Fox"

Comme j'étais assis à réfléchir de la sorte, je perçus, venant du bois, le bruit d'une troupe d'hommes et de chevaux ; peu après, au tournant de la route, quatre voyageurs parurent. Le chemin était à cette place si étroit et mauvais qu'ils marchaient en file et menaient leurs montures par la bride. Le premier était un grand gentleman à cheveux rouges, au visage impérieux et congestionné, qui tenait son chapeau à la main pour s'éventer, car il était suant et hors d'haleine. À son correct vêtement noir et à sa perruque blanche, je reconnus le second pour un notaire. Le troisième était un valet, et plusieurs pièces de son costume étaient de tartan, ce qui me fit voir que son maître appartenait à une famille highlander, et était en outre ou bien hors la loi, ou bien en singulièrement bonne odeur auprès des autorités, car le port du tartan était contraire à la loi. Eussé-je été mieux au courant de ces choses, j'aurais vu que son tartan était aux couleurs d'Argyle (ou Campbell). Ce serviteur avait un portemanteau volumineux bouclé sur son cheval, et un filet de citrons (destinés à la confection du punch) pendu à l'arçon de sa selle – coutume assez générale chez les voyageurs aimant leurs aises, dans cette partie du pays.⁹¹

The second half of the extract shows that Varlet disposed of the problem of explaining "the Act," since he simply wrote "le port du tartan était contraire à la loi," which is perfectly adequate, though it removes a layer of context from the story. Apart from this

⁹⁰ Stevenson, *Enlevé !*, 203.

notable divergence from the original, the rest of the extract follows Stevenson's words well enough and conveys the point that was supposed to be made about the Campbells' clothes and the unfair advantages they received for cooperating with the King.

6.2.3. Music: an analysis of "In Balquhiddy"

At the beginning of the extract,⁹² when Alan asks Robin, "have ye music, as folk say?" Varlet wrote, "êtes-vous musicien, comme on dit?" — which is an odd translation, because the word "musicien" is very common and is in no way a peculiar way of asking that question — even though there is some implied peculiarity in the fact that "comme on dit" was added to the sentence. In English, the phrase made sense; "have ye music" is indeed an idiomatic way of asking if Robin can play an instrument. However, its translation is no longer idiomatic, and does not need a clarification at the end, as Varlet did. Later, when Alan starts playing, Varlet also called his "warblers" "gazouillis" as Savine did before him, probably because he was also inspired by its correlation with birds. Robin then criticizes Alan's playing, and ends up saying that "[he is] a very creditable piper for a Stewart." "Creditable" is a word that holds a healthy amount of praise in it, but Varlet wrote, "vous êtes un très passable joueur, pour un Stewart." "Passable" is not as much of a compliment as "creditabile" was, so it could be said that Varlet is making Robin appear more condescending and hostile than he is, though he disguises his hostility behind civility. A few moments later, when Robin starts playing his pibroch, in the translation, the word is italicized and explained in a footnote, which specifies that a pibroch is "[une] musique traditionnelle écossaise, jouée à la cornemuse." This is actually a note from the translator, a change from all the notes from the editor we have seen so far. The rest of the extract is very similar to the original, offering a solid translation and managing all the elements pertaining to music quite well, as could be expected from Varlet.

⁹¹ Stevenson, *Enlevé !*, 168-69.

⁹² Stevenson, *Enlevé !*, 255-57. (see extract r in the annex)

6.2.4. Traditions: an analysis of “The flight in the heather: the heugh of Corrynakeigh”

The making of the fiery cross starts on rocky ground in Varlet’s translation,⁹³ since the sprig of birch becomes “un petit rameau de hêtre,” which is the wrong tree altogether. When Alan mentions the clachan, Varlet italicized the word and kept Stevenson’s original parentheses instead of adding in a footnote as Savine did.

Varlet also translated “bouman” in a more apt way, “métayer,” which is closer in meaning than “tenancier” as Savine used. Later, when Alan first explains what the cross is, he calls it a “crosstarrie,” which Savine had kept intact in the translation, but Varlet chose to translate it, “croix goudronnée,” which he also italicized, even though it does not mean anything or reference anything that a francophone — or anyone — would know. Right next to it, “croix de feu” is also italicized, showing that it is a concept that is specific to Scotland. However, the rest of the extract is very aptly translated, sometimes straying from the structure of the original sentences, but never from the meaning; a feat Varlet has been the best at so far, out of all the translators we have seen.

6.3. In Dronsart’s translation

6.3.1. Food: an analysis of “The flight in the heather: the rocks”

La berge nous cachait; nous restions là pour boire, baigner nos poitrines, plonger nos poignets dans le ruisseau, jusqu’à ce que la fraîcheur en fût presque pénible, et enfin, merveilleusement réconfortés, nous tirâmes le sac à farine d’avoine, afin de faire le drammach dans la casserole de fer. Quoique ce ne soit que de la farine délayée dans de l’eau froide, cela suffit pour un homme affamé; et quand on ne peut allumer du feu, c’est la grande ressource des fugitifs.⁹⁴

This seems to be the best translation we have seen so far of this extract, since “drammach” is also italicised, and the term is explained properly; the translation also mentions that this meal is hardly ideal and needs a big hunger to be eaten. Even the word “ressource” can be appropriate to translate “stand-by,” since it implies that this is something that is good to use when the options are limited. The sentences have been switched around, the words are in a very different order from the original, but the whole assemblage works well semantically, unlike the earlier passages we have seen from Dronsart. The important nuances are all present in the translation, which is very impressive for a retelling.

⁹³ Stevenson, *Enlevé !*, 207-8. (see extract v in the annex)

6.3.2. Clothes: an analysis of “The death of the Red Fox”

Le sentier était si étroit et si mauvais en cet endroit qu'ils marchaient à la file, en tenant leurs chevaux par la bride. Le premier, grand, roux, à l'air impérieux, au visage enflammé, s'éventait de son chapeau. Le second, à la tenue noire et à la perruque blanche, devait être un homme de loi. Le troisième était un serviteur et une partie de ses vêtements, faite de tartan, signifiait que son maître était d'une famille des Highlands, soit un rebelle, soit un personnage très en faveur auprès du gouvernement, puisque le tartan était prohibé par la loi. Ce serviteur avait un portemanteau de bonne grandeur, attaché sur son cheval par une courroie, et un filet plein de citrons (pour faire le punch) suspendu à sa selle. C'était un luxe que se permettaient les voyageurs riches de ce pays.⁹⁵

This translation is one of the best we have seen for this extract, since it is perfectly understandable for children on top of being informative enough, just as the original was. Here, “the Act” was also replaced by “la loi,” but that is more than enough in a translation for children, especially since no important sentence was removed from the extract. If anything, Marie Dronsart even made the text easier to understand than the original, without removing any element of Scottish identity in the description of the clothes.

6.3.3. Music: an analysis of “In Balquhiddie”

Unfortunately, though Dronsart's translation had been quite impressive so far, it appears as though the entire visit of Robin Oig in Balquhiddie was removed from the text, and thus, the piping contest has disappeared along with him. It is therefore impossible to analyse the translation of this extract, since it simply has been cut out of the text. Robin Oig's introduction was quite a lengthy part of the story; it is surprising that it was removed, though it perhaps did not serve enough of a purpose in the editor's eyes. However, this is a very obvious cut to make in the context of an adventure story, because the apparition of Robin Oig and the piping contest do not advance the plot at all, although it has a purpose in adding insight about Scottishness and Alan's character.

⁹⁴ Stevenson, *David Balfour*, 162-63.

⁹⁵ Stevenson, *David Balfour*, 133.

6.3.4. Traditions: an analysis of “The flight in the heather: the heugh of Corrynakeigh”

In her translation,⁹⁶ Dronsart did not bother reusing the word “clachan;” instead, she translated it right into the text, simply writing “hameau.” She also refers to the bouman as a “métayer,” just as Varlet did. In this translation, Alan also seems to give more credit to his friend John, since in the original, he explains that John might not understand the message he is trying to send him because he is not very bright. However, in the translation, Dronsart simply says that Alan fears that John will not understand much of the message, without explaining that his fears have anything to do with John’s intelligence. Later, however, Dronsart does mention Alan’s doubt in his friend’s intelligence: “et il se dira, s’il a la moindre intelligence, ce dont je doute [...]” Despite this incoherence when compared to the original, Dronsart managed to translate the main ideas and the main significance of the fiery cross properly.

6.4. In Lapalme’s translation

6.4.1. Food: an analysis of “The flight in the heather: the rocks”

Nous nous allongeâmes sur la rive, plongeant tête et bras dans l’eau. Après de longues ablutions, ayant repris des forces, nous préparâmes le drammach dans notre casserole de fer. Il suffisait de mélanger la farine d’avoine à de l’eau. Un homme affamé apprécie ce mélange lorsqu’il ne peut pas faire de feu.⁹⁷

Lapalme’s translation is surprising in this extract, because even though we can see it has been rewritten and simplified a little, most of the original discourse about drammach has been left in the text. The dish is described appropriately, and the translation even conveys the idea that this is a meal that is mostly used as a last resort, though it is not as explicit as the original text in that regard. All in all, the translation of this extract is far from perfect, but it is more adequate than what we have seen from Lapalme’s translation so far when it comes to Scottish identity, so it is already an improvement in that regard.

⁹⁶ Stevenson, *David Balfour*, 166-67. (see extract w in the annex)

⁹⁷ Stevenson, *David Balfour*, 134.

6.4.2. Clothes: an analysis of “The death of the Red Fox”

Le chemin était si étroit et si mauvais à cet endroit que les hommes avançaient en file, tenant leurs chevaux par la bride. Le premier, un grand gentleman aux cheveux roux, éventait de son chapeau son visage congestionné et ruisselant de sueur. Le second, vêtu de noir et coiffé d’une perruque noire devait être notaire. Le troisième était un serviteur qui portait, malgré l’interdiction, le tartan des Argyles ou des Campbell. Sur son cheval ballotaient un gros sac et un filet de citrons pour préparer le punch.⁹⁸

As usual, Lapalme has considerably shortened the original text to make it more digestible for children, but in this extract, he also changed the meaning of the passage while doing so. First, when he first sees the Red Fox, Stevenson’s David calls him “a red-headed gentleman.” “Gentleman” is a word that is used for many purposes in English, but in French, the term is associated with good manners and polite behaviour. From what we have learned of Colin of Glenure, that might not have been his case. Furthermore, his “imperious” face has also been removed from the excerpt, which gives the Red Fox too much of a good portrait for a scene that is supposed to be his first — and only — introduction. Then, when he describes the “notaire,” Lapalme wrongfully writes that his wig is black, when it is in fact white in the original text, which makes more sense considering his profession.

Then, when the servant is introduced, his description is visibly cut short. The text states that wearing tartan is forbidden — but not by whom, or why — and it does not specify at all why that servant is wearing it anyway, even though that is a capital piece of information. The fact that tartan became something that “belonged” to the King at that point in History, since the people who were in his good graces could keep wearing it when everyone else was not allowed to, is crucial to understanding the state of the Highlands at that time. Though Lapalme might have thought that was not important enough information for children to have, it is still an enlightening part of the story that was deleted from the novel. Even worse, while Stevenson’s David specified that at the time the events of *Kidnapped* happened, he could not recognise that the tartan belonged to the Campbells, in this translation, he is now perfectly able to identify it, which is not logical since he has shown throughout the novel that he knew very little about the Highlands — certainly not enough, at least, to recognise a clan by the colour of its tartan. Multiple layers of context were thus removed from the excerpt in this translation.

⁹⁸ Stevenson, *David Balfour*, 110.

6.4.3. Music: an analysis of “In Balquhiddie”

Just as in Savine’s translation, Lapalme⁹⁹ wrote that there were two pairs of pipes in the Maclarens’ household, when in the original, there was only one. Furthermore, while the text mentions the two pairs of pipes, a picture drawn next to this part of the chapter shows Alan and Robin Oig playing the pipes at the same time, on two separate instruments. Then, when Alan starts playing his “warblers,” Lapalme is the only translator to have avoided the term completely, simply writing, “il se lança dans des variations, ces ornements complexes qu’aiment tous les cornemuseurs.” Perhaps he thought “gazouillis,” the term other translators had used, was too complicated for children, and unnecessary in this context. Robin is also more aggressive in this translation, since he tells Alan, “pas mal, M. Stewart, mais vous êtes d’une pauvreté sans nom dans vos variations.” In the original novel, after that sentence was uttered, Robin told Alan that he was a creditable player and he should not ask any Maclaren to be the judge of his talents. He then proceeded to show him how he could have played his piece better. In the translation, however, he simply yanks the pipes away from Alan and resumes playing, instead of addressing him the kind words he told him in the original. Alan’s behaviour is also altered, because while Stevenson made him ask Robin to stop playing, because it was obvious that he could, Lapalme chose to make him say, “c’est assez! Vous jouez comme...” without finishing his sentence, and making the reader think he might have been on the verge of calling Robin’s playing out for being bad, or any other nasty adjective. The translation, by removing the words Alan spoke, makes the reader confused about the Highlander’s intentions and feelings. When Robin plays his pibroch, the word is neither italicised nor explained, either in a footnote or in the text. Knowing that this story is aimed at children, Lapalme could have simply written “un air écossais” instead of “pibroch,” though it is appreciable that he kept the original word, even though he should have given an explanation for it. Of course, the extract is much shorter than in Stevenson’s novel, but the parts that have been cut are not as important as the ones that were kept, and the piping contest has stayed somewhat unharmed, despite the scene being shortened.

⁹⁹ Stevenson, *David Balfour*, 159-60. (see extract s in the annex)

6.4.4. Traditions: an analysis of “The flight in the heather: the heugh of Corrynakiegh”

At the beginning of the extract,¹⁰⁰ a major difference from the original text can already be observed. Where Stevenson’s Alan apologised to David for requesting the gift he had given him, saying he knows it is “strange,” Lapalme’s Alan does not comment on it or apologise, he simply asks for the button. Once again, Lapalme gives a different image of the characters, and though this detail has nothing to do with the depiction of the tradition of the fiery cross, it is still off putting that the characters keep changing in such a way.

In the translation, Alan does not explain why he cannot simply go knock on the clachan’s — even though that word is not used, only its translation — door either. He directly decides he will bring the cross to his friend’s window. No mention is made of John Breck’s profession. The crosstarrie is translated into “croix goudronnée,” which, once again, does not reference anything that would evoke recognition to a francophone. Furthermore, in this translation, Alan is completely confident that his friend will understand his message. No mention is made of his lack of intelligence or education. The two main characters no longer joke about the fact that John would not understand a written message, since David does not make that suggestion at all, simply going along with Alan’s plan. We can therefore see that Lapalme, by removing sentences and whole chunks of the text, is once again changing most of the nuances of the story — even capital parts of it.

¹⁰⁰ Stevenson, *David Balfour*, 135-36. (see extract x in the annex)

Conclusion

Kidnapped is a novel that struggled to achieve international success comparable to Stevenson's other works; its popularity stayed somewhat contained to Great Britain — and particularly Scotland, since the book did not quite touch English readers as it could have. Being so grounded in Scottish culture and references, this lack of international recognition is hardly a surprise. France and other francophone countries are no exception to this phenomenon; as we have seen, *Kidnapped* did not become very popular in those countries, though it was translated multiple times. It could therefore be argued that an attempt at making it popular in France was definitely made, otherwise translators would not have bothered working on this very Scottish novel so many times over. Yet, after analysing four of those translations, it is much easier to understand why *Kidnapped* is not very well-known in France. While all four translators used quite different techniques and seemed to have distinct aims for their translations, none of them managed to make the story of Stevenson's novel stick in a French-speaking market. The translators can hardly be blamed for that mishap; the text is full of Scottish references that make up the heart of the story, so removing them might turn the book into a soulless adventure story, but keeping all of them might make the story too hard to understand for French readers.

This is a dilemma that Savine, Varlet, Dronsart and Lapalme clearly faced and yet, they all had to make a decision and choose which direction their translation was going to go in. As we have seen, all the translations seem to have chosen a different path, so it probably can be assumed that the translators did not take inspiration from each other's work — it seems as though the act of retranslation was not done on purpose; nothing indicates that any of the translators chose to tackle *Kidnapped* because they found the previous translations lacking. There is no linear “upgrade” that can be observed in the translations; they each have their flaws, their advantages and shortcomings, and they all differ from one another.

As discussed previously, Théo Varlet's translation has proved to be the most adequate and faithful to the original in its portrayal of Scottish identity. However, this translation has lost all the young audience the original novel had; the edition of this translation that we analysed is clearly not aimed at children. Its target audience is probably adults and scholars who have a particular interest in Stevenson's work. Indeed, the book is not marketed towards mainstream readers — least of all children — and it has not been mass printed, or even

reprinted since 2015, which shows that it has not been sold many times, but that did not seem to be the publisher's plan, anyway. Varlet adapted Stevenson's work to make sure it kept as much of its Scottish essence as possible, and that manifested through an important loss in entertainment value and any accessibility to children. However, even outside of the field of Scottish identity, Varlet proves to be a good translator who truly took the cultural background of *Kidnapped* to heart. In his translation, he used techniques that the other translators seldom or never applied. Throughout the extracts we have analysed, Varlet seems to favour additions, and even creations, as we have seen that he sometimes added Scottish words into the text. All the context he explained, all the Scottish references he kept in, made us envision what the best work that could be made out of all of *Kidnapped*'s Scottishness looks like, as of today at least. It is interesting to remember Stevenson's dedication to his friend Charles Baxter at the beginning of the book, which said:

This is no furniture for the scholar's library, but a book for the winter evening school-room when the tasks are over and the hour for bed draws near; and honest Alan, who was a grim old fire-eater in his day has in this new avatar no more desperate purpose than to steal some young gentleman's attention from his Ovid, carry him awhile into the Highlands and the last century, and pack him to bed with some engaging images to mingle with his dreams.¹⁰¹

Ironically enough, Varlet's translation in some sense became the replacement of the young gentleman's "Ovid," as Varlet, perhaps without meaning to, turned the story into "a furniture for the scholar's library." While the adventure at the heart of the story could not be stripped from the novel, it receded into the background, unlike Scottishness, which instead stepped into the spotlight. That is great in the context of our study, but it is undeniable that a child would be unlikely to think of picking up this translation to wind down, before bedtime or otherwise. Perhaps that was different in Varlet's time; perhaps a child from the late 1920s would have indeed picked up his translation, perhaps some children did, but that would be unimaginable today — for many reasons. Since Varlet's times were different from ours, it cannot be confirmed that he made a conscious choice to leave out the young readership that the original novel was intended for, but it does appear that way from a current point of view. However, most of the choices Varlet made in his translation were deeply respectful of Scottish culture and history, and his work is a perfect tool for a francophone reader to learn more about Scotland in an entertaining way. But entertaining as the story might be — and remain in Varlet's translation — it is still aimed at adults, unlike the original novel.

At the other end of the spectrum is Pierre Lapalme's translation, which, as we have seen, is arguably even more of a retelling than it is a translation. No matter what we choose to call it, Lapalme's translation ended up eliding Scottish identity by frequent use of such translation techniques as omission, globalisation and transformation. However, those techniques made perfect sense in the context of a retelling for children. Still, as we have observed, the cuts that Lapalme made in the text not only changed the reader's perception of Scottishness, but also of the characters — especially Alan. David and Alan became caricatures of themselves, devoid of all their nuances and interior conflict. As much as that is unfortunate in a general storytelling sense, it also removed many of the nuances that were linked to David and Alan's Scottish identity. While David might not behave in a way many 21st-century readers would call "Scottish," his portrayal as a Lowlander is still a capital part of his character, and outside of all clichés and stereotypes transmitted through current media, Lowlanders are as Scottish as Highlanders. The fact that they wear the "Lowland habit" and not kilts does not mean they are any less Scottish. Both David and Alan are Scottish at their core, though that Scottishness manifests itself in different ways in both characters. Yet, in Lapalme's translation, Alan became a thoughtless savage, and David became a glorified hero, a wise man despite his young age, edified so much that Lapalme almost turned him into a saint. All the prejudice David had against Alan became justified, all of his own pride became a good trait instead of a character flaw; and Alan, though he is still shown as brave, undoubtedly became uneducated — even stupid, at times. Despite all of those changes — as well as the many typographical errors made in the text — Lapalme managed to achieve what was his obvious goal: translating a good story for children that could be published in Dargaud's youth collection. Though Scottish elements have been pretty much erased, and the characters stripped of some of their layers, the text is still a good adventure story, and it is perfect for young readers, just as Stevenson originally intended. This translation might not have been in print since 1982, but it could still be enjoyed by children and teenagers if reprinted with that intent. Although many elements of Scottishness were smoothed over or altogether deleted, Lapalme's translation still managed to become what it was always intended to be: a good retelling for children.

Between those two extremes, Marie Dronsart's translation is the one that could be qualified as the best of both worlds; while technically being a retelling — although it still cannot be established that Dronsart wrote her translation as a retelling right from the start —

¹⁰¹ Stevenson, *Kidnapped*, 3.

it still integrates many references to Scottish culture in a very smooth way, while also being understandable and enjoyable as an adventure story. It appears as though Dronsart's intention was also to write a good adventure for children, but she also took some care in keeping as many elements of Scottishness as she could. She used various translation techniques: addition, globalisation, and omission are the most frequent ones, and they illustrate perfectly how diversified Dronsart's translation is. Some of those techniques add context, whereas others remove it completely, and that is very interesting to note. Indeed, this is the only translation in this study to seemingly have multiple purposes; while Varlet put the emphasis on Scottishness and Lapalme on adventure, Dronsart chose to play in both fields, and her attempt at doing so is quite a success. She is the only translator to have removed entire scenes from the novel — and not simply lines of dialogue, as we have seen Lapalme do — as it was the case with the piping contest scene from Chapter XXV, which is a very bold choice; but it made sense, and her cuts were always justified. The piping contest scene is a perfect example because, while it was a scene brimming with Scottish references, such as the bagpipes and the apparition of Robin Oig, it added nothing to the plot when considering the arc of the adventure story. Marie Dronsart (or her posthumous editors) made some cuts which, while regrettable from a Scottish point of view, were always justifiable in a retelling for children. And yet, whenever she had the occasion to do so, Dronsart kept in references to Scottish identity and even explained them one way or another when she could. That is a very admirable effort on Dronsart's part, and it truly shows that her aim when writing her translation cannot be determined for sure. This translation stands at the crossroads of two different objectives and manages to achieve both at the same time, instead of neither. This translation is one that both children and adults could enjoy; it allows the reader to be immersed in Scottish culture while still enjoying a good adventure story. It is also quite easy to read, so it would be accessible to children even nowadays. It is a shame that this translation is no longer in print, because it could have been the one with the most chance to export the story of *Kidnapped* to France successfully.

Perhaps Dronsart's many travels, as well as Varlet's, is the element that made the difference in regard to their translation of cultural elements. According to their biographical information, both Dronsart and Varlet travelled quite a lot in their lifetime, and though it is unclear whether they ever visited Scotland, their many travels could have informed the way they view foreign cultures in literary texts and depict them in their translations. Among all four translators this thesis has focused on, only Varlet and Dronsart were known for being passionate travellers. That could have played a key role in their translations.

The only question mark in our analysis is Savine's translation, the purpose of which is hard to decipher. Savine used different translation techniques from the others, his favourite being literal translation, and sometimes globalisation — though the latter is not as frequent as the former in Savine's work. Savine's translation is quite perplexing, because the intent of the translator is very difficult to determine. Savine did not try to explain the elements of Scottish identity or give them any meaning, but his focus also did not seem to be on the adventure story, least of all for young readers, as Stevenson intended. The opaque words he sometimes uses would give children a hard time understanding the story and some of the characters' motivations. While Savine's focus did not seem to be either on Scottishness or adventure, he probably attempted to make the text more accessible to French readers, though it cannot really be said that this purpose was achieved. Though Savine lived in different times, and the vocabulary he used may have been less of a problem for most people at that time, the issue lies with all the words that were mistranslated or badly explained and were therefore not as understandable as Savine probably wanted them to be. It could even be argued that Savine, living in poverty as he was at the time he translated *Kidnapped*, produced as many translations as he did because he needed money, and not out of love for the texts he worked on. This potential lack of regard for the novels he translated is definitely observable in *Kidnapped*, which might have been a poor choice on Savine's part since the cultural background of the novel only highlighted his incompetence. Still, Savine's translation was the first French translation of *Kidnapped* to be published, and it is an achievement to write a translation for such a cultural text with no prior reference, either in translation or in Savine's personal knowledge of Scotland. Perhaps Savine's work made French readers discover *Kidnapped*, and that is an accomplishment in itself.

This thesis has been useful in understanding that *Kidnapped* is a very difficult novel to translate, because the markers of Scottishness that it presents are divided into different subjects and are very specific. The work that Varlet, Dronsart, Savine and Lapalme did might never be outdone — and no French translator might ever try to give *Kidnapped* a new life again. It would perhaps be a good thing to have a new translation of the novel be done nowadays, though it would be difficult to depict Scottish identity appropriately without making the reader more confused and less entertained. This raises a new question: should books such as *Kidnapped* even be translated at all? Perhaps novels that are so heavy in cultural references should simply stay in their native culture, though that would be a loss for foreigners. This is a tough subject to address; translation is an invaluable tool in today's literary world, but maybe it is better suited for works that are easy to export to other cultures.

Cultural translation is a complicated matter, and analysing translations of *Kidnapped* has only made that all the more clear. To give a more definitive answer to such a large problem, it might be useful to study translations of other novels that are representative of Scottishness, such as *The Master of Ballantrae* or even some of Walter Scott's most Scottish novels. It could also be enlightening to study translations of *Kidnapped* in other languages, to see if the limitations of the novel's translations are only applicable to French, or to any language. The answer to that question would appear to be that the issue lies with the cultural context of the book and not with the target language, but it would still be interesting to investigate the subject further.

Outside of the context of *Kidnapped*, this thesis has helped bridge two very distinct worlds: Scottish culture and the French language, which was a needed approach in today's academic world. There are many more Scottish novels out there, some of them that have not even been translated yet, and studying the French translations of their predecessors might make them more accessible to more readers across the world and encourage publishers to publish their translations. That is, at least, my hope for the future of this very specific academic field. Though Scotland has not regained its independence, the topic of Scottish identity is still very much alive, and it should be available in every language.

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