

*The Heart of Pic: An Intermedial Translation of *Le Cœur de Pic* by Lise Deharme and
Claude Cahun*

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TRANSLATORS NOTE:

J'insiste sur une vérité première: il faut découvrir, manier, *apprivoiser*, fabriquer soi-même des objets irrationnels pour apprécier la valeur particulière ou général de ceux que nous avons sous les yeux. (Claude Cahun, "Prenez Garde aux Objets Domestiques" [1936])

[I insist on this primordial truth: one must oneself discover, manipulate, *tame*, and construct irrational objects to be able to appreciate the particular or general value of those displayed here. (Claude Cahun, "Beware of Domestic Objects!")]

Le Cœur de Pic (1937), a collection of thirty-two Surrealist children's poems written by Lise Deharme accompanied by twenty photographs by Claude Cahun, is cluttered with phonetic and optical objects. "Perturbed objects—natural or manufactured articles which have undergone some form of deformation; assemblages; incorporated objects; phantom objects; dreamt objects, optical machines; poem objects; mobile and mute objects; symbolically functioning objects; 'mathematical objects'" (Caws, *Surrealism* 23). These are the materials that adorn the mantle of Surrealist ideology during the 1930s. The surrealists believed that objects play an integral role in the liberation of man, and subsequently the liberation of the mind. Cahun says, "[it] is for us to discover where reason stops, to seize matter and to hold onto it with the awareness of our liberation" (Rosemont 60).

How do we as contemporary readers mentally and physically seize the surreal "book-object" (Oberhuber, "The Surrealist" 81), *Le Cœur de Pic*, displayed here in front of us? How do we experience the mysterious and melancholic object world it contains? Cahun suggests one must "discover, manipulate, *tame*, and construct" objects of our own to appreciate those presented here. We are encouraged to "construire (de détruire –x) sur vos propres donnés, qui, pour nous être en parti communes, ne nous sont pas moins en partie – en tous points – *encore*

inconnues” (Cahun, “Prenez” 541) [construct (to destroy +¹ x) with [our] own ideas and findings, which, however much they have in common with [the Surrealists], nonetheless remain – partly or entirely – still unknown (Cahun, “Beware” 59)].

My intermedial translation of *Le Cœur de Pic* is an exercise in discovering, manipulating, taming, and constructing a new textual object. It is crafted from recycled verbal and visual materials in Deharme and Cahun’s original text. Translating from French into English and from still images into moving images, I have endeavored to reproduce a text with the functional equivalence of the surreal book-object so that contemporary readers may grasp and explore the object world contained therein.

I hesitate to refer to *Le Cœur de Pic* synonymously as *The Heart of Pic*, because the two are distinctly different objects. Yet, in both, a tension and dialogue between verbal and visual elements create a “cross-border” space (Oberhuber, “The Surrealist Book” 81). The reader’s eyes and mind transgress across the division of the two mediums, “[liberating] the imagination from demands for logical coherence” (Adamowicz 69), and creating an “open-ended” (Hubert 25) reading. Pic, the puppet protagonist, is our invisible guide through a phonetic- and optical-object world. And through the unification of these two simultaneous realities we as readers come to know Pic’s heart.

Mine is a domesticating translation, designed to make Pic’s “invisible [adventure]” (Oberhuber, “The Surrealist Book” 85) more graspable for contemporary readers, by bringing the text to the readers. When exhibited as an interactive installation, I hope *The Heart of Pic* will also privy contemporary readers to the history of the surreal book-object and its creators. *Le*

¹ Why Guy Ducornet translate the original minus sign (-x) into a plus sign (+x) in English, I do not know.

Cœur de Pic is an irreplaceable artifact of the radical production of surreal book-objects and women's contributions to Surrealism during the 1930s.

I believe intermedial translation has potential to be a greater act of revolution than what was considered revolution in the 1930s. Like the surreal “book-object,” my intermedial project is a “communicating vessel” (Hubert 21). It is meant to spark innovation and imagination for the future of translation studies in Comparative Literature and beyond that “remain – partly or entirely – still unknown” (Rosemont 59).

“[Me] prête / un moment / une boîte d’allumettes. / Ah quelle belle flambée / mes enfants.”
(Deharme, *Le Cœur de Pic* [1937])

[Someone lend me / a moment / a box of matches. / Ah what a beautiful blaze / my children.
(Tinnell, *The Heart of Pic* [2013])]

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The first section of this paper is devoted to situating *Le Cœur de Pic* in the context of Surrealism in the 1930s and its co-creators Lise Deharme and Claude Cahun.² This decade was momentous for the evolution of Surrealist ideology. During this time Surrealists were consumed by the impact of objects on man's internal and external realities. The surreal "book-object" was developed as an experimental space where the reader crosses the border between the internal and external realities towards the unification of the two. *Le Cœur de Pic* is a valuable artifact of Surrealist book-object experiments and women's contributions to the movement during the 1930s. The origin and function of the surreal book-object is the foundation for my intermedial translation of *Le Cœur de Pic*.

The second section of this paper is a discussion of intermedial translation. The primary objective of my translation of *Le Cœur de Pic* has been to recreate the functional equivalence of the surreal book-object. A translation of this sort has as much to do with the verbal as the visual elements of the text. As such, I have been in the role of reader, translator, and illustrator. Intermedial translation, while a relatively new field in comparative literature and contemporary translation studies, is a relevant and experimental method for translating this unique text.

The third section of this paper elaborates on the precise methods of intermedial translation I employ to construct *The Heart of Pic*. For the verbal translation I have prioritized the mischievous and melancholic character of Pic, the deharmian wit abundant in botanical and

² One hesitates to write or speak about Claude Cahun using female or male pronouns. Cahun once said, "Masculine? Feminine? But that depends on the case. Neuter is the only gender which always suits me. If it existed in our language you wouldn't see me floating around in my thought. I would be forever the worker bee." (Caws, *Glorious* 137). In this essay I will be using the neutral pronoun "they" to describe Cahun. Cahun's "ontological refusal of a definitional category" (Solomon-Godeau 119) for their gender or sexuality would probably merit its own accompanying paper. For now it will have to suffice to say, despite the neutrality of Cahun's gender, their work is still invaluable to the feminist retelling of the history of Surrealism.

historical puns, and the pictorial, or structural and spatial, qualities of the poetry. In the visual translation I have utilized methods of Surrealist collage, emphasized three-dimensional depth, and added motion to increase tension between visual and verbal elements on the page. The subsequent dynamism encourages contemporary readers to create a unified narrative by constantly transgressing the border or spine that divides verbal and visual elements.

PART I: *Le Cœur de Pic*

Surrealism Finds Its Object: 1919-1934

In a lecture entitled “Qu’est-ce que le Surréalisme?” or “What is Surrealism?” delivered in 1934, André Breton reports on where Surrealism has been, where it is at the moment, and leaves to surprise and speculation where it may go. Breton considers the first six years of the Surrealist movement (1919-1921) a distinctly “*intuitive epoch*” (Breton, “What is” 156), throughout which the agenda was towards “belief... in the omnipotence of thought, considered capable of freeing itself by means of its own resources” (Breton, “What is” 136). For the duration of this epoch, it was believed that “*libération de l’esprit*” (Breton, “Qu’est-ce” 230) [*liberation of the mind* (Breton, “What is” 155)], the ultimate goal of Surrealism, could be achieved by the mind itself.

In the mid-1920s the trajectory of Surrealist ideology underwent a critical shift. After the outbreak of the second Franco-Moroccan War (1914-1921), Surrealists were confronted by “ce fait brutal, révoltant, *impensable*,” (Breton, “Qu’est-ce” 232) [a brutal, revolting, *unthinkable* fact (Breton, “What is” 156)] of war’s effect on man. This new epoch of “*raisonnante*” (Breton, “Qu’est-ce” 231) [*reasoning* (Breton, “What is” 156)] demanded consideration of both the internal *and* external realities that affect mankind. This change was marked by the definitive

replacement of the popular Surrealist review *Le Révolution Surréaliste* with *Le Surréalisme au Service de la Révolution* in 1925. Prior to 1925, Surrealism had lacked a “détermination politique ou social cohérent” (Breton, “Qu’est-ce” 232) [coherent political or social attitude (Breton, “What is” 157)]. In following years, political revolution and practical action (albeit in their most marvelous forms) would become tenets of the movement.

During its second epoch, the new Surrealist mission in art and life was “mettre en toute occasion ces deux réalités en présence” (Breton, “Qu’est-ce” 231) [confronting these two realities (internal and external) with one another on every possible occasion (Breton, “What is” 156)] towards their “unification” (Breton, “What is” 156). “Surrealism proclaimed a new and constructive faith in the belief that its doctrines could structure a different order for art and society” (Waldman 154), Breton and other comrades of the movement now articulated that the mind alone was not sufficient for the mind’s liberation. Liberation of the mind demanded first “*libération de l’homme*” (Breton, “Qu’est-ce” 230) [“*the liberation of man*” (Breton, “What is” 155)].

At the time Breton delivered his lecture, Surrealists were exploring the object’s particular role in the liberation of man. Breton was prescient when describing the importance of the object to the Surrealist movement:

C’est essentiellement sur *l’objet* que sont demeurés ouverts ces dernières années les yeux de plus en plus lucides du surréalisme. C’est l’examen très attentive des nombreuses spéculations récentes auxquelles cet *objet* a publiquement donné lieu (objet onirique, objet à fonctionnement symbolique, objet réel et virtuel, objet mobile et muet, objet fantôme, objet trouvé, etc.) c’est se portée la tentation actuelle du surréalisme. Il est indispensable, pour continuer à comprendre, de centrer sur ce point l’intérêt. (Breton, “Qu’est-ce” 258)

It is essentially on the *object* that surrealism has thrown most light in recent years. Only the very close examination of the many recent speculations to which the object has publicly given rise (oneiric object, the object functioning symbolically, the real and virtual object, the moving but silent object, the phantom object, the found object, etc.)

can give one a proper grasp of the experiments that surrealism is engaged in now. To continue to understand the movement, it is indispensable to focus one's attention on this point. (Breton, "What is" 184-185)

Throughout the late 1930s studies of the object captivated the burgeoning ranks of Surrealist theorists and artists, leading to what André Breton called the "crise d l'objet," or the "fundamental Crisis of the Object" (Finkelstein 1).

Crise de l'Objet (Domestique): Surrealism in the late 1930s

Encompassing man in a variety of shapes, colors, textures and functions, objects are man's reality. Man creates or discovers objects and destroys them; he endows them with certain qualities and powers, and assigns them values. Objects are the measure of man's ability to restructure his reality according to his needs. We can see the objects, touch them, grasp them and perceive them mentally. They are the immediate physical mediators between man and the world, the means by which he perceives and even attempts to understand the working of the universe. (Finkelstein 5)

As André Breton predicted but could not have known, "the surrealist object is perhaps the most significant and enduring of surrealist inventions and would continue to be a primary concern through the 1930s and beyond" (Grant 292). For the Surrealists, every aspect of man's internal and external realities, including the subconscious, were interconnected with the object. Therefore, defamiliarizing objects from their conventional context within reality became the mission of Surrealists who "strove to free themselves from imprisonment in a drab and mediocre reality" (Finkelstein 5). The Crisis of the Object, as a central tenet of Surrealist ideology, called for tactics of "[subverting]" (Finkelstein 1) reality through the manipulation of objects, or in other words through the production of irrational objects.

In Claude Cahun's cautionary essay, "Beware of Domestic Objects," she warns readers against becoming entrapped by ordinary objects. Man is a creature of reason who is "satisfied with a minimum of bodily adaptations" (Rosemont 59). We often neglect the ordinary objects

that surround us, that encompass our lives, and chain us to conventional reality. Man is at odds against the “assembly line of forced mind-numbing labor” (Rosemont 60), which produces unending shipments of increasingly bizarre yet, simultaneously, increasingly common objects.³ Yet, while the domestic object is a cause of entrapment it is also a means towards liberation. It can “serve as a point of departure for a new “*connaissance* of reality” (Finkelstein 1).

For Cahun, to liberate oneself and to understand the Surrealist endeavor, man must “discover, manipulate, *tame*, and construct irrational objects” (Rosemont 60). Irrational objects are those that “[arise] from pure fantasy and inspired lunacy” (Waldman 181) and are created by “bewildering [the] object and the accidental encounter” (Waldman 159). Surrealists believed a person could “change the world by acting upon its objects in such a manner as to deviate them from their admitted physical properties and accepted roles” (Finkelstein 1).

During the intuitive epoch, Surrealist expression “seemed to involve only poetic language” (Rosemont 184), and existed almost exclusively “on the plane of language” (Rosemont 176). However, during the Crisis of the Object, Surrealism “spread like wildfire in pursuing its course, not only in art but in life” (Rosemont 184). Surrealists began experimenting across new media forms and combining multiple modes in a single text. “By transplanting the concept of the Surrealist object to the printed page, artists and writers were able to develop visual language in a new direction” (Valcke 134).

The “*poème-objet*” (Malt 113) is a specific type of the irrational object, popular amongst Surrealists during the Crisis of the Object. Poem-objects bewildered verbal and visual objects by entering them into encounters with each other. The result could be a “[power] struggle” or a

³ Cahun gives the example of “microscopic tweezers, usable only under a microscope” (Beware 60). Perhaps today the equivalent would be dime-store trinkets, objects that are completely ridiculous yet somehow common.

happy coexistence (Malt 113). Either way the verbal and visual objects would “[interact] with one another to reach a new dimension of signification and [dissolve] the constricting boundaries between forms” (Malt 114).

The Surreal Book-Object: “Cross-Border Space”

The surreal book-object, or the “object-book” according to Claude Cahun (Oberhuber, “Claude Cahun” 44), is one variety of the poem-object manipulated by Surrealists during the Crisis of the Object. It is a quintessential example of the Surrealist’s effort to unify multiple realities, internal and external, throughout the 1930s. “Like the collage, the calligramme, the poem-object, the tableaux-poème, and concrete poetry, the illustrated book manifests tensions as verbal and visual elements interact” (Hubert 21). The book-object aims to unify poetic language and irrational objects for the reader. Like the Surrealists, who strove to “[cross] over the gap that separates idealism from dialectical materialism” (Oberhuber, “The Surrealist” 157) in their lives and works, the surreal book-object functionally crossed the gap between verbal and visual elements on the page.

The Surrealists began exploring juxtapositions of verbal and visual elements in the surreal book-object in response and repulsion to the “mimetic” approach of illustrations employed in the past. They set out to “break away from traditional codes of mimesis and the ethics of coherence and explore the language of irrational and chance encounter” (Adamowicz 5). Rather than juxtaposing poetic text with a replicative illustration, the Surrealists aimed to “[liberate] the imagination from demands for logical coherence” (Adamowicz 69). This is not to say that the intermodal elements of the surreal book-object could not be “complementary and homogenous” (Oberhuber, “Claude Cahun” 54). In the case of *Le Cœur de Pic*, verbal and visual

elements seem to “flow from the same source” (Oberhuber, “The Surrealist” 54). They are often reciprocal to one another, but not indistinguishable. The unique “iconographic anomalies or narrative nonsequiters” (Adamowicz 15) of both create a mutual “over-semiotized space” (Oberhuber, “Claude Cahun” 53).

While the intermedial elements present within a given text were decidedly different, when juxtaposed together they became “inseparable” (Oberhuber, “The Surrealist” 83). The components that made up surreal texts, “whether verbal or pictorial, [were] fragmented, disparate, multiple” (Adamowicz 15). The “agglomeration” (Adamowicz 95) of radical juxtapositions was used to create “open-ended” (Hubert 25) dialogues between verbal and visual elements on the page.

In the surreal book-object “the traditional spatial arrangement” of verbal and visual elements on parallel pages, “may mislead the reader by suggesting a clear, prescribed progress of the literary and the visual” (Hubert 21) but the book actually functions much differently. In traditional still life “[the] enigma of juxtaposition is immediately dissolved in the gaze which glides over a familiar space in instant recognition, confirming well-established codes. The objects are composed into a seamless construct, leaving between them no imaginary gap” (Adamowicz 66). Whereas, in Surrealist collage, including the book-object, “Surrealist collage juxtaposes incongruous images and words creating ruptures in the traditionally seamless surface of representation, and subverting the very mechanisms of selecting and collating” (Adamowicz 66).

The surreal book-object is “open-ended” (Hubert 25) and amorphous in that it takes no definitive shape. Its narrative “can hardly proceed in a linear and continuous fashion” (Hubert 23), which advocates “free play” (Hubert 21) for readers. The collage of verbal and visual

elements “forges a frontier or ‘para’ space, at the very margins of linguistic rhetorical or pictorial codes” (Adamowicz 193). This unique dynamism between verbal and visual is characterized by Andrea Oberhuber as “a cross-border space” (“Surrealist Book” 81) where the reader’s eyes and mind freely transgress across the spine of the book. In *Surrealism: Crossings/Frontiers* Elza Adamowicz further describes that in the surreal book-object “these trans-gressions can be considered in terms of *dépaysement*,⁴ a movement away from the familiar pays, a zone of exchange and dialogue, where distinctions are collapsed rather than resolved” (15). Subsequently, for Deharme, in *Le Cœur de Pic*, both verbal and visual elements interact simultaneously, creating “a space for collaboration and intermedial dialogue” (Oberhuber, “The Surrealist” 81).

The surreal book-object is by definition a creature of collaboration: between both its creators and its intermedial elements. Renée Riese Hubert delineates the components necessary to determine a book as a surreal book-object: “ideally a surrealist book should unite the text and image of the two artists who were closely associated with the movement and, preferably, should have been acknowledged by André Breton” (16). Furthermore “the two artists should have worked in close collaboration, consciously manufacturing an artifact by merging their creative efforts” (16).

⁴ *The Concise Oxford Hachette French Dictionary* suggests that the meaning of *dépaysement* is “change of scenery” or “disorientation” experienced after leaving one’s pays [country, place, etc.]. However, *dépaysement* actually has no direct translation in English. After scouring the interweb, the best colloquial definition is perhaps “[the] unsteady feeling you get when you are away from home” (Godmama, “In Need of A Hitchhiker’s Guide”).

***Le Cœur de Pic* as a Surreal Book-Object**

Le Cœur de Pic is a distinct product of its time and distinctly a product of its time. It is at once a valuable and specific artifact to the history of women's involvement in the Surrealist movement, and also a part of a larger, deliberate effort to create irrational objects during the fundamental crisis of the object. Published by José Corti in 1937, *Le Cœur de Pic* is considered one of only twenty-six volumes (one of ten books) published by women Surrealists throughout the 1930s. While in the 1920s there were purportedly ten women identified as Surrealists, in the decade following there was an influx of fifty-three women who took active and necessary roles within the movement. Several of these women became, "spokespersons for the movement and initiators of collective activity" (Rosemont 41).

Women were immensely involved in the Surrealist revolution: "writing books, illustrating books, formulating theory, cosigning collective tracts, participating in group demonstrations, taking a more active part in politics, innovating in diverse fields of plastic expression, and exhibiting their works" (Rosemont 41). The impact of women's contributions during this decade "is one reason that surrealism in the thirties was larger, stronger, more influential, and productive movement than it had been in the twenties" (Rosemont 49). Yet, despite a truly undeniable impact, Penelope Rosemont writes of the historic misrepresentation of women's contributions to Surrealism in her book *Surrealist Women*:

Critics have often reduced women's role in surrealism to a voiceless passivity, as if they were pawns in someone else's game. I have emphasized their self-activity in surrealism—in the Hegelian sense of an *internally necessary* activity—because everything convinces me that their increasing involvement was no accident but was the result of their own doing, their own 'rendezvous with history.' (Rosemont 49)

Because of this historic misrepresentation of women and women's contributions to the Surrealist movement, little is known about Lise Deharme and Claude Cahun's collaboration on *Le Cœur de Pic*. Unfortunately, very little has been written about Lise Deharme or *Le Cœur de Pic*.

We know that, initially, the mutual connection of André Breton facilitated the collaboration between Deharme and Cahun; whether Breton approved of the final product of their collaboration is a mystery. We know that Cahun was "solicited" by Lise Deharme to work on the project (Oberhuber, "Claude Cahun" 53). We might infer that Cahun produced some of their photographs prior to Deharme's writings as they were exhibited in 1936 with other works involving irrational objects. However, a brief examination of Deharme and Cahun's life and work better speaks to their experiments with irrational objects and radical juxtaposition and commitment to liberation; all culminating in the collaborative production of *Le Cœur de Pic* in 1937.

Lise Deharme

Until recently, the legacy of Lise Deharme has been told in the margins of books on Surrealism and Surrealism's father André Breton. Known as the "dame au gant" (Barnet, "To Lise" 323-34) [Lady of the Glove], Deharme is referred to in Breton's influential novel *Nadja*⁵ (1928). Deharme is remembered as the "first impossible mad love dreamed of by André Breton" (Barnet, "To Lise" 324). Yet Deharme's social and political influence on Surrealism extends far beyond *Nadja*, beyond her influence as Breton's "notorious muse" (Barnet, "To Lise" 324). In recent years, historians such as Marie-Claire Barnet, Mary Ann Caws, Renée Riese Hubert, Andréa Oberhuber, and Penelope Rosemont, have begun to un-do the "reducing" of Deharme "to

⁵ *Nadja* is one of the first and most quintessential Surrealist texts where "the surrealist relation to the found object is well documented in prose" (Malt 109).

a failed love story” (Barnet, “To Lise” 324). As with Cahun’s re-discovery almost forty years ago, these scholars have set out to establish a more dynamic conception of Deharme’s reputation.

In her lifetime, Lise Deharme (1889-1980), gained “celebrity as a hostess” (Barnet, “To Lise” 324). Specifically, she was a prolific organizer of Surrealist salons. Man Ray once described Deharme’s house, where she held her salons, as “a rambling affair, filled with strange objects and rococo furniture” (Man Ray, 230). Amidst these rambling salons, Deharme’s subversive publication, *Le Phare de Neuilly*, emerged in 1933. *Le Phare de Neuilly* provided space for radical juxtapositions of works by contributors such as “Natalie Barney, James Joyce, D.H. Lawrence, and Jacques Lacan” (Barnet, “To Lise” 326) and was poignantly political and subversive. As the curator of *Le Phare*, Deharme personally “[blended] ethical and aesthetic issues to address the socio-political troubles of the early 1930s” (Barnet, “To Lise” 326).

In the late 1930s, Deharme collaborated with Claude Cahun on the book *Le Cœur de Pic*. After publishing *Le Cœur de Pic* in 1937 Deharme, alternatively, came to be known in the Surrealist circle as “la Dame de Pique” (Barnet, *La Femme* 78) [the Queen of Spades]. Around this time she was closely connected to André Breton, Paul Eluard, and Man Ray. She is featured posing in one of Man Ray’s photographs as the Queen of Spades. Marie Clare Barnet describes the significance of Deharme’s new nickname:

Le choix du symbole maléfique de la Dame de Pique nous suggère donc qu’on aurait tort de reléguer ses œuvres dans la rubrique “charme fragile” de la “féminité féline et végétale”. Méfiance, le charme de l’humour deharmien est plus vénéneux qu’on a pu le laisser entendre, même dans les meilleurs ouvrages de références (Barnet, *La Femme* 79).⁶

The mischievous and mistrustful wit that saturates Deharme’s works, paints a different picture of

⁶ The choice of the malevolent symbol of the Queen of Hearts suggests that we would be wrong to relegate her work in the rubric “fragile charm” of the “feline or floral femininity.” Mistrust, the charm of deharmien humor is more poisonous than we can suggest, even in the best reference books. (Tinnell, 2013)

Deharme than her reputation following *Nadja* suggests. Lise Deharme was much more than a “failed love story.” She was a reputable force of Surrealist thought, social critique, and radical publication.

Claude Cahun

It has been said that when Claude Cahun would arrive at André Breton’s favorite café, dressed in a suit, with shaved head dyed gold, pink or green (Caws, *Glorious* 133), arm-in-arm with lover/stepsister Suzanne Malherbe (also known as Marcel Moore), Breton would drop everything and abruptly leave (Caws, *Glorious* 133). To be sure, Breton and Cahun were friends; perhaps Cahun even adored Breton (Caws, *Glorious* 133). Yet, even as such, Claude Cahun was an intimidating anomaly of the Surrealist circle in Paris. In the words of Breton, Cahun was “one of the most curious spirits of our time” (Elkin, “Reading Claude Cahun”).

Cahun (1894-1954) was largely unknown until 1988 when Whitney Chadwick published her book *Mirror Images: Women, Surrealism, and Self-Representation*. Since then Cahun has become renowned for their androgyny, dandyism, lesbianism, prolific writing and self-portraiture. Born Lucy Renée Mathilde Schwob, they traded two alternative pseudonyms before settling on the sufficiently androgynous “Claude Cahun.” Cahun’s self-fashioning and self-critique would continue their entire life. Cahun often appears in certain photographs “[masquerading] as a man, others seem closer to that of the Androgyne” (Solomon-Godeau 111-117). As Mary Ann Caws captures in her book *Glorious Eccentrics*, “not to define herself; this was [Cahun’s] ambition from the beginning” (127).

The body of Cahun’s work reflects self-critique and a surreal sensibility. Cahun collaborated on myriad Surrealist texts and published several of her own autobiographies, and

dream journals, et cetera. During the late 1930s, Cahun participated in and wrote reviews on exhibitions exploring the domestic object. Around this time, through the mutual connection of André Breton, they began to work with Lise Deharme on *Le Cœur de Pic*. Cahun's photographic contributions to *Le Cœur de Pic* were part of their ongoing exploration of irrational objects.

Cahun asserts,

However little I may refer materially to the totality of objects and however little I attempt to connect them—and no matter how out of place, how disproportional and imponderable certain connections seem to me—the necessity of the most fortuitous encounter is indispensable. (Rosemont 58)

Combining Lise Deharme's mistrustful wit and radical juxtapositions of poetic representation with Cahun's experimentations with irrational object-worlds, the two created the powerful surreal book-object, *Le Cœur de Pic*.

PART II: Intermedial Translation

The problems that confront the illustrator resemble and indeed compound those of the translator. The illustrator freely and assertively translates from one medium to another. The two more or less opaque languages, so he knows, will at best overlap... Within the surrealist context, translation and transposition become acts of liberation rather than of allegiance and submission. The image-maker, instead of groping for equivalents, will most likely seek within the text encouragement to provoke and transgress rather than imitate and repeat. By neglecting the letter of the text he remains faithful to its full spirit, especially when he can conjure up in relation to a revolutionary work the imp of the perverse lurking within him.... The resulting volume, with its contributions from various hands, becomes a communicating vessel whose shape and consistency remain amorphous. (Hubert 20-21)

Only recently has intermedial translation begun to be explored and discussed in the realms of translation studies and Comparative Literature. Anthologies like *Contemporary Narrative: Textual production, multimodality and multiliteracies* (2011) by Fiona J. Doloughan and *The Translation Zone* (2006) by Emily Apter are a few texts contributing to this budding

conversation. In *Contemporary Narrative*, Doloughan defines intermedial translation as “the process by which a text is re-presented in a different medium” (134).

Le Cœur de Pic is an excellent example of a text where linguistic tactics alone are insufficient to create a translation that is functionally equivalent to the original. The translation of *Le Cœur de Pic* has as much to do with verbal elements as it does visual elements. Both, functioning together, are necessary to grasp the content. As explained by Renée Riese Hubert, verbal and visual elements of the surreal book are discussed as linguistic equals in the context of the surreal book-object:

“It seems that as long as we adhere to the same terminology for the verbal as for the visual, we can legitimately regard an illustration as a metatext—a means of “writing” upon another text that makes it legible in different ways and increases its visibility. Illustration imposes a grid on the initial text by translating it into another language as well as by supplementing it with commentary.” (Hubert 22-23)

Furthermore, in the surreal book-object, there is a “*pictorialization* of the verb” (Oberhuber, “Claude Cahun” 45) or verbal elements and a “*poeticization* of the illustration” (Oberhuber, “Claude Cahun” 45) or the visual elements. Words and images alike function as concrete objects. They are formally and spatially manipulated to defamiliarize them from conventional reality. The Surrealists believed that “if we replace ‘phonetic combinations’ by ‘optical combinations’ we arrive at collage” (Waldman 159). In the case of *Le Cœur de Pic*, Cahun’s collages are the optical equivalent of Deharme’s poetry. When we find their products paralleled on the page we “[attempt] to perceive the two languages simultaneously” (Oberhuber, “Claude Cahun” 45).

My intermedial translation, *The Heart of Pic*, is an extension of this Surrealist notion that the verbal and visual are both “more or less opaque languages,” capable of being translated (Hubert 20). To create *Le Cœur de Pic*, Claude Cahun and Lise Deharme translated or transposed the “pure fantasy and inspired lunacy” of Deharme’s botanical debauchery into Cahun’s “motley

juxtaposition of a miniature gardener in his garden, of anthropomorphic eggs in a birdcage, of a stag, a thimble and some scissors resting on some cloth” (Oberhuber, “Claude Cahun” 53), and vice versa. The text that they created, a “surrealist collage [object,] [looks] both back, carrying the traces of eroded social codes, and forward, to future metaphorical and narrative configurations” (Adamowicz 67).

The Heart of Pic is my attempt as a contemporary reader, translator, and illustrator to create a fresh metaphorical and narrative configuration of *Le Cœur de Pic*. I have purposely chosen intermedial translation because *Le Cœur de Pic* is a multimodal text, meaning that it “emphasizes the way in which different modes (e.g. the verbal and the visual) combine to make meaning” (Doloughan 134). The combinatory function of the surreal book-object is imperative to grasping its content. Thus, my goal as a translator is to create a target text that is functionally equivalent to the surreal book-object and as such allows contemporary readers to explore the mischief and melancholia of the Pic’s object-world. *The Heart of Pic* is a translated object that I hope “[points] to the significance of translations, not just as vicarious objects, standing in for originals as best they can, but as significant encounters in the symbolic economy and carriers of ideas, attitudes and values” (Hermans 81).

Functional Equivalence

“Functional equivalence” is a concept that Eugene A. Nida began to develop as early as 1974 in his book *The Theory and Practice of Translation*. At the time, this concept, known as “dynamic equivalence,” was defined as a “quality of a translation in which the message of the original text has been so transported into the receptor language that the RESPONSE of the RECEPTOR is essentially like that of the original receptors” (Nida 200). This quality of

translation is opposed to “formal correspondence” or “LITERALNESS,” a “quality of a translation in which the features of the form of the source text have been mechanically reproduced in the receptor language” (Nida 201).⁷ We can understand functional equivalence as a translation tactic that focuses on the “intelligibility of the translation” or the “manner in which [receptors of the source and translated texts] understand the corresponding messages” (Nida 23). A translation that aims to create a text functionally equivalent to the surreal book-object then is one that presents the content of the object in such a way that a contemporary reader will respond similarly to readers of the source text.

Andrea Oberhuber speculates in her essay, “Claude Cahun, Marcel Moore, Lise Deharme and the Surrealist Book,” that one who encounters a surreal book-object is not simply a reader but a “reader *perceptor*” (45). She explains that “the term *perceptor*... [accounts] for when the primacy in the reception of a text is given to the vision” or the “vue de texte” (45). The simultaneous perception of verbal and visual elements forms the reader *perceptor*'s conception of and engagement with the content of the surreal book-object. “The viewer moves between the hybrid... occupying a literal space, and... a figurative space... since the mind will always cross the gap between two discrete elements in order to bring them together” (Adamowicz 87). Reader *perceptors* engage in “[the] imaginative activity triggered by the gaps between the collage elements” (Adamowicz 21).

By translating Claude Cahun's still images into moving images, I aim to effectively widen the gap. “The wider the gap, the more active the participation of the addressee, who produces a fantastic narrative triggered by the very gap between the disparate signifiers, in an interstitial space colonized by the imagination” (Adamowicz 87). My goal, via intermedial

⁷ In his own intermedial way, Eugene Nida provided intricate diagrams to illustrate a translation of functional equivalence.

translation, is that contemporary readers, previously unfamiliar with the context and function of the surreal book-object, will respond to *The Heart of Pic* with imaginative and transgressive activity similar to that of the original readers of *Le Cœur de Pic*.

Part III: *The Heart of Pic*

Specifics of Verbal Translation

Immediately, the phrase “Le Cœur de Pic,” forebodes conundrums in the endeavor to translate Lise Deharme’s text into English. This four-word phrase perhaps best encapsulates the Deharmian wit impeccably imbedded into the content, structure, and rhyme or “phonetic combination” (Waldman 159) of each individual poem to follow. “Le Cœur de Pic,” is saturated by multiple meanings that permeate the entire text.

In a strict literal sense, we read “Pic” as the name of the puppet protagonist caught in Cahun’s cover photograph. We see Pic holding a pike with the dubious or spiteful Queen of Spades playing card. Not coincidentally, “Pic,” phonetically, is a play on the word “pique,” which can be translated as “pike,” “spite,” and “spades,” (Doy 120). According to the Larousse Dictionary, among these ulterior meanings, “pique” also means, “to make a cutting remark” for which we come to know, especially in the poem “Les Ennuis de Pic” [The Boredoms of Pic], Pic has a special knack. Furthermore, Deharme’s playful verbal combination of playing card suits, hearts and spades, clichés of chance, “[explores] the language of irrational and chance encounter” (Adamowicz 5).

Though *Le Cœur de Pic* is rarely written about and has never before been translated, other sources about Lise Deharme or Claude Cahun generally provide vastly different translations of the title, such as, “The Pick-Axe Heart” (Caws, *Surrealism* 111), or

“Woodpecker’s Heart” (Rosemont 45). I translate the phrase as “The Heart of Pic,” in conjunction with my overarching priorities (in order): the exploration of the character of Pic, the text’s myriad puns (botanical and historical), rhyme and the pictorial structure of the text. The phrase “Le Cœur de Pic,” along with the accompanying cover photograph⁸ outlines a discussion of these priorities of verbal translation throughout the project.

My translation of “Le Cœur de Pic” as “The Heart of Pic,” emphasizes the character Pic. We first encounter Pic on the cover page. He stands as the gate-keeper to an “invisible adventure” (Oberhuber, “The Surrealist” 85) in which he will become predominately invisible once we turn the page. In the remainder of the text, we encounter a world of irrational poetic and pictorial objects from behind his two black, button eyes. In a way, absent Pic is the unification of these verbal and visual narratives in the text. “We can only enjoy the absence of the object because absence produces the object’s desirability” (McGowan 55). We desire to know Pic, and search for him through the unification of verbal and visual narratives.

The decision to translate the title as “The Heart of Pic” sacrifices several verbal puns about Pic’s multiplicitous character. Yet, for contemporary audiences there are new possibilities for meaning, especially in Pic’s reference to *pictures*. This is relevant to the intermediality of my translation and contains in one word both verbal and visual subtext. My second priority in translation has been to maintain Deharme’s puns and in cases where I “lose a pun in one passage [I] will often try to gain one in another” (Lefevere 52).

Though not addressed in the title phrase, the cover photograph shows Pic’s valentine-shaped heart covered in floral fabric. This is a hint that the heart of Pic’s narrative, the heart of the text, is overgrown with floral puns. Deharme includes over thirty puns constructed diligently

⁸ See Figure 1.

around the names of specific flowers. These puns utilize the colloquial names of certain flowers and also their botanical attributes, “[activating] two meanings at the same time” (Lefevere 52). A major task of my verbal translation has revolved around reconstructing these botanical puns in English.

At first glance, Deharme’s puns are not always obvious to English speakers, or those without knowledge of botanical vocabulary. Cahun’s accompanying photographs⁹ help draw awareness to this element, as they are notably floral, though not mimetically so. For example, “Belle de Nuit” might be translated as “beautiful,” “darling,” “lady” or “queen” of the night. Yet, simultaneously, this phrase refers to the Calonyction flower also known as the “Night Blooming Jessamine (Jasmine)” or “Lady of The Night,” which blooms for less than an hour. In my translation I choose “Lady of The Night” because this colloquial name in English still connotes “Lady” and “Night,” and the pun still works.

In other instances where English translation has produced a colloquial flower name without a connotation relevant to the original pun, translation has not been so simple. The pun Deharme has constructed around the “Éphémère de Virginie,” relies on the ephemeral or fleeting nature of this flower, connoted in its name. The “Éphémère de Virginie” dies before hardly having a chance to greet the day. The botanical equivalent in English is the “Virginia Spiderwort,” “Golden Spiderwort.” or “Widow’s Tears.” These names do not contain ephemeral connotations therefore dismantling the original pun. Here I rebuild Deharme’s original pun around the “Widow’s Tears,” which dry before hardly having cried.

At times in the process of translation, new puns have spontaneously sprouted up. The puns contained in two adjacent poems about “Muscaria” and “Aspérule” are initially unrelated.

⁹ See Figure 2.

The wit originally has to do with fragrance and carbonation, respectively. Yet in English “Muscari” translates to “Baby’s Breath” and “Aspérule,” fortuitously, translates to “Wild Baby’s Breath.” The two, now complementary, “Baby’s Breath” create a new and playful relationship. Baby’s Breath makes one smell “of a mysterious and fresh small dwarf” while Wild Baby’s Breath puts bubbles in wine.

“Immortelle” is an odd case in which the English translation of the French flower name is identical. The Xeranthemum or Helychrysum carries the same colloquial name in both French and English. I keep this translation because to say “Immortal” would be botanically incorrect, and “Immortelle” still connotes the “everlasting” for English speakers. At other places in the text I have intentionally keep French words, such as “boutonniere,” that are commonly circulated by contemporary English speakers.

The text contains another variety of verbal puns constructed around historical references specific to the time of publication. Some references are recognizable for contemporary readers today; “Monseigneur le Chat Botte” (Puss in Boots¹⁰), “Fort de France” (the capital of Martinique), and “Richard Cœur de Lion” (Richard the Lionhearted), for example. Other references may not be recognizable, such as “Jehan du Seigneur” (a French romantic sculptor), “Olivier le Daim” (Oliver the Deer, favorite of Louis XI), “Pépin le Bref” (Pepin the Short, the King of the Franks), and “Le Hutin” (The Headstrong, a nickname for Louis X). Deharme’s historical references are constructed around “words [that] refer to a reality that no longer exists: things and concepts die, but the words used to express or denote them may survive” (Lefevere 17).

¹⁰ See Figure 4.

To the Surrealists, “ready-made titles are deceptive, playing on the reader’s expectations. They point to a familiar language grounded in quotidian reality” (Adamowicz 75). Deharme effectively wields these “proverbs and clichés, like the defunct flea market objects... taken from their original context, [they] are perverted and hence revitalized” (Adamowicz 75). Deharme’s historical puns are like Claude Cahun’s “photographs of perishable objects” at which she gazes before the objects “will have a chance to fade” (Cahun, “Beware” 60) For these types of historical puns I opt not to replace them with equivalent English puns but rather treat them as objects to be revitalized.

My final priorities oscillate between rhyme and the pictorial qualities of the text, privileging in most cases rhyme. Rhyme is a significant conveyor of Deharme’s playful wordplay. Each poem houses a *mélange* of carefully constructed internal, end, and slant rhymes. Yet simultaneously, Deharme’s particular selection and arrangements of words have spatial and pictorial qualities that make them similar to Cahun’s photographs. Surrealists “juggle the words to determine the space they permitted between each other and to ascertain their proper associations with each other” (Waldman 159). When my other priorities (Pic and puns) are accounted for I try to construct English rhymes that closely match the structure of the original.

There are two circumstances that arose in which rhyming is unfeasible. The first is where rhyme is irrelevant. Here I privilege the pictorial qualities of the word or line after first considering Pic and puns. By translating the title as “The Heart of Pic” as opposed to “Pic’s Heart,” which we might most commonly see in a French-English translation, the phrase maintains its pictorial qualities (along with emphasizing Pic, and creating a new pun). Depending on the circumstance, I translate other phrases of similar construction found throughout the text differently. For example, I translate “Richard Cœur-de-Lion” to “Richard the Lionhearted,”

prioritizing the historical references over both rhyme and pictorial qualities of the text. In the second circumstance, rhyming is either logistically impossible or detracts from the puns. I translate “des cheveux d’ange / et une orange” as “some angel hairs / and an orange” because of the unrhymability of the word “orange” in English. Instead of ending the line with “a pear,” I want to emphasize and play with the reality that some of Deharme’s rhymes cannot be transposed in English.

As a final note, intermedial translation does provide an opportunity to incorporate multiple meanings, rhymes, variations, etc. of a single word in a single poem. In the opening sequence of *The Heart of Pic*, the animation flashes through the words “Pic,” “Spade,” “Spite,” and “Spike” before settling again on “Pic.” This technique suggests the multiple translatable potentials explored in any word before settling on a concrete translation. Ultimately I did not incorporate this method throughout the greater body of the text, as I had to settle on a concrete translation. Furthermore, this technique is a complication to the priority of maintaining the pictorial quality of the text. I believe that this tactic could be further explored as a potential in future intermedial translation of texts.

Specifics of Visual Translation

In Claude Cahun’s illustrations for *Le Cœur de Pic*, the “motley juxtaposition of a miniature gardener in his garden, of anthropomorphic eggs in a birdcage, of a stag, a thimble and some scissors resting on some cloth” (Oberhuber, “Claude Cahun” 53) effectively “forge the surreal out of fragments of the real” (Adamowicz 17). Collage and assemblage were the optical equivalents of poetry. The techniques of collage and assemblage “[layered] into a work of art several levels of meaning: the original identity of the fragment or object and all of the history it

brings with it; the new meaning it gains in association with other objects or elements; and the meaning it acquires as the result of its metamorphosis into a new entity” (Waldman 11).

My goal in translating Claude Cahun’s still images into moving images is to morph them into new, three-dimensional, and moving entities that create tension between verbal and visual elements. My technique is based on assemblage, the “process of joining two- and three-dimensional organic or prefabricated materials that project out from the surface plane” (Waldman 8). Like Cahun’s original images, where “[collage] creates new narrative forms from the (re-)editing of ready-made sequences,” (Adamowicz 99) using modern technology I re-edit Cahun’s ready-made sequences into After Effects™ sequences. Implementing the “puppet tool,” “crop tool,” three-dimensional planes, and “3D cameras,” I attempt to re-recycle Cahun’s objects, “[distancing] them from their original meanings... and [investing] them with new meaning, so that the psychic material is recorded in ludic manipulations” (Adamowicz 22). My priorities, and simultaneously my technical process, have been collage, three-dimensional depth, and motion.

The first process in my visual translation is rudimentary collage. Though the majority of Cahun’s photographs do not appear to be physically altered by Cahun,¹¹ the images are “object-tableaux” (Donnelly 159), in which domestic objects are arranged and photographed to evoke the collage aesthetic of photomontage. For each of Cahun’s photographs I have used the “crop tool” in After Effects to cut out the once three-dimensional objects within the frame, effectively separating them from the rest of the two-dimensional plate. Once cut out, each object becomes an autonomous “mask” which can be therein manipulated.

¹¹ “Les Linaigrettes,” is an anomalous example in which the image has been obviously cut out of its original plate. Also, “Trois petits souliers” has also been cut, rotated, and re-transposed upon itself. See Figures 5 and 6, respectively.

There are endless possible manipulations to an individual object in After Effects. For example, I use the “puppet¹² tool” to animate our puppet protagonist Pic from the cover page for my opening sequence. One frequently-utilized option is to “feather” a mask, which effectively blends it in to the surrounding space. In my translation, I deliberately do not blend the individual object-masks in order to preserve Surrealist aesthetics.

Surrealist collage techniques, like the surreal book-object, are opposed to mimetic representations that “mask their own processes of construction” (Adamowicz 12). Rather, collage as a practice “[visibly] disrupts the normally seamless surface of reality” (Adamowicz 12). Likewise, in translation, “valorization of transparency conceals the manifold conditions under which a translation is produced and consumed – starting with the translator and the fact of translation” (Venuti 4). By not feathering the masks, I attempt to visibly reveal my process of construction and also reveal my role as translator.

My second priority is the projection of the two-dimensional image onto a three-dimensional plane.¹³ Up to this point, my process and priority is collage, which involves only two-dimensionality. Next, by converting each individual mask into a three-dimensional object and arranging them on a three-dimensional plane, the process becomes assemblage. For these newly re-constituted three-dimensional objects “[it] is their assemblage which jars, and the viewer’s gaze, far from gliding smoothly over the represented space, is jolted into defamiliarization” (Adamowicz 67). The three-dimensionality of assemblage requires a more transgressive reading as navigating the space smoothly becomes less possible.

¹² Aside from the pure semiotic inspiration of the “puppet tool,” Pic’s animation is significant as he is the only animated character. Throughout the rest of the moving images, other objects remain still with external camera motion to suggest that Pic is moving through each scene.

¹³ See Figure 3.

When located in “the two-dimensional album” (Oberhuber, “Claude Cahun” 54) Cahun’s original images “find their definite frame within the thirty-two melancholic and sometimes malicious poems by Lise Deharme” (Oberhuber, “Claude Cahun” 54). However, the individual photographs “suggest a depth in field” (Oberhuber, “Claude Cahun” 54), in their “unusual juxtaposition of dreamlike imagery with hyper-real space” (Waldman 160). “Collage parts hover between... a spatial and semantic reality” (Adamowicz 87). My translation actualizes this hyper-real and three-dimensional space in order to apply motion to the frame. I maintain the frame of Deharme’s poems and surrounding blank page. But I have placed the individual objects on a three-dimensional plane extending back, behind the frame and the flat surface of the page.

The images in *Le Cœur de Pic* present themselves as “[awkward] mises en [scene]” (Adamowicz 67) in which “[the] photographic still negates, while alluding to, cinematographic movement, fixing a moment of an unknown drama” (Adamowicz 105). The type of motion that I apply is specific to the narrative of Pic. It charts his navigation through these fixed moments of drama. As opposed to the animation applied to Pic in my opening sequence, the motion that I apply throughout the rest of the piece is outside the frame. Objects remain fixed on the three-dimensional plane as an external three-dimensional camera moves through the space. This cinematographic movement creates the illusion of an onlooker – Pic himself. As objects “appear to move in an open space... the artist or poet inhabits, through his imagination, the interstitial space between pictorial objects” (Adamowicz 65). Similarly, as viewers of Pic’s cinematic adventure, we are “both inside and outside the action, inside the space and outside it. With the power of ubiquity, [we are] everywhere and nowhere” (McGowan 56). We experience and explore the object world from behind the two, black button eyes of Pic.

Combined Effect of Verbal and Visual Elements

When decontextualized from *The Heart of Pic*, the verbal and visual elements each still autonomously manipulate objects to forge surreal scenes. However, when standing alone they do not functionally produce Pic's expansive and fluid narrative. This is best illustrated by the loss of the character of Pic when visual and verbal elements are separated.

My visual translation constructs a point of view that situates the viewer in the perspective of Pic. In doing so, we witness the visual narrative unfolding as Pic's visual encounter with the object-world. Paired with botanical poetic imagery, the botanically situated moving images become complementary. The objects that Pic encounters in his visual exploration interact with those found in the verbal narrative. Combined, the verbal and visual objects produce a dynamic and open-ended object world. However, when the moving images are removed from the poetry, we lose the character Pic. The perspective constructed by placing three-dimensional cameras becomes anonymous. We may infer the perspective is of the anonymous character pictured on the front cover, yet we do not know the name or the mischievous or melancholic multiplicities of that character. Without Pic, the images lose an extraordinary amount of their depth. In effect, separating Deharme's poems from Cahun's images severs the heart of Pic's narrative. However, by combining the two elements, we come to understand Pic's heart. Through this example we can see that the combinatory function of the surreal book-object is necessary and present in *The Heart of Pic*.

Conclusion: Beware of the (Radical) Domesticated Object

The manifest content of a poem, in my view, cannot be revolutionary, in the sense that we normally understand it here, except perhaps in the fleeting way of a song or a satirical poem. (NOTE: It will cease to be revolutionary, and it could even become counterrevolutionary when the situation that inspires it changes.)

-Claude Cahun (Rosemont 55)

In the 1930s the Surrealists were operating from a culturally homogenous environment. Their notion of revolution was dictated by their cultural context, and their concept of modernity. Colonial pressures as well as technology limited the extent and impact of their revolution. Unlike André Breton, the identities of Lise Deharme and Claude Cahun, as women or, in the case of Cahun, as gender-queer were problematic. The identities of these and other marginalized or forgotten persons from this period are still problematized. Yet because of efforts to undo the reducing of these identities, Deharme and Cahun are no longer invisible or anonymous today.

The Heart of Pic is a domesticating translation. It brings the text to a contemporary reader so that the reader may be able to experience the intermedial function of the surreal book-object and thereby grasp its marvelous content. In its domestication, objects, once defamiliarized or politically charged, lose their historical (ir)relevance and once revolutionary impact to contemporary audiences. The functional equivalence of the surreal book-object is no longer revolutionary removed from the context of Surrealism in the 1930s. However, the content of the text remains deeply imbued with the imaginations and identities of its co-creators. To grasp and explore *The Heart of Pic*, to understand Pic's heart, is to grasp and explore the gap between Lise Deharme, Claude Cahun, and us as contemporary readers.

In this day and age, intermedial translation has potential to be a greater act of revolution than what was considered revolutionary to the Surrealists in the 1930s. There are endless unexplored and unknown possibilities that intermedial translation presents to contemporary

translation studies in Comparative Literature. Lise Deharme's *Le Poids d'un Oiseau* (1955) or Gisèle Prassinos' *Brelin le frou* (1975) are anomalies similar to *Le Cœur de Pic* (Oberhuber, "The Surrealist" 91-92). The intermedial translation of such texts is the ignition for exploding what we understand translation to be. The implications of these projects are broad and far-reaching.

The domestic object and the domestic sphere are dangerous, especially for women and other marginalized peoples. However, ironically, the act of domestication can be a feminist and revolutionary impulse. It is a way to spark a potential revolution that is more aligned with a feminist agenda. More than a technological endeavor, intermedial translation is a tool for exploring intimate, person-to-person identities, translating those identities to other people and unpacking the colonial pressures put on people. In the context of contemporary intermedial translation as demonstrated here, domestication becomes a revolutionary act. Beware! *The Heart of Pic* is a (revolutionary) domesticated object.

VERBAL TRANSLATION

1.

Allant au bois herboriser
j'ai entendu le coucou chanter
j'aurai des fleurs toute l'année.

Off to the woods to botanize
I listened to cuckoo's harmonize
I'll have some flowers by and by.

2

Belle de nuit
dit Jehan du Seigneur
je donnerais ma vie
pour que tu vives une heure.

Lady of the night
said the Knight Sir Jehan
I would give my life
for yours to be an hour long.

3

Immortelle
tu es belle
dit la bleuet
mais tu ne meurs que de regret.

Imortelle
said bluebell
you are perfect
yet you only die of regret.

4

La Dame d'onze heures
et la Compagnon blanc
ne s'éveillent pas au même instant
à l'horloge des fleurs
ils se poursuivent d'heure en heure
vainement.

The 11 o'clock Lady
and her white Champion
did not wake at the same instant
to the clock of daisies
they continued from day to day
in dazes.

5

La petite bête qui est dans la montre
montre toi montre toi donc
je regarderai de cote
pour ne pas te gêner
et je t'ai préparé
un beau petit panier
tout rempli d'azalées.

The little creature in the watch
watch yourself watch yourself
I will turn aside
so you're not bothered
and I prepared you
a handsome little basket
full of azaleas.

6

La capucine a pleuré
des larmes de glycine
pour la mort du papillon blanc
son amant.

The watercress cried
wisteria tears
for the death of white butterfly
her dear.

7

La rose couleur de sang
m'a brûlée les mains en mourant
puis son parfum s'en est allé
dans les eaux du fleuve Léthé.

The blood-colored rose
burned my hands while dying
then her perfume flowed free
with the waters of the Lethe.

8

Richard Cœur-de-Lion
mon lion
superbe et généreux
la scabieuse et la chicorée
me font un bouquet de tes yeux.

Richard the Lionhearted
my lion
superb and generous
the scabiosa and the chicory
make me a bouquet of your eyes.

9

Bonjour le jour
bonjour le jour
dit l'Éphémère de Virginie
qui meurt avant de l'avoir dit.

Hello day
hello day
says the Widow's Tears
who died before having cried.

10

Je voudrais ourler les serviettes
avec des aiguilles de pin
sapin satin satinette
ça ferait
un petit ourlet
bien net
comme un petit chemin
et sait-on jamais
peut-être qu'au printemps
ça germerait.

I would like to hem the napkins
with some needles of pine
pine satin satinette
it would make
a small stitch
good clean
like a small path
and you never know
perhaps in the springtime
it would be sprouting.

11

Le muscari
à la boutonnière
de mon habit gris
me donne ce matin
l'air d'un muscadin
et le musc à l'air
dans l'air du matin
d'un mystérieux et frais petit nain.

The baby's breath
in the boutonniere
of my grey jacket
gave me this morning
the air of a dandy
and a musk to the air
to the air of the morning
of a mysterious and fresh small dwarf.

12

L'aspérule
met des bulles
gaies
dans le vin frais
du cellier.

Wild baby's breath
put some fresh
bubbles
in the happy wine
of the cellar.

13

L'herbe-au-pauvre-homme
l'herbe-aux-femmes battues
se partagent le monde en somme.

The poor man's grass
The battered women's grass
share the world in repose.

14

Les linaigrettes
ont des aigrettes
qui sortent de l'eau
pour prendre le chaud.

The cottongrasses
have some plumes
that leave the sea
to take in the heat.

15

Olivier le Daim
se réveille le matin
chatouillé par le Malin
et par l'odeur du romarin.

The Deer Oliver
wakes up for the day
tickled by Lucifer
and by the smell of rosemary.

16

Un œuf de petit pois
pas tout a fait éclos
brille dans l'eau
de la baignoire
que oiseaux.
Je parie par cœur
qu'il en sort une fleur
perdi perdons
c'est du mouron.

A chick-pea pod
not yet hatched
shimmers in the water
of those birds
bathtub.
I bet by heart
it will put forth a sprout
lest we lost
it is of chickweed.

17

Le basilic et la lavande
parfument le cœur et la chambre
le sauge et la pimprenelle
rendent hélas éternelles
j'en ai mangé
l'été dernier.
L'angélique la sarriette
la mélisse et la citronnelle
aromatisent la cervelle.
Moi j'ai le miel des abeilles
tout brun des forêts de l'Hymette
au gout d'absinthe et de cédrat
et l'odeur du seringat
qui monte du jardin d'en bas.

The basil and the lavender
perfume the heart and the chamber
The sage and the pimperl
return alas eternal
I ate them
last summer.
The summer savory the melissa
the angelica and the citronella
flavor the brain.
Me I have the bees honey
dark from the forests of the Hymettus
with taste of citron and absinthe
and the seringa scent
that rises from base of the garden.

18

Le singe m'a donne
3 monnaies du Pape
pour payer
à ma dorée
une nappe
brodée.

The monkey gave me
3 coins from the Pope
to pay
for my golden
embroidered
tablecloth.

19

Un collier d'asphodèles
des graines de cicindèles
il n'y a rien de tel
pour se faire aimer
des belles nigelles
si frêles
des prés.

A necklace of daffodils
some seeds for tiger beetles
there is no such thing
to make for the love
of the lovely love-in-a-mist
so frail
from the meadows.

20

Fort de France
donne en redevance
à Monseigneur le Chat Botté
un couronne de pervenches
et un sceptre de mufliers.

Fort-de-France
give governance
to Puss in Boots your excellency
a periwinkle crown
and a snapdragon scepter.

21

La débonnaire Saponaire
et la Centaurée déprimée
se sont ce matin
levées du mauvais pied.

The stalwart soapwort
and the dismal star thistle
woke up this morning
on the wrong sides of the bed

22

L'hépatique bleue
des grottes de Sarre

The blue hepatica
from the grottos of Saar

l'hépatique bleue

The blue hepatica

que je croyais rare.
Ce jour-la nous étions deux.

that I believed rare.
On that day we were two.

23

Baume sauvage
sur le cœur
n'enlève ni rage
ni malheur.

Wild Impatiens
in the heart
tolerate neither violence
nor falling apart.

24

Les médecins
parlent toujours d'huile de ricin
de guimauve de farine de lin
eh bien moi je n'ai pas peur
tout ca c'est des très jolies fleurs.

The doctors
are always talking of castor
of marshmallow of farro of flour
well me, I do not cower
they're all just very pretty flowers.

25

LES ENNUIS DE PIC

Il faut toujours jouer
avec les petites filles dans les hôtels
même belles
comme des fées
j'aime mieux m'ennuyer
ou alors qu'on m'amène
le Diable
ou même
le bonhomme de sable
quelques sauvages
un ivrogne
un accident
les bagarres
ou tout simplement
qu'on me prête
un moment
une boîte d'allumettes.
Ah quelle belle flambée
mes enfants.

26

Une plume est tombée
par terre.
Va la ramasser.
Pourquoi faire
il va pousser un plumier.

THE BOREDOMS OF PIC

One must always play
with little girls in the hotels
even beauties
like fairies
I like better to bore myself
or then that someone bring me
the Devil
or even
the sandman
some savages
a drunkard
an accident
the fights
or quite simply
that someone lend me
a moment
a box of matches.
Ah what a beautiful blaze
my children.

A pin feather flitted
to the floor.
Go collect it.
What for
it will grow a box of pens.

27

Trois petits souliers
ma chemise me brule
trois petits souliers
montent l'escalier.

une souris et demie
et une moitié de rat
remontent bien haut
les plis de leurs draps
j'entends l'herbe aux chats
l'herbe aux chats qui pousse

trois petits souliers
ma chemise me brule
trois petits souliers
montent l'escalier.

28

Le pigeon vole
sur des petits pois
au jambon
et la sole nage
sur une mer de fromage
gratinée
sillonée
de moules, de crevettes
et de petits coquillages.

29

J'ai le pied marin
et Pépin le Bref
ne pourrait me prendre mon fief
ni Le Hutin mes souterrains
ni d'Artagnan
mon cheval blanc.

Three small shoes
my shirt is burning me
three Small shoes
climb the stairs.

one mouse and a half
and a half of a rat
go back up very high
the folds of their sheets
I hear the catnip
the catnip that grows

three small shoes
my shirt is burning me
three small shoes
climb the stairs.

The pigeon flies
on some small peas
with ham
and the fish swims
on a sea of cheese
grilled
criss-crossed
with mussels, shrimp
and small shellfish.

I have sea legs
and Pepin the Short
couldn't take my belongings
neither Louis X my underground
nor Artagnan
my white horse.

30

J'ai mange
à mon déjeuner :
une gomme à effacer
un setier de grains de beauté
des graines de santé
en purée
la langue du chats
deux montres en chocolat
la queue d'un rat
salé du sel du sablier
des cheveux d'ange
et une orange.

I ate
for my lunch today:
one gum to erase
one part beauty marks
some healthy seeds
pureed
the tongue of cat
two clocks dipped in chocolate
a tail of rat
salted with the salt of an hourglass
some angel hairs
and an orange.

31

Le nerf de ma petite dent
me mord.
Prends un petit bâton pointu
pan
c'est un petit serpent
mort.

The nerve in my small tooth
bites me.
Take a small sharpened stick
snap
The small snake
bites the dust.

32

Monsieur le Curé
a tout dépensé
ses sous
pour mettre des dentelles
au petit autel
de l'Enfant Jésus
ce qui fait vois-tu
qui en a plus
pour nous
et mon petit frère
est mort de la toux.

Mister Priest
has squandered everything
beneath him
to put lace knickknacks
on the small tabernacle
of the Baby Jesus
which makes you see
that there's nothing
for us
and my little brother
is dead from the cough.

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APPENDIX

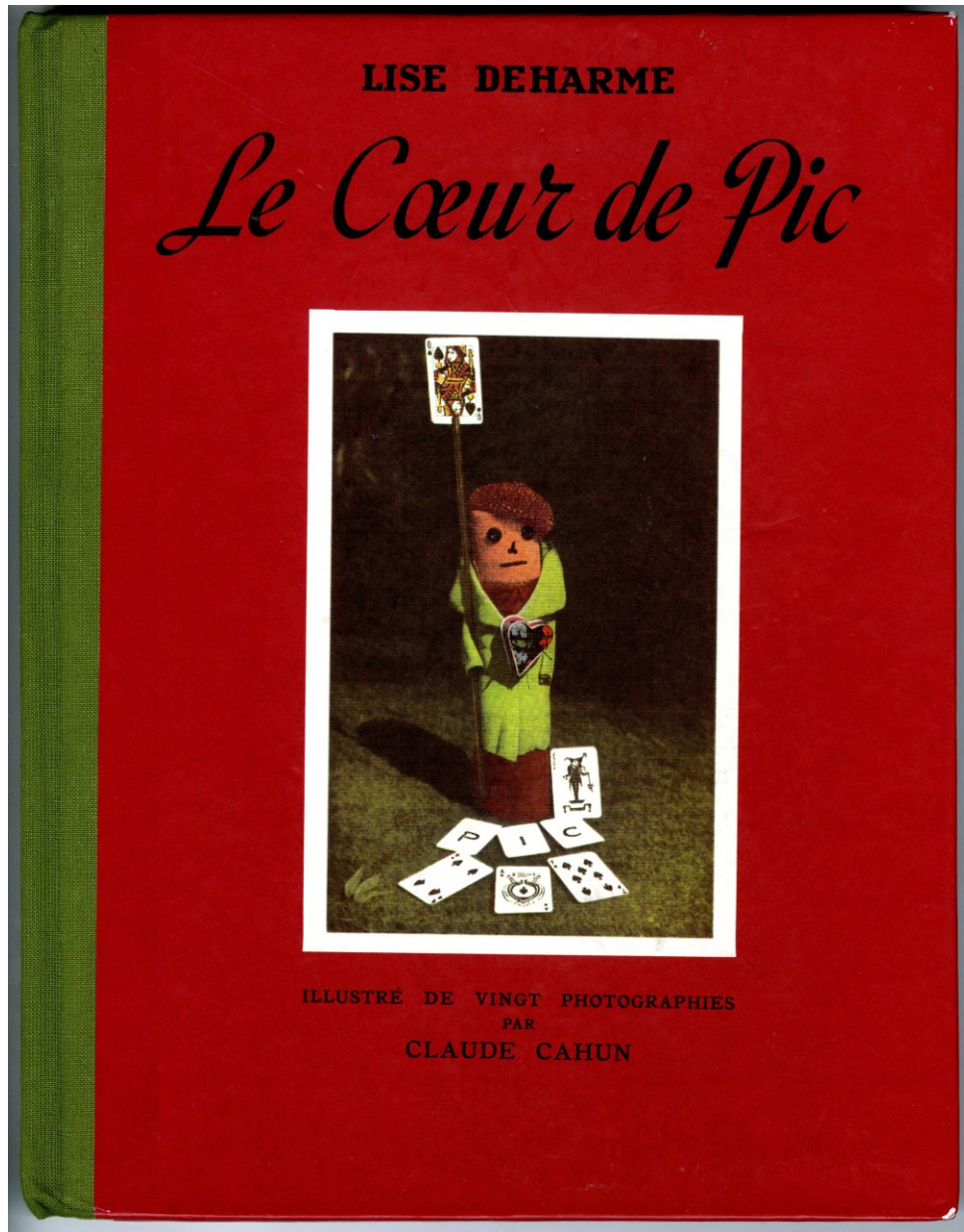


Figure 1. The cover photograph from *Le Cœur de Pic*



Figure 2. "Belle de Nuit" [Lady of the Night]

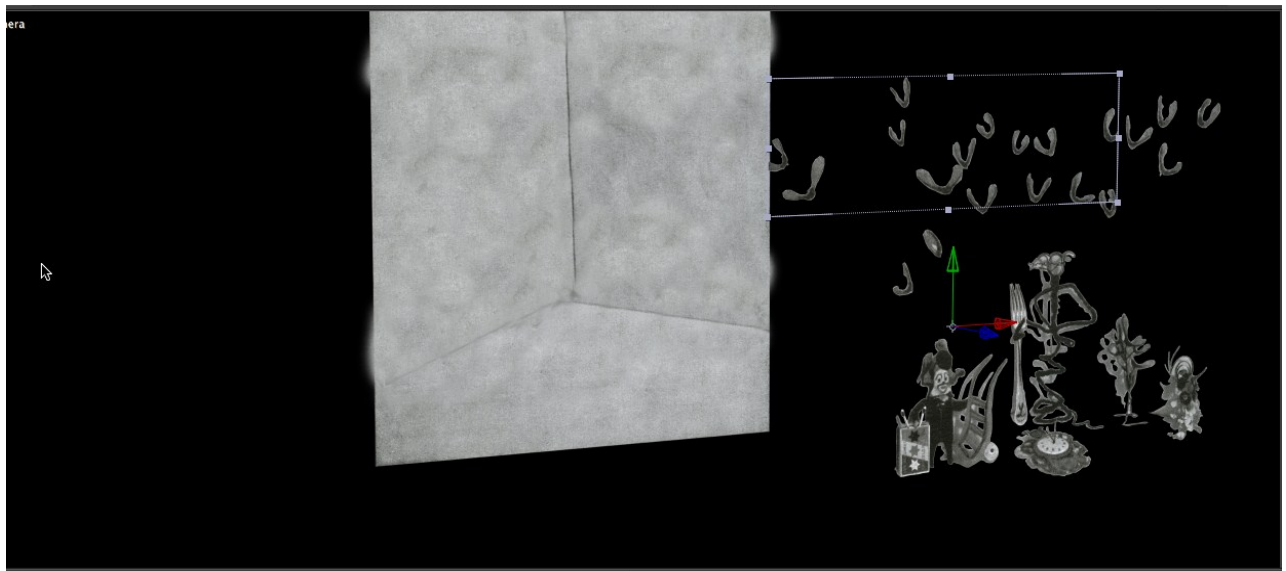


Figure 3. A rendering of the previous image on a three-dimensional plane in After Effects.



Figure 4. "Monseigneur le Chat Botte" [Puss in Boots]



Figure 5. "Les Linaigrettes" [The Cottongrasses].

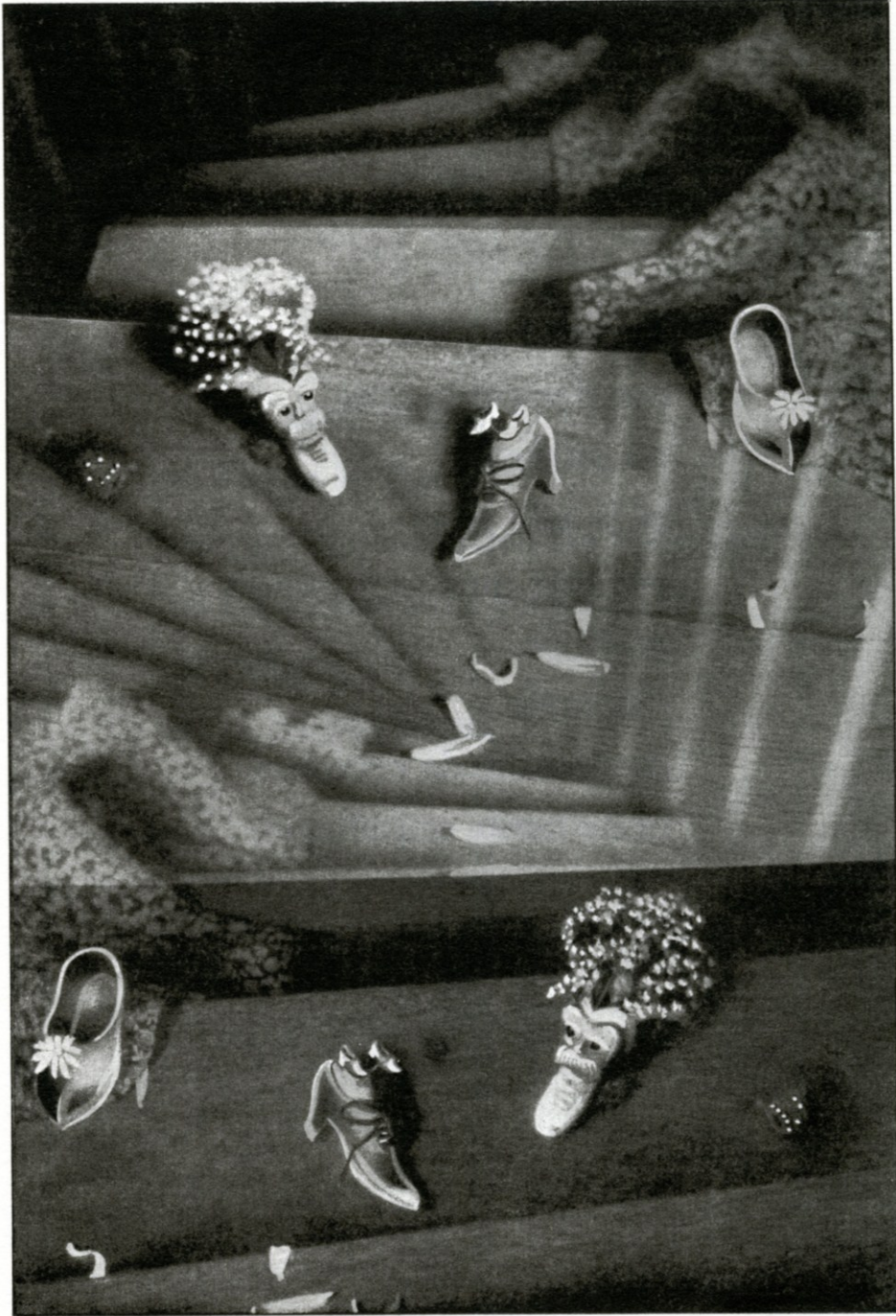


Figure 6. "Trois petites souliers" [Three small shoes]