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**‘Front Cover Translator Visibility and  
Language of Publication in the Context of  
Fiction Published in Canada’**

**Dissertation Submitted as a Requirement of the  
Master of Philosophy  
in Literary Translation Programme**

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**Declaration**

I declare that this dissertation has not been submitted as an exercise for a degree at this or any other university and that it is entirely my own work.

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## **Abstract**

### **‘Front Cover Translator Visibility and Language of Publication in the Context of Fiction Published in Canada’**

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The names of translators often, perhaps even usually, do not appear on the front covers of books they have translated. When their names do appear on front covers, they tend to be presented as inconspicuously as possible. Despite the recent social or ideological turn of Translation Studies, which regards translators as performative agents and affords more attention to the environment and conditions, including political, linguistic and cultural, in which they work, the issue of translators’ paratextual – and, more specifically, front cover – visibility has not garnered significant attention. The aim of this dissertation is to determine whether, in Canada, it is English-language or French-language publishers of fiction in translation that are more likely to paratextually recognize the contributions of translators. Such recognition is defined as the frequency of front cover translator mentions and their size relative to total front cover surface area and that of other front cover paratextual features, such as title and author. This dissertation will offer a summary of issues surrounding translator visibility, including some key writings on translators’ paratextual visibility, in order to make a case for conferring authorial status upon translators, which is necessary to justify this inquiry into their front cover presence. Dozens of Canadian publishers were asked to participate in this study, the findings of which are based on four English-language publishers and two French-language publishers which, collectively, published 32 translated works of fiction (21 English and 11 French) in 2018 and 2019.

Keywords: translator (in)visibility, paratext, paratextual (in)visibility, authorship, authorial status, front cover recognition, Canadian fiction

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<sup>1</sup> The above are words used to describe translators taken from p. 73 of 'Translator Status' by Helle V. Dam and Karen Korning Zethsen (2008).

## Foreword

Although I did have some professional translation experience before enrolling in the Master of Philosophy in Literary Translation programme at Trinity College (Dublin), I had never really given much thought about how translators hide or mark their presence in the translations they do, nor about whether, and to what extent, translated texts are presented as translations, much less what these might mean for the concepts of textual originality and translator authorship. Of all the aspects of Translation Studies presented during the programme, it is translator (in)visibility that, perhaps, has intrigued me the most. It had never really occurred to me that, beyond choosing between word A and word B – that is, beyond semantic and aesthetic choices – translators might have to make decisions of a more political or ethical nature, or that publishers, too, might be faced with similar types of issues in selecting and preparing books for publication. Early on, then, I began to consider the (in)visibility of translators as a topic for my dissertation and this interest grew keener the more I read about the subject. But, as it happens, translator (in)visibility is a very broad topic and there are many angles to explore. It was a private conversation I had with a literary translator that turned my interest into fascination and gave it more focus. This translator had been brought in by the Trinity Centre for Literary and Cultural Translation to discuss the publication of a book he had recently translated from Spanish to English. During this conversation, in response to my remark that his name did not appear on the cover of the book, the translator said something which I found not only surprising, but also, if I am being honest, somewhat offensive: he said that he had not asked, nor wished, for his name to appear on the cover of the book. Curious, I asked him why he felt that way, to which he replied, ‘I’m not the author. I didn’t write the book’. This is a valid opinion, and I respect it, even if I have difficulty agreeing with it. Certainly, it was all I needed to hear to know for certain that front cover translator (in)visibility was the topic I wanted to explore for my dissertation. Moreover, this particular aspect of Translation Studies does not appear to have garnered significant attention from translation scholars. It is therefore my sincere hope that the research presented below is as insightful, thought-provoking and conducive to further research as it was fascinating and gratifying for me to carry out.

## Introduction

This dissertation aims to investigate the visibility of translators on the front covers of works of fiction published in Canada with a view to determining whether there are differences in how translators working into English and translators working into French are given front cover recognition.

Perhaps more than any other scholar, Lawrence Venuti has sparked debate about translation in the English-language context, from both a political and aesthetical perspective (Pym 1996: 165). In his seminal work, *The Translator's Invisibility: A History of Translation*, first published in 1995, Venuti (1995a: 1) defines translator visibility, or rather invisibility, in terms of the fluency with which translators, particularly in the Anglo-American publishing industry, are encouraged or required to write:

A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the “original<sup>2</sup>.”

In other words, translators must translate and write in a manner that erases any trace of their activity. According to Venuti, the appetite for ‘seamless’ translation (Grossman 2010: 89) is perpetuated by book reviewers, who rarely acknowledge a book's status as a translation and focus solely on style when they do, ‘neglecting such other possible questions as its accuracy, its intended audience, its economic value in the current book market, its relation to literary trends in English and its place in the translator's career’ (1995a: 2). Essentially, in the eyes of book reviewers, translation is rarely regarded as writing (Ibid: 8).

<sup>2</sup> Some writers use the word ‘original’ to refer to a text as it appears in the language of its first author. This dissertation will use the term ‘source text’, unless such writers are being quoted.



For Venuti, '(in)visibility' refers primarily to the degree of the translator's presence owing to his or her use of foreignizing or domesticating tactics in the translative process. A foreignizing approach to translation refers to any ethnodeviant tactic that aims to maintain the linguistic and cultural differences of the source text, thus 'sending the reader abroad', while a domesticating manner of translating seeks to ethnocentrically adapt the source text to the values of the target culture, 'bringing the author back home' (Ibid: 20). Venuti (Ibid: 307-313) has made a 'call to action', inciting translators to assert their presence in the texts they translate. Others, too, have called for, or even undertaken, greater translator presence and interference in the translated text, including Luise von Flotow (1991), Rosemary Arrojo (1997) and Susan Bassnett (2011). This type of discursive visibility can be regarded as *textual* visibility and it contrasts with at least two other types: *paratextual* and *extratextual* visibility (Koskinen 2000: 99). Paratextual visibility includes references to, or by, the translator in the preface, in the notes and on the cover, while extratextual visibility is status and visibility within the profession and in literary reviews (Ibid). According to Venuti (1998: 1), especially in the Anglo-American context, '[t]ranslation is stigmatized as a form of writing, discouraged by copyright law, depreciated by the academy, exploited by publishers and corporations, governments and religious organizations'. This suggests some sort of relationship, perhaps causal, between the translative self-effacement (textual invisibility), with which Venuti is most concerned, and industry appreciation (extratextual visibility). If such a relationship exists, then the matter of paratextual visibility<sup>3</sup> takes on particular importance because, as Hiroko Furukawa explains (2012: 215-216), the paratext of a translation is a representation of the source text that helps determine its adequate reception by the target audience. Moreover, as Theo Hermans notes, paratexts have the power to 'puncture the illusion' of originality in 'covert translations' (2007: 23-24). Perhaps, then, greater paratextual visibility has a role to play in improving the translator's visibility in both textual and extratextual terms and, for that reason, understanding more about it is so important.

<sup>3</sup> For the purposes of this dissertation, the definition of 'paratext' is derived from that used by Gérard Genette in his seminal work, *Seuils*. In it, Genette (1987: 1) defines 'paratext' as 'ce par quoi un texte se fait livre et se propose comme tel à ses lecteurs' [that by which a text becomes a book and offers itself as such to its readers], and it includes 'un nom d'auteur, un titre, une préface, des illustrations [...] qui [...] l'entourent et le prolongent' [an author's name, a title, a preface, illustrations that surround it and extend it]. For present research purposes, 'paratext' is limited to the front cover and includes the translator's name.

Literary and creative translators are confronted with many challenges in practicing their profession. These include getting started in the industry, accessing networking, training and professional development opportunities, keeping pace with technologies and incorporating them into their work, securing fair remuneration and simply finding enough work to make a living, as well as contending with a general lack of knowledge about what they do and varying degrees of authorial recognition. According to Daniel Weissbort (1981: 79, 81), translation is often wrongly viewed as ‘spontaneous interlingual transposition’ and translators as ‘middlemen or parasites, hoping to bask in the reflected glory of their models’, or, as Anita Rochedy (2010: 7) says, the translator is ‘un simple passeur d’idées pures, un maillon insignifiant de la chaîne des signifiants’ [a mere ferryman of pure ideas, an insignificant link in the chain of signifiers<sup>4</sup>]. An important measure of translator visibility is, therefore, the extent to which translators are credited in, or on, published books for the translation work that they have done. In fact, in this dissertation (unless otherwise specified) ‘(in)visibility’ refers *not* to the translative process where the translator becomes more or less textually present, nor to the professional context where translators enjoy various levels of industry appreciation, but rather to the paratextual recognition – expressed as the inclusion or exclusion of the translator’s name on the front cover – that translators are (or are not) given by publishers in charge of the publication process and operating under different regimes and interpretations of copyright law.

Acknowledgement of the role of translators in bringing a piece of literature to a new audience through front cover credit can never be taken for granted. According to Cecilia Alvstad (2014: 276):

The most common way of paratextually presenting a translated book today is to draw as little attention to the translation and the translator as possible. Prototypically, the cover of the book only features the author’s name and the translated title of the book. In these prototypical cases, it is only inside the book, on the copyright page, that the name of the translator and the original title are given. Two agents are thus accredited as the

<sup>4</sup> Unless otherwise stated, all square-bracketed gloss translations in this dissertation are those of its author.

creators of the text, but the first one, the author, is given considerably more attention than the second one, the translator, even though the translator is the one who chose the exact wording of the text at hand. Such a downplaying of the translator encourages readers to read translations as if they were produced solely by the author.

In the United States, where a mere three percent of total books published are English-language translations (Venuti 2018: 216), a recent Authors Guild survey of members of the American Literary Translators Association, the PEN America Translation Committee and the American Translators Association's Literary Division revealed that 23% (or 47) of the 205 respondents never see their names on the covers of the books they translate (Authors Guild 2017). When asked to explain why, respondents stated either that their publishers simply refused to place their names on the covers or that they saw it as more advantageous to focus their negotiating efforts on other issues, such as remuneration (Ibid).

While translator visibility is clearly an area of interest for those who theorize about translation as an academic field of study (see Chapter 1 – Background and Literature Review, below), few measures – at least substantive measures – appear to have been put in place to protect the interests of translators and increase their visibility, paratextual or otherwise. *The Berne Convention for the Protection of Literary and Artistic Works*, adopted in 1886 and last amended in 1979 (World Intellectual Property Organization) stipulates that '[t]ranslations, adaptations, arrangements of music and other alterations of a literary or artistic work shall be protected as original works without prejudice to the copyright in the original work' (Conseil européen des associations de traducteurs littéraires (CEALT)). Yet, as Hanne Jansen (2019: 682) points out, the Berne Convention is a contradiction: while protecting translations as original works, the source text author retains ownership. The 1976 Nairobi Convention adopted the *Recommendation on the Legal Protection of Translators and Translations and the Practical Means to Improve the Status of Translators* (UNESCO). This recommendation sets out 'norms regarding translators' legal position, remuneration, contracts, social and fiscal situation, and training and working conditions', thus establishing a moral framework for the protection of translators' rights (CEATL).

However, it is nothing more than a recommendation and is not legally binding on any endorsing state. According to Arnaud Laygues (2001: 169), the Nairobi Convention is ‘no more than wishful thinking’.

Meanwhile, national and regional translator associations have put in place various programmes and services and taken other steps to address issues that make it difficult for translators to practice their craft – what some dub the ‘ideological turn’ (Chesterman 2006) or ‘social turn’ (Pym, Shlesinger and Jettmarová 2006) of translation studies that concerns itself with ‘the status of translators, their working conditions, identity, public image and self-image, translators’ networks, role perceptions [and] power relations’ (Dam and Korning Zethsen 2009: 9)<sup>5</sup>. For example, CEATL, works to defend the legal and economic interests of literary translators and strengthen their position in member countries, existing as ‘a platform where literary translators’ associations from different European countries [can] exchange views and information, and join forces to improve status and working conditions of literary translators’. Further, it makes representations to the European Union on matters pertaining to translation as a form of creative production and works with member organizations to organize activities marking International Translation Day. CEATL has also developed guidelines for fair translation contracts, which cover topics such as licensing and integrity rights, remuneration and payment terms, and publisher warranties.

The American Literary Translators Association ‘is a non-profit, arts membership association that provides resources, community, support, advocacy, and professional affiliation to its members: individual translators, academic institutions, presses, and others working in literary translation’ (American Literary Translators Association). The organization has produced resources for aspiring and active translators, including guides on breaking into the industry and promoting literary translations online and through more traditional channels. It also offers awards, prizes and fellowships to recognize and reward literary translators for their efforts. Finally, the Literary Translators’ Association of Canada/Association des traducteurs et traductrices littéraires du Canada (LTAC/ATLTC)

<sup>5</sup> These terms contrast with the ‘cultural turn’ taken by Translation Studies, away from its linguistic roots, during the 1980s (Bassnett 2007: 13-14).

‘seeks to advance its members’ status as creators, by providing advice on their rights and responsibilities, and through other means, such as offering professional development workshops’ (LTAC/ATTLC). It, too, has developed resources for its members, such as funding to organize readings, book launches or panel discussions and an annual award that is given out to recognize the work of an emerging literary translator. LTAC/ATTLC also liaises with organizations such as the Canada Council for the Arts and the Public Lending Rights Commission on members’ behalf.

Despite these measures, little attention seems to be given by professional associations specifically on the issue of front cover or other paratextual recognition of translators by publishers. Somewhat ironically, researchers of translator visibility, mirroring Weissbort’s opinion that readers are disinterested in the path a text follows in reaching them in their language (1981: 79-80), appear largely to have restricted themselves to the matter of translators’ *textual* and *extratextual* presence, largely ignoring their *paratextual* or, at least, front cover presence<sup>6</sup> – perhaps the most overt sign that a text is a translation. As Siri Nergaard (2013) comments, ‘In the field of Translation Studies, [...] the cases where a broader vision of the translated text has been adopted, one which takes into consideration paratextual elements and publishing policies, are much rarer’ (compared with those cases ‘where the aim has been to discover how and why translations have been done and how specific translation problems have been solved’).

<sup>6</sup> In this dissertation, paratext on the front cover includes the title, the author mention, the translator mention and any other descriptive or promotional text included by the publisher. The word ‘mention’ is used instead of ‘name’, as sometimes there is more text than simply the translator’s name: e.g., ‘Roman traduit de l’anglais (Canada) par Aurélie Laroche’ [Novel translated from the English (Canada) by Aurélie Laroche], taken from the cover of *Cœurs battants* (Rebecca Rosenblum, source text author).

## Research Question and Justification

Translator status has received very little attention in translation studies as a subject in its own right. Although the literature abounds with references to translation as a low-status profession, few publications, let alone empirical studies, have addressed the topic systematically and exhaustively (Dam and Korning Zethsen 2009: 71).

This dissertation seeks to determine whether, in the Canadian publishing context, English-language publishers are more or less likely than French-language publishers to give prominence to the translator via the paratextual vehicle that is the front cover. This determination will be made based on an analysis of the appearance and size of translators' names on the front covers of published works of fiction translated into both English and French.

Venuti (1995a: 8-9) refers to the 'translator's shadowy existence in Anglo-American culture' and, as evidence, points to the hostility of British and American copyright law and contractual arrangements that view translation as an *imitative act* of an original work of authorship [emphasis is that of the author of this dissertation]. Essentially, translation is excluded from authorship because such an imitative act has little or no place within an understanding of original authorship, such as that defined by Pamela O. Long as 'involving the creation of unique products resulting from the ingenuity of the creator or inventor' handed down through the centuries (2001: 4). Venuti (2018: 8-10) goes on to argue that translation working conditions, which include the assignment of copyright to the source text author and the frequent hiring of translators on a work-for-hire basis<sup>7</sup>, are disadvantageous to translators, acting as disincentives for them to undertake translation work by effectively forcing them to 'turn out translations as quickly as humanly possible [...] while pitting translators against each other – often unwittingly – in the competition for projects and the negotiation of fees'. In turn, such conditions ensure that it is publishers, not translators,

<sup>7</sup> While Venuti admits that, in recent years, there is evidence that financial conditions are improving for translators, he still argues that 'they do not constitute a significant change in the economics of translation, and it remains difficult for a freelance translator to make a living solely from translating' (2018: 10-11).

who drive translation projects and dictate exchanges with foreign cultures, as well as the translation practices used by translators in their domestic culture (Venuti 1995b: 2-3).

Despite such working conditions, translators, it is held here, can also be regarded as creative agents and, thus, as authors. Long, noting that attitudes toward authorship 'are dependent on particular historical cultures and social circumstances' (2001: 4), offers a view of text creation that can, after all, legitimize translation as a form of authorship: 'Books are written by individuals whose activity involves the creation of texts *by some means* – for example, by the compilation of previously existing works or *by new textual expression*' [again, emphasis is that of the author of this dissertation]. Further, Luise von Flotow and Reingard M. Nischik (2007: 2) define the act of translating as 'processing a text through the mind, emotions, and personal and public history of another intelligence, which is never neutral and always subject to the vagaries of ideology, political pressure, funding problems, time constraints, and even indifference and neglect'. And Edith Grossman (2010: 21-22) writes:

[W]hat we do is not an act of magic, like altering base metals into precious ones, but the result of a series of creative decisions and imaginative acts of criticism. In the process of translating, we endeavor to hear the first version of the work as profoundly and completely as possible, struggling to discover the linguistic charge, the structural rhythms, the subtle implications, the complexities of meaning and suggestion in vocabulary and phrasing, and the ambient, cultural inferences and conclusions these tonalities allow us to extrapolate.

Venuti, too, lauds the creative performances of translators: translation's essence as more than a practical activity – as an interpretive transformation – 'releases [it] from its subordination to the foreign text and makes possible the development of a hermeneutic that reads the translation as a text in its own right, as a weave of connotations, allusions, and discourses specific to the target-language culture' (1992: 14). Definitions or characterizations of translation such as these suggest there is reason to confer upon the translator the status of author – said differently, the translator, against many odds, is a producer of artistic content in the same way a source text author is. Consequently, the

inclusion of the translator's name on the front cover of a published book serves as a symbolic, yet very meaningful, recognition of the translator's authorial role in both the creative process and the production of units for commercial sale among a new readership that cannot, or opts not to, access the text in the source language. Yet, because of the lack of research conducted, it is unclear whether, or how, the working conditions faced by translators and the general (lack of) appreciation for their role in the publication and dissemination of literary works to new societies and cultures derive from, cause or are otherwise linked to translator visibility in the paratextual and, specifically, front cover sense. But it may well be that including translators' names on the cover of all published translations, were it a legal or contractual requirement, – and notwithstanding the various reasons publishers have for not doing so, which, according to the Authors Guild (2017) include fear of cluttering the design, turning off readers and simply having two names on the cover – could improve the lot for all who practice the profession and read literature: through increased visibility and recognition, translators could have greater bargaining power, while readers, by dint of seeing the names of translators more frequently on titles they are (considering) reading, may become more accustomed to the notion of reading translated literature and encountering whatever “otherness” it may or may not contain.

#### *Meanwhile in Canada...*

The publishing context in Canada primarily entails the publication of literary works from and into (and certainly between) the country's two official languages, English and French. The 2016 national census showed just over 26 million Canadians (or 75.4 percent of the population) claim English as their first official language spoken, while just over 7.7 million Canadians, or 22.8 percent of the population, claim French as their first official language spoken (Statistics Canada 2016). Within those numbers, and excluding knowledge of any non-official languages, 23.75 million Canadians speak only English, while 4.14 million Canadians speak only French (Ibid). Despite traditionally stronger consumption patterns for domestic cultural products (at least for television and music) in Québec than in English-speaking Canada (Kresl 1996; Shapiro 2014), the minority status of French in Canada might lead one to conclude that Francophones read literature in translation more often than Anglophones do. By extension, one might also assume that the Québécois, and French



Canadians in general, would be more inclined than their Anglophone counterparts to read a work of literature with the translator's name on the front cover – that is, a book that is more overtly flagged as a translation. However, according to the LTAC/ATTLC (2020), English-language publishers are, historically, *more* likely to include translators' names on book covers than French-language publishers – in other words, more likely to advertise that a book is a translation – although strides are being made on the latter's part. Given this apparent contradiction, the present research aims to illuminate the question of whether there is any correlation between direction of translation (i.e., English/other language into French and French/other language into English) and the appearance and prominence of the translator's name on the book cover among English-language and French-language publishers in Canada by:

- Firstly, quantifying the frequency, in absolute terms (i.e., yes or no), with which translators' names appear on the covers of works of translated fiction published by publishing companies who responded to a request for information; and
- Secondly, from among those publishers that do (sometimes or always) include the translator's name on the front cover, characterizing this inclusion in relative terms: that is, relative to the dimensions of the cover and the size of other paratextual items, such as title and author mention, appearing on it.

## Methodology and Materials

In order to answer the research question, extensive research on the subject of translator visibility, generally, and the importance of paratextual analysis in the field of Translation Studies, specifically, was carried out. It appears that the analysis of paratexts is a relatively new area of investigation for Translation Studies researchers, and an area that has not yet fully extended to the matter of translator visibility. In her book *Translation and Paratexts*, Kathryn Batchelor draws parallels between Gérard Genette's theory of paratextuality and the field of Translation Studies, both resting on 'metaphors of travel and border-crossing' (2018: 195), to offer a framework for studying translation paratexts and an accompanying typology. However, whereas Genette saw translations as part of a source text's paratext, Batchelor raises the status of translations by recognizing them as texts in their own right, endowed with their own paratexts (Ibid: 142). By broadly defining paratext as a 'consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received' (Ibid), she is including the translator's name on the list of possible paratextual elements and allowing for the analysis of paratexts from the perspectives of translation producers (and their processes) and translation receivers (and the products they receive) (Ibid: 143). However, in her book, any analysis of translator front cover credit is limited to a brief overview of translator visibility, including across cultures, and related power struggles vis-à-vis the author.

Valerie Pellat's *Text, Extratext, Metatext and Paratext in Translation* is a series of articles that aim to 'reveal the complex, powerful influence that paratext has on translation and translated works' (2013: 4). The book is premised on an understanding of the translator as 'first and foremost a reader' (Ibid: 3) who translates the paratext and contributes new paratext; however, little attention is given to the translator's status as an author beyond being the source of forewords and explanatory notes, and only one of the book's contributors, Szu-Wen Kung, directly addresses the issue of translator name size on the cover, noting that among books in the *Modern Chinese Literature from Taiwan* translation series, 'translation players [...] attempt to manifest the authorship of the original writer on

the cover by using bigger font for the original author's name than for that of the translator' (2013: 62).

Richard Watts, in his article 'Translating Culture: Reading the Paratexts to Aimé Césaire's *Cahier d'un retour au pays natal*', actually attempts to merge the analysis of text and paratext, citing his ambition 'to move toward a richer understanding of the interaction between text and paratext, one that necessarily blurs the distinction between the two' (2000: 30). For Watts, the paratext serves as 'an instrument of cultural translation' especially 'with works by a perceived cultural Other' (Ibid: 31). Referring to the publication of a Spanish edition of *Cahier d'un retour au pays natal* in 1945, he says that the appearance of the name of the translator – Lydia Cabrera, a known author and Caribbean ethnographer – on the front cover helps situate the text in space (the Caribbean) and time (the colonial era) (Ibid: 33-34). However, Watts' brief discussion on the front cover mention of the translator has a mechanical, rather than cultural or ethical, tone in terms of how it services the text and its readers. Yet, his characterization of paratext as tool for cultural translation does raise some interesting questions for the issue of translator visibility more broadly. For example, does – and if so, how – front cover translator visibility fit into the debate around foreignization and domestication as translation and publishing strategies, considering that, as seen in the Lydia Cabrera example above, maintaining the space-time of the source text is a foreignizing tactic (i.e., 'sending the reader abroad' (Venuti 1995a: 20)), while at the same time a front cover with the name of a known translator-author with a Spanish name for a Spanish-speaking readership would be considered a domesticating tactic (i.e., 'bringing the author back home' (Ibid)).

Perhaps more clearly than anyone, Şehnaz Tahir-Gürçağlar (2002: 45) defines the importance of paratext for Translation Studies, generally, and the issue of translator visibility, specifically, within which she explicitly includes the name of the translator in or on a book:

Translated texts can offer us a number of clues hinting at their status as translations. [...] [T]he majority of these clues, such as the title of the text,

the name of the author, the name of the translator, the name of the source text, identification of a series the book appeared in, are located before the translated text begins. They appear 'around' the translated text, on the cover, on the title page or in a preface; [...] These elements have a strong bearing on how the text will be received, at least at the beginning, before the process of reading the actual text starts. It can be safely assumed that our first impressions of what distinguishes a translation from a non-translation are shaped not the by the translation (or non-translation) itself, but by the way texts are packaged and presented.

As Tahir-Gürçağlar notes, such a conceptualization of paratext within the field of Translation Studies – that is, beyond Genette's view of translation as serving as mere paratext to the source text – removes the translated text from its traditionally subservient role with respect to the source text and, in so doing, acknowledges its importance to the target language culture and its literary system and readers (Ibid: 46). It is in Tahir-Gürçağlar's stated goal (Ibid: 47) of 'offer[ing] clues about a culture's definition of translation' that there is relevance to the motivations behind the present research: regardless of a publisher's reasons for excluding a translator's name from a front cover and relegating it to a less conspicuous place on the back cover or inside the book, or for making it smaller than the author's name – and recognizing that publishers are products of, shaped by and exist within a given culture –, the act of inclusion/exclusion alone is likely to offer insights into how that culture (in this context, English Canadian culture and Québécois/French Canadian culture) defines (i.e., views, understands and appreciates) translation. In one of Tahir-Gürçağlar's two corpora (i.e., Western classics published in Turkey between 1940 and 1966 by the state-sponsored Translation Bureau primarily for educational reasons), translators' names were kept off the covers and subordinate to the source text authors' names in terms of position and font size where they did appear, often accompanied by mention of the translators' other professions. This suggests that, in the Turkish culture of the era during which the corpus was published, translation may not have been regarded as a 'proper occupation' and '[t]he paratextual elements [did] not accentuate the status of the translation as a mediated text' (Ibid: 53). But also relevant to the purposes of the present research is Tahir-Gürçağlar's intimation that there are different ways to measure translator visibility, such as the

common inclusion of translator-written prefaces in the corpus. Indeed, it must be understood that any conclusions drawn from the findings of the present study are just one measure of translator visibility and other studies based on other measures may yield different results.

In addition to the research summarized above and further readings outlined in Chapter 1 below, the following email was sent to 45 English-language and 16 French-language publishers operating in Canada<sup>8</sup>, asking them to share a list of their published works of fiction translated into English or French from any language, along with images of the covers, for 2018 and 2019:

English Version

Dear Sir or Madam,

My name is Jeffrey Butt, a student in the Master of Philosophy Literary Translation program at Trinity College Dublin, in Ireland. I am writing my dissertation on the extent to which translators' names appear on the book covers of translated works of fiction in the Canadian publishing industry.

To begin my research, I am wondering if your publishing company could share with me a list or catalogue of its published works of fiction that were translated into English from another language (or into French as well, if applicable), preferably with images of the covers, for 2018 and 2019.

If this information already exists online, I would appreciate you directing me to it. However, if I am writing you, it is either because I could not find the information online or because your website does not appear to separate translations as a searchable literary category.

I thank you in advance for any assistance you can provide.

Sincerely,

Jeffrey Butt, [buttje@tcd.ie](mailto:buttje@tcd.ie)

<sup>8</sup> The selection of 45 English-language and 16 French-language publishers is purposely very similar to Canada's official language makeup as noted above: 74% English-language publishers and 26% French.

### French Version

Madame/Monsieur :

Je m'appelle Jeffrey Butt et je suis inscrit à un programme de M.Ph. en traduction littéraire offert par l'université *Trinity College Dublin*, en Irlande. Pour ma dissertation, je m'intéresse à savoir à quel point l'industrie de l'édition canadienne assure l'inclusion des noms des traducteurs sur les couvertures des œuvres de fiction. Afin d'entamer mes recherches, je me demande si votre maison d'édition pourrait partager avec moi une liste ou un catalogue de ses œuvres de fiction (de préférence, avec les images des couvertures) publiées en 2018 et 2019 et qui sont des traductions vers le français, ou vers l'anglais, le cas échéant.

Si cette information est déjà publiée en ligne, je vous saurais gré de me dire où je pourrais la trouver. Mais si vous recevez ce courriel, c'est parce que j'ai déjà cherché en ligne sans succès ou parce que la traduction ne semble pas constituer une catégorie de recherche distincte sur votre site web.

En vous remerciant de l'attention que vous avez portée à cette demande et dans l'espoir de vous lire, je vous prie d'agréer, Madame/Monsieur, l'assurance de ma considération distinguée.

Jeffrey Butt, [buttje@tcd.ie](mailto:buttje@tcd.ie)

As explained in more detail in Chapter 2 below, 20 English-language and seven French-language publishers responded (i.e., 44.44% and 43.75%, respectively) and among them, the following six publishers (four English and two French) were retained for the purposes of the research carried out in Chapter 3 based on the fact that they published translated works of fiction<sup>9</sup> in 2018 and/or 2019 (as the most recent complete years of publication) and included the names of their translators on the front covers in at least one instance (32 books in total: 21 English and 11 French)<sup>10</sup>:

<sup>9</sup> For the purposes of this study, children's fiction was excluded.

<sup>10</sup> Some companies told me to sift through their online catalogues to identify myself their publications in translation, but I refused to make those companies the focus of my research as I did not want my own assumptions and prejudices about which books might be translations, based on titles and authors' names, to come into play.

Book\*hug Press [English]

1. *Document 1* by François Blais (translated by JC Sutcliffe)
2. *Drama Queens* by Vickie Gendreau (translated by Aimee Wall)
3. *The Faerie Devouring* by Catherine Lalonde (translated by Oana Avasilichioaei)
4. *Fanny and the Mystery in the Grieving Forest* by Rune Christiansen (translated by Kari Dickson)
5. *Mama's Boy* by David Goudreault (translated by JC Sutcliffe)
6. *Mama's Boy Behind Bars* by David Goudreault (translated by JC Sutcliffe)
7. *Worst Case, We Get Married* by Sophie Bienvenu (translated by JC Sutcliffe)

Coach House Press [English]

8. *The Country Will Bring Us No Peace* by Matthieu Simard (translated by Pablo Strauss)
9. *The Embalmer* by Anne-Renée Caillé (translated by Rhonda Mullins)
10. *The Laws of the Skies* by Grégoire Courtois (translated by Rhonda Mullins)
11. *Little Beast* by Julie Demers (translated by Rhonda Mullins)
12. *Paper Houses* by Dominique Fortier (translated by Rhonda Mullins)
13. *The Supreme Orchestra* by David Turgeon (translated by Pablo Strauss)

Talonbooks [English]

14. *Around Her* by Sophie Bienvenu (translated by Rhonda Mullins)
15. *The Green Chamber* by Martine Desjardins (translated by Fred A. Reed and David Homel)
16. *Rite of Passage* by Michel Tremblay (translated by Linda Gaboriau)
17. *Synapses* by Simon Brousseau (translated by Pablo Strauss)
18. *The Weight of Snow* by Christian Guay-Poliquin (translated by David Homel)

Véhicule Press [English]

19. *Aphelia* by Mikella Nicol (translated by Lesley Trites)
20. *Mayonnaise* by Éric Plamondon (translated by Dimitri Nasrallah)
21. *Nirliit* by Juliana Léveillé-Trudel (translated by Anita Anand)

Leméac Éditeur (including its subsidiary, Les Allusifs) [French]

22. *Cœurs battants* by Rebecca Rosenblum (translated by Aurélie Laroche)
23. *L'Heure de vérité* by Linda Spalding (translated by Paule Noyart)
24. *Horace Dorlan* by Andrezej Klimowski (translated by Jean-Marie Jot)
25. *Les livres qui ont dévoré mon père* by Afonso Cruz (translated by Marie-Hélène Piwinik)
26. *Madrigal* by Mário de Carvalho (translated by Marie-Hélène Piwinik)
27. *Mort et vie de Strother Purcell* by Ian Weir (translated by Aurélie Laroche)
28. *Portrait d'un homme sur les décombres* by David Homel (translated by Jean-Marie Jot)
29. *Quand la guerre est finie* by Iona Flutsztein-Gruda (translated by Joanna Gruda)
30. *Sommeil de plomb* by Nino Ricci (translated by Marie Frankland)

Éditions Québec-Amérique [French]

31. *Le langage de la meute* by André Alexis (translated by Michel Saint-Germain)
32. *La mesure de mes forces : souvenirs de saveurs, de souffrances et de Paris* by Jackie Kai Ellis (translated by Emily Patry)

It was difficult to find recent and comparable data on Canadian book publication by language and genre, but in terms of English-language publishing, 6,420 new titles and editions were printed in Canada in 2016 (Association of Canadian Publishers 2018), although it is not clear whether this figure is limited to fiction; as for French-language publications, 3,218 titles classified as 'langues et littérature' [language and literature] were published in 2016 (Bibliothèque et Archives nationales du Québec), although this figure does not include French-language titles published outside of Québec and may not correspond perfectly with the types of titles that make up the figure for English. These figures add to 9,638, meaning that approximately 67 percent are English, and 33 percent are French. While this may not exactly amount to comparing apples to apples, these figures on the publication of books in each official language in Canada give a sense of book production in the country and,



meaningfully, are similar to the breakdown of 21 English-language titles (66% of the 32 books) and 11 French-language titles (34% of the 32) used for the present research.

In some cases, the participating publishing companies shared digital images of their front covers, while in other cases these had to be retrieved from online catalogues. As the formats and sizes provided or obtained were inconsistent, all images were resized until they reached a width of 100 mm so that front cover features could be better viewed and the next step in the analytical process – that of using Microsoft Word’s text box function to isolate all paratextual features on the front cover and record their height and width in millimetres – could be performed.

Several standards were observed in placing text boxes around these paratextual features:

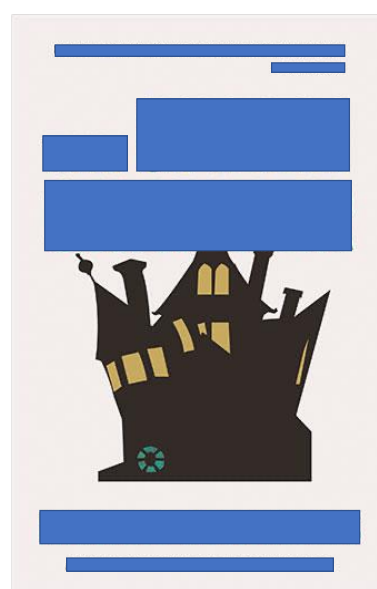
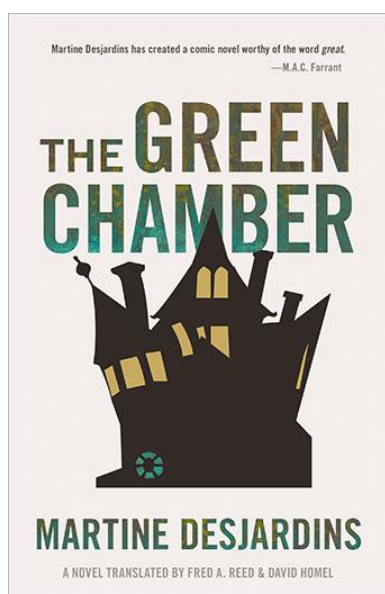
1. Text boxes had to be drawn as tightly as possible around the paratextual items to ensure the highest possible accuracy of the dimensions recorded.
2. One text box was used per line of paratextual material, regardless of the number of words and the height of individual letters within a word (e.g., *Quand la guerre est finie*). However, separate text boxes were used when adjacent words on the same line were of significantly different size (e.g., *The Green Chamber*) and when distinct paratextual features were located on the same line (e.g., *Aphelia*).
3. In cases where front cover art design presented the paratextual material on a slight curve (e.g., *Mort et vie de Strother Purcell*), a rectangular text box was drawn around the whole piece. However, in cases where a paratextual feature was presented non-linearly (e.g., *Document 1*), one text box was used per non-linear item.
4. In cases where a line of a paratextual feature overlapped with that of another, text boxes were adjusted to include all paratext without overlap, such that the same surface area was not counted twice (e.g., *The Embalmer*).

Appendix A presents the front covers for all 32 published translations used in this study.

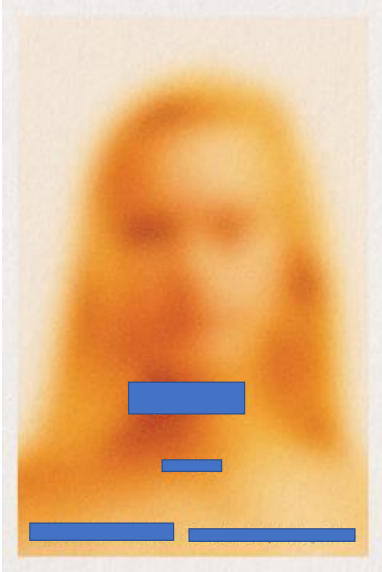
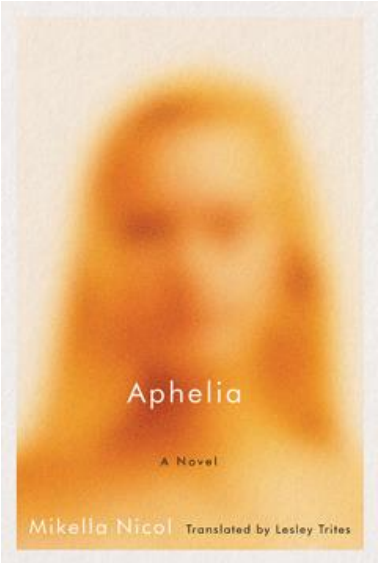
*Quand la guerre est finie:*



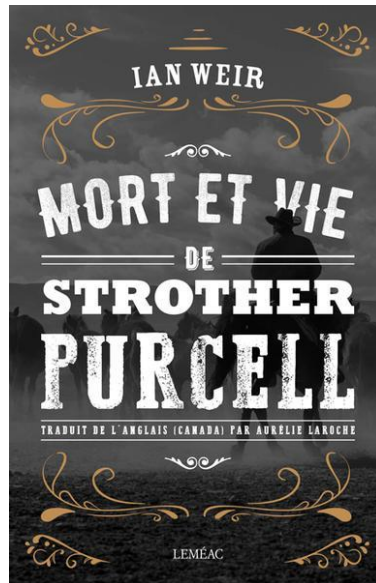
*The Green Chamber:*



*Aphelia:*



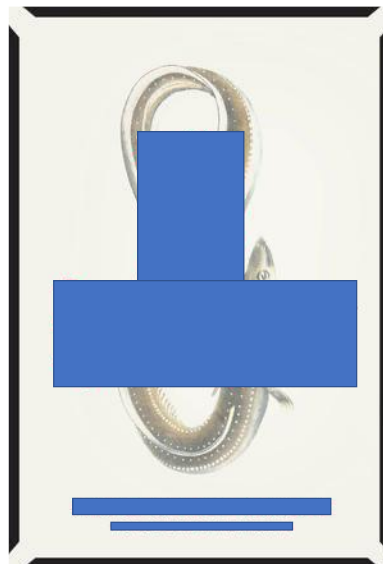
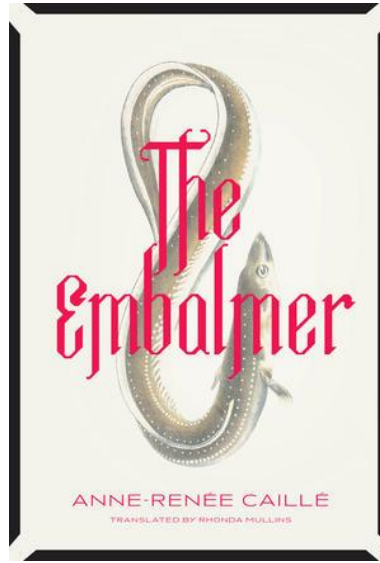
Mort et vie de Strother Purcell:



Document 1:



*The Embalmer:*



With a view to drawing conclusions about the state of translator visibility in Canada expressed as book cover credit and establishing whether the language of the target readership is a determining factor, Microsoft Excel was used to record, organize and graphically present the data according to language of publication, publisher and book title, with emphasis on the relation of the size of the translator mention to the entire surface area of the front cover and to other paratextual items.

## Chapter 1 – Background and Literature Review

[H]istory of the book scholars recognize how the almost total centrality given to the text itself, instead of to the whole book, is connected to the privileged role given to the author in our cultures. Modern Western societies have concentrated their focus on the author function, considering him/her as a unique creator and genius of literary works, while all the other functions participating in constituting a book have occupied secondary positions. (Nergaard 2013)

Calling out reviewers for overlooking the presence and contribution of translators in their book reviews (Vanderschelden 2000: 284-286), Isabelle Vanderschelden writes that '[t]ranslators are often ignored, taken for granted or criticized rather flippantly, and the evaluation of translation, when it actually takes place, is far from reliable' (Ibid: 290).' José Yuste Frías (2010: 309-310) adds that:

Le traducteur, deuxième auteur, devrait avoir le même statut que le premier auteur du texte qu'il traduit, mais hélas presque partout dans le monde on continue encore à le considérer comme secondaire, subsidiaire, subordonné comme un invité «face à» son hôte, ou pire, comme un esclave «à côté de» son maître.

[The translator, second author, ought to have the same status as the first author of the text he is translating, but alas almost everywhere in the world he continues to be considered as secondary, subsidiary, subordinate, as a guest 'before' his host or, worse, as a slave 'next to' his master.]

Faced with such dismissal, the translator's problems range from source text authors being given credit for the stylistic qualities of the translation to the downplaying of a given text's status as a translation at all (Weissbort 1981: 79-80). In other words, the translator disappears behind the source text and its author. And, as Nergaard posits (2013), this disappearing act extends beyond the text: 'the translator and his/her translation occupy a marginal, if not non-existent, position in the paratext of the majority of translated books'.



According to Rochedy (2010: 8), there are at least two reasons why translators are asked to disappear: to respect what she refers to as 'le beau style' [the beautiful style] – respect for the norms of propriety in the target country – and to avoid betraying the source text author. The concept of betraying the source text author raises two interesting points. First, it brings into play the idea of translator non-authorship. As Beatriz Zeller explains (2000: 134), translators are not regarded as authors, especially in North America:

So entrenched is the perception of translators as agents of a writer's work in another language and so widely accepted the notion of the translator as a mere conduit of a work into another language, one risks being ridiculed when suggesting that the translator's name be placed on the cover of the book alongside that of the writer of the original.

Under such a view, translatorship is rejected as a form of authorship.

Second, the price to pay for not *betraying* the source text author is *deceiving* the reader, as paratextual invisibility helps prevent readers from knowing that the text that they are reading is actually a translation (Koskinen 2000: 100). In other words, authorship is sacred and not even the needs of the reader – for whom, ultimately, a book is written – can dislodge it from its hallowed perch. In this view, only the integrity of the author is worthy of protection, a tendency that, according to Venuti, traces its roots back to John Locke's 1690 theory of private property (wherein 'the concept of authorship as a labour investment is just as individualistic as the Romantic insistence on personality' (1995b: 8)), the 1710 passing of the Statute of Anne (as the first act to protect the rights of the author (Ibid)), and the ensuing development of 'a book industry that functioned as a market for copyrights and so devised a concept of authorship by which authors were entitled to transfer their rights to booksellers' (Ibid: 9).

Based on the research conducted and the views on translation and authorship presented herein, three main ideas, perhaps the products of Western varieties of copyright law, emerge about why translators are often not regarded as authors and are asked to remain invisible, textually, extratextually and, as is relevant to this dissertation, paratextually. The first assigns agency to publishers and other industry players, such as book reviewers and

funding organizations: if publishers do not celebrate translated literature as literature that is translated<sup>11</sup>, neither will readers (Zeller 2000: 134). Citing Suzanne Jill Levine, Zeller (Ibid: 135) makes a case for why translators merit recognition as authors in their own right: translation can be viewed as a recreation of contexts that aims ‘to mold the text of the original into a new reality’. The point made here is that, if publishers cannot change or control the law that places the right to copy with authors, they can arguably do more to recognize the authorial or author-like contribution of translators, who, ultimately, help them make money; one way to do this is by ensuring the visible inclusion of their names on the covers of books and through other promotional platforms – an act entirely within their purview. However, publishers – while still acting lawfully under their respective countries’ copyright regimes – may, according to Nergaard (2013), have their own agendas and contend with their own uncertainties that might conflict with those of the translator. When the act of authorship (which, for many scholars, translation is), is not recognized by publishers, readers, too, either undervalue the role of translators or, as when translators’ names are kept from front covers, are given little opportunity to contemplate the value of that role. Not only do publishers not always recognize the authorial status of translators, they also have the tools (e.g., contracts) that allow the treatment of translators that is embedded in Western copyright law to perpetuate itself: as Venuti (2007: 29) argues, ‘Contemporary translators are required by their publishers, often explicitly in contracts, to render the source text without any deletions and with only such additions as might be necessary to make that text intelligible in the translating language and culture.’ Such a view reinforces the traditional attitude that translators are not producers of creative content, not authors, as well as the traditional result – translators are afforded little creative license and their names are kept off book covers because their role is considered ‘a merely rote mechanical exercise’ akin to ‘the wondrous interlinear translations of second-year language students’ (Grossman 2010: 50).

<sup>11</sup> Leméac, one of the publishing houses that are the focus of this dissertation, is an example of a publisher that seems to celebrate translated literature as literature that is translated: in addition to naming the translator on the front cover, all of its books in this study specify the language and culture from which it is translated. For example: ‘traduit du portuguais (Portugal) par Marie-Hélène Piwnik’ [translated from Portuguese (Portugal) by Marie-Hélène Piwnik] and ‘Roman traduit de l’anglais (Grande-Bretagne) par Jean-Marie Jot’ [Novel translated from English (Great Britain) by Jean-Marie Jot].

Under the second idea, fault may rest with translators themselves. Citing a 2015 survey on Collaboration in Literary Translation conducted among literary translators in Denmark, Norway and Sweden, Jansen (2019: 682) observes that translator invisibility might be rooted in translators' own ideas about authorship and the work they perform. Sixty percent of 190 translators surveyed<sup>12</sup> revealed that they do not perceive translated texts as theirs: 'It is not my text' is one example of an answer to an open-ended question (Ibid). So how can others involved in the book production and consumption process be criticized when (many, or even only some) translators do not consider themselves to be authors? Jansen (Ibid: 683) goes on to suggest that translator authorship may, in fact, be a spectrum on which translators, at one end, are simply in 'voluntary servitude' to authors and their ideas while, at the other end, are providers of an 'independent creative undertaking'.

A third idea about why translators tend not to be esteemed as authors and may, therefore, be ignored on front covers is linked to capitalist motivations and the status of books as commodities for which readers are willing to pay money. Arūnas Gudiničius and Andrius Šuminas (2018: 430-431) point to the number of books published and the increased competition for sales through the emergence of non-traditional platforms (e.g., online) to argue for the growing importance of book covers in attracting and communicating with potential readers. As books are published for the sole or primary reason of making money for the publisher, or at least recouping costs – publishers are businesses after all, although some operate under various social enterprise or not-for-profit models – then it follows that the book has to be made as appealing as possible to readers<sup>13</sup>. According to Brian Mossop (2018: 2), book covers are not only freestanding objects of art but also marketing devices and thresholds where a potential reader can step in or turn back. So, if a book's status as a translation is not a selling point for most customers, as Weissbort suggests (1981: 79-80), then the mention of the translator on the front cover becomes clutter at best and a sales

<sup>12</sup> The source information does not reveal how many of the 190 translators who participated in the survey answered this specific question, but it is known that 151 translators completed the entire survey.

<sup>13</sup> As Nergaard (2013) asserts, '[t]he economical factor [in determining what gets translated] probably plays a larger role than readers usually think: publishers have to sell their books.'

deterrent at worst. However, in the years since Weissbort wrote that, paratexts have been the focus of growing attention, particularly since the appearance of Genette's *Seuils* in 1987. Now, a multi-dimensional – and useful – understanding of the paratext's function emerges: as pointed out earlier, Watts (2000: 31) says that 'the primary function of paratexts in all contexts is to attract readers, to draw them toward and into the book' and that 'with works by a perceived cultural Other, the secondary function of the paratext is one of cultural translation' – all that to say, there can be value after all in including the name of the translator on the cover of a book.

The debate over the authorial status of translators (and, by extension, whether they receive front cover credit) contrasts significantly with how translators were regarded in Medieval times. As A.E.B. Coldiron (2012: 191) points out, there was no question of translator invisibility in the Middle Ages – translators were visible, the goal of the text was to acquire 'auctoritas' [authority], and a whole team, of which the translator was a key part, was required to achieve such validity. Things began to change with the invention of the printing press in 1440, which allowed for the reproduction of exact copies of the source text (i.e., copies free of copiers' errors) and helped usher in the concept of individualized authorship, making it possible to 'preserve personal ephemera intact [...] and distinguish between composing a poem and reciting one, or writing a book and copying one' (Einstein 1979: 121) and forever differentiating...

[t]he wish to see one's work in print [...] from the desire to pen lines that could never get fixed in a permanent form, might be lost forever, altered by copying, or – if truly memorable – be carried by oral transmission and assigned ultimately to 'anon' (Ibid).

At about the same time, during the Renaissance, the goal of producers of texts, including translators, became less about establishing authority and validity than about pursuing artistic agency, an endeavour that sought to achieve not just 'imitatio' [imitation], but also 'sprezzatura' [ease] (Coldiron 2012: 192-195). And, with the goal of textual ease, so began a gradual movement toward translator effacement such that, today:

[a]s long as a chief benchmark of literary value remains the unique genius of individual authors working alone, translators and their work must remain invisible, as Venuti argues. To the degree that literary modernity remains committed to Romantic conceptions of originality and to single-author confessional modes, invisibility will rule (Coldiron 2012: 195).

But, according to Coldiron, there are signs of hope for the translator: in recent decades, there appears to be greater acceptance for 'the intrusion of some kind of visible alterity' in various forms of artistic expression, from architecture and popular music to literature (Ibid: 197).

Such visible alterity delivered by greater translator visibility can serve an ethical purpose as well, according to Coldiron. Recalling Gayatri Spivak's categorization of translation as rape, Coldiron argues that 'encounters with the Other need not do violence, and may do less in the full light of visibility' (Ibid: 198). Full translator visibility – which, by its fullness, would include front cover visibility – has the potential to place the translated text on equal footing with the source text by ensuring that the presence of translators and all their actions on source texts are exposed and known and, by their presence, urge readers not only to 'honor the fact of translation and the acts of the translator, but to welcome thoughtfully the foreign presences in a text' (Ibid: 198-199).

A relatively new way of contemplating the visibility of the translator is offered by Hu Gengshen. By considering the translator as 'both a reader and a writer', a new translator-centred paradigm emerges where the focus of Translation Studies is no longer on either source text or target text (2004: 112). Hu (Ibid: 115) argues that such a paradigm serves translators well by giving them legitimacy in 'cultures in which translators' activities and role in cultural and national life is held in little esteem'. Such cultures would include the Anglo-American countries that Venuti criticizes for driving the translator into hiding. Hu further hypothesizes that a translator-centred paradigm will 'also serve to justify translators' creativity and authority in translation processes involving literature' (Ibid: 115-116). Drawing a line between Hu's translator legitimacy, expressed as their 'creativity and authority' (Ibid: 115) that materialize within a translator-centred paradigm, and the case for authorship as

presented above, then it may well be that translators and the argument for greater visibility are not well served by the traditional source-text focus of Translation Studies' linguistics origins, nor by the concentration on target readership adopted during the field's Cultural Turn. In other words, perhaps there is a link between the traditionally non translator-centred focus of Translation Studies and the forced invisibility of translators.

The potential of Hu's translator-centred approach to the study of translation comes to life in the views put forth by Maria Tymoczko, who looks no further than the changes taking place in the field of translation as signs of a shift away from a conceptualization of translation as an interpretive activity to one of performativity and productivity (2009: 404). These changes notably include the integration of technology and the quick pace of translation's internationalization at the expense of its traditional Western and Eurocentric focus. With a growing concern for performance and production, translators are increasingly regarded as creative agents, who do far more than merely 'informing addressees of what someone else has said, written or thought' (Ibid). Instead, translation 'can be a new utterance whose primary purpose is an independent statement about or reference to the subject matter itself' (Ibid). If fidelity to the source text is less and less the goal, and equivalence less and less the yardstick of "good" translation, there is greater room for translators to assert themselves as producers of original thought – authorship – in the form long enjoyed by source text writers. It is in the 'new ethical positioning for translators' offered by internationalization (Ibid: 405) that (it is hoped) there is potential for greater front cover recognition of the translator.

## Chapter 2 – Translators’ Names on Front Covers

The emails found on pages 21 and 22 were sent to the following 45 English- and 16 French-language publishers. The following tables present a summary of their responses, as applicable, and their relevance to the present study on translator front cover credit in Canadian works of fiction published in 2018 and 2019.

Table 1

English-language Publishers	Replied to Email? (Yes or No)	Printed At Least One Translated Work of Fiction in 2018 and/or 2019?	Included the Translator’s Name on the Front Cover?
1. Anvil Press	No		
2. ARP Books	Yes	No	
3. Arsenal Pulp	No		
4. Baraka Books	Yes	Yes	Did not respond to request for clarification and additional information
5. Biblioasis	Yes	Unable to assist	
6. Black Moss Press	No		
7. Blue Moon Publishers	No		
8. Book*hug Press	Yes	Yes	Yes
9. Bookland Press	No		
10. Borealis Press	No		
11. Brick Books	Yes	No	
12. Coach House Books	Yes	Yes	Yes
13. Cormorant Books	No		
14. DC Books	No		
15. ECW Press	Yes	Yes	No
16. Ekstasis Editions	No		
17. Freehand Press	Yes	No (Note: last translated fiction was 2017 and the translator’s name appeared on the book spine)	
18. Gaspereau Press	Yes	No	
19. Goose Lane Editions	No		

20. Guernica Editions	No		
21. Harbour Publishing	No		
22. Harper Collins Canada	No		
23. House of Anansi	No		
24. Invisible Publishing	No		
25. Latitude 46 Publishing	No		
26. Mansfield Press	No		
27. Penguin Random House	Yes	Unable to assist	
28. Metonymy Press	Yes	No	
29. NeWest Press	Yes	No	
30. New Star Books	No		
31. Nightwood Editions	Yes	No	
32. Now or Never Publishing	No		
33. Palimpsest Press	No		
34. Quattro Books	No		
35. Radiant Press	Yes	No	
36. Rebel Mountain Press	Yes	No	
37. Ronsdale Press	No		
38. Signature Editions	No		
39. Stonehouse Publishing	No		
40. Talonbooks	Yes	Yes	Yes
41. The Porcupine's Quill	No		
42. Thistle-down Press	Yes	No	
43. Touchwood Editions	Yes	No	
44. Véhicule Press	Yes	Yes	Yes
45. Wolsak and Wynn	Yes	No	



Table 2

<b>French-language Publishers</b>	<b>Replied to Email? (Yes or No)</b>	<b>Printed At Least One Translated Works of Fiction in 2018 and/or 2019?</b>	<b>Included the Translator's Name on the Front Cover?</b>
1. Éditions Alto	Yes	Yes	No (Back Cover)
2. Éditions Belle Feuille	No		
3. Éditions Boréal	No		
4. Éditions du Blé	Yes	No	
5. Éditions du Septentrion	No		
6. Éditions Liber	No		
7. Éditions Pierre Tisseyre	No		
8. Éditions Québec Amérique	Yes	Yes	Sometimes (2/5 yes for 2018-19)
9. Éditions XYZ	Yes	Yes	No (Not specified)
10. Groupe Fides	No		
11. Hélotrope	Yes	No	
12. Hexagone	No		
13. La Bibliothèque Québécoise	No		
14. Leméac Éditeur	Yes	Yes	Yes
15. Les Herbes Rouges	Yes	Yes	No (Back Cover)
16. VLB Éditeur	No		

Six of the 45 English-language publishers indicated that they had published a work of fiction in translation in 2018 and/or 2019. Of these six, four (or 67%) responded that they printed the translator's name on the front cover of their translations, and they did so consistently (i.e., in all cases). Five of the 16 French-language publishers responded that they had published translated fiction in 2018 and/or 2019; three, or 60 percent, did not include the translator's name on the front cover, while the other two (or 40%) did so always or some of the time. Based on this sample (visually presented in Figures 1 and 2 below) it would appear, then, that Canadian publishing companies that publish in English generally print the translator's name on the front cover more often than their French-language counterparts, a

finding that is consistent with tradition as outlined in private correspondence with the LTAC/ATTLC referenced on page 17, to wit: 'historically, English language publishers are more likely to print the name of the translator on the cover than French language publishers' (LTAC/ATTLC 2020). However, more data and analysis are required in order to validate this indication and to shed light on whether there are other factors, beyond language of publication, that might be at play in terms of translators' front cover presence on published fiction in Canada.

Figure 1

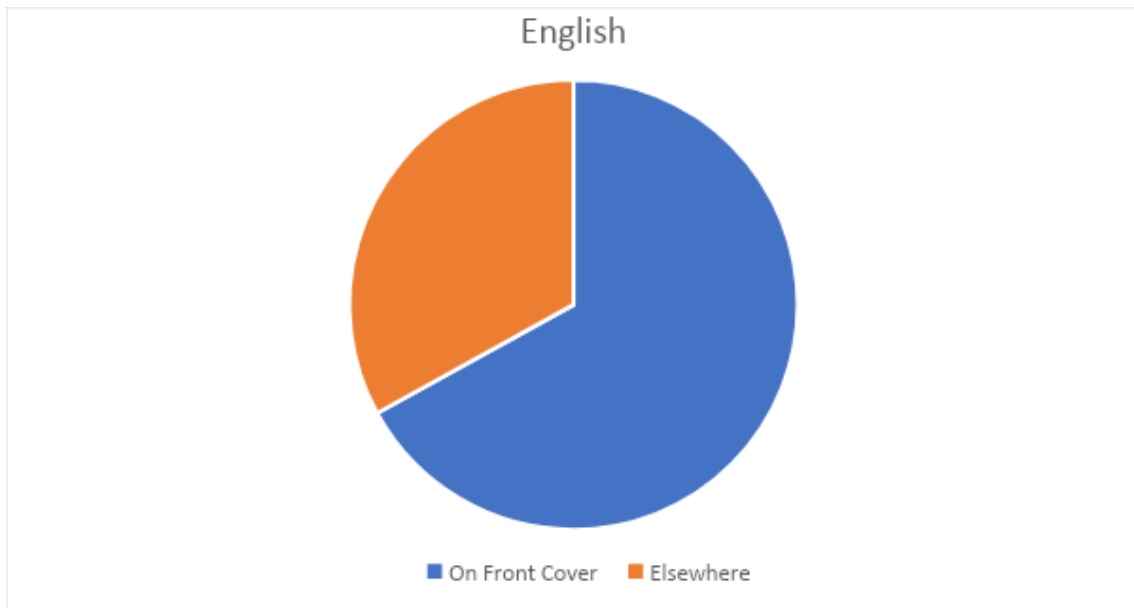
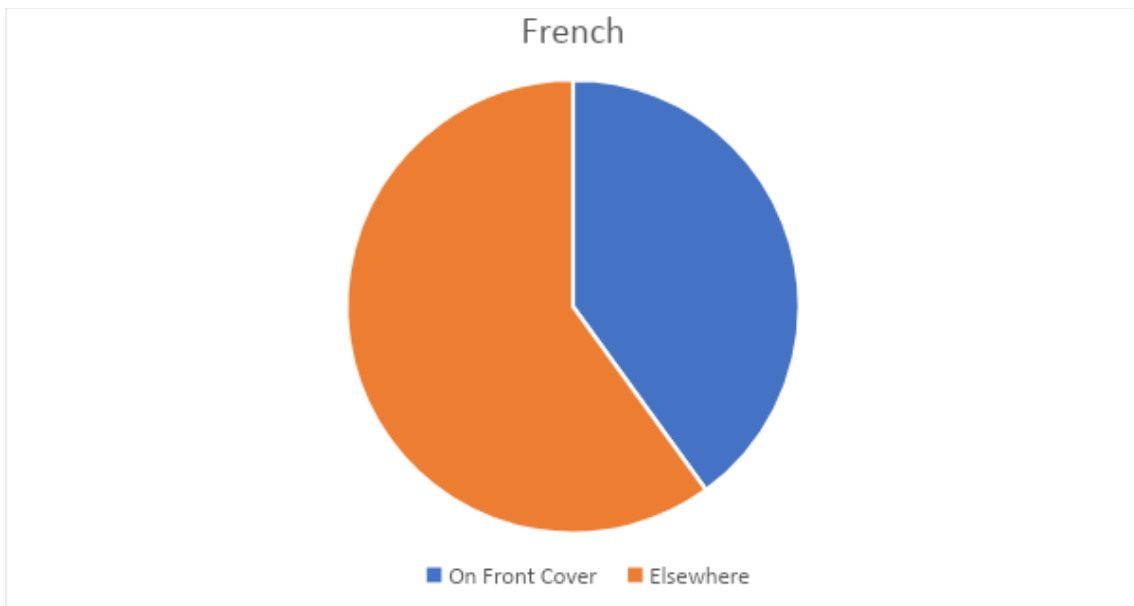


Figure 2



## Chapter 3 – Book Cover Analysis

### 3.1 Front Cover Overview

A good place to start in analysing the front cover space occupied by translator mentions in the selected corpus is to offer a visual glimpse of front cover paratextual breakdown for both translations into English (hereafter, English-language books) and translations into French (hereafter, French-language books).

Figure 3

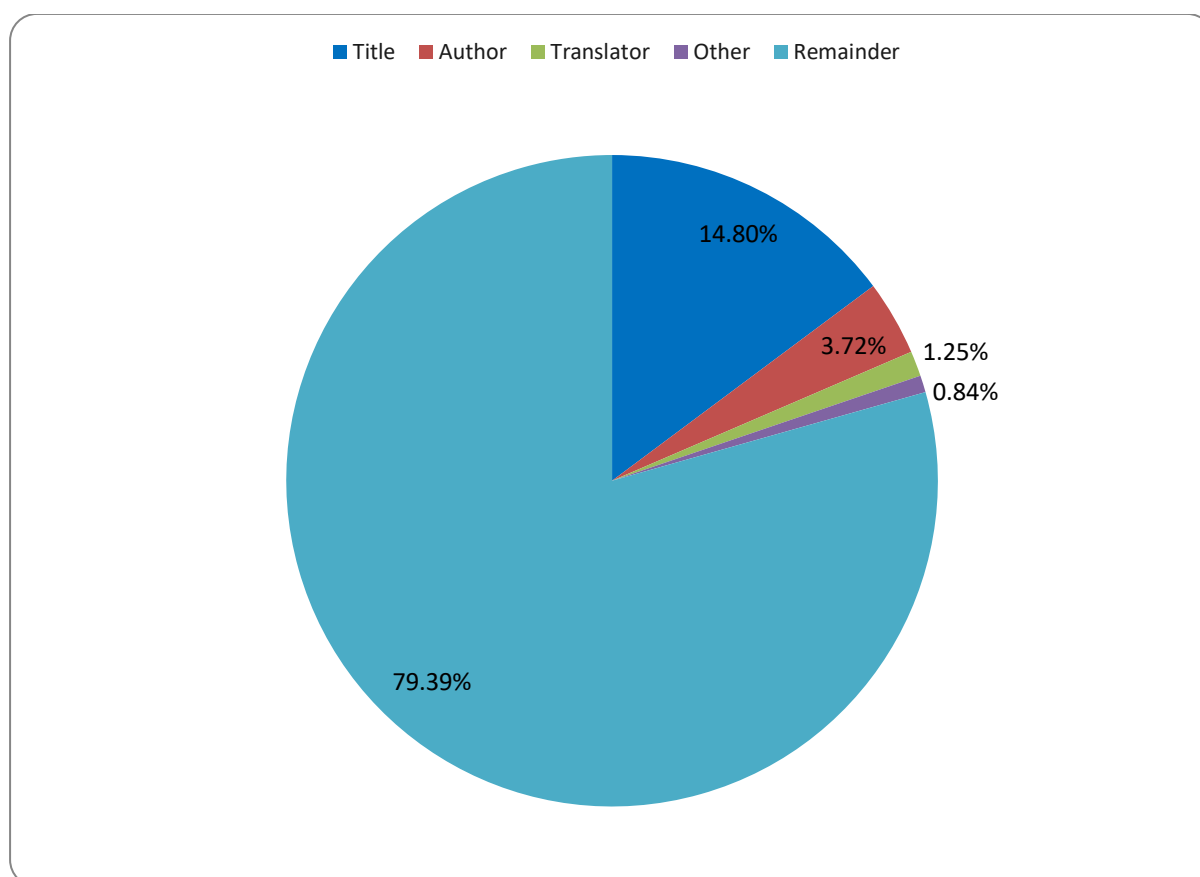


Figure 3 above shows that non-paratextual items, whether blank space or cover design artwork (hereafter known as the ‘remainder’), on average take up the vast majority of the space on the front covers of English-language books. After this comes the title of the work and, at almost four times smaller on average, the author mention, followed by the

translator mention. It is not surprising that title and author are the most prominent paratextual items on the front cover: as Marco Sonzogni says (2011: 15), a book cover is, by and large, a visual advertisement that uses a minimum amount of essential information, which includes title and author, to attract the potential reader's attention. What becomes clear is that, overall, the English-language works of fiction chosen for this research give the translator about a third of the prominence (and importance, if we equate the two words) given to the author. This lends credence to the view advanced by Venuti that translators do not enjoy the same authorial status that source text authors do in the Anglo-American publishing industry of which publishers in Canada (English-language, at least) are a part.

'Other' paratextual items, which can include quotes from critics and the names of prizes won, are a distant fourth in terms of prominence vis-à-vis front cover surface area. The front cover percentage for paratextual items under the 'other' category (i.e., 0.84%) does not, however, tell the whole story. Like title, author and translator mention, the average figure given for 'other' includes all 21 English-language books. Yet, only nine of the 21 English-language books actually have a paratextual item that can be categorized as 'other'. For those nine books, the 'other' mention actually accounts for 1.96 percent of the front cover surface area, putting it ahead of translator mention. These 'other' paratextual features are:

1. *Drama Queens*: 'a novel'
2. *Around Her*: 'An incredibly executed choral novel. – Les libraires' + 'a novel'
3. *Rite of Passage*: "The empathy and tenderness that Tremblay has for his characters is evident on every page." – Le Devoir'
4. *Synapses*: 'Finalist for the 2016 Grand Prix du Livre de Montréal'
5. *The Green Chamber*: 'Martine Desjardins has created a comic novel worthy of the word *great* – M.A.C. Farrant'
6. *The Weight of Snow*: 'Winner – Governor General's Award for Fiction'
7. *Aphelia*: 'A Novel'
8. *Mayonnaise* – 'A Novel'
9. *Nirliit* – 'A novel'

As shown above, *Around Her* features two 'other' paratextual items which account for almost 10% of the book cover, thus inflating the nine-book average. It is also important to note that all five of Talonbooks' publications include a paratextual item from the 'other' category, while inclusion of the phrase, 'a N/novel', appears to be a consistently applied policy of Véhicule Press (appearing on all three of its books).

Figure 4 below shows that the pattern of paratextual prominence in French-language books is similar to that for English-language books: remainder, title, author mention, translator mention and 'other', in descending order. While the remainder occupies the vast majority of front cover space, like English, it does so even more: 87.37% vs. 79.39% (+7.98%). This difference appears to be mostly at the expense of the title, which on average is 5.3% smaller for French, relative to the cover size, followed by author mention, on average 1.93% smaller than for English. The translator mention is on average 0.33% smaller for French than for English relative to the cover, a difference that, although slight, aligns with the observation in Chapter 2 above that English-language publishers in Canada are more likely to give translators front cover prominence than their French-language counterparts are. As for the 'other' category, it tends to occupy 0.42% less space on French covers, even though it is a consistent feature of all French-language books used in this study (where it is limited exclusively to the name of the publishing company). However, without the anomaly of *Around Her* in the sample of English-language books, the 'other' category for French occupies more front cover space than it does for English: 0.42% and 0.38%, respectively (although the nine-book average for English minus *Around Her* is still higher, at 0.96%). The universal inclusion of this paratextual 'other' feature for both French-language publishers suggests there is perhaps a cultural or political phenomenon at play. However, more data beyond that obtained for Leméac and Québec Amérique for the purposes of the present study would be needed to confirm such a pattern and, furthermore, it is unclear whether any trend would be a matter of corporate policy or societal culture.

Figure 4

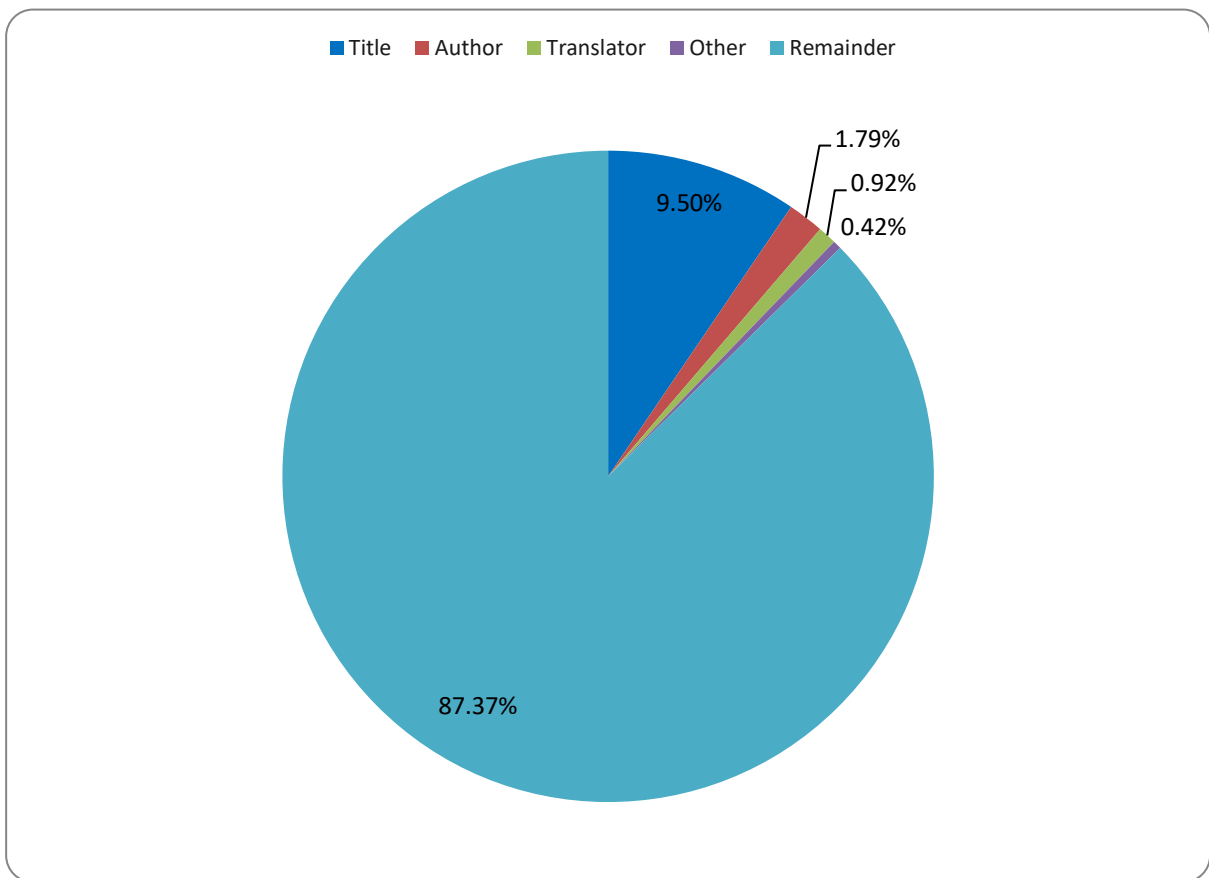
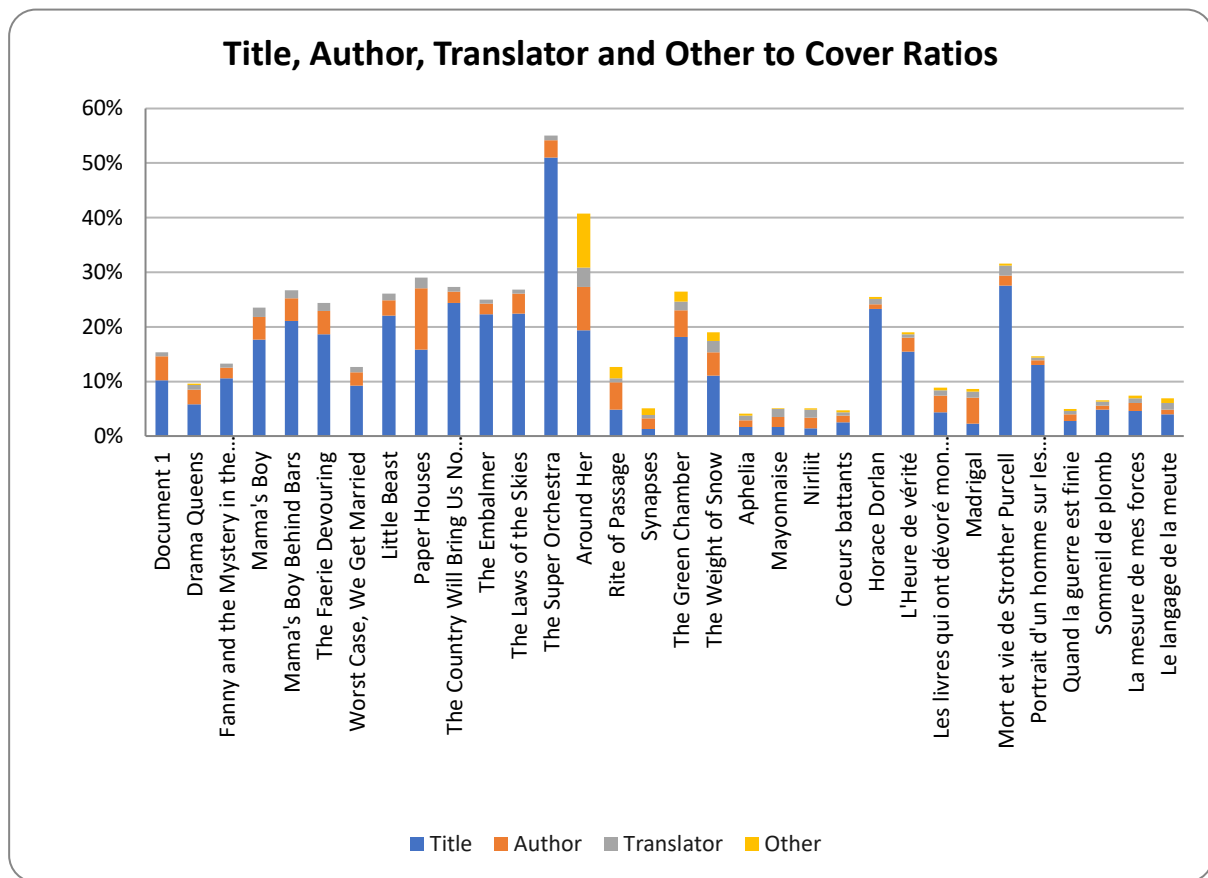


Figure 5 below depicts the prominence of the four categories of paratextual items (title, author mention, translator mention and 'other') relative to the front cover for all 34 books.

Figure 5

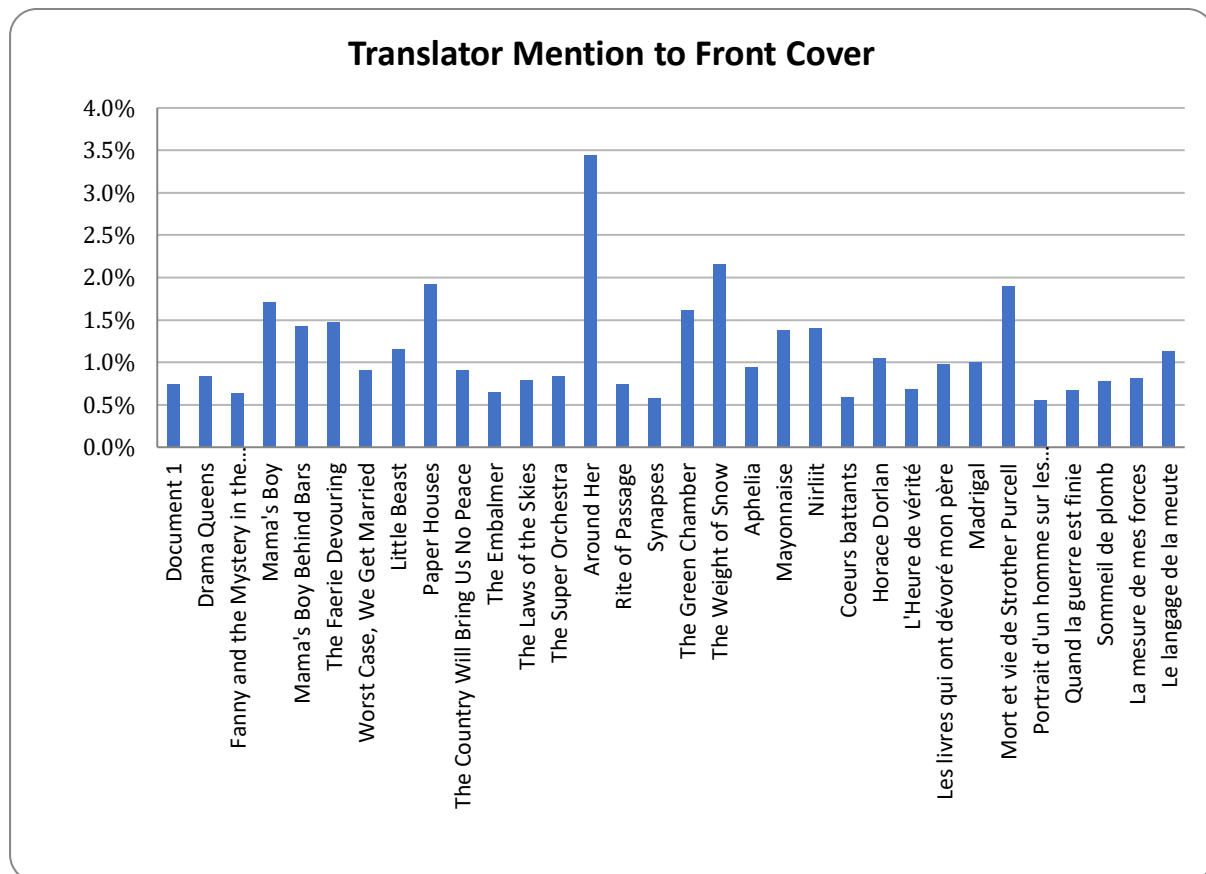




### 3.2 Translator Mention Surface Area

Figure 6 below illustrates the total front cover surface area occupied by the translator mention for all 32 books under examination, expressed as a percentage of their respective front covers.

Figure 6



As mentioned in section 3.1 above, the average translator mention-to-front cover ratio for English-language books is greater than that for French-language books, at 1.25% and 0.92% respectively. Further, the difference between the French-language translator mention-to-front cover average and the corresponding 32-book average of 1.14% is twice as much as it is for English-language books: 0.22% for French and 0.11% for English. In fact, only one French-language book, *Mort et Vie de Strother Purcell* at 1.90%, is above the overall average. *Le langage de la meute* comes very close, but with a translator mention-to-front cover ratio of 1.1329%, it is under the overall average of 1.14% (which is actually

1.1386% when extended to four decimal places). Conversely, roughly half, or 10, of the 21 English-language books are above the overall two-language average: *Mama's Boy*, *Mama's Boy Behind Bars*, *The Faerie Devouring*, *Little Beast*, *Paper Houses*, *Around Her*, *The Green Chamber*, *The Weight of Snow*, *Mayonnaise* and *Nirliit*. These findings, on the whole, point to a situation where English-language publishers are setting conditions that may generally be more favourable to the front cover recognition of translators than those set by their French-language counterparts.

There is also more consistency in the size of the translator mention relative to the front cover for French-language books than for English-language books. The ratios for French-language books go from a low of 0.55% for *Portrait d'un homme sur les décombres* to a high of 1.90% for *Mort et vie de Strother Purcell*, a range of 1.35%. For English, at 2.87%, this range is more than two times greater, extending from a low of 0.57% for *Synapses* to a high of 3.44% for *Around Her*. This suggests that the situation for translators credited on the front covers of fiction translated into English may be more variable: that is, less predictable but with potential for greater reward compared to French.

The identity of the translator does not appear to be a determining factor in the surface area of the front cover allocated to translator recognition: the translator of *Around Her*, Rhonda Mullins – a celebrated translator who received the 2015 Governor General's Award for French to English Translation – also has one of the smallest translator mention surface areas among English-language books (*The Embalmer* at 0.65%); likewise, Aurélie Laroche, who translated *Mort et vie de Strother Purcell* into French, also has one of the smallest translator credit surface areas among French-language books (*Cœurs battants* at 0.59%).

An interesting finding emerges when one examines the size of the translator mention in relation to its position on the cover. The majority (21, or 66%) of the 32 books place the translator mention in the bottom third of the cover. However, among those 11 books whose translator mention is found in the top third (one English: *The Country Will Bring Us No Peace*; four French: *Sommeil de plomb*, *Cœurs battants*, *Le langage de la meute* and *La mesure de mes forces*) or the middle third (three English: *Drama Queens*, *Fanny and the*

*Mystery in the Grieving Forest* and *Rite of Passage*; three French: *Quand la guerre est finie*, *L'Heure de vérité* and *Portrait d'un homme sur les décombres*), none has a surface area that is larger than the 32-book average of 1.14% and only one, *Le Langage de la meute* at 1.13% comes anywhere close. Meanwhile, the average for these 11 books is 0.76% – well below the 32-book average of 1.14%, the averages for both English (1.25%) and French (0.92%) and the average of the 21 books whose translator mention appears in the bottom third (1.34%). It appears, then, that there is a correlation between placement of the translator mention away from its most common position at the bottom of the cover and a smaller-than-average size. It is important to note, however, that this does not mean small translator mentions do not exist at the bottom of the cover. Table 3 (see next page) illustrates:

Table 3

Publisher and Book	Size Relative to Front Cover	Position									
		Third of Cover			Relative to Nearest Paratextual Item						
		Top	Middle	Bottom	Pre-Title	Post-Title	Pre-Author	Post-Author	Pre-Other	Post-Other	Alone
<b>Book Hug Press</b>											
Mama's Boy	1.71%			X				X			
The Faerie Devouring	1.48%			X				X			
Mama's Boy Behind Bars	1.43%			X				X			
Worst Case, We Get Married	0.91%			X				X			
Drama Queens	0.84%		X					X			
Document 1	0.75%			X				X			
Fanny and the Mystery in the Grieving Forest	0.64%		X					X			
<b>Coach House Press</b>											
Paper Houses	1.93%			X				X			
Little Beast	1.16%			X				X			
The Country Will Bring Us No Peace	0.90%	X						X			
The Super Orchestra	0.84%			X				X			
The Laws of the Skies	0.79%			X				X			
The Embalmer	0.65%			X				X			
<b>Talon Books</b>											
Around Her	3.44%			X				X			
The Weight of Snow	2.16%			X				X			
The Green Chamber	1.61%			X				X			
Rite of Passage	0.74%		X					X			
Synapses	0.57%			X				X			
<b>Véhicule Press</b>											
Nirliit	1.41%			X				X			
Mayonnaise	1.38%			X		X					
Aphelia	0.95%			X				X			
<b>Leméac</b>											
Mort et vie de Strother Purcell	1.90%			X		X					
Madrigal	1.00%			X							X
Les livres qui ont dévoré mon père	0.98%			X							X
Horace Dorlan	1.05%			X					X		
Sommeil de plomb	0.78%	X				X					
Quand la guerre est finie	0.67%		X			X					
L'Heure de vérité	0.68%		X			X					
Cœurs battants	0.59%	X				X					
Portrait d'un homme sur les décombres	0.55%		X			X					
<b>Québec Amérique</b>											
Le langage de la meute	1.13%	X						X			
La mesure de mes forces	0.82%	X						X			

Table 3 also shows that most translator mentions (22, or 69%) are placed immediately after the author mention. Only 10 are found anywhere else: one (French: *Horace Dorlan*) immediately preceding the ‘other’ paratextual feature; two (both French: *Madrigal* and *Les livres qui ont dévoré mon père*) in a stand-alone position with no other neighbouring paratextual feature; and seven (six French: *Mort et vie de Strother Purcell*, *Sommeil de plomb*, *Quand la guerre est finie*, *L’heure de vérité*, *Cœurs battants* and *Portrait d’un homme sur les décombres*; and one English: *Mayonnaise*) immediately following the title. Unlike the translator mention’s position in the top, middle or bottom third of the page, as seen above, there does not appear to be a strong correlation between translator mention size and its placement relative to other paratextual features, as the average for these 10 books is 0.96% – lower than the 32-book average and the English-language book average, but above the French-language book average. However, the data do suggest that French is more likely than English to place the translator mention in a spot other than immediately after the author mention. Nine of these 10 are Leméac publications, which might point to a culture or policy of book cover creativity at the organization or even an ideological difference whereby the translator is regarded as more closely linked to the title (and thus less in service to the author) and whereby, as Nergaard (2013) writes, a book is ‘thematized’ as a translation in its presentation. Indeed, Leméac’s web site says, ‘Depuis le début des années 2000, une attention toute particulière est accordée à la traduction de la littérature canadienne-anglaise’ [Since the early 2000s, special attention has been given to the translation of English-Canadian literature] (Leméac Éditeur). This description shows that translation is a key component of the company’s publication activities, which could explain why it places translator mentions in unusual or unexpected places on the cover (i.e., not right after the author mention, as is the case with the other publishers studied). That said, other publishing companies also explicitly mention their practice of publishing translations on their websites (see Appendix B for an overview of the mandate and activities of each publishing company used in this study).

### 3.3 Translator Mention vs. Title

Figure 7

Note: 100% represents the size of the title and, thus, figures given below are the size of the translator mention expressed as a percentage of the title size.

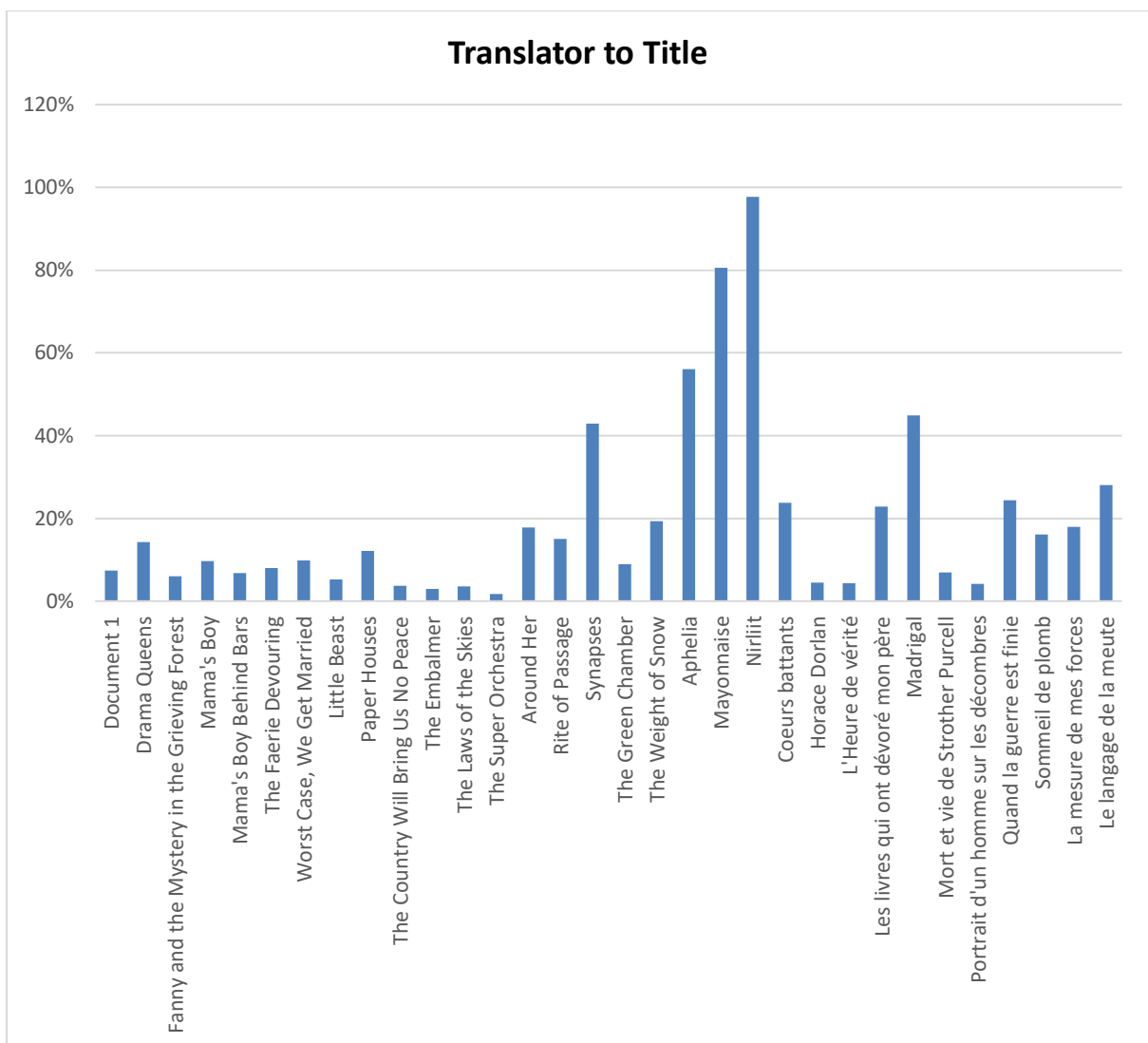


Figure 7 above shows that in no case does a translator mention exceed the space allotted to the title for any of the 32 books on the list. On average, the translator mention is 19.62% the size of the title. For English-language books, the average is 20.45%, above the overall average, while the French average is below it, at 18.02%. This means that, while only a fifth of the size of the title on average, the translator mention in the average English-language

book is slightly closer to the size of the titles than the average French-language translator mentions are to their corresponding titles. This finding is, again, consistent with the information presented in Figures 3, 4 and 6, which show that English allots more of the front cover to the translator mention than does French.

The outliers among the French publications are *Horace Dorlan*, *L'heure de vérité*, *Mort et vie de Strother Purcell* and *Portrait d'un homme sur les décombres*, in that the difference between translator mention size and title size is considerably less than for other French-language books: 4.53%, 4.40%, 6.90% and 4.23%, respectively. As was the conclusion in section 3.2 above, a closer look reveals that the status of the individual translator is likely not a factor in this anomaly: Jean-Marie Jot, who translated two of these four outlier books, is also the Executive Director of Leméac's Les Allusifs subsidiary, so even his status as an employee in a senior position does not necessarily lead to more prominent front cover credit. Title length also does not seem to be a factor. The average length for the French titles is four words, but the outliers straddle both sides of this average: two of the outliers have six-word titles while the other two have two and three words in their titles. The same is true when title length is expressed as the number of characters in each title: the average is 18.73 characters per title and the four outliers, again, straddle this average: two have 12 and 15 characters, while the other two count 26 and 32 characters. Returning to the information presented in Table 3 above, translator mention placement relative to the title does not seem to be a determining factor either: while three of the four outlier French-language books place the translator mention immediately after the title, one places it before the 'other' paratextual feature; and among the remaining seven French-language books where the difference between translator mention size and title size is smaller, two place the translator mention immediately after the author mention (*Le langage de la meute* and *La mesure de mes forces*), three immediately after the title (*Cœurs battants*, *Quand la guerre est finie* and *Sommeil de plomb*) and the final two place it away from the title in a stand-alone position (*Les livres qui ont dévoré mon père* and *Madrigal*). The fact that *Horace Dorlan*, *L'heure de vérité*, *Mort et vie de Strother Purcell* and *Portrait d'un homme sur les décombres* are all well below the average size of the translator mention relative to title size

for French may, in the end, simply come down to the stylistic preference of the graphic designers.

It was argued above that there may be a cultural or political phenomenon at play among the French-language publishers chosen for this study, as on all 11 book covers there was an 'other' paratextual item, and it was unclear based on the sample used whether the presence of such a phenomenon was due to the preferences of the publishers involved, or their cover designers (reflecting an aspect of corporate culture or policy), or the preferences of the French Canadian/Québécois readership (and thus reflecting a real or presumed aspect of societal culture). There are also signs of corporate cultural or political influence in Figure 7 above, specifically among the publications of Véhicule Press, where there tends to be less difference between translator mention size and title size compared to other English-language books. The difference between title and translator mention size is, in fact, the smallest among all 32 books for that publisher's three books: *Aphelia*, *Mayonnaise* and *Nirliit*. More data would be needed, however, to draw firm conclusions in this regard, but it suggests that Véhicule Press may see more value in a translator mention whose size is not significantly smaller than that of the title. The opposite would appear to be true of Book\*hug Press and Coach House Press (see Table 4 below), where the difference between translator mention and title size for all books they published is well below the 32-book average of 19.62% and the English-language book average of 20.45%, perhaps suggesting the existence of a culture in which the translator is held in less esteem or a policy by which the fact that a book is a translation will not figure prominently in marketing efforts.



Table 4

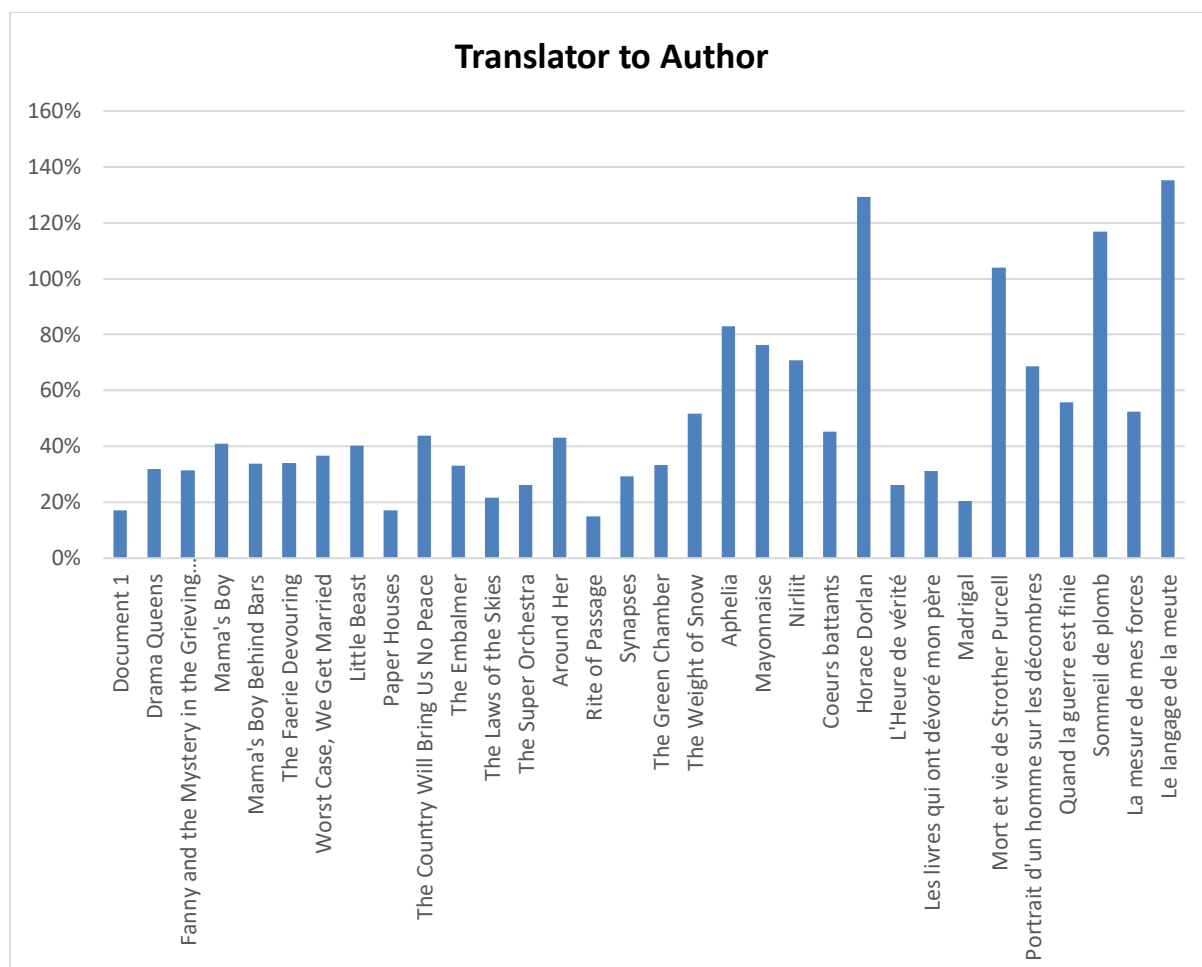
<b>Publisher and Book</b>	<b>Translator Size as a Percentage of Title Size</b>
<u>Book*hug Press</u>	
<i>Drama Queens</i>	14.31%
<i>Worst Case, We Get Married</i>	9.84%
<i>Mama's Boy</i>	9.67%
<i>The Faerie Devouring</i>	7.93%
<i>Document 1</i>	7.31%
<i>Mama's Boy Behind Bars</i>	6.80%
<i>Fanny and the Mystery in the Grieving Forest</i>	6.05%
<u>Coach House Press</u>	
<i>Paper Houses</i>	12.17%
<i>Little Beast</i>	5.26%
<i>The Country Will Bring Us No Peace</i>	3.71%
<i>The Laws of the Skies</i>	3.52%
<i>The Embalmer</i>	2.89%
<i>The Supreme Orchestra</i>	1.65%

### 3.4 Translator Mention vs. Author Mention

Figure 8 below reveals a reversal of fortunes for the size of the translator mention for English- and French-language publishers of fiction in Canada.

**Figure 8**

*Note: 100% represents the size of the author mention and, thus, figures given below are the size of the translator mention expressed as a percentage of the author mention size.*



As seen previously, while English was more generous to the translator in terms of the size of the translator mention as a percentage of the cover surface area and of the title size, the opposite is true when it comes to the author mention. Figure 9 provides a summary:

**Figure 9**

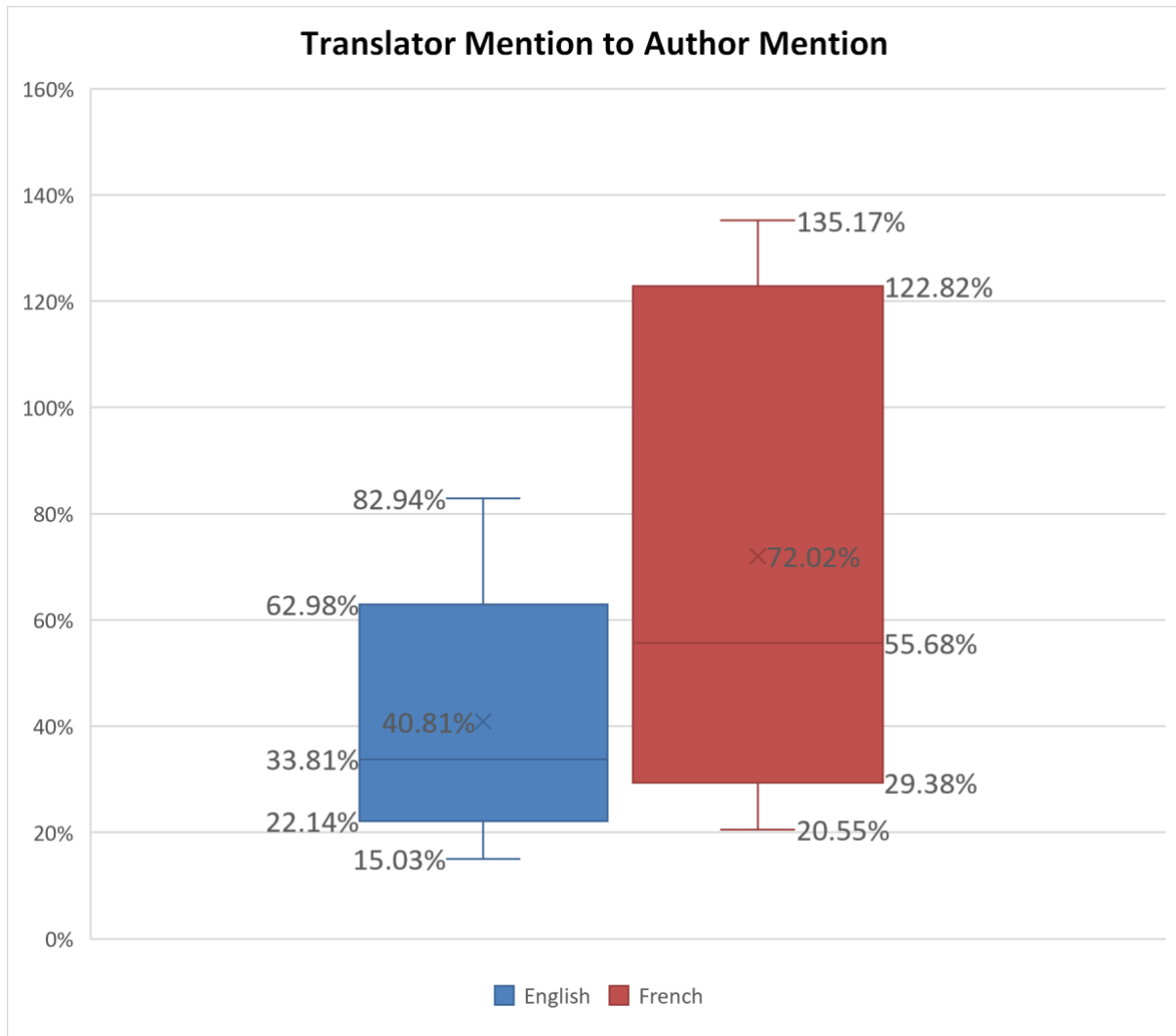


Figure 9 divides the data for all 21 English-language books and 11 French-language books into quartiles and the figures are consistently higher for French-language books than for English-language books. The first quartile, median and third quartile, respectively represented by the bottom, middle and top lines of each box, are, in all cases, higher for French than for English. Moreover, the average size of the space occupied by the translator mention relative to the size of the author mention for French-language books is almost twice as large as for English-language books, as indicated by the X in the middle of each box. Finally, the lower end of the range for French, at 20.55%, is slightly higher than the lower

end of the range for English, which is 15.03%, while the higher end of the range for French, at 135.17%, is significantly higher than the higher end of English's range, 82.94%.

Returning to Figure 8, French has no book whose translator mention is less than one-fifth the size of the author mention, whereas English has three. Further, there are four French-language books where the translator mention is actually larger than the author mention, while English has none. These French-language books are *Horace Dorlan* (129.13%), *Mort et vie de Strother Purcell* (104.02%), *Sommeil de plomb* (116.91%) and *Le langage de la meute* (135.17%). Yet, while there may be greater parity between translator mention and author mention for French-language books, the range is actually far greater for French (114.62%) than for English (67.91%), which perhaps signals less consistency, and thus less predictability, in how the translator mention is sized relative to the author mention for French-language books in Canada. It is important to qualify this discussion, however, by recalling that the average size of the author mention, as a percentage of the cover, is much smaller for French-language books than for English-language books: on average, the former occupy 1.79% of the cover, while the latter take up 3.72% of the cover.

Once again, it does not appear that translator name is a determining factor in the size of the translator mention. Considering the four French-language books whose translator mention occupies more front cover space than the author mention, two of the translators (Jean-Marie Jot and Aurélie Laroche) each has another book on the list whose translator mention is about half the size of the one that is larger than the author mention. Moreover, the source text authors of these four books (Andrzej Klimowski for *Horace Dorlan*, Ian Weir for *Mort et vie de Strother Purcell*, Nino Ricci for *Sommeil de plomb* and André Alexis for *Le langage de la meute*) are all established and award-winning writers, so it does not appear that their corresponding translators are necessarily more renowned or accomplished than them.

On the English side, the range is smaller among those translators appearing more than once on the list but, still, the name of the author does not appear to have an impact on the size attributed to their front cover mention:

- Rhonda Mullins: 17.09%, 21.52%, 33.12%, 40.27% – all Coach House – and 43.02% at Talonbooks;
- JC Sutcliffe: 17.21%, 33.81%, 36.75% and 40.95% – all Book\*hug Press;
- Pablo Strauss: 26.15% and 43.92% – both Coach House – and 29.25% at Talonbooks; and
- David Homel: 33.26% (shared credit) and 51.67% – both at Talonbooks.

Similarly, the placement of the translator mention in relation to that the author mention does not appear to have a discernible impact on the size of the translator mention. As stated earlier, the majority of the books on the list, 22 (or 69%), place the translator mention directly after the author mention and these 22 books run almost the full range of translator mention sizes, from a low of 0.57% (relative to the cover) for *Synapses* to the a high of 3.44% (again, relative to the cover) for *Around Her*, and averaging 1.22%. By comparison, the 10 books that place the translator mention away from the author mention have an average translator mention size (relative to the cover) that is considerably lower, at 0.96%. However, as suggested in section 3.2 above, this may be more about language of publication, as 20 of the 22 books are by English-language publishers while nine of the other 10 are from French-language publisher, Leméac. Furthermore, among these 10, there is still considerable variability in translation mention size relative to author mention size, ranging from a low of 20.55% for *Madrigal* to a high of 135.17% for *Le langage de la meute*.

While the information presented above does not necessarily suggest the existence of any company policy on the size of the translator mention relative to the size of the author mention, that is not to say there is no possible indication of company policy bearing out in the data. As with the comparison between translator mention and title in section 3.3 above, the three books belonging to Véhicule Press have a translator mention size that most closely approximates, among all 21 English-language books, the size of the author mention. Again, this may point to a culture or policy more paratextually favourable to translators at that publishing company, whose average translator-to-author mention percentage for its three books on the list is 76.68%. There is an interesting mention on the website of Véhicule Press: ‘As publishers we know we cannot re-write our history but we can be part of a

concerted effort to contribute to reconciliation between Indigenous Peoples and Settlers – we have a special role to play in that process’ (Véhicule Press). While it might be a stretch to imagine that Véhicule Press also believes it has a role to play, borne out in its front cover configurations, in rectifying the neglect from which translators have been shown to suffer, in the sense that the “originality” of translators, like that of Indigenous peoples, has been overlooked, it is possible that the publisher espouses values such as justice and equity that permeate its practices, including how it treats translators. It should be noted, though, that Talonbooks also regards itself as having a role in reconciliation with Indigenous peoples<sup>14</sup> and its translator-to-author mention size is 34.45%, well below Véhicule Press’ average of 76.67%, the 32-book average of 49.86% and the English-language book average of 38.59%. Both French-language publishers have translator mention-to-author mention rates similar to that of Véhicule Press: 66.38% for Leméac and 93.79% for Québec Amérique (although only two books make up this last average). The others – all English-language publishers – have comparably poorer (and similar) records: 30.35% for Coach House Press; 32.29% for Book\*hug Press; and 34.45% for Talonbooks.

<sup>14</sup> Its website says, ‘Over the past decade, Talon has diversified its literary non-fiction list to include works on global flash-points in the Middle East and the Balkans, Aboriginal rights and history and the movement toward reconciliation, and on other Canadian issues and politics.’

### 3.5 Translator Mention vs. 'Other'

Figure 10

*Note: 100% represents the size of the 'other' paratextual item(s) and, thus, figures given above are the size of the translator mention expressed as a percentage of the 'other' paratextual item size.*

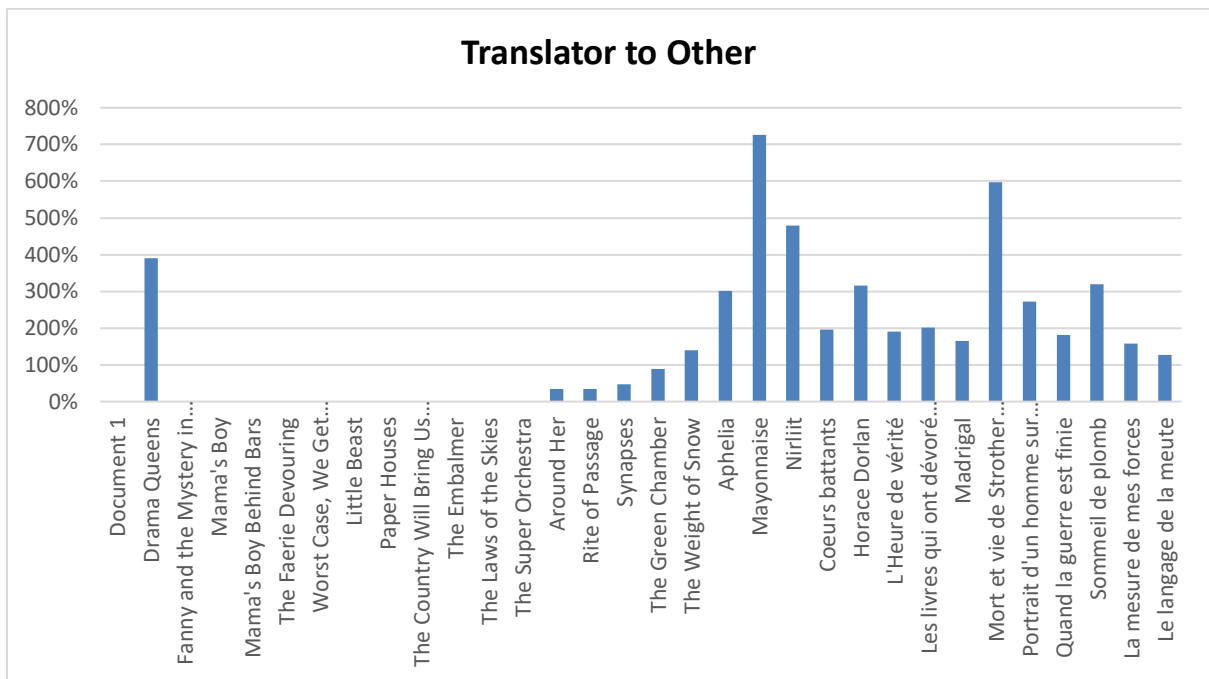


Figure 10 shows that in virtually every case where a front cover has a paratextual feature that falls in the category of 'other', such as a glowing quote from a critic, the name of a prize awarded to the book, the name of the publishing house or simply clarification that the book is 'a novel', the translator mention is larger in size (i.e., is larger than 100%). 'Other', then, is the only paratextual feature over which the translator mention has dominance, in most cases.

The inclusion of a paratextual feature categorized as 'other' is split fairly evenly between both languages: there are 20 instances in total, of which English accounts for nine (45%) and French 11 (55%). The average translation mention-to-'other' ratio for English and French are also very similar: 248.95% for English and 247.51% for French. Although the translator

mention is normally almost 2.5 times larger than the ‘other’ paratextual feature for both languages, the data give a slight edge to English-language books in terms of relative prominence granted to the translator, in keeping with the previous findings for translator mention size compared to both cover and title size. However, there are four English cases where the translator mention is smaller than the ‘other’ item, and sometimes considerably: *Around Her* (34.75%); *Rite of Passage* (34.93%); *Synapses* (47.44%); and *The Green Chamber* (88.52%). By contrast, all French-language books on the list feature a translator mention that is larger than its corresponding ‘other’ paratextual item, a finding that suggests that perhaps it is French that gives more prominence, overall, to the translator vis-à-vis any ‘other’ paratextual information on the cover.

The four English-language books where the translator mention is smaller than the ‘other’ item are all from Talonbooks, whose other publication on the list, *The Weight of Snow*, has a translator mention size that, while larger than its ‘other’ feature (140.35%), is also the smallest of all remaining English-language books and larger than only one French-language book (*Le langage de la meute* at 127.14%). Once again, then, there is evidence of corporate policy at play, a policy where the ‘other’ paratextual category may generally be more important than the name of the translator. This is not surprising when one considers that Talonbooks uses the ‘other’ paratextual feature to promote the success or critical appraisal of its books (albeit the success of the source text):

- *Around Her*: An incredibly executed choral novel. – *Les libraires* [+ a novel]
- *Rite of Passage*: “The empathy and tenderness that Tremblay has for his characters is evident on every page.” – *Le Devoir*
- *Synapses*: FINALIST FOR THE 2016 GRAND PRIX DU LIVRE DE MONTRÉAL
- *The Green Chamber*: Martine Desjardins has created a comic novel worthy of the word *great*. – M.A.C. Farrant
- *The Weight of Snow*: WINNER – GOVERNOR GENERAL’S AWARD FOR FICTION

Placement of the translator mention relative to the ‘other’ paratextual category is not relevant for this analysis, as only one book, *Horace Dorlan*, positions the translator mention adjacent to the ‘other’ feature. To summarize, language of publication does not appear to



be a strong factor in determining the size of the translator mention relative to the size of the 'other' paratextual feature insofar as both languages can be argued to favour the translator: English has a higher average translator mention size-to-'other' size ratio than French, but French-language books always have a translator mention that is larger than the 'other' feature.

## Conclusion

The research conducted in this dissertation has generally confirmed the opinion shared by the LTAC/ATTLC about English-language publishers in Canada being more inclined than their French-language counterparts to print the name of the translator on the cover of their works of fiction. Responses from the 61 publishing companies contacted showed that English-language publishers are indeed more likely than French-language publishers to include the name of the translator on the front covers of their works of fiction and to do so consistently.

In terms of the actual visibility of the translator's name, expressed as the size of the translator mention relative to the size of the cover, translator mention ranks third, behind title and author and ahead of the 'other' category of paratextual items, for French-language books. It also ranks third overall for English-language books; however, not all books published in English have an 'other' paratextual item and for those that do, the 'other' item actually averages third in size behind title and author – that is, ahead of translator mention.

The data also show that, on average, English-language books give 0.33% more front cover space to the translator mention than French-language books do (1.25% compared with 0.92%), although there is also greater range in translator mention size for English and thus more consistency for French. The difference between translator mention size and title size also tends to be less for English-language books than they are for French-language books, but the reverse is true with respect to author mention size, as there is greater parity in French between translator and author mention sizes. The situation is less clear with respect to the relationship between translation mention size and the size of paratextual features in the 'other' category: both English- and French-language books have translator mention sizes that are, on average, more than double the size of the 'other' feature, but those for English are slightly higher on average; yet, all translator mentions on French-language covers are larger than their respective 'other' feature, whereas for English, there are four books where the translator mention is smaller than the 'other' feature.

It has been shown that the name of the translator (and, thus, his or her real or perceived status) does not seem to have a discernible impact on the space occupied by the translator mention as, for both languages of publication, the translators with the highest translator mention sizes also have some of the lowest. The placement of the translator mention on the cover does, however, appear to be a determining factor in the size of the translator mention. The translator mention is normally placed in the bottom third of the front cover, but those books that place the translator mention in the top and middle thirds of the cover register a translator mention size that is below average. By contrast, analysis of the translator mention in relation to the position of other paratextual items on the cover does not appear to have a clear impact on its size.

Six publishers (four English-language and two French-language) and 32 books (21 English and 11 French) were used for the purposes of this study, numbers that are directly dependent on the number of publishing companies that replied and actually print translators' names on the front covers of their books. Naturally, a larger sample size would yield more conclusive results and so the sample size used in this study constitutes one of its weaknesses. Further, it is possible that a study of other or additional publishing houses could yield different results, and for that reason other researchers, or even industry associations such as the LTAC/ATTLC or the Association of Canadian Publishers, are invited to expand the scope of investigation pursued in this dissertation. Another limitation of the research methodology used in this dissertation is the fact that, in drawing boxes around paratextual features on the front covers of the 32 books, some of the surface area of the 'remainder' is included in the measurements of those features. However, this does not skew the data significantly and, in all likelihood, any skewing there is would be evenly applicable to title, author mention, translation mention and paratextual features categorized as 'other'. But certainly, any researcher interested in building on (or challenging) the findings generated in the present analysis is encouraged to explore other means of measuring paratextual feature size, one that only measures the space occupied by the characters and excludes the 'remainder' space around and between them.

This dissertation has endeavoured to shed light on the visibility and prominence given to translators through book cover credit by language of publication in Canada. In doing so, many other questions and areas of future investigation have been raised. This is not surprising given the finding that translator book cover visibility, specifically, and paratextual presence, generally, remain largely unexplored areas of Translation Studies.

It has been pointed out, based on the analysis of front cover paratextual features from a small number of works of fiction published in both French and English in Canada, that there is evidence of some differences, perhaps cultural or political, among publishers. For example, it was shown that all French-language books in the study feature the name of the publisher on the cover, that Leméac indicates the language and country of the source text culture and is more inclined to place the translator mention in places other than its usual spot immediately after the author mention, or that Véhicule Press publications register a smaller difference between translator mention size and both title and author mention size than other English-language publishers. It would be interesting to ascertain the existence of such cultural or political differences among publishers and between languages of publication and to determine what factors are at play in creating such patterns. A study that compares large and small publishing houses (whether size is defined as sales volume, number of annual publications or some other measure) or independent publishing houses and those whose operations depend on government and other sources of external funding, would also be worthwhile.

In the Introduction, it was suggested that the degree of paratextual visibility can perhaps influence translator visibility in both the textual and extratextual senses. It would be exciting to research the existence of links between front cover translator recognition (or its absence) and the degree of translator visibility in the text (discursive presence), in other areas of the paratext, such as prefaces and notes, and in the extratext, such as whether and how translators are addressed in book reviews or included in promotional activities. Determining the direction of such influence (i.e., does front cover visibility determine other forms of translator visibility or is it a product of them?) would also constitute a valid area of research. As stated in the Introduction, the textual visibility of translators can be defined as their use

of foreignizing or domesticating strategies in the translative process. It would therefore be worthwhile to explore whether and how the inclusion of the translator's name on the front cover determines, shapes or contributes to an overall foreignizing or domesticating (or globalizing or localizing) strategy, as well as how such strategies differ among these and other publishers.

This dissertation has met its research goal by establishing that English-language publishers in Canada tend to place the translator's name on the cover of fiction more often than their French-language counterparts and are also more inclined to give it more space when they do. Still, the investigation can certainly be taken further. Translator front cover visibility in this study has been defined as the surface area occupied by the translator mention relative to the total surface area of the cover and that of other paratextual elements on the cover, such as title and author mention. Of course, there are other ways of measuring front cover visibility, such as the type of font used or the degree to which the translator mention stands out against, or blends into, the surrounding artwork, with its varying colours, lines and images. Visibility measured in these terms would also be an exciting area of study and it would be interesting to see if the results would be similar or dissimilar to the findings of the investigation conducted in this dissertation. It has been mentioned that the cover of French-language books are perhaps more unconventional, compared to English, in the sense that they all contain a paratextual feature classified as 'other' and they place the translator mention away from the author mention far more often than English-language books do. Perhaps, then, French-language books are more innovative than English-language books in how they incorporate the translator mention into the overall cover design. Further exploration of such innovation, if it is indeed the case, certainly has merit.

The present research has focused on fiction published in 2018 and 2019, but would the results be any different if a diachronic approach were adopted? Would the results be the same if publications from 2008 and 2009 or 1998 and 1999 were examined? Do the patterns of front cover translator recognition identified in this research hold for other genres, such as children's literature, poetry, short stories, and biographies, autobiographies and other forms

of non-fiction? Are there differences in how French- and English-language publishers in Canada treat translator front cover visibility according to whether the source text was published in the other official language or a non-official (i.e., Indigenous or foreign) language? Investigating this last question could elucidate how Canada's 'two solitudes'<sup>15</sup> represent, and thus regard, each other.

Another question that flows from the present research is whether the publishing industry in French Canada, generally, and in Québec, specifically, can be considered to be part of the Anglo-American publishing industry that Venuti criticizes for its treatment of literary otherness and translator visibility. The findings of this research suggest that translator invisibility is as much, and perhaps more, of an issue among French-language publications in Canada, and so the French-language publishing industry in Canada could be regarded as Anglo-American. Further research could shed light on where exactly the French Canadian/Québec industry lies within Anglo-American and other European/Western publishing contexts.

It was noted on page 35 that translators do not always see themselves as occupying an authorial position in the book production process and, perhaps as a result, do not request, demand or feel they deserve front cover recognition. A compelling area of research would therefore be to inquire about whether, and to what extent, translators regard themselves as authors or owners of a text and what factors are at play in that determination: for example, do the complexities of a particular translation job, and thus, the degree of their intervention, such as cultural adaptation, shape how they feel about authorship and front cover recognition? It would also be interesting to know how publishers themselves feel about translators – for example, even among those publishers that give front cover recognition to the translator, are they doing it out of concern for the translator or out of concern for the reader, or something or someone else? Understanding what motivates publishers in their choices around translator visibility is indeed worthy of further investigation.

<sup>15</sup> A term introduced by Hugh MacLennan in his 1945 novel of the same name to refer to the lack of communication between Anglophones and Francophones in Canada (Besner 2006).

And finally, does the issue of front cover credit for translators even have anything at all to do with the generalized textual and extratextual invisibility of translators in the Anglo-American publishing industry? While book cover design is not a new area of research, determining whether there are other factors, apart from the potential disdain for the foreignness of content that a translator's name might signal to certain readers, that push (certain) publishers (in certain cases) to keep translators' names from front covers, could inform the conversation, such as it is, around this type of paratextual visibility. Ned Drew and Paul Sternberger (2005: 8) say that '[w]hen a text is published and the book is designed and printed, it becomes a physical manifestation not just of the ideas of the author, but of the cultural ideals and aesthetics of a distinct historical moment.' Naming and assessing those ideals and aesthetics within the context of translator visibility may confirm or invalidate Venuti's claim (1995a: 15) that British and American readers have been bred by the publishing industry to be unreceptive to the foreign, of which, in the end, a translator's name on the book cover can be a key indicator.

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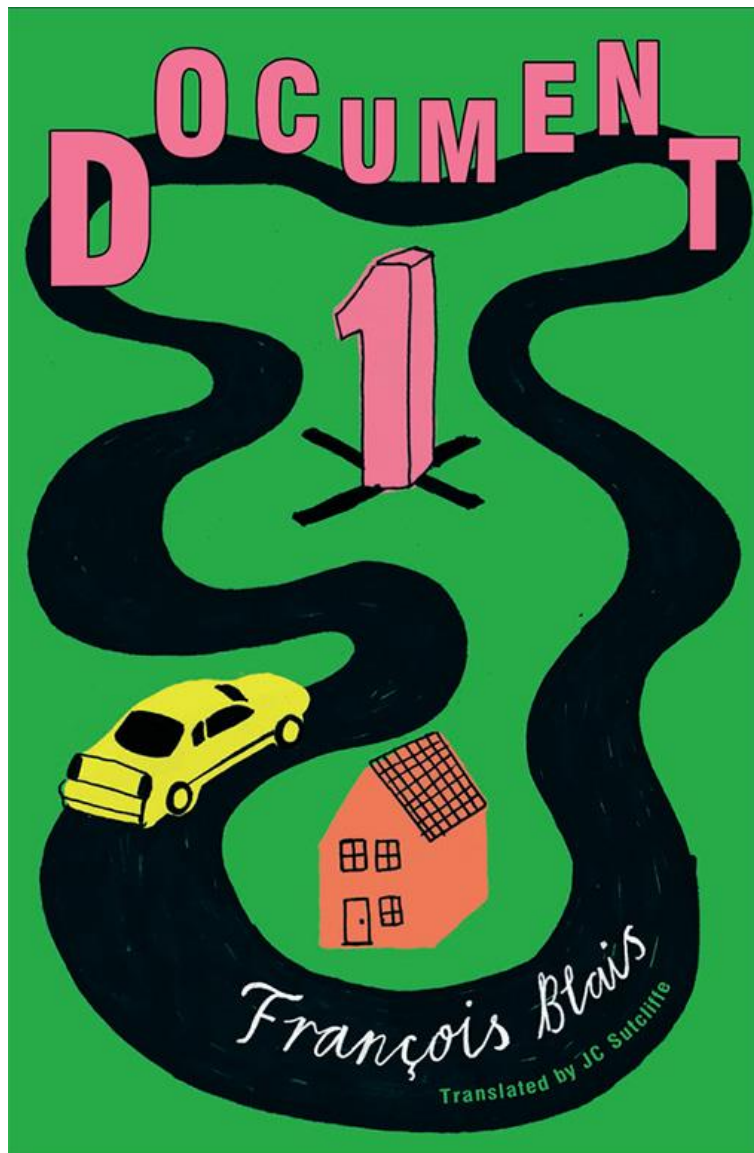
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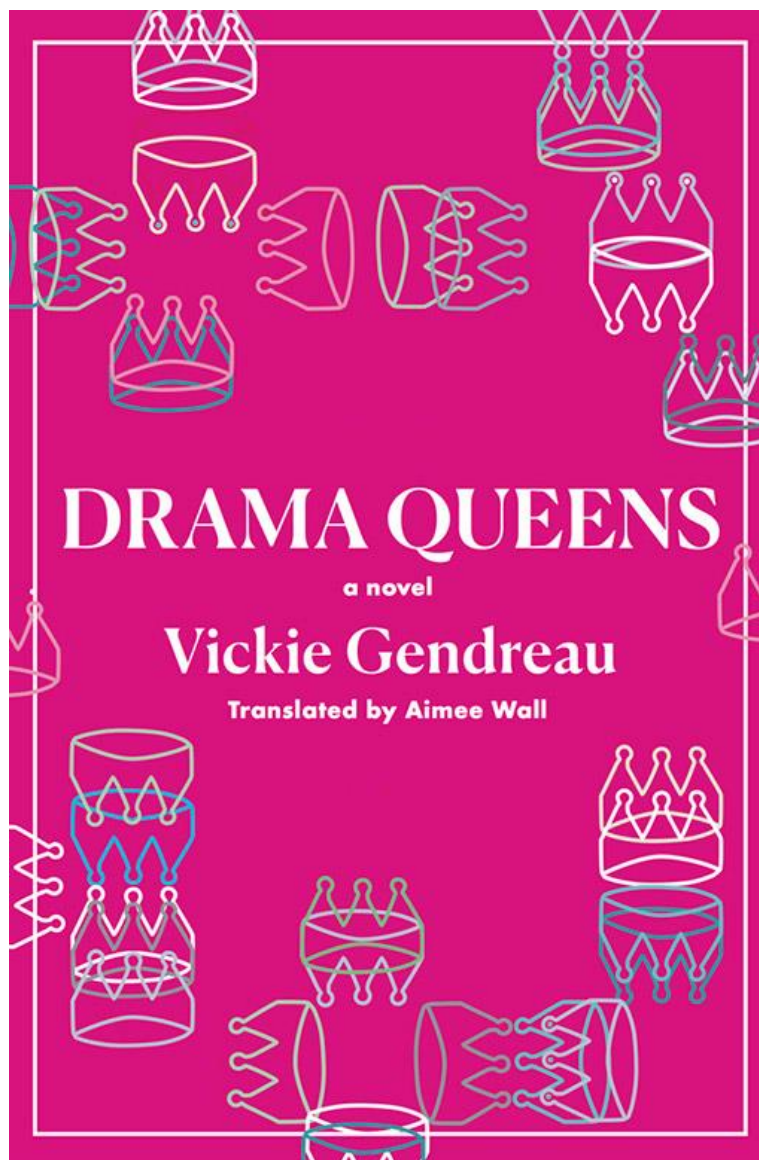
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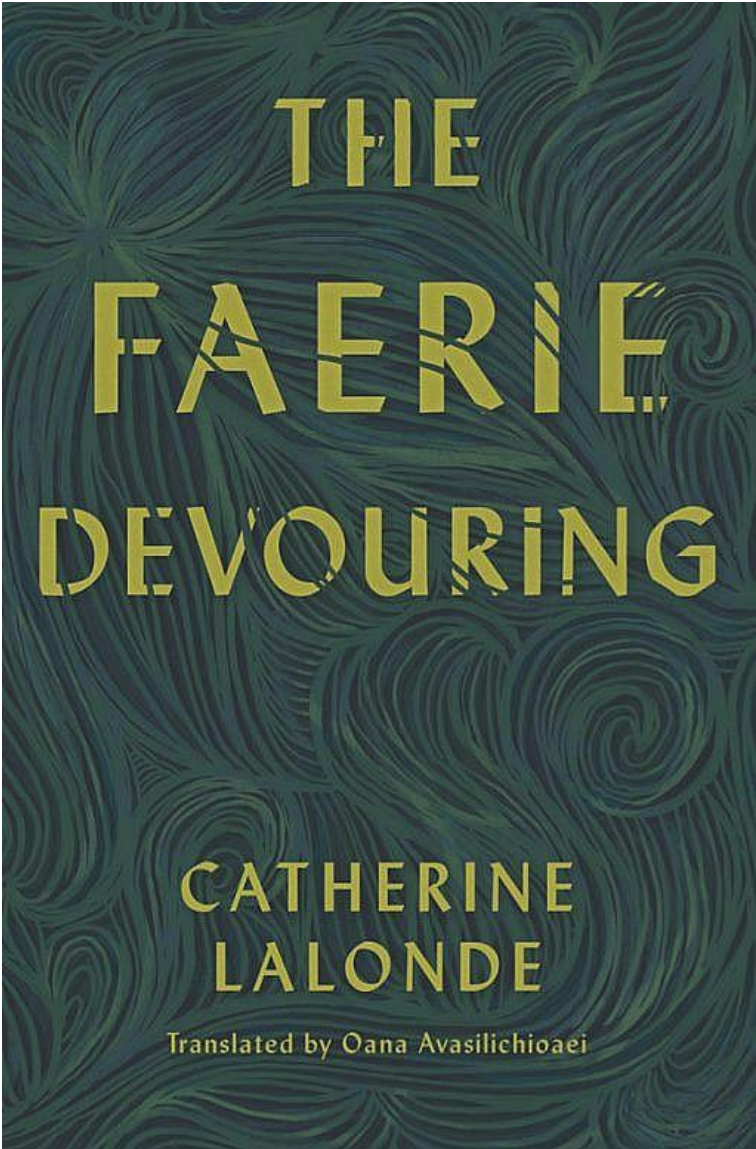
## Appendix A

The covers of the books analyzed for the present research are presented on the pages that follow, in alphabetical order of the title and by publisher (Book\*hug Press, Coach House Press, Talonbooks, Véhicule Press, Leméac Éditeur and Les Éditions Québec Amérique, in that order).









THE  
FAERIE  
DEVOURING

CATHERINE  
LALONDE

Translated by Oana Avasilichioaei

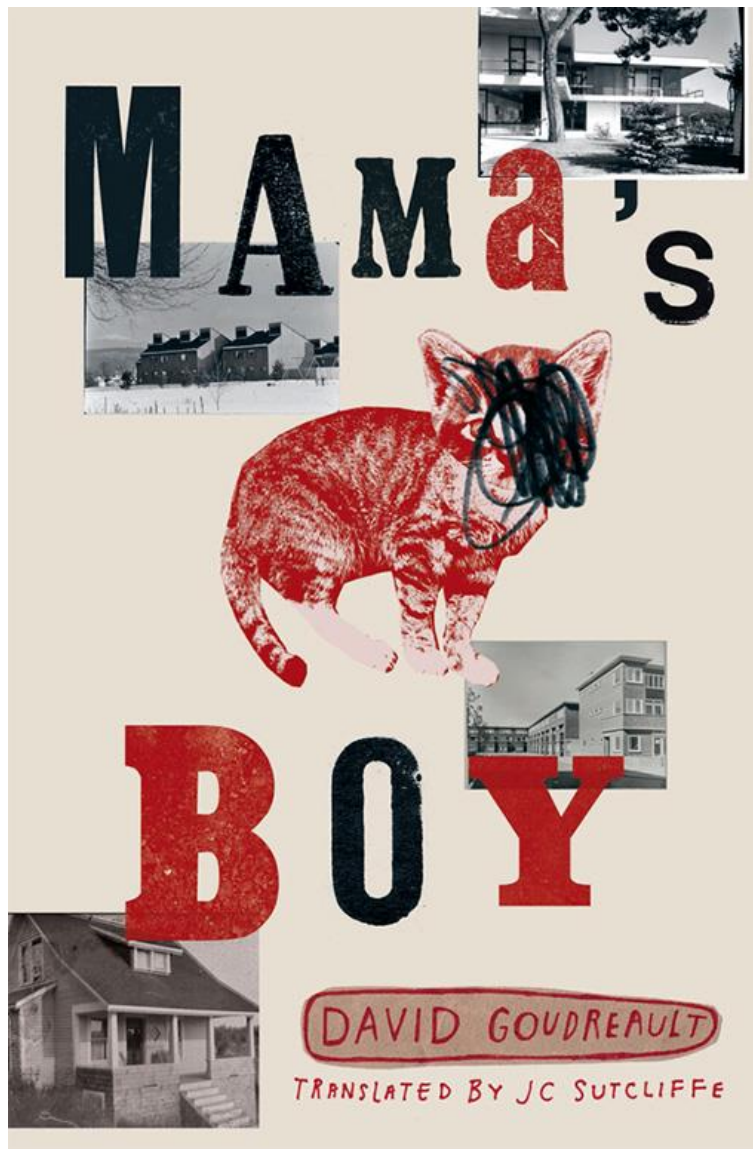
FANNY AND  
THE MYSTERY  
IN THE  
GRIEVING FOREST

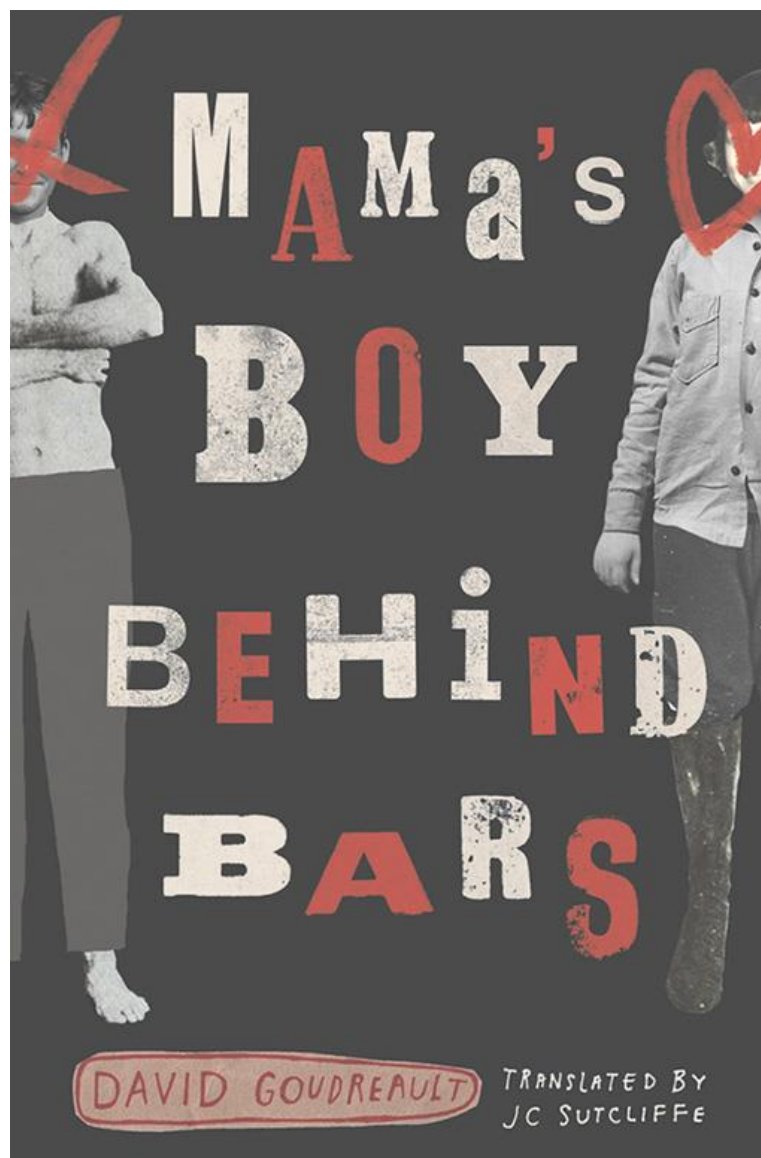
RUNE CHRISTIANSEN

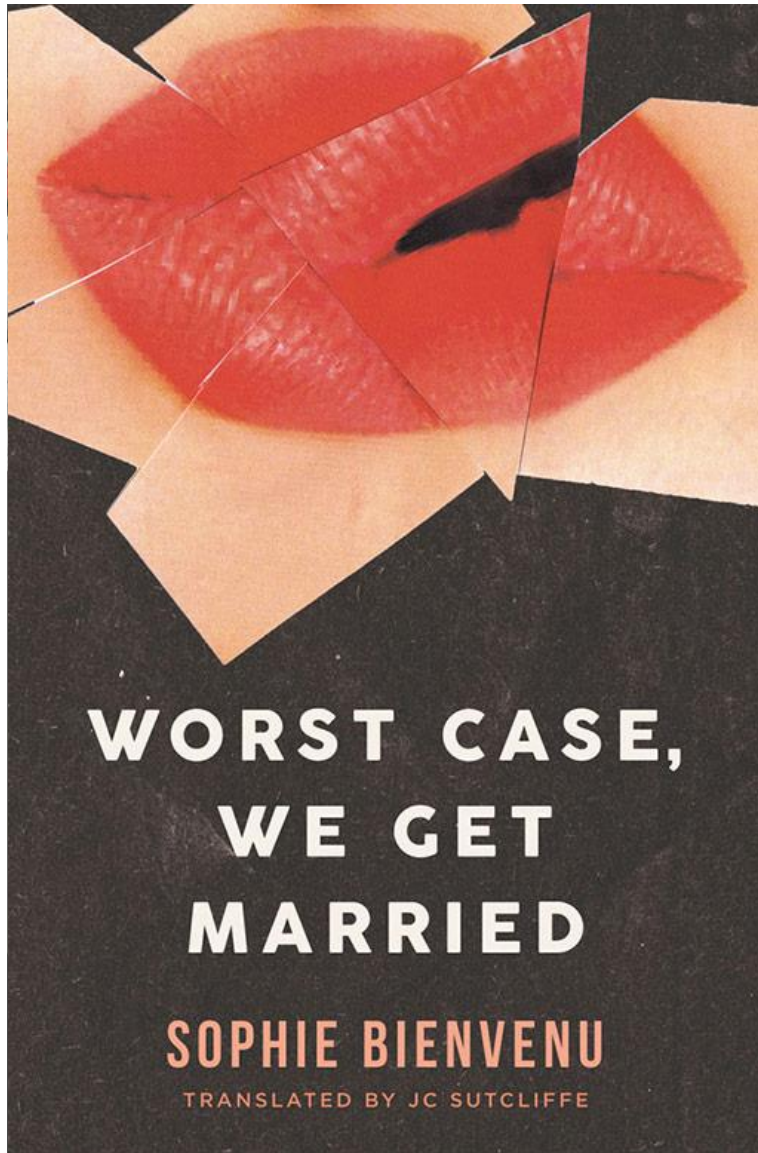
TRANSLATED BY KARI DICKSON









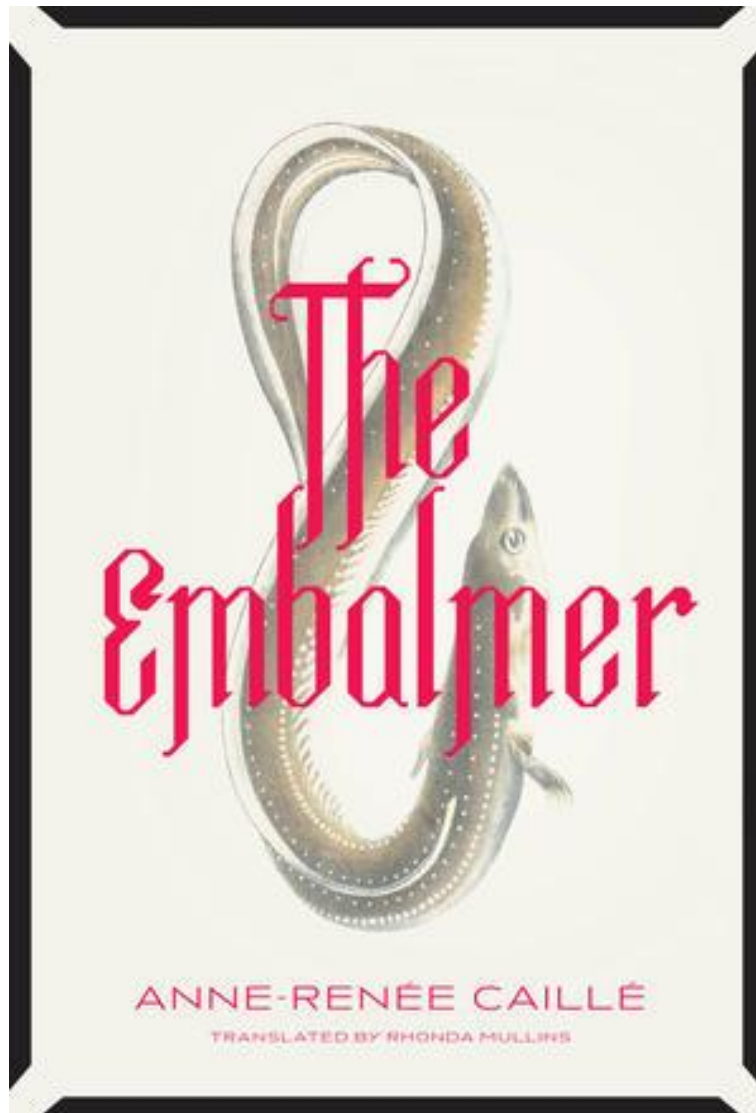


**WORST CASE,  
WE GET  
MARRIED**

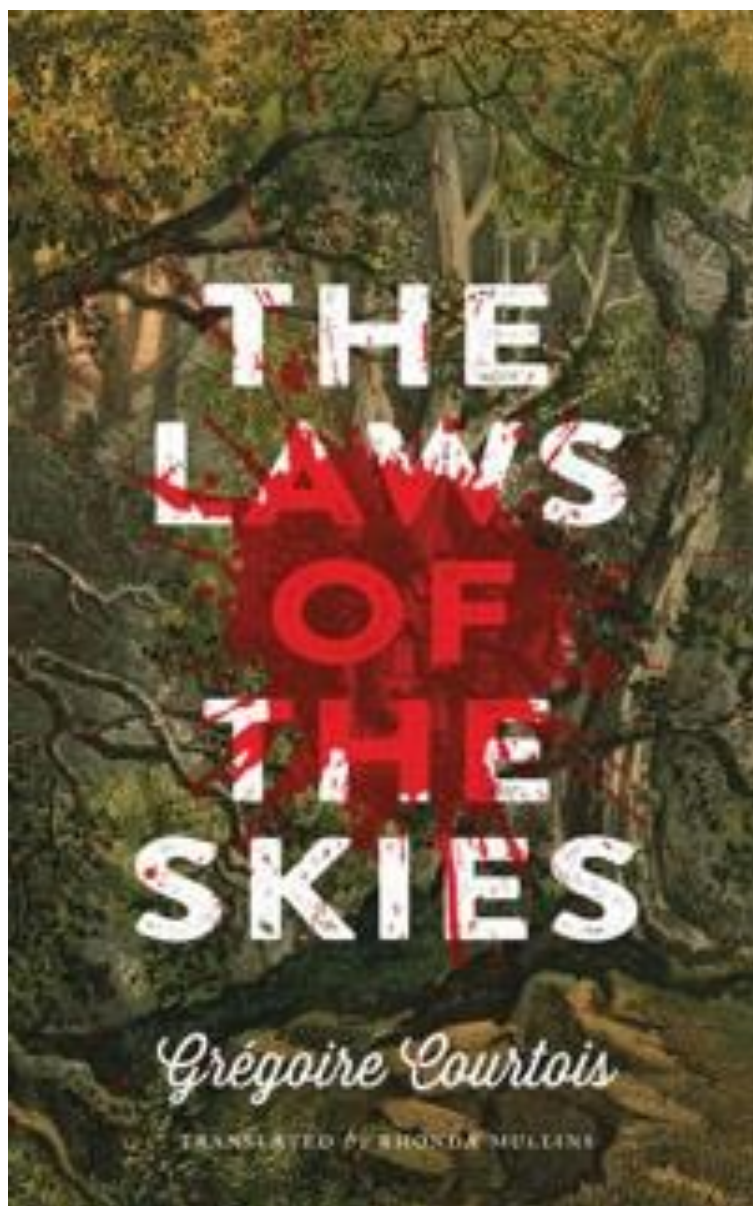
**SOPHIE BIENVENU**

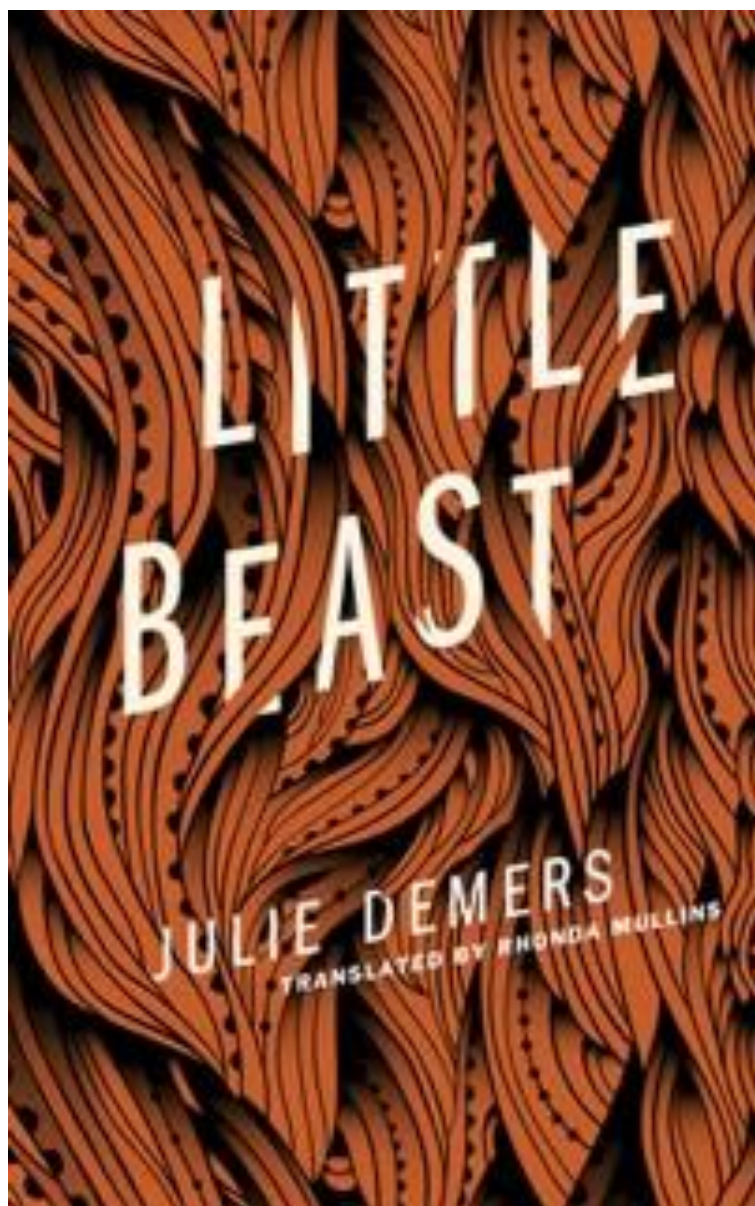
TRANSLATED BY JC SUTCLIFFE

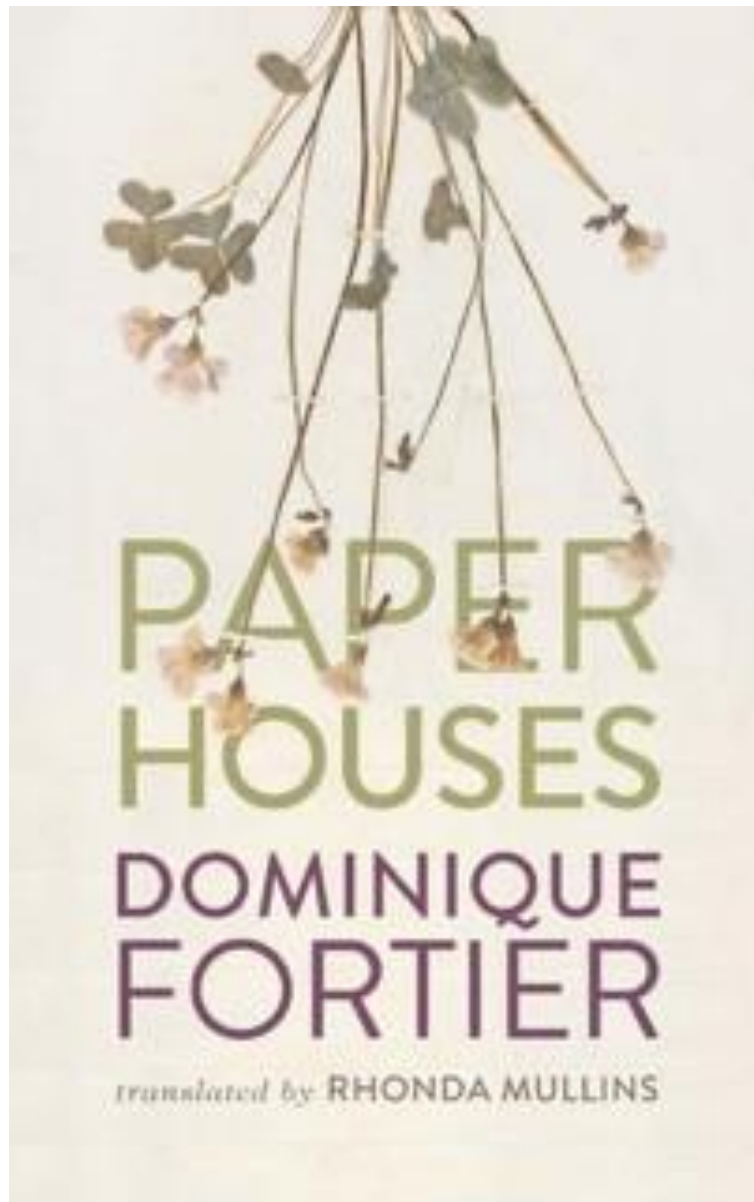














The  
Supr  
eme  
Orch  
estra  
DAVID TURGEON  
TRANSLATED BY PABLO STRAUSS

An incredibly executed choral novel. —*Les libraires*

# around her

a novel

Sophie Bienvenu

translated by Rhonda Mullins

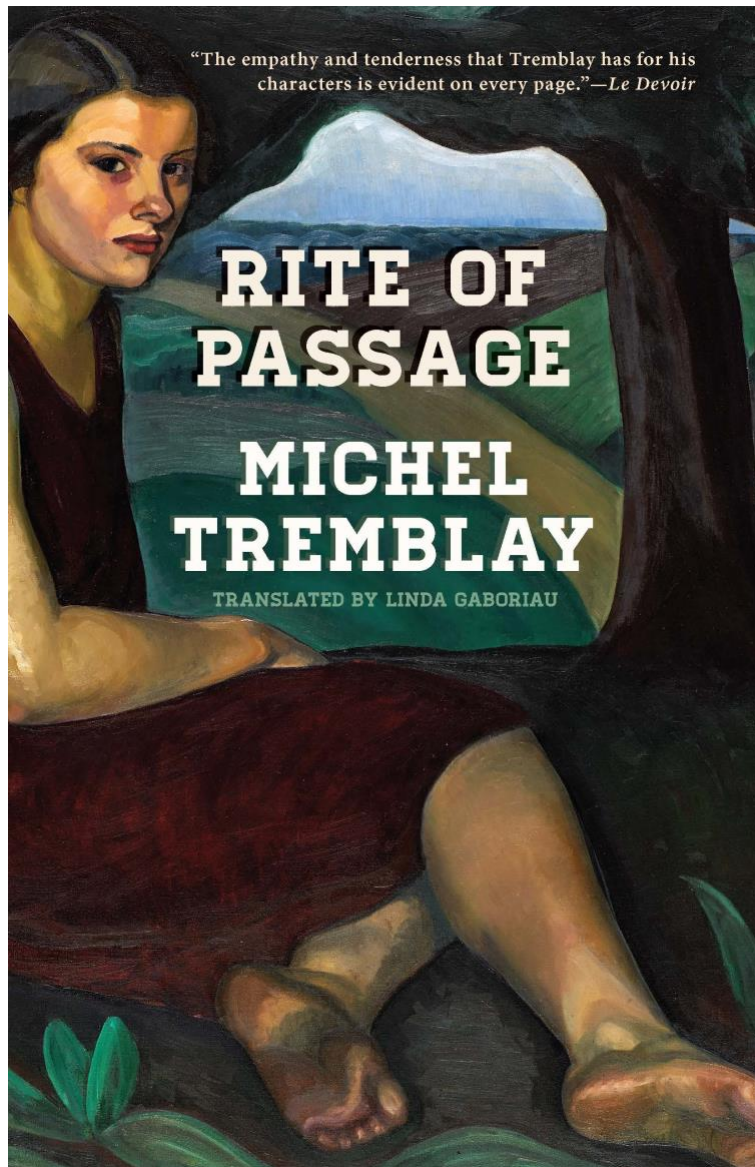
Martine Desjardins has created a comic novel worthy of the word *great*.  
—M.A.C. Farrant

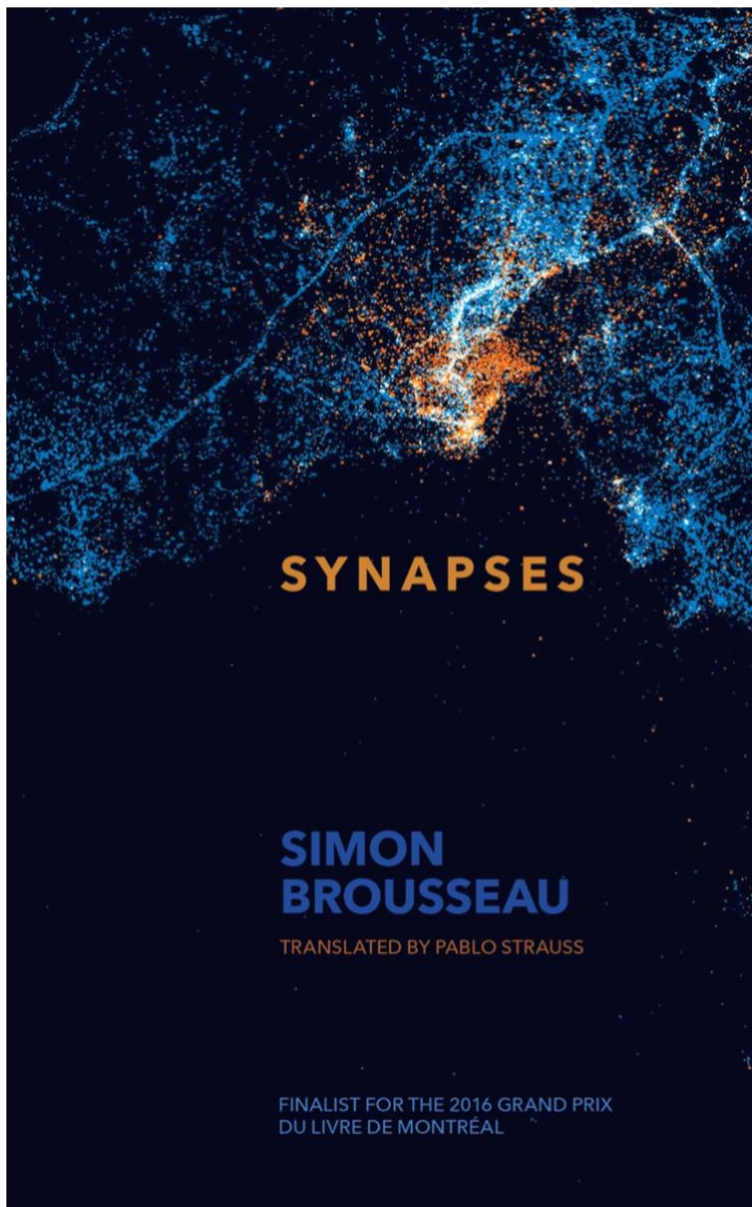
# THE GREEN CHAMBER



**MARTINE DESJARDINS**

A NOVEL TRANSLATED BY FRED A. REED & DAVID HOMEL

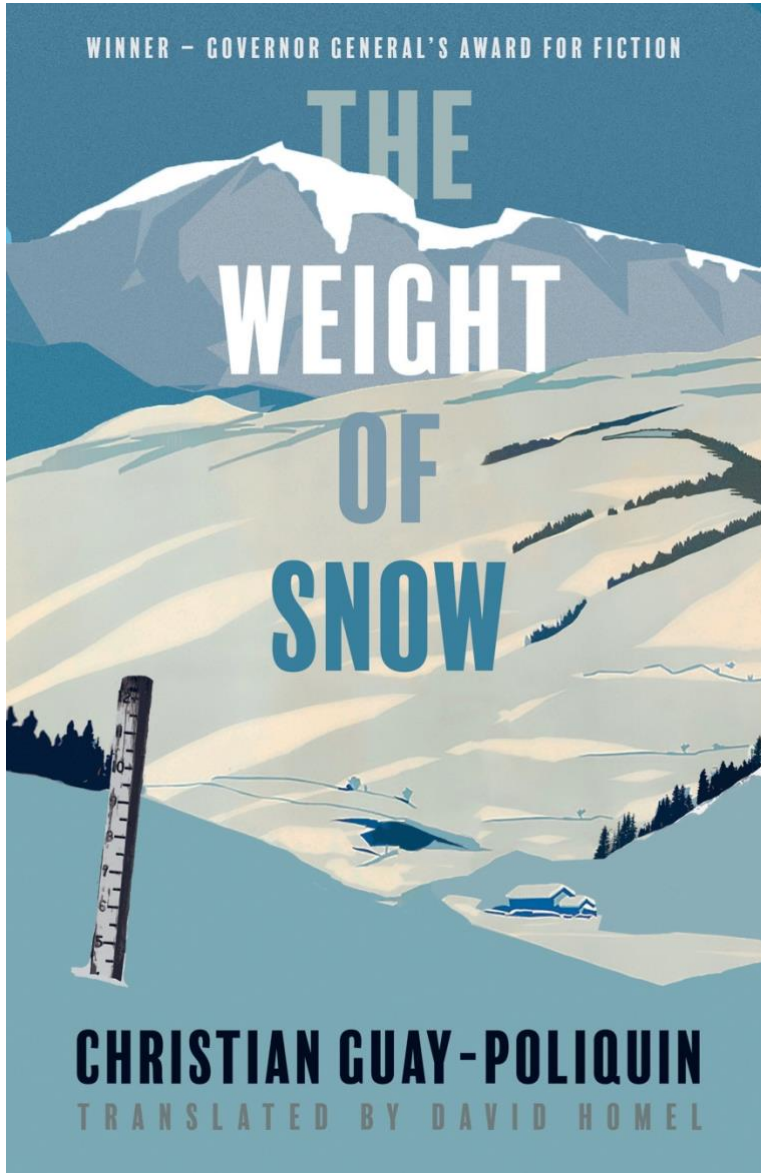






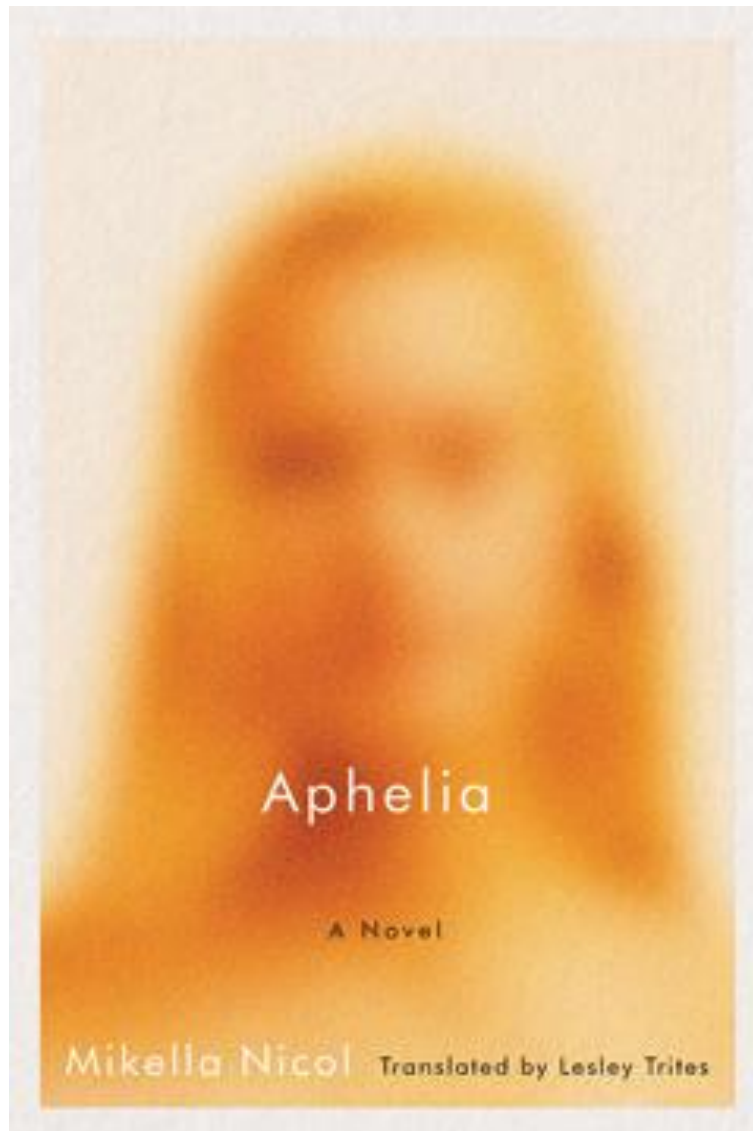
WINNER – GOVERNOR GENERAL'S AWARD FOR FICTION

# THE WEIGHT OF SNOW



**CHRISTIAN GUAY-POLIQUIN**

TRANSLATED BY DAVID HOMEL



ÉRIC PLAMONDON



*A Novel*

MAYONNAISE

*Translated from the French by Dimitri Nasrallah*



# Nirliit

A novel

Juliana Léveillé-Trudel

*Translated by Anita Anand*

REBECCA ROSENBLUM

# Cœurs battants

Roman traduit de l'anglais (Canada) par Aurélie Laroche

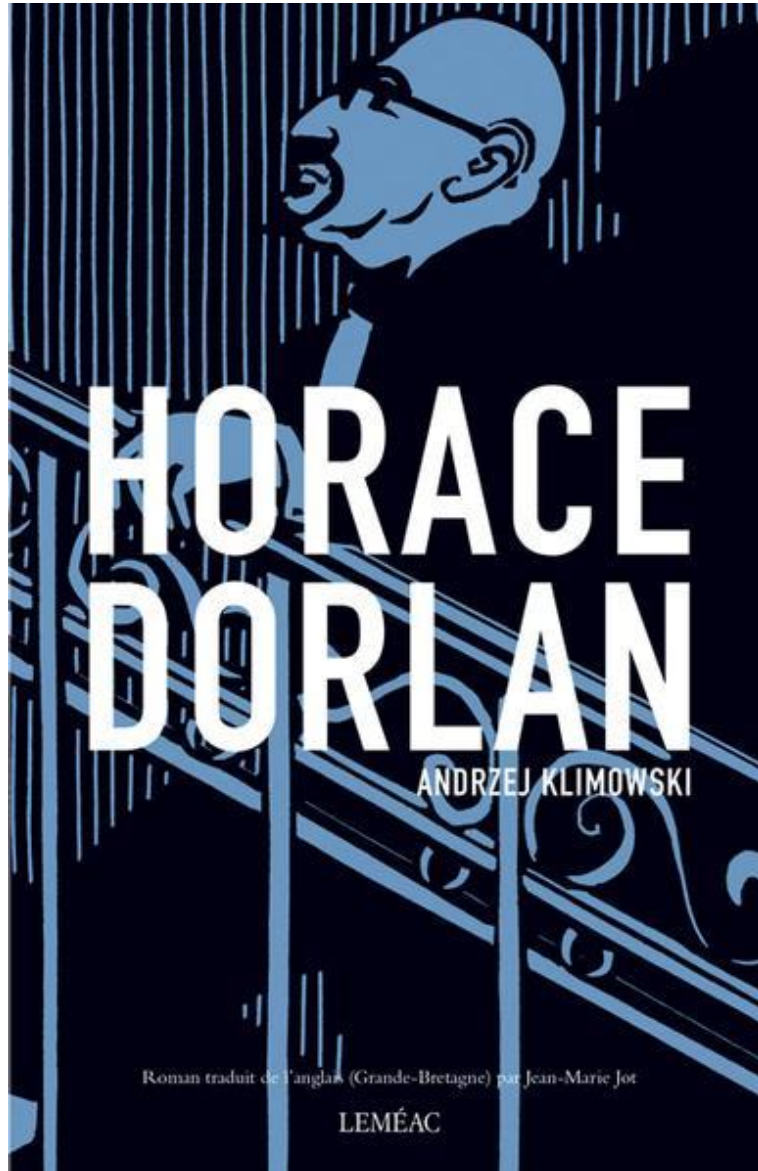


Linda Spalding

# L'HEURE DE VÉRITÉ

Roman traduit de l'anglais (Canada)  
par Paule Noyart

LEMÉAC



AFONSO CRUZ

LES LIVRES  
QUI ONT DÉVORÉ  
MON PÈRE

LES ALLUSIFS



ROMAN TRADUIT DU PORTUGAIS (PORTUGAL)  
PAR MARIE-HÉLÈNE PIWNIK

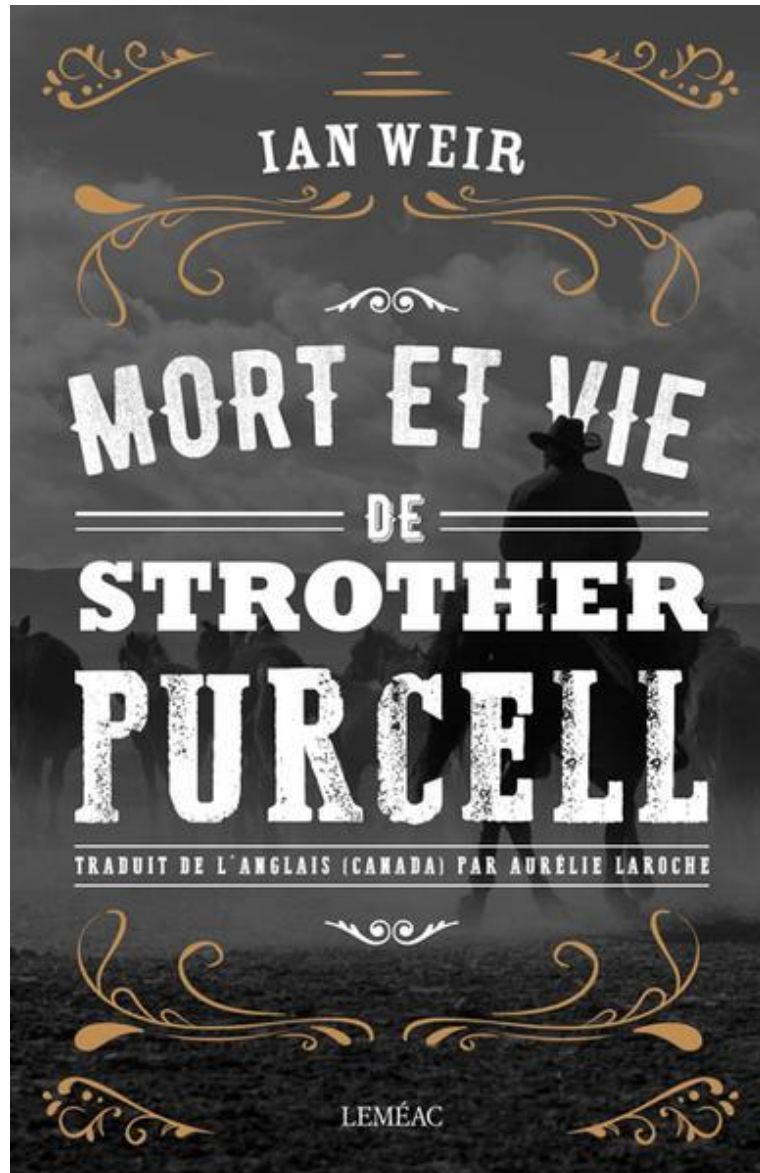
MÁRIO DE CARVALHO

MADRIGAL

LES ALLUSIFS



TRADUIT DU PORTUGAIS (PORTUGAL)  
PAR MARIE-HÉLÈNE PIWNIK

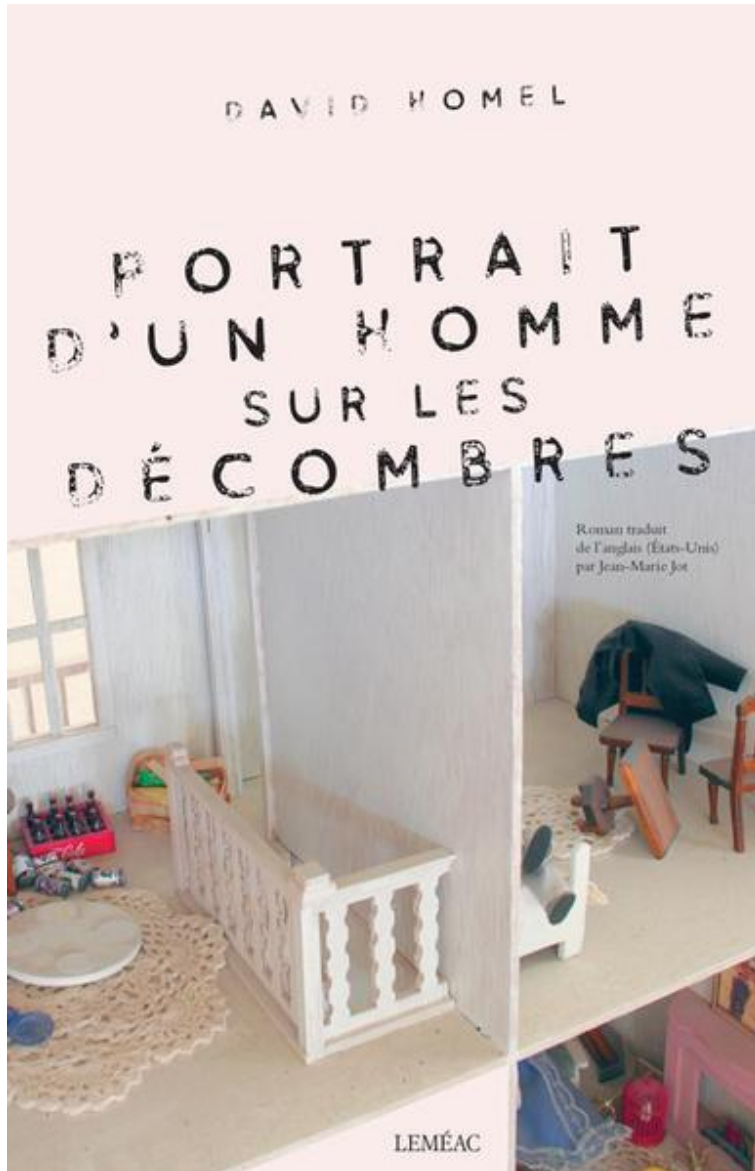




DAVID HOMEL

PORTRAIT  
D'UN HOMME  
SUR LES  
DÉCOMBRES

Roman traduit  
de l'anglais (États-Unis)  
par Jean-Marie Jot





**ILONA FLUTSZTEJN-GRUDA**

Quand la guerre  
est finie

Traduit du polonais par Joanna Gruda

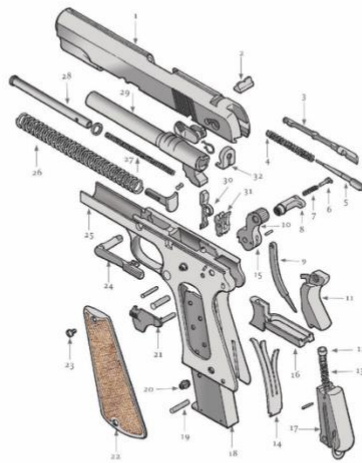


LEMÉAC

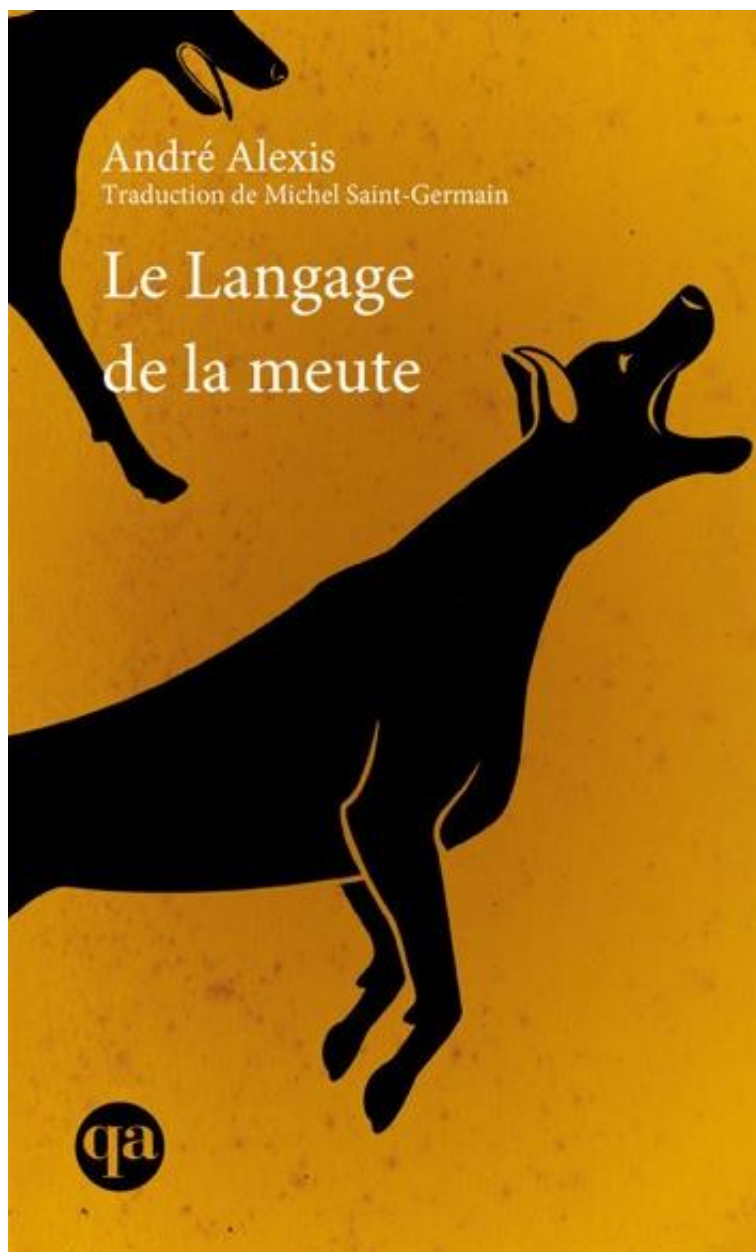
NINO RICCI

# Sommeil de plomb

Traduit de l'anglais (Canada) par Marie Frankland



LEMÉAC



JACKIE KAI ELLIS  
TRADUCTION DE EMILY PATRY

*La*  
**MESURE**  
*de mes*  
**FORCES**

SOUVENIRS DE SAVEURS,  
DE SOUFFRANCE  
ET DE PARIS

Québec Amérique

## Appendix B

Book\*hug Press

(<https://bookhugpress.ca/about-bookthug/>)

Celebrating adventures in literary publishing since 2004, Book\*hug (formerly BookThug) is a radically optimistic Canadian independent literary press working at the forefront of contemporary book culture. Our mandate is to publish innovative and contemporary books of literary fiction, literary nonfiction, literature in translation, and poetry by emerging and established writers. Our mission is to publish work that meaningfully contributes to and reflects culture and society; books that challenge and push at the boundaries of cultural expectations. We are most interested in literary work that is bold, challenging, innovative and takes risks, writing that feels necessary and urgent.

Book\*hug Press has made an impressive mark on the Canadian literary landscape in a relatively short span of time. This was helped by a promise we made early on to remain open to change and to be adaptable to the changing needs of the culture to which the press contributes. As such, our books are known for making significant contributions to contemporary literary culture.

Book\*hug is deeply committed to building a more inclusive CanLit by publishing culturally diverse voices whose work has been historically underrepresented in the publishing landscape. When acquiring manuscripts we carefully consider questions such as: whose voices are missing and who are the storytellers that we need most right now? We aim to ensure that our catalogue is reflective of an inclusive and multicultural Canada. We especially welcome work by Indigenous writers, writers of colour, writers from the LGBTQ2S+ community, deaf and disabled writers, and women. We strongly support feminist writing.

We support our literary writers through attentive editing and by facilitating dialogue about the spaces and traditions they work within. We help grow their readership through strategic

publicity and marketing campaigns. We publish our books in various formats (print, electronic, audio) and distribute them through as many channels as possible. We also produce elegant and attractive editions with careful attention paid to the aesthetics of design.

Some of our notable authors include Andre Alexis, Lee Maracle, Shani Mootoo, Johanna Skibsrud, M. NourbeSe Philip, Jacob Wren, Marianne Apostolides, Erin Wunker, Lisa Robertson, Chelene Knight, Gwen Benaway, Jess Taylor, Joni Murphy, Sylvain Prudhomme, Oisín Curran, Rune Christiansen, Aisha Sasha John, Sandra Ridley, David Goudreault, and more. Our books receive recognition and acclaim in the media and on literary prize shortlists, including the Governor General's Literary Awards, the Trillium Book Awards, the Atlantic Books Awards, the Griffin Poetry Prize for Excellence, the Quebec Writers' Federation Book Awards, the Toronto Book Awards, the City of Vancouver Book Award, the BC Book Awards, and more.

## Coach House Press

(<https://chbooks.com/About-us>)

In 1965, a young typesetter named Stan Bevington, newly transplanted to Toronto from Edmonton, began printing versions of the new Canadian maple-leaf flag. With the money he made hawking these flags in hippie Yorkville, he rented an old coach house and bought a Challenge Gordon platen press. With a newfound colleague, Dennis Reid (now a curator of the Art Gallery of Ontario), he printed a book of poetry by Wayne Clifford. Writers and artists soon flocked to the little coach house with their projects, bpNichol's *Journeying and The Returns* and Michael Ondaatje's *The Dainty Monsters* among them. Coach House has always maintained a dual role in Canadian letters by both publishing and printing books.

Through the years, the printing half of the company has produced books and ephemera for many of Canada's literary presses and for the University of Toronto, setting new standards for design and printing quality. This emphasis on careful and innovative production enticed many of Canadian literature's now-luminary figures to join the Coach House crew; in the 1970s and '80s, the editorial board included, at various times, Victor Coleman, Frank Davey, Linda Davey, bpNichol, Michael Ondaatje, Sarah Sheard and David Young, and the roster of writers grew to include Robin Blaser, George Bowering, Nicole Brossard, Matt Cohen, Christopher Dewdney, David Donnell, Dorothy Livesay, Gwendolyn MacEwen, Daphne Marlatt, Steve McCaffery, David McFadden, Don McKay, Paul Quarrington, Gail Scott, Sharon Thesen, Sheila Watson, Phyllis Webb and countless others. The press was known for its adventurousness in both content and presentation.

A move and a change of ownership and management in the late 1980s brought a new, if short-lived, direction. Editors including Lynn Crosbie, Christopher Dewdney and Michael Redhill, under the stewardship of Margaret McClintock, published books by André Alexis, Ann-Marie MacDonald and Anne Michaels.

In 1996, sadly, government funding cuts decimated the viability of the company, and it wound down. In 1997, Stan Bevington resurrected Coach House, back in its original home in

the old coach house, where the printing business was still hard at work. Helmed by Hilary Clark and Victor Coleman, the new Coach House boldly ventured online, publishing electronic editions and luscious print versions, archly referring to the physical copy as ‘that fetish object formerly known as the book.’ Darren Wershler-Henry took over as editor, and then Alana Wilcox, and, as the internet and the publishing climate changed, the emphasis shifted to print books.

And now? We’re still pushing at the frontiers of the book with our innovative fiction, poetry, film and drama, and select non-fiction, including a series of books about Toronto. Our family of fine scribes includes André Alexis, Christian Bök, Claudia Dey, Guy Maddin, Maggie Helwig and Darren O’Donnell, among countless others. We’ve been piling up the awards nominations: Scotiabank Giller Prizes, Griffin Poetry Prizes, Governor General’s Awards, Trillium Book Awards, Toronto Book Awards, ReLit Awards, Lambda Literary Awards, Amazon First Novel Awards, Libris Awards, the Ontario Premier’s Award for Excellence in the Arts and so on. And in 2009, we finally had the opportunity to purchase our little coach house. Home sweet House! In the last couple years we’ve also celebrated our fiftieth anniversary and a Scotiabank Giller Prize.



Talonbooks

(<https://talonbooks.com/about/>)

### **Mandate**

To publish work of the highest literary merit by world class authors from the mainstream and the margins of Canada's three founding nations, as well as from both visible and invisible minorities within Canada's cultural mosaic, and to work with all of our authors to build their national and international literary careers throughout their active writing lives.

### **Principal Accomplishments**

We have more than 600 titles in print, and Talon books have received well over 300 awards. We have built and continue to keep in print one of the finest and most diverse literary lists in Canada.

### **Role in Canadian Publishing**

Talon's dedication to the publication of more than five decades of excellent Canadian literary work, created through an unbroken line of internal mentorship and succession of ownership in the company, has earned our publishing house the privilege of being one of the pre-eminent independent Anglophone literary presses in Canada. We are the only one of the pioneering "first generation" of Canadian literary publishers of the 1960s to have consistently maintained our success and independence over the past 50 years. We are Canada's largest independent publisher of drama; publish more translations from Québec than any other; and publish more Indigenous voices than any other Canadian publisher with the exception of First Nations publisher Theytus Books.

### **Brief History**

*Talon* was first established as a poetry magazine with an editorial collective based at Magee High School in Vancouver in 1963. The magazine moved with its founders to the University of British Columbia in 1965. By 1967, the magazine had published so many young writers, Talon decided to become a book publisher for its authors.

Starting out with poetry, including the first books of Canada's first Parliamentary Poet Laureate, George Bowering (*Sticks & Stones*), and Ken Belford's *Post Electric Cave*

*Man* respectively; the press diversified into drama with Beverley Simons's *Crabdance*, George Ryga's *The Ecstasy of Rita Joe*, and James Reaney's *Colours in the Dark* in 1969; into fiction with Jane Rule's *Desert of the Heart* and Audrey Thomas's *Songs My Mother Taught Me* in 1973; into Québec literature in translation with Robert Gurik's *The Trial of Jean Baptiste M.* and Michel Tremblay's *Les Belles Soeurs* in 1975; and into non-fiction with the collected works of ethnographer Charles Hill-Tout, *The Salish People*, Volumes I–IV, in 1979.

In the early 1980s, the press experimented with publishing highly successful commercial titles. However, we found that these not only took too much time away from new literary work but also threatened, by putting at too great a risk, the company's solid literary backlist. For these reasons, the press returned to its original, exclusively literary mandate in 1985.

Over the past decade, Talon has diversified its literary non-fiction list to include works on global flash-points in the Middle East and the Balkans, Aboriginal rights and history and the movement toward reconciliation, and on other Canadian issues and politics.

## Véhicule Press

<http://www.vehiculepress.com/1-about-us.php>

Véhicule Press began in 1973 on the premises of Véhicule Art Inc., one of Canada's first artist-run galleries. The large space occupied by both the gallery and the press at 61 Ste-Catherine St. West was once the Café Montmartre – a renowned jazz club of the 1930s. Guy Lavoie (designer of the Véhicule Press logo), Annie Nayer, Marshalore, and Vivian Jemelka-White began using equipment inherited from Kenny Hertz's defunct Ingluviv Publications and an idle, ancient ATF Chief 20 printing press originally purchased by artist Tom Dean to print *Beaux-Arts* magazine.

In 1975 the press became Coopérative d'Imprimerie Véhicule – Quebec's only cooperatively-owned printing and publishing company. Véhicule Press was the publishing imprint of the co-op. In late spring 1977, Véhicule Press moved to 1000 Clark Street in the heart of Chinatown, and in 1980 moved to an industrial space located on Ontario Street East.

In spring 1981, the co-op was dissolved and Simon Dardick (who had joined the press during the summer of 1973) and Nancy Marrelli continued Véhicule Press from a greystone in the Plateau Mont-Royal arrondissement, not far from Boulevard Saint-Laurent--The Main--and around the corner from where the poet Émile Nelligan once lived.

Since 1973 Véhicule Press has published award-winning poetry, fiction, essays, translations, and vintage noir. Simon Dardick and Nancy Marrelli are the publishers and general editors; Maya Assouad is responsible for marketing and promotion; and Patrick Goddard for all things related to administration. Michael Harris was the founding editor of the *Signal Editions* poetry series in 1981. Carmine Starnino became Signal Editions editor in January 2001. Since 1981, over 150 titles have been published in the series; a quarter of them by first-time authors. In December 2013, after editing 20 books in the series, Andrew Steinmetz stepped down as editor of *Esplanade Books*, our fiction series, and was succeeded by novelist Dimitri Nasrallah.

We would like to acknowledge and respect that that we are publishing from Tiohtià:ke, the Mohawk name for a historic place for gathering and trade for many First Nations. It is unceded traditional Indigenous territory, where the lands and people have a history and legacy that is long and deep, and on which there have now been non-Indigenous settlers for more than 375 years. It has been home to many Indigenous people from across Turtle Island, as are the many traditional territories in which all Canadian publishers work and live. As publishers we know we cannot re-write our history but we can be part of a concerted effort to contribute to reconciliation between Indigenous Peoples and Settlers—we have a special role to play in that process.

## Leméac Éditeur

(<http://www.lemeac.com/la-maison-lemeac.html>)

Fort de la présence de plus de quatre cents auteurs et d'un catalogue qui compte au-delà de mille cinq cents titres, Leméac Éditeur est aujourd'hui considéré comme l'une des plus importantes maisons d'édition de littérature générale au Québec.

Fondée en 1957 par Gérard Leméac-Vigneau, fils du libraire René-Jules Leméac, l'entreprise oriente d'abord ses efforts vers des livres scientifiques, quelques livres d'art, certains ouvrages d'intérêt général, de même que des livres pour la jeunesse. En 1968, sous l'impulsion du directeur littéraire Yves Dubé, la maison met sur pied sa collection « Théâtre », qui connaît un succès immédiat. Au cours des années 1970, plusieurs autres collections sont créées, notamment en ethnologie et en histoire sociale, lesquelles font découvrir la richesse des cultures populaires et amérindiennes. Vers le milieu des années 1970, la collection « Roman » s'enrichit avec l'arrivée de nouveaux écrivains. Dès 1989, Leméac entreprend une collaboration avec la maison française Actes Sud afin d'assurer une plus large diffusion des œuvres d'auteurs québécois et canadiens. Depuis le début des années 2000, une attention toute particulière est accordée à la traduction de la littérature canadienne-anglaise.

## Les Éditions Québec Amérique

(<https://www.quebec-amerique.com/apropos>)

Fondées en 1974 par Jacques Fortin, les Éditions Québec Amérique sont devenues avec les années une véritable institution culturelle où la rigueur et l'originalité sont des points d'attache. Romans, essais, dictionnaires et encyclopédies alimentent un catalogue diversifié qui sert bien le prestige de l'entreprise, véritable maison d'édition de mots et d'images.

En 1989, Québec Amérique International (QAI) voit le jour à la suite du succès de la première version du Dictionnaire visuel. En créant cette division de l'entreprise, Jacques Fortin concrétisait le rêve de conquérir les marchés étrangers et de faire connaître le savoir-faire de sa société sur les cinq continents. Les publications de QAI sont maintenant vendues dans plus de 100 pays et diffusées en 35 langues. Grâce à la croissance rapide des moyens de communication partout dans le monde, Québec Amérique axe de plus en plus son développement sur la diffusion et la commercialisation de ses produits par Internet et sur supports numériques.

La mission poursuivie par Québec Amérique est de créer un catalogue où se côtoient tous les genres littéraires et d'exercer des choix éditoriaux sans compromis pour publier des livres de qualité, et ce, dans le souci constant de promouvoir la carrière de ses auteurs. Depuis maintenant 40 ans, Québec Amérique s'applique à soutenir et à enrichir une littérature nationale, tout en maintenant une politique éditoriale rigoureuse et cohérente.