



Jane Urquhart

Michael Crummey

Ann-Marie MacDonald

George Elliott Clarke

Gaétan Soucy

Hiro Boga McIlwraith

staff of the university; participants included writers J.B. Joe (a Ditidaht playwright) and Shirley Stirling (a Nlakapmux), both from British Columbia.

From Arabic to Ukrainian: Canadian writers in translation

Without translation, the international presence of Canadian authors would be limited, to say the least. The bigger foreign publishers can afford translation costs; smaller publishers, which often discover emerging talent, need assistance. They can find it with the International Translation Program, shared by the Canada Council for the Arts and DFAIT; this covers 50 percent of foreign translation costs. In place since 1987, the program is one of the most effective collaborations for helping Canadian writers reach new markets and, more generally, for promoting Canadian literature abroad. Many other countries have modelled programs on it—including the Netherlands, Ireland and Denmark.

Western Europe (particularly Germany and, more recently, Italy) tends to be the area of greatest success for Canadian literature, although 10 percent of all translations under the program are now being undertaken in Bulgaria and the Czech Republic. Since 1995, the program has funded more than 500 translations, with 96 of those in 2001–02 alone—a sign of the increased popularity, and successful promotion, of Canadian writers abroad.

Under the program in 2002, for example, Yann Martel's *Life of Pi* was translated into German and Latvian, Rohinton Mistry's *Family Matters* into Norwegian and Spanish, Anne Michaels' *Fugitive Pieces* into Russian, Michael Redhill's *Martin Sloane* into Dutch, and Michel Tremblay's classic play *Les Belles-sœurs* into Arabic.

Over the past two decades, translations have spectacularly increased the profile of Canadian literature abroad. Ann-Marie MacDonald, Gaétan Soucy, Marie-Claire Blais, Anne Hébert, Margaret Laurence, Alice Munro, Nicole Brossard, Yves Thériault and many other writers have been discovered on the international scene thanks to the translation of one or more of their works through this program.

One winner of the Governor General's Award (1993) translates her own works. Originally from Calgary, Alberta, Nancy Huston has lived in Paris since 1973. She began writing in French because she found it more liberating to use than her native English. Now she writes in both languages. She is becoming as well known in Canada as she is in her adopted home, where she has won several top literary prizes.

Yet another Governor General's Award winner (1990) is Nino Ricci, who received critical—and popular—acclaim for his first novel, *Lives of the Saints*. This is a close-up look at life in a small Italian village. The book has been widely translated, and Ricci's novels are as eagerly read in Italy as they are in Canada.

Trade fairs: securing foreign rights

Book fairs are leading venues for promoting Canadian works internationally and securing foreign language rights. DFAIT provides travel funding for Canadian literary agents and publishers to attend major international events. Among them: the Salon du Livre in Paris; the Salon international du livre, de la presse et du multimédia in Geneva; the Frankfurt Book Fair, the world's largest with over 10,000 participants; the Bologna Children's Book Fair, the world's leading children's publishing event; the London Book Fair, the biggest fair for English-language publishing; the Beijing Book Fair; and BookExpo America. This year, Canada will be the featured country at the Turin Book Fair in Italy.

In 2002, DFAIT helped numerous agents and publishers attend book fairs on behalf of Canadian authors. It provided assistance for the Helen Heller Agency and the Bukowski Agency to go to Frankfurt, the Transatlantic Literary Agency to Bologna and Frankfurt, Newfoundland and Labrador's Creative Book Publishing to London, and Quebec publisher Éditions de la Paix to the Guadalajara Book Fair in Mexico.

Publishers from around the world attend these fairs. They can see firsthand the quality of Canadian writing, and can seize the opportunity to publish it for the enjoyment of readers everywhere. 🍁