Ana-Magdalena Petraru

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Note on the edition

This book is the result of our research conducted in the field of Translation Studies since our undergraduate years at the Faculty of Letters where we majored in English and minored in French between 2001-2005. Our bachelor thesis title was *The Translator's Notes*, hence a subchaper devoted to the topic. Special thanks, in this regard, are owed to professor Rodica Dimitriu, former Head of the English Department at Alexandru Ioan Cuza University of Iași for her guidance throughout our entire academic formation (undergraduate and postgraduate years) as coordinator of our Bachelor, MA and doctoral theses. We devoted our MA dissertation to the translation of comics and, consequently, we included a subchapter on it in our study, focusing on some Romanian and English versions of Herge's *Tin Tin* that we have also dealt with in the past. Last but not least, during our postdoctoral fellowship (2014-2015) we studied the Romanian discourse on translation, so most of this book is a collection of revised papers that came out then or in the following years. We have professor Andrei Corbea Hoisie to thank for enlightening us in this respect, as postdoctoral tutor. Since our doctoral thesis dealt with the reception of the English Canadian novel in our country via translations and critical studies and a volume on the topic has already come out (*The English Canadian novel in Romania. Translations and Critical Studies (1915-2020)*, Casa Cărții de Știință, 2016), we left aside the discourse on translation applied to a minor literature.

1.

Introduction to Translation Studies.
Intersections and Overlaps with Reception Studies

The aim of this chapter[1] is to give an overview of major theoretical assumptions in Reception Studies and Translation Studies and show how various concepts and constructs can overlap as in the case of Hans Robert Jauss's 'horizon of expectation(s)' and Andrew Chesterman's 'expectancy norms', both referring to a reflection of the expectancies of the target readers on translations.

Reception theory started to be developed in Western Germany at the University of Constance in the late 1960s and early 1970s marking a shift from traditional methods that emphasize the production of texts or their close examination to the reading and reception of literary texts. Also known as 'The Aesthetics of Reception' (*Rezeptionsästhetik*) and sometimes translated as 'the poetics of reception', the new direction in literary criticism rose against former critical schools such as Formalism and Marxism. Thus, reception theory "would avoid the mistakes of Russian Formalism on the one hand (which paid insufficient attention to the sociology and historicity of literature) and of Marxism, with its grim historical determinism, on the other, while also building on their insights. The new model would acknowledge the historicity of texts, but also allow for the aesthetic response of readers in the present (any present of

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[1] A previous version of this chapter was published as Petraru, A.M. (2012) "Reception Studies and Translation Studies. Intersections and Overlaps". In *Crossing Boundaries in Culture and Communication*, Bucureşti: Editura Universitară, Romanian American University, vol. 3, no. 2, pp. 89-97.

reading)" (Martindale 2006: 3). Reception theory became known in the 1980s through the works of Hans Robert Jauss and Wolfgang Iser.

The concept of 'horizon', first coined by Karl Popper and then employed by philosophers and sociologists such as E. H. Gombrich, Karl Mannheim, and later by phenomenologists like Edmund Husserl, Martin Heidegger and Hans Georg Gadamer is enriched by Jauss who adds the expectations of common readers and critics during a certain historical period. According to his theoretical assumptions, "the analysis of the literary experience of the reader avoids the threatening pitfalls of psychology if it describes the influence of a work within the objectifiable system of expectations that arises for each work in the historical moment of its appearance, from a pre-understanding of the genre, from the form and themes of already familiar works and from the opposition between poetical and practical language. (…) The horizon of expectations of a work allows one to determine its artistic character by the kind and degree of its influence on a presupposed audience. If one characterizes as aesthetic distance the disparity between the given horizon of expectations and the appearance of a new work whose reception can result in a 'change of horizons' through negation or familiar experiences or through raising newly articulated experiences to the level of consciousness, then this aesthetic distance can be objectified historically along the spectrum of the audience's reactions and criticism's judgment (spontaneous success, rejection or shock, scattered approval, gradual or belated understanding)" (Jauss 1982: 22-25).

Although Jauss gave up the concept of 'horizon of expectations' in his later works due to the contradictions with other critical assumptions (such as Adorno's negative dialectics), this remains a landmark in Reception Studies, facilitating interpretation, literary analysis and historical situatedness. Jauss did not explicitly refer to translations when he coined syntagms such as 'the horizon of expectations' and 'the change

of horizons'. However, his expertise can be extended to the public's constant demand for new translations to suit a change in taste or quality.

Another key concept in Jauss's reception aesthetics is 'aesthetic distance', i.e., "the degree by which a literary work departs from the horizon of expectations of its first readers" (MacLean 1982: 139).

The other major representative of the Schools of Constance is Wolfgang Iser, best known for his theory of 'aesthetic response' that focuses on the interaction between reader and text and on the unique cooperation and interpretation that the reader brings to the text. Furthermore, the author distinguishes between a theory of aesthetic response which stresses the interpretive dimension and a theory of reception that is more concerned with a historical dimension of texts and their readers:

> "Aesthetic response is (…) to be analysed in terms of a dialectic relationship between text, reader, and their interaction. It is called aesthetic response because although it is brought about by the text, it brings into play the imaginative and perceptive faculties of the reader, in order to make him adjust and even differentiate his own focus (…)." (Iser 1978: I)

In Iser's aesthetics, a text exists if it has a reader that is actively involved in its interpretation, i.e., in filing the gaps of the text ('places of indeterminacy'). Reader and text cannot be separated and the former comes with his or her personal experience to complete the indeterminacies of the latter ('concretization'). The reader is subjective in his or her enterprise, hence the justification of multiple interpretations over time. Wolfgang Iser maintains a formalistic view according to which a text sets norms to guide and thus limit its readers. Readers wander through a text and build projections ('protentions') of new experience and reinterpretations ('retentions') of past experience.

Translation Studies emerged as a discipline in the 70s although considerations on translation and translators have been made long before (an instance for the beginning of the 20th century is Walter Benjamin's seminal essay, *The Task of the Translator*, 1923). Initially developing either

on a linguistic or literary track, Translation Studies was viewed "as a minor sub-discipline of traditional philology and linguistics" (Neubert: 1992). However, since its beginning, the new discipline has taken several turns (Snell-Hornby 2006): a cultural 'pragmatic' turn in the 70s represented by Jiří Levy, Eugene Nida and Katharina Reiss still committed to a linguistic stance; a 'cultural' turn in the 80s (dealt with by Dimitriu 2006a) which allowed TS to emerge from the previous linguistic path into a new discipline, i.e. Descriptive Translation Studies and among other achievements, Skopos theory is worth mentioning; last but not least, an 'empirical' turn in the 90s which produced notable works in the fields of translation and interpreting.

Drawing on disciplines such as literary studies, linguistics, ethics, philosophy, sociology, Cultural Studies, information science, cognitive science, psychology, etc., since its establishment Translation Studies went interdisciplinary adopting philosophical approaches (George Steiner), ideological and cultural viewpoints (The Polysystem Theory and The Manipulation School) postcolonial positions (Rosemary Arrojo, Gayatri Spivak) or gender studies-based assumptions (Louise von Flotow). As Mary Snell-Hornby argues, Translation Studies became "an interdiscipline that goes "beyond language", concentrating on significant terms introduced or areas developed during the decade: Toury's notion of norms and Chesterman's concept of memes in their relation to translation ethics, non-verbal communication and multimodal/ multimedial translation as for stage and screen, with examples of texts and studies carried out during the 1990s" (Snell-Hornby 2006: 3).

The Manipulation School is a very important theoretical branch of Translation Studies which revealed translation as a vital component of the large socio-cultural and literary mechanisms of the receiving culture. André Lefevere is by far the most representative scholar of the movement; he envisaged translations as the end product expression of historical, ideological, economic, literary and linguistic constraints of the

receiving cultural spaces. According to him, translations are not just equivalents of the source texts in the traditional sense of the term; translations cannot be transparent and translators should not allow themselves to be the impartial, neutral, ethical, intercultural mediators that tradition wants them to be. Lefevere argues that translations are manipulation tools rendering translators as manipulation agents. This outcome consists of detailed investigations on translations that were undertaken under the influence of certain ideologies, in different historical periods, and various literary climates. Lefevere's terminology includes conceptual and terminological constructs such as: refraction, rewriting, cultural authority, target culture constraints (ideology, patronage, poetics, 'professionals'), (textual and conceptual) grids and cultural capital. All these notions can be extremely helpful in describing the most important aspects of the reception of literary translation in the target culture.

Lefevere first employed the term *refraction* in his essay 'Translated Literature: Towards an Integrated Theory' (1981) so as to express the distorted projection of an original text by translation, due to the multiple constraints the ST is subjected to. *Refraction* defines "texts that have been processed for a certain audience, or adapted to a certain poetics or a certain ideology" (cited in Dimitriu 2005: 67) and it refers to both translations that refract the initial image of an original text, and to criticism and anthologizing, among others.

However, since 1985, André Lefevere replaced *refraction* with the more complex and improved concept of *rewriting* in a new perspective on translated texts as images of the original:

> "Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of literature and a society." (Lefevere 1992: VII).

Translated texts are influenced by factors such as a patron's demands, a given literary doctrine, a particular social, political and economic context, certain (translation, literary, editing, critics') standards which distort them from the original by allowing only certain comfortable elements to be rendered in the target text and culture. Translators are ideological tools of distortion through rewriting and recreation constrained by social or literary factors and can also be called creators.

Christiane Nord's functionalist model is the most comprehensive didactic tool for the analysis of (informative, expressive or operative) text types. The German TS scholar was inspired by Hans Vermeer's 'Skopos' theory that defined the aim and purpose of a translation as determined by the needs and expectations of the reader in his receiving culture. The 'Skopos' demanded "faithfulness to the original" and equivalence (Snell-Hornby 2006: 51).

She develops a translation-oriented model of text functions, improving Reiss's text typology to meet translator training requirements. She draws on Buhler's three linguistic functions: referential – oriented towards referent or context, expressive – oriented towards the sender and appellative – oriented towards the recipient. However, she adds a fourth function to the category, i.e., the phatic function oriented towards the communicative act and inspired from Roman Jakobson's model of language functions of the 60s.

As far as literary translation is concerned, the German scholar analyses the aspects of intracultural literary communication so as to identify the features that distinguish literary from non-literary communication and texts (Nord 1997: 80). Nord draws the landmark functionalist model for text analysis in TS by identifying the agents of literary communication and the communicative situation in which literary productions occur. In the analysis of a literary text, she divided the factors employed in two categories: *extratextual* (sender/author, sender's/ author's intention, reader/ receiver, place, time, motive, function/ effect) and *intratextual factors* (subject matter, content,

presupposition, lexis, sentence structure, suprasegmental features, composition) (1991, 1997).

In our opinion, possible intersections and overlaps can be established at the level of several notions in reception theory and translation studies. We merely gave a bird's eye view of a selection of concepts operating in the two disciplines. Thus, we left aside the theory of norms in translation because we believe that is it not particularly relevant for the study of a specific translated literature in its reception as reflected by the professional readers of the target culture. However, Andrew Chesterman's expectancy norms could correspond to Hans Robert Jauss's horizon of expectations, a reflection of the expectancies of the target readers on translations. Such norms can be related to a tradition of translation in the receiving culture, ideological factors or texts belonging to the same genre, allowing translation assessments since the readers envisage the 'right' translation for every type of text.

Norms here are to be understood not in the traditional sense of guidelines that translators had to follow in order to accomplish what the authors of such discourses envisaged as proper translations, but in the sense given by Descriptive Translation Studies (DTS) as developed by Gideon Toury. This means that in our overlapping of concepts, the expectancy norms (or product norms, similar to Toury's operational and initial norms) refer to translation as a decision making process, i.e. a perspective according to which "at every level, the translator has to choose one option from several possible alternatives, and this decision process implies compulsory choices – in the case of language-specific grammatical forms – and non-compulsory ones, which translators could still make on a regular basis" (Dimitriu 2006a: 48).

Moreover, intersections between Lefevere's concepts of refraction and rewriting can also be found with Jauss's change of horizon in the sense that refraction and rewriting is necessary as texts need to be adapted to suit the tastes of a particular audience whose horizon changes over time, not to mention their adjustment to fit a certain poetics or ideology (both at the level of translations and criticism). This is illustrated

by the demand for new translations of old texts in various historical periods to cope with linguistic and ideological changes.

Nord's extratextual factor of effect or function intersects with Iser's aesthetic response since the former pertains to the poetic or aesthetic effect that the translated text produces on its readers defined as "the use a receiver makes of a text or the meaning that the text has for the receiver (…), the main guiding principle of the translation process" (1997: 138). Even though the latter concept does not explicitly refer to translation, focusing on the interaction between reader and text in general, it can be argued that not only an original text, but also a translation may set norms to guide its readers, thus awakening an effect or aesthetic response in them. Readers in the target cultures use their own personal experience to fill the gaps of the text or its places of indeterminacy; the more target oriented the text, the easier their task to fill the gaps and vice versa, i.e., the more source oriented the translation, the harder they cope with the places of indeterminacy.

As shown above, Reception Studies and Translation Studies have something to learn from each other. We have proved that many of their concepts taken as such are extremely useful in the reception study of a particular translated literature. The concepts may be often envisaged in intersections or overlaps as in the case of Chesterman's expectancy norms and Jauss's horizon of expectations, Nord's effect or function and Iser's aesthetic response or Lefevere's concepts of refraction and rewriting and Jauss's change of horizon.

1.1. An Overview of Translation Studies Methodology in Romania

This subchapter[2] purports to account for the methodology required by translation and the discipline of Translation Studies (TS) in our country. For this purpose, we will have in view works published by

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[2] A previous version of this chapter was published as Petraru, A.M. (2016a) "An Overview of Translation (Studies) Methodology in Romania", *Journal of Romanian Literary Studies*, no. 8, Tg. Mureș: Arhipelag XXI Press, pp. 1186-1192.

translation theorists and practitioners from the communist period when the first considerations on Translation (Studies) started to enjoy book length treatment due to Leon Levițchi's *Îndrumar pentru traducătorii din limba engleză în limba română/ Guidelines for Translators from English into Romanian* (1975) or the proceedings of the First Colloquium on Literature and Translation (1981), to present day. Thus, as far as the post-communist period is concerned, we will discuss Translation (Studies) considerations on methodology as tackled by Andrei Bantaș and Elena Croitoru (1998), Ioana Adriana Bălăcescu (2008) or Rodica Dimitriu (2002, 2006a) in their works. Our purpose is to distinguish original elements of the Romanian Translation Studies discourse on methodology during communism and post-communism and see whether the totalitarian regime and its instruments (ideology, censorship) had any say in the works published during the former period.

According to studies in translation history, reflections on translation have been made from the first significant writings in the world, i.e., ever since Herodotus and Cicero (Robinson 1997: 1-13). The same holds true for our country if we were to recall deacon Coresi's considerations on the importance of translation in the first work (he) rendered into Romanian, i.e., *Întrebare creștinească/ The Christian Inquiry* (1559); thus, in the preface he argued that translating the work was important so that "all people find out who Romanians are as Christians, as Saint Paul the apostle speaks… This is because five words in Romanian that can be understood by the people are better than ten thousand words in a foreign language that cannot" (*apud* Lungu Badea: 2005: 145). Further on, debates on the legitimacy of translation rose in the 19th century when I. Heliade Rădulescu claimed that their purpose was "to tame habits, to eliminate prejudice, to teach man how to live in peace and serenity with others, to point out duties for everyone and to show man greatness (…) good translations enrich and ennoble the language by means of speech and embellishments of reputed foreign authors" (quoted in Cornea 1966:

66), as opposed to Kogălniceanu who, in his 'traductionitis' (*apud* Lungu Badea 2013: 24) did not so much oppose translations, as rejected the useless ones from cheap novels.

However, as far as translation methodology is concerned, precepts on how translations should be carried out have started to come out since the middle of the 19th century, when Gheorghe Bariț, in the periodical written in Cyrillic alphabet he directed, *Foaie pentru inimă, minte şi literatură/ Paper for the Heart, Mind and Literature* rose against bad translations and gave guidelines on how good translations should be made (*apud* Lăcătuşu 2000: 63-83). Moreover, there were also debates at the beginning of the 20th century between Romanian philologists such as Camil Petrescu who was in favour of free, literal translations, unlike Vianu that advocated a free style and supported adaptations (as in the case of Murnu's translation from Homer that led to the debate in the first place). With respect to method, the translator should be careful for his work to be more than a transposition between words from one language into another; (s)he should achieve the mirroring of one culture and civilisation into another, as Gabriel Țepelea claimed when discussing Ortega y Gasset's *The Misery and Splendour of Translation* (Petraru, *ibidem*). Considerations on the importance and quality of translations of the inter-war period are many, most of them published in the periodicals of the time; however, they have only started to receive book-length treatment since the communist years (due to Leon Levițchi's *Îndrumar pentru traducătorii din limba engleză în limba română/ Guidelines for Translators from English into Romanian*, 1975 Gelu Ionescu's *Orizontul traducerii/ The Horizon of Translation*, 1981 or Ioan Kohn's *Virtuțile compensatorii ale limbii române în traducere/ Compensatory Virtues of Romanian in Translation*, 1983). This probably owes to the establishment of the discipline of Translation Studies in the 1950s and the precepts of the Translator's Charter set at Dubrovnik in 1963. As far as the situation of Romania is concerned, the new regime witnessed the foundation of state publishing houses with

coherent translation policies and world literature series (a concept also coined during the period), the formation of the most important translators and philologists from English (Andrei Bantaș, Leon Levițchi, Petre Solomon, Frida Papadache, etc.) and the set-up of reviews meant to deal with the reception of world literature (via translation), i.e. *România literară/ Literary Romania* and *Secolul XX/ The 20th Century* (Dimitriu 2000: 185-186, *passim*). Against this background, it was only natural for the Romanian discourse on translation to flourish during the communist years and for its methodology to refine.

For the purpose of our study, i.e., to account for the methodology in the Romanian discourse on translation (studies) during the (post)communist years, we used the 'material' published ever since the 70s, namely TS courses, workbooks, conference proceedings such as the ones mentioned above by Leon Levițchi (1975) Gelu Ionescu (1981) or Ioan Kohn (1983) for the communist period. We also included the proceedings of the First Colloquium on Literature and Translation (1981) and some of the studies and textbooks that enjoyed book-length treatment after 1989 such as Rodica Dimitriu's *Theories and Practice of Translation* (2002) or *The Cultural Turn in Translation Studies* (2006a), Andrei Bantaș and Elena Croitoru's *Didactica traducerii/ Didactics of Translation* (1998) or Ioana Adriana Bălăcescu's *Traduction: didactique et créativité* (2008).

Our methods draw on research methodologies in TS ranging from basic principles such as the ones outlined by Jenny Williams and Andrew Chesterman in *The Map: A Beginner's Guide to Doing Research in Translation Studies* (2002) to the more recent and elaborate considerations of Gabriela Saldanha and Sharon O'Brien in *Research Methodologies in Translation Studies* (2014). We are also indebted to the discourse analysis in a TS related context, perhaps best rendered by Christina Schäffner in *The Role of Discourse Analysis for Translation and in Translator Training* (2002). Thus, Williams and Chesterman discuss classic TS areas such as research

pertaining to text analysis and translation, translation quality assessment, genre translation, multimedia translation, translation and technology, translation history, translation ethics, terminology and glossaries, interpreting, the translation process, translator training and the translation profession. They also agree on the fact that theory and practice are intertwined and on relevant research questions to be asked and answered in empirical (be it naturalistic or experimental) or applied research. Methodology should, therefore account for all these aspects and its assessment would definitely need to consider explicitness, evidence, critical attitude, statistics, appropriate theory, criteria for data selection, and implications (Williams, Chersterman 2002: 1-128). However, as Saldanha and O'Brien argue in the volume they co-authored, since *The Map* new methods have been applied in TS such as "keystroke logging, eye tracking, internet-mediated research, as well as an increased focus on sociological and ethnographic approaches to research and on research ethics" (Saldanha, O'Brien 2014: 1-9); hence the focus on specific methodologies which describe in detail when and how to apply them with examples from TS research. The two scholars agree that due to its interdisciplinary character, TS combines developments from applied linguistics, literary criticism, social science, psychology and cultural studies and requires various methodologies that need combining to 'cross-fertilize' the field. Focusing more on empirical than conceptual research, the scholars analyse "the texts that are the product of translation, the translation process, the participants involved in that process and the context in which translations are produced and received" (Saldanha, O'Brien, *ibidem*) with the inevitable overlap between these features of translation. They draw on Chesterman and the three types of models he distinguished, namely the comparative ones "which aim to discover language-pair translation rules, language-system contrasts, or translation product universals (also known as features of translation); process models, which represent change (from state A to state B) over a

time interval (although the process is not necessarily linear) and allow us to understand decision-making in translation and cognitive factors influencing this process; and causal models, which aim to explain why translations are the way they are by reference to three dimensions of causation: the translator's cognition (translator's knowledge, attitude, identity, skills), the translation event (translator's brief, payment, deadlines) and the socio-cultural factors (ideology, censorship, cultural traditions, audience)" (Saldanha, O'Brien, *ibidem*). Saldanha and O' Brien also refer to Marco's four (non-exhaustive) models of research in TS: textual-descriptivist, cognitive, culturalist and sociological, proposed in 2009, admitting that his model brings closer research methods and theoretical approaches; yet, they argue for more flexibility to encourage creativity and the combination of theories and methods.

Schäffner's work is the result of the seminars held at Aaston University in November 2000 at Aarhus School of Business, Denmark. The book is a collection of essays tackling the debate between Trosborg and other TS scholars (including Rodica Dimitriu for Romania). The author's approach is eclectic as she found inspiration in the theory of speech acts, text types and semantics, not to mention Halliday's studies on register, Reiss' Skopos theory or Christiane Nord's functionalism in TS. Her purpose was for students to deepen their understanding of TS-related phenomena which would also help them in their training as future translation professionals. The general conclusion reached by the specialists invited to the debate was towards the improvement of Skopos theory, the training of students that should be more sensitive with respect to translation issues and reflect on them more. The Romanian TS scholar Rodica Dimitriu also brings into play the problems encountered by translators in their job; thus, they mainly work under pressure in an extremely stressful environment and the need to cope with emotional stress (Schäffner 2002: 9-89).

A genuine methodology on translating (from English into Romanian) is perhaps best outlined by Leon Levițchi's *Îndrumar pentru traducătorii din limba engleză în limba română/ Guidelines for Translators from English into Romanian* (1975). The author pleads for the importance of a methodology and translation theory as a subordinate product of applied linguistics which was still insufficiently developed at that time (despite the attempts made by E. Cary or J.C. Catford at the era). (Levițchi 1975: 1-18) As mentioned in our previous research, his "guidelines refer to denotation (and the use of monolingual and bilingual dictionaries), vocabulary (homonymy, polysemy, false friends, etc.), grammar (anaphora and cataphora, verbs, sequence of tenses), figures of speech (allegory, allusion, ambiguity, ellipsis, pun, etc.), stress, intonation, repetition, rhyme, modality, connotation, coherence and style. The importance of parallel texts is also acknowledged and his bibliography on translation contains both Western (Benjamin Walter, Catford, Cartledge, Savory) and Eastern criticism (Fedorov and Aristov)." (Petraru 2014a: 331-338) His claims are for the 'good paraphrase', a work that needs to achieve the value of the original, to be as convincing as the latter for the target text reader. Among the peripheral forms of translation, Levițchi acknowledges *metaphrase* which 'spoils' the target language but its usefulness for the explanation of forms or difficult sentences cannot be denied. It can be accepted only accompanied by a finished version ('the good paraphrase') for didactic purposes. The *summary* is only justified by the lack of time which would have been incurred by a complete translation and is mostly employed by interpreters and in subtitling. *Adaptation* or *imitation* is so different from translation that it becomes a simple *pretext* for creation and despite its originality, it is inadequate when considered as translation. Last but not least, *selective translation* is incomplete, yet correct (as opposed to the metaphrase) and useful in teaching (Levițchi 1975, *passim*). In the same linguistic stance, pleading for the compensatory value of the target

language (TL) in translation and rising against the postulate of untranslatability, in *Virtuțile compensatorii ale limbii române în traducere/ Compensatory Virtues of Romanian in Translation* (1983), Kohn argues that as far as practice is concerned, the difficulties and limits of translation should be revealed, the probabilities of failure (recurrence and degree of untranslatability), determined and translatability scientifically proved (Kohn 1983: 1-14). A translation methodology would thus know how to appreciate the stylistic function fulfilled by syntactic structures in various texts; provide information on the author's option for a certain syntactic structure and effect which allow the translator to obtain a similar effect in the TL and the establishment, via the restrictions of selection, the lexical combination norms and the stylistic values of deviations from it. Moreover, the methods of modern linguistics offer the possibility of objectivizing and thoroughly researching the process of translation in all its stages (Kohn 1983, *ibidem*).

With respect to methodology, in the proceedings of the *First Colloquium on Literature and Translation* (1981), Romanian philologists such as Leon Levițchi argue that translations need to be complete (as in the case of the critical Romanian editions of Shakespeare's works which came out at 'Univers' Publishing House during the communist years) and direct (and indirect ones via a third language are only accepted as auxiliary material). Moreover, prose should be rendered by prose and verse by verse, translators should not add or omit anything so as not to overstrain or understrain their readers, respectively. The ultimate aim would be for the translation to be read as the original, i.e., achieve the same effect as the source text and be as 'communicative' and 'connotative' as possible. Translators should only translate works they are suited for, that is have 'affinities' with the original work and its author (1981: 1-55).

At this stage it is also important to mention that the discourse on translation (studies) during the communist period was not influenced by

the ideology of the time, except for a short remark in the pages of the *First Colloquium on Literature and Translation* (1981) which acknowledged the importance of the regime in the boost of good translations on the market as opposed to the previous period, i.e., the inter-war years. In fact, it was admitted that Ceaușescu himself was for the enrichment of the Romanian language and culture by translations from important authors (1981, *ibidem*). Certainly, Kohn drew on Marxist linguistics and translation practice when pleading for the legitimacy of translation, rising against untranslatability and arguing for the compensatory values of the target language in translation.

After 1989 TS courses such as Bantaș and Croitoru's 1998 one, *Didactica traducerii/ Didactics of Translation* overview the international approaches in the field tackling issues such as the translator and his/her relation with the writer, (translation and) interpretation, the concept of equivalence in translation, the translatability of a text, language variations, register, English teaching and translation, translation competency, history of translations in Romania, simultaneous and consecutive interpreting and hypotheses on the translation of poetry. The authors reach common sensical conclusions such as the fact that with respect to a general methodology, translation needs to consider the linguistic, semantic and pragmatic context, not to mention the relevant situational or cultural ones; moreover, translation is not the simple rendering of a source language text in a target language one for the surface structure sense of the two to be approximate, this is an old fashioned and narrow conception only emphasizing syntax. There is no absolute translatability or untranslatability, neither loss, nor gain; in case the former occurs, it should be compensated. The translator's activity is deemed to be carried out in three stages: the analysis (the act of interpretation), transformation and the shaping of the translated text (the final product). A translator's methodology should aim at following the rhetorical purpose and functions of the text to translate to operate

changes at the structural level and the establishment of equivalence in discourse and register are a means to set the limits of translatability. Regarding register, situation is equally important, as the special the latter, the more restricted the range of options for the former. The two authors also give concrete methodological suggestions for the training of (Romanian) translators, in general and interpreters, in particular: improving specialized linguistic competence, becoming aware that there are possible solutions for most methodological and syntactic difficulties, acknowledging synonymy and making the best choice according to context, clarity and preciseness of expression, knowledge of the field and practice, psychological training (as in the case of actors for interpreters) and self-control (Bantaş, Croitoru 1998: 1-134).

Courses intended for (future) translators and interpreters from French such as Ioana Adriana Bălăcescu's *Traduction: didactique et créativité* (2008) argue that, above all, a translation cannot be faithful and creativity comes through practice. The author is drawing on analytical and intuitive approaches for TS methodology: according to the former, the sense of the text to translate is within it and increasingly subtle methods of analysis only need developing to find it; the latter is tributary to hermeneutics whose creed is that the sense of a text 'springs' from it in a fusion of horizons based on the translator's experience. Moreover, The TS scholar stresses the importance of needs analysis for creativity which is close to faithfulness in translation and the fact that any methodology should consider it in the case of the translator. Discussing corpora consisting of testimonies of translator poets and recordings of translating methodologies, Bălăcescu opts for retrospective methods of analysis and introspective ones, respectively, to show how the translator, in his/her struggle for fidelity, is creative and feels like betraying the source text (Bălăcescu 2008: 1-38).

Other courses such as Rodica Dimitriu's intended for translators from English include exercises in addition to theoretical overviews. For

instance, after reading about the polysystem theory, students can be asked to make a list of 5-6 original literary works and then translations they consider as canonical in their literature and give reasons for their choices; of 3 original literary works/ translations that have not been canonized yet and the students regard as innovative and give reasons for which they think the respective works occupy a central position in their cultural and literary polysystems. Students could also come up with a historical period in their culture when translations occupied a primary position and say whether there were any literary genres imported through translations and what was/ were the 'larger' and 'older' culture(s) from which translations were undertaken. Last but not least, as theoretical methodology put in practice, students could argue in favour or against Itamar Even-Zohar's or Gideon Toury's claims; according to the former, "if translations hold a primary position in a culture, then translators feel less constrained to use target culture literary models and introduce innovation by exploring source text relations; if translations hold a secondary place, translators will attempt to conform to the norms and models of the target culture" (Dimitriu 2006a: 60-61) so students could be asked to "compare several source texts to their translations and decide whether they confirm or contradict Even-Zohar's terms" (*ibidem*). According to the latter, "pseudo-translations are legitimate objects of study", therefore students should be able to (dis)agree with the statement and say what "would make an author claim that his/ her work is a translation rather than 'an original'? (Dimitriu 2006a, *ibidem*), whether they know of any pseudo-translation in their culture/ other cultures that became popular among readers and give reasons for the popularity in question (Dimitriu 2006a, *passim*).

Our study on Translation Studies methodologies in Romania is not exhaustive, yet it affords us to reach the conclusion that, from the communist period to present day, Romanian TS methodology is not very original, drawing on the international literature of the field for its claims.

Thus, if the communist ideology is barely present in the studies published in volume during the period (the 1981 proceedings of the First Colloquium on Literature and Translation) or tributary to Marxist thought (Kohn's *Virtuțile compensatorii ale limbii române în traducere/ Compensatory Virtues of Romanian in Translation*, 1983), post-communist TS literature, in general and courses for the students' use, in particular give common sensical precepts on the art of translation and interpreting (Bantaș and Croitoru, 1998), analyse corpora and set up the translator's needs analysis based on creativity (Bălăcescu, 2008) or include practical exercises to help students learn and apply theoretical concepts of important TS scholars at different times (such as the activities designed to help students master the Polysystem Theory in Dimitriu's 2006a course).

2.

The Romanian Discourse on Translation

2.1. Translators and Translation(s) in Romanian Culture and Society

In this chapter[1] we tackle the role of translators and translation within the sociology of culture as can be seen from the Romanian discourse on translation from the 19th century to present day. Therefore, we will account for the reasons behind the translation process and the role of translators as social agents in the Romanian culture. We will particularly focus on key moments in the Translation Studies discourse in our culture such as the debate on the role of translations and translators in society in the 19th century. Thus, we will present the views of Romanian personalities that favoured the process and its agents, on the one hand and of those that rejected it on the assumption that it destroyed a culture's specificity, on the other hand. Also, we will describe the translation process and assess the translators' status from the beginning of the 20th century to the pre-communist and communist period in Romanian society.

In our approach, we start from Wolf's overall view (Wolf & Fukari 2007: 4 *passim*) on the process of translation in Translation Studies (TS) research that has taken various turns lately, the sociological one, included. Thus, translation seems to be conditioned by a cultural,

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[1] A previous version of this chapter was published as Petraru, A.M (2014b) "Translators and Translations in Romanian Culture and Society", *SGEM Conference on Psychology and Psychiatry, Sociology, Healthcare and Education, Conference Proceedings* vol. II, Sofia, STEF92 Technology Ltd, pp. 1157-1165.

structural level whose influential factors are power, dominance, national interests, religion, or economics, on the one hand and a social level pertaining to the agents that are part of the translation process, on the other hand. The role of the agents involved in the translation process would be the continuous internalization of the structures mentioned above; moreover, they are bound to act in agreement with their ideologies and value systems, having cultural connotations.

Leaving aside the intersections and overlaps of the social and cultural dimensions, we will account for the role of translations and translators in Romania since the 19th century to the communist years drawing on the aforementioned perspective in TS. First, we will account for the role of translations and translators in 19th century Romania as discussed by reputed Romanian critics such as Paul Cornea who took an interest in late 18th century and early 19th century literature, (i.e., the period between 1780-1860), especially in the forty-eighters. At this stage, we will also bring into play again the dispute between Ion Heliade Rădulescu who emphasized the beneficial role of translations that were meant to enrich a people's culture and Mihail Kogălniceanu, great political and cultural figure who rejected translations for their potential role in damaging what was specific to a culture, in general and the young Romanian culture of the time, in particular. Second, we will tackle the role of Romanian translations and translators in the 20th century, starting from the inconsistent translation policies of the inter-war and World War Two period guided by commercial criteria and the poor quality of translations undertaken by amateurs or unprofessional translators, to the major shift during the communist years when major publishing houses are founded and translation policies are coherent in the context of the emergence of the concept of world literature. At this stage, we will also account for most communist translators who are professionals, all renowned Romanian philologists and/ or academics.

The role of translations in early 19th century Romania was mainly an enriching one from a linguistic point of view since Romanian culture and literature were still young at the time. Despite the existence of strong opponents who made their views against translation clear in the Romanian reviews of the time (the most important one being *Dacia literară*), arguing that it was in the national interest of Romanian language and culture not be spoiled by translations from other cultures (on the contrary, our language should be free to develop its spirit and originality), the sociological phenomenon of translation flourishes during this period. According to statistics (*cf.* Cornea 1966: 38-77), there are almost 700 translations (and multiple versions) from 281 authors carried out by 301 translators (out of which only 20 were women) between 1780-1860. The most translated author during the period is Byron and the most prolific translator, Ion Heliade-Rădulescu who, as mentioned above, supported the importance of translations in a culture, thus opposing other important Romanian figures of the time such as Mihail Kogălniceanu who strongly rejected them. In fact, the latter distinguished between useful translations (e.g., Montesquieu's works) and futile ones (popular fiction), favouring originality against imitations that would kill a country's national spirit.

Also, it is important to mention that most translations were products of an indirect process, i.e., they were mediated via the French language (especially English literature, Byron's works included). Translations were viewed as interpretations of original works, not faithful renderings of the source text in the target language. Translators, as social agents, justified their choices by the taste of their readers who needn't be scared or shocked in any way. Novels were the favourite genre (George Sand's and Eugène Sue's novels were extremely popular), and the public's preference also showed in the works of Romanian writers (since the first Romanian novels also came out in the era). This may owe to the disappointment of the Romanian people after the 1848 revolution

and the exile of important Romanian writers; last but not least, the development of the public's taste towards a fictional substitute for an unfulfilled life would eventually lead to the rise of mass literature, extremely appreciated in the first half of the 20th century, as we will subsequently show.

Moreover, critics as social agents are prescriptive in their recommendations for translating foreign works into Romanian; Maiorescu's study "Direcția nouă" (New Direction) published in one of the most important reviews of the time, *Convorbiri literare/ Literary Talks* (Maiorescu 1871: 85-90, *passim*) includes some allegations on translators and translation. Thus, apart from the complaints on the state of literary activity in 19th century Romania (the lack of original productions, namely novels, short stories and particularly drama, not to mention literary histories), he supports Bariț's academic views on Romanian as analytic language which leads to longer target texts in the translation process if the source language is a synthetic one. The main idea is that translators should be cultural agents, speakers of foreign languages and travellers so as to render the image of the source culture in translation or take up grammar and compile (bilingual) dictionaries.

As a general remark, the translations carried out in the 19th century had the purpose of stimulating the Romanian language and literature in an era that required the enrichment of vocabulary and the set-up of orthographic norms. Popular literary works are translated during the period, and, as established above, novels are preferred. However, important Greek and Latin works, the classicism of the 17th century, as well as Shakespeare are insufficiently dealt with in translation.

Similar to the 19th century, in the early inter-war period, translations of British fiction were also indirect, i.e., mediated via French language, as previously mentioned. Romanian TS scholars argue that the public's taste was strongly influenced by the French cultural model. According to Dimitriu, "the exclusively commercial and business criteria

that guided the policy of private publishing houses [in the 1920's, 1930's and 1940's] had three obvious consequences for the reception of foreign literature in Romania. Firstly, the translation of many books belonging to the academic canons (British ones included) was left aside. Secondly, the translated books as such were frequently unacceptable on linguistic and textual grounds. Both publishing houses and translators themselves could be held responsible for that aspect. Publishers would impose on translators, in 80 per cent of the cases, drastic constraints regarding the length and type of the text. Works whose success had been previously tested on a foreign (French) audience had to be no longer than 120 pages so as not to bore the readers. This made the short story a favourite candidate among literary genres. It was also in order to facilitate reading and make it "more attractive" that these translations were often serialized in collections." (Dimitriu 1999: 191)

In the pre-communist decades, aesthetic criteria were part of the horizon of expectations of educated readers; also, aesthetic values were expected from literary works and translations by the interpretive communities of the time. It was essential for translations to have the same literary value as their originals, whereas translators were envisaged as creators with the same spiritual affinities as their authors. Last but not least, it was expected that the vocabulary used in translations be "in keeping with the characters' social, historical or geographic background (i.e., appropriate register)" (Dimitriu 2006b: 77).

Some of the most popular English authors translated in the first half of the 20th century are A. J. Cronin, Fl. Barklay, Bulwer-Lytton, Agatha Christie, Clemence Dane, Daphne du Maurier, etc.; they were probably chosen due to their popularity, not only in their source culture, but also in France. As previously mentioned, translations are incomplete and inaccurate and controversial figures such as the translator Jul Giurgea distinguish themselves.

One of the reasons for the poor quality of the translations from literary works, in general, and English fiction, in particular could be the lack of bilingual dictionaries (the first English-Romanian dictionary only came out in 1945-1946). Moreover, the Dubrovnik Translator's Charter was established only in 1963 so there were no clear regulations regarding the translators' status. However, protesting against the low quality of translations available on the market and the unprofessional translators who had signed them, the interpretive communities of pre-communist Romania (Cezar Petrescu, Mihail Sebastian, Călin Alex, Segiu Grosu, A. de Hertz, Demostene Botez, etc.) claimed that translators, as social agents and mediators between cultures, should possess a sound knowledge of the source language and be masters of the target language. All in all, the translator was considered to be a secondary author who had to accept special obligations with respect to the author of the original work. Finally, it was required for the translator to have a broad general knowledge and know the subject matter of the translation well enough so as to refrain from undertaking a translation in a field beyond his competence and skills, qualities that most translators from inter-war and WWII years lacked.

Most of the translators' norms were included in the critical considerations published by the Romanian philologists in periodicals since the early decades of the 20th century. Interestingly enough, the amount of translation criticism in periodicals increased and varied since 1918, focusing on theoretical considerations regarding translations and underlying their importance for the development of our national literature. Debates on translation include everlasting topics such as literal vs. free translations. As far as the status of translation as social process is concerned, outstanding literary critics such as Perpessicius, G. Călinescu, M. Sebastian acknowledge that translation is a path to knowledge that enriches national literature, considering that translations hold the same position in the cultural and literary polysystem of a country as the

original creations of that literature. Another famous critic, Pompiliu Constantinescu, also insists on the aesthetic and educational function of translations and on the impact they might have on a literature as they educate readers and refine their tastes. Apart from the theoretical considerations listed above, the section for translation reviews was usually filled with sharp critiques targeted at amateur translators. The authors of these articles all agreed on the importance of having professional, well-educated translators to deal with the canonical foreign works. Some Romanian critics (such as Călin Alex 1922: 2) go as far as militating for the acknowledgement of legal rights and the possibility to claim damages for the authors whose works had been poorly translated into the Romanian language. Furthermore, critics believed that the analysis of other Romanian well translated texts (i.e., parallel texts) would be useful for improving the quality of most of the published translations (Lăcătuşu 2000: 63-83).

The communist years mark a shift of perspective with respect to translations and the translator's status in Romania. First of all, the incoherent translation policies of the inter-war and WWII period and the amateur, unprofessional translators are now replaced by professional translators, great literary figures, professors of foreign languages and remarkable philologists such as Leon Leviţchi, Dan Duţescu, Irina Mavrodin, Frida Papadache, Antoaneta Ralian, Mircea Ivănescu, Petre Solomon, Ion Frunzetti or Dan Grigorescu. Then, great Romanian publishing houses (some of which have survived to this day) were set up and masters of world literature (a new concept that emerged during this period) were translated under their auspices. The first one to be founded was *Editura de Stat (The State Publishing House)* in the 1950s, followed, in the 1960s and 1970s, by other state-owned publishing houses, i.e., *Editura pentru Literatură Universală (World Literature Publishing House)*, *Editura Univers (Univers Publishing House)* that were dealing exclusively with world literature, whereas other publishers included both Romanian and

world literature in their series (*Minerva, Albatros, Cartea Românească/ The Romanian Book*). Reviews dealing with the reception of foreign literatures and translations were also set up: *Secolul XX (The 20th Century)* and *România literară (Literary Romania).* Balzac and Shakespeare's complete works, Dante, Goethe, Thomas Mann, to name but a few were translated in communist Romania; in terms of numbers, only at Univers Publishing House approximately 2700 literary works by no less than 2100 authors came out between 1961 and 1980 (Ionescu 2004: 5). Translations held a primary position, even stronger than in the former period and their importance could no longer be denied. The following explanation could be provided for the large number of translations undertaken during the communist years: "The promotion of mass culture, strongly supported by the new political regime, the educational reform and, more specifically, the fashionable concept of world literature, with its emphasis on national literary values that could be exchanged and shared among all nations, were most favourable auspices under which to start a new translation campaign. The communist state was directly involved in a clearly outlined translation policy with precise objectives to fulfil. The increased number of readers, who were no longer so familiar with foreign languages, a certain – ideologically motivated – scarcity of original creations, the unavailability of foreign books – except for Russian ones – made translations important and necessary. They facilitated the younger generations' access to foreign literary values and their impact in the communist years was even more significant than in the previous period. The books were inexpensive, their cult carefully instilled in schools, so the demand was extremely high." (Dimitriu 2000: 185-186).

Moreover, the Translator's Charter was also established during this period (namely in Dubrovnik in 1963, but only amended in Oslo on July 9, 1994) so communist translators had its recommendations to follow; among them, the faithfulness to the form and content of the original was highly valued in translation criticism. A Romanian view on

the issue was perhaps best given by the literary translator and philologist Leon Levițchi who, in his prescriptive guidelines for Romanian translators that undertook translations from the English language argued that to translate was to render, as faithfully as possible in the target language, the content of ideas, the logical and emotional structure of the original language so that the general effect on the receiver should not resemble a translation (Levițchi 1975: 8). Still, in the context of the new political regime, it was only natural that a new generation of writers emerged so as to celebrate the virtues of the new political order, adopt the ideology of the communist party and serve its interests. Cheap literary works translated during the previous period were frowned upon and the decrease of the number of translations along with an increase of the number of copies, and price cuts was highly recommended in the early 1950s (Vasile 2010: 98).

The power issue of censorship in communist Romania is a complex one, affecting both the creations of Romanian writers and translated works. Its most efficient agent remains Direcția Generală a Presei și Tipăriturilor (The General Directorate for Press and Print) which became Consiliul de Stat al Presei și Tipăriturilor (The State Council of Press and Print) after 1965. The organism followed the Stalinist model and controlled the media: books were destroyed or access to them was limited by hiding them in the S (special) Fund of public libraries; authors were divided into categories: they were totally forbidden, partially forbidden or 'accepted' (for works in the latter category, readers were advised to be sceptical). Although it was officially dissolved in 1977, the Council still operated under cover by placing former members in key positions. The press was supposed to reflect the ideology and requirements of the Communist Party (a law was given in this sense in 1974); words whose referent had been made unavailable in those days (such as 'banana', 'orange', 'coffee') were being deleted from daily vocabulary, along with words that could offend Ceaușescu and his wife,

and terms such as 'hunger', 'cold', 'darkness', 'cross' that might have shaken people's faith in the bright socialist future promised by the communist regime. Reviews and periodicals dealing with literature and art had to become more responsible in promoting socialist culture and the formation of the 'new man', *homo socialisticus*; certainly, no opinions that were against the party's ideology would be published (Troncotă 2006: 183). Between 1948 and 1965, censorship was active in the newly established publishing houses such as ESPLA (State Publishing House for Literature and the Arts) where translations from Russian authors were preferred. Since 1965, censorship showed more tolerance but, at the beginning of the 1970s, for economic reasons, the number of copies and titles was reduced, and standards were lowered for the quality of paper and graphic design. Despite all these, Romanians continued to read a lot, writers made a reputation and many translated books rapidly sold out, including the ones targeted by the censorship system (Tuță 2000: 28-29).

As far as the TS discourse in communist Romania is concerned, the proceedings of the National Colloquium on Translation and World Literature (1981) are a unique document which best reflects writers', critics' and translators' opinion on the matter. Such reputed figures as Petre Solomon, Leon Levițchi, Andrei Banțaș, Al. Paleologu, Ștefan Augustin Doinaș, Zoe Dumitrescu-Bușulenga and others debate on the status of both translation and translators for the period under discussion. Thus, the translator is considered as responsible for the enrichment of the Romanian culture with translations from foreign cultures that should be rightly selected so as have an impact on the target culture. As an acknowledgement of the translators' Herculean tasks, a replacement of the Italian adage *traduttore-traditore* with *traduttore-truditore* was proposed. The multifaceted personality of the professional translator is also outlined: he/ she should be a good philologist, literary critic and historian in order to render with accuracy and subtlety the source text into the target language and culture. Moreover, participants highlighted the qualitative and quantitative improvements in the field of translation

as compared to the inter-war and WWII years, and linked them to the superiority of the new political regime. The Writers' Union was asked to play an active role in the continuous improvement of the quality of translations from Romanian into other languages so as to promote our literary values abroad; special training was envisaged for a team of selected translators (i.e., academic training in the country and abroad and other seminars). Considerations were also made on the translator's invisible status: with a few notable exceptions (e.g.: Dan Duțescu, Tașcu Gheorghiu, Leon Levițchi, Aurel Covaci) many of the Romanian translators were 'invisible' or scarcely known through a few lines in a dictionary[2]. Another important debated issue was that of translation criticism and the necessity for more articles of this kind which should better highlight the translators' merits. *Secolul XX* (*The 20th century*) was praised as the only publication to host a translation chronicle that effectively dealt with the phenomenon of translation, and not with translated books and their authors. Making reference to the Shakespeare commission unanimously approved by the Writers' Union, Levițchi listed a number of prescriptive rules (norms) which any 'honest' translator should obey:

1) translations should be 'complete' (as in the case of the critical Romanian edition of Shakespeare's works which was not supposed to be a 'family' edition in the Bowdlerian acception);

2) translations should be direct, i.e., carried out from the original source language (indirect translations are only accepted as auxiliary material);

3) prose should be translated by prose and verse by verse and prosodic forms should be preserved (no more than 5% of additional verses are accepted);

4) the translator should not overstrain or understrain the readers (omission is particularly forbidden);

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[2] One such dictionary was Marian Popa's *Dicționar de literatură română contemporană (Dictionary of Contemporary Romanian Literature)*, first published in 1971 and reedited in 1977.

5) the end product of the translation process should not read as a translation, but as an original (no language violations are accepted);

6) translations should have in view their readers just like the author who addresses his/ hers; therefore, translators should be as 'communicative' and 'connotative' as possible. 7) there should be certain 'affinities' between the translator and the work s(he) has chosen to translate (1981: 3-55).

Furthermore, the communist period witnesses the publication of TS works that praise the virtues of Romanian language, namely Ioan Kohn's *Virtuțile compensatorii ale limbii române în traducere/ Compensatory Virtues of Romanian Language in Translation* (1983). If translators and critics usually complain about the impossibility of preserving the effect of the source text in the target language, because of the scarcity in the means of expression of the latter, Kohn supports the virtues of the target language, in general and Romanian, in particular based on the principle of equivalence in TS. His approach draws on two principles: the *translatability* of the general (referential) sense of the message and the *compensation* of stylistic values; the two are meant to ensure the endurance of a literary work and its aesthetic value in a different literary space (Kohn 1983: 6).

To summarize, the communist years witnessed the flourishing of translations from world literature and a change in the translators' status, despite the censorship and newly proclaimed ideals that advocated the importance of a new ideologically purposeful Romanian literature. Thus, from unprofessional figures in the inter-war and WWII, translators are now reputed personalities of Romanian culture and society.

In our diachronic overview of Romanian translators and translations from the 19th century to the communist period, we were guided by Wolf's perspective on TS that viewed translators as agents and translations as process conditioned by various socio-cultural factors. Thus, we showed that in 19th century Romania or the age of the forty-

eighters, translations were either rejected or supported as exercise and means to enrich the vocabulary of a newly formed language (*cf*. Ion Heliade Rădulescu vs. Mihail Kogălniceanu's views). Then, we drew attention to the incoherent translation policies in the inter-war and WWII years and to the poor translations carried out by unprofessional translators for private publishing houses exclusively guided by commercial criteria and influenced by the public's taste that demanded cheap mass literature. At this level, we also pointed out that translators, as social agents, were sharply criticized by critics for their products in the target language. However, we also proved that their status improved in the communist years due to a series of factors such as the set-up of state publishing houses with their coherent translation policies or the emergence of the concept of world literature. Translators are also philologists and academics following the precepts of the 1963 Dubrovnik Translator's Charter and issuing their own prescriptions on translations and translators (*cf.* Levițchi's recommendations in the proceedings of the National Colloquium on Translation and World Literature, 1981). Last but not least, the Romanian communist period introduces innovative TS works that praise the compensatory virtues of the target language in translation (e.g.: Ioan Kohn's seminal study).

2.2. Challenges and Needs in the Era of Globalization

In this subchapter[3], we purport to account for the needs of Translation Studies (TS) and its discourses in the globalized world. Thus, we will draw on the latest developments in corpora studies, periodical

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[3] Part of this research has previously been published as Petraru, A.M. (2016b) "Translation Studies Research and Its Needs in the Era of Globalization", *Language, Culture and Change, vol. VII: Education, Research and Development in the Globalised World*, Iași: Editura Universității "Alexandru Ioan Cuza", pp. 144-148 and Petraru, A.M. (2016c) "The Romanian Discourse on Translation (Studies) and Its Challenges in the Era of Globalization", *Globalization and National Identity. Studies on the Strategies of Intercultural Dialogue. Language and Discourse Section*, Tîrgu Mureș: Arhipelag XXI Press, pp. 361-375.

studies (Latham and Scholes, 2006) and discourse analysis in a TS-related context (Pym 1992, Schäffner 2002) to assess their influence and importance on the national discourses on translation, be they major or minor. As a case in point, we will refer to the present Romanian discourse on translation in keeping with the challenges of the globalized world. Our aim is to examine its originality and challenges in post-communist Romania. For our methods, we draw on general Translation Studies (TS) methodology and discourse analysis in a TS-related context. The material consists in the TS courses, books and translations published after 1989. In discussing our results, we will also have in view the situation of translation and translators in Romania from the perspective of the public as assessed by Romanian TS. Thus, we hope to give an account of the concepts of translation and translator in our time of globalization using material from translation courses or writings of Romanian translators, but also works that have mainly dealt with the phenomenon (Ghiu 2015) or just tackled it tangentially (Cornea 2006); in addition, we took into account the prefaces of Romanian translators to the great works on translation from the international cultural heritage, namely Ștefan Avădanei's to Steiner's *After Babel* (1989) or Magda Jeanrenaud's to Ricoeur's *On Translation* (2005). The main methods are those of discourse analysis in a translational context (Pym 1992; Schäffner 2002). We also used encyclopaedias (Baker and Saldanha 2009) and general translation studies to argue the challenges of translation in the age of globalization (Venuti 1995 and 1998). We have, of course, not ignored any translation treatises essential to the field's methodology (Williams and Chesterman 2002; Saldanha and O'Brien 2014).

One of our aims is to grasp the original elements of the Romanian discourse on translation, which is gaining momentum in the age of globalization due to the university courses, study programs and TS reviews. Regarding the TS discourse after 1989, we will discuss the ungrateful status of the translator labelled as *traduttore traditore*, still

preserved to this day. The new constraints imposed by Romanian legislation on sworn translators and their agency as an added value in society and the world drawing on perspectives from international TS discourse will be dealt minutely in a separate subchapter, along with the contribution of recent laws to the status of its agency and agents.

The theory and practice of translation has evolved from considerations on the state of the art made from the beginning of rendering texts in other languages, i.e., ever since Herodotus or Cicero (*cf.* Douglas Robinson's *Western Translation Theory from Herodotus to Nietzsche*, 1997) to a distinct discipline at the half of the 20th century, Translation Studies. Drawing on linguistics and literature, it later became interdisciplinary, taking various turns, a cultural and sociological one, included. In this respect, it is enough to bring into play Mary Snell Hornby's *The Turns of Translation Studies* (2006) or Michaela Wolf's *Constructing a Sociology of Translation* (2007).

Since our postdoctoral research dealt with the Romanian discourse on TS, our methods found inspiration in recent developments in discourse analysis in a TS-related context and corpora studies. For the analysis of discourse in the TS context we were inspired by the volume edited by Christina Schäffner, *The Role of Discourse Analysis for Translation and Translator Training* which reproduces the latest publication of *Issues in Language and Society* and the series of seminars held in November 2000 at the Aarhus School of Business from Aston University, Denmark; it contains a debate between Trosborg and other translators (including Rodica Dimitriu, from Romania), five answers and related comments. The approach is an eclectic one (with concepts from speech, gender analysis, and semantics, Halliday's studies on register, Katharina Reiss' Skopos theory and Christiane Nord's functionalism to contribute to the students' understanding of translation and the discipline of TS and help them in their future professional development in the field. It was commonly agreed that Skopos theory needed improving and the

students' reflection on the translation process should be enhanced. Our Romanian scholar, R. Dimitriu, discussed the problems faced by the translators in their jobs and the need to cope with a stressful working environment (2000: 71). Another debate is the issue of including linguistics and detailed textual analysis in translator training. Romanian translator Rodica Dimitriu points out problems of the translator profession such as working under pressure, the distinction between extratextual and intratextual factors of Nord's established functionalist model, as well as terminological problems in Trosborg's model (Millán-Varela, for example, mentions here, the absence of the pedagogical element and proposes the reformulation of this translation model to include the production of acceptable and relevant texts in the target language, drawing attention to the need for visibility of the students' voice and target orientation as discussed by Romanian TS scholars (*cf.* Lungu Badea-Georgiana 2004, 2007).

Anthony Pym's study, "Limits and Frustrations of Discourse Analysis in Translation Theory" (1992) is also essential because it bridges discourse analysis and its emergence in 1970 to 1980-1990 applications in TS theory; the author talks about linguistic approaches which, at a glance, show how many types of analysis are not suitable for the translation field for the simple reason that they cannot establish that the target and source text belong to the same discourse; in other words, most theories cannot describe the limits of a particular discourse in different languages. A more pertinent approach is to define discourse as a set of constraints and then to apply this definition to recognize translation as a possible index of intercultural discursive constraints (1992: 227-228, *passim*).

Regarding international TS itself, one cannot ignore Mona Baker and her *Routledge Encyclopedia of Translation Studies*, in the newer edition edited with Gabriela Saldanha in 2009 for the main definitions of key concepts that allow us a comparison with *Micul dictionar de termeni utilizați în teoria și practica traducerii/ Concise Dictionary of Terms Used in the*

Theory and Practice of Translation published by Lungu Badea Georgiana (2003), not to mention Ion/ Ionas Kohn's article on the tradition in Romanian translation. A future comparative study could consider the volume of *Translation Universals. Do They Exist?* edited by Anna Mauranen and Pekka Kujamaki (2004) and its counterpart in the Romanian translation discourse, *Universaliile Tranducerii/ Translation Universals* by Magda Jeanrenaud (2006).

With respect to translation methodologies in translation studies, we have focused on the basic principles illustrated by Jenny Williams and Andrew Chesterman in *The Map: A Beginner's Guide to Doing Research in Translation Studies* (2002) and the more recent considerations developed by Gabriela Saldanha and Sharon O'Brien in *Research Methodologies in Translation Studies* (2014). Williams and Chesterman discuss translation strengths such as text analysis and translation, translation quality assessment, literary genre translation, multimedia, translation and technology, translation history, ethics, terminology and glossary, interpreting, translation process, translator training, and the translation profession. They also conclude that theory and practice are closely related, and relevant research issues need to be addressed in both empirical (be it naturalistic or experimental) and applied studies. The methodology should therefore take into account all these aspects, and its assessment should consider the explicit, the evidence, the critical attitudes, the appropriate theory, the data selection criteria and the implications (Chesterman 2002: 1-128). But Saldanha and O'Brien talk about the evolution of methods from *The Map* onwards, mentioning keystroke logging, eye tracking, internet-mediated research, as well as the special importance given to sociological, ethnographic and ethical approaches (2004: 1-9), hence the emphasis on specific methodologies which describe in detail when and how they can be applied with examples from TS research. The authors agreed that, due to its interdisciplinary nature, translation studies combine the acquisitions of

applied linguistics, literary criticism, social sciences, psychology, cultural studies and require various methodologies, the mixture of which results in the 'fertilization' of the field. Focusing more on the empirical and less on the conceptual in research, Saldanha and O'Brien analyse the texts that make up the translation product, the process, the participants involved, and the context in which the translations take place and are received with the inevitable overlap between these elements. Translators are inspired by the model perfected by Chesterman, which in turn is divided into three models: the comparative ones which want to discover the translation rules of language pairs, the contrasts of language systems or the universals of translation; models characteristic of processes that render change (from state A to state B) in an interval (although process one is necessarily linear) and allow us to understand translation decisions and the cognitive factors that influence this process; last but not least, the causal models that help us explain why translations are as they are by referring to the three dimensions of causation: translator's cognition (translator knowledge, attitude, identity, skills), practical issues (order, payment, deadlines) and socio-cultural factors (ideology, censorship, cultural traditions, public) (*ibidem*). Saldanha and O'Brien also refer to Marco's four (non-exhaustive) research models in translation studies: textual-descriptive, cognitive, cultural and sociological proposed in 2009; in fact, the author admits that his model combines research methods and theoretical approaches, but Saldanha and O'Brien advocate for more flexibility and encourage creativity and the combination of theories and methods.

We also draw on Venuti's texts, useful for the marginal status of the translator, *The Translator's Invisibility* (1995) and *The Scandals of Translation* (1998). The first wants to address professional translators and others, as well, advocating for change (Venuti 1995: IX), and his theories underpin the translator's visibility and invisibility, strategies to 'alienate' and 'domesticate' the text or bring home the source and target culture

and language. Invisibility relates it to contemporary Anglo-American culture; it refers to two mutually determining phenomena, an illusory effect of speech, the translator's own manipulation of the English language; the other is the practice of reading and evaluating translations with a strong tradition in the UK and the United States, while transparency is only an effect of fluent speech, the translator's effort to ensure easy reading by adhering to current usage, maintaining syntax which flows and an equivalence of meaning (Venuti 1995: 1). The role of translation is overshadowed by the authorship of the original work and a so-called offense that would be brought to it by translation, which cannot be a unique derivative that does nothing but imitate another text, hence the fear of distortion and contamination (Venuti 1998: 35). According to the Romanian TS discourse (2006a: 128), our translator has a status as ungrateful as that of Anglo-American culture, because s/he is subordinated to the author who controls the publication of the translation in copyright terms for the original text, i.e., the author's lifespan plus another 50 years.

Corpora studies, whose importance for TS has been stressed since the 90s by Mona Baker, are of particular interest to us; this is because the it has reached a stage in its development as a discipline when it is both ready for and needs the techniques and methodology of corpus linguistics in order to make a major leap from prescriptive to descriptive statements, from methodologising to proper theorising, and from individual and fragmented pieces of research to powerful generalisations. Once this is achieved, the distinction between the theoretical and applied branches of the discipline will become clearer and more convincing (1993: 248). However, more recent developments such as Federico Zanettin's (2012, 2013) tackle the issue more thoroughly; the scholar pinpointed the flaw of favouring quality over quantity in the compilers' work despite the intertwinement of the two. With respect to quantity, he believes that TS needs "more and larger corpora, in more

languages, in more directions of translation and covering a wider range of internal varieties. Also needed are more corpora containing texts collected at different times, which can be used to gain insights into how evolving translation styles and norms relate to evolving language norms, and on how translation affects and is, in its turn, affected by language change." (2013: 30) This means that there is a temporal dimension involved so "the isolation of translation universals and norms may be demanding in terms of corpus resources, since several translation and reference subcorpora are needed in order to disentangle source language, genre-related and diachronic variables." (2013, *ibidem*) With respect to quality, "interpreting quantitative data should be made in light of contextual variables associated with different groups of texts, and which may be recovered from descriptive metadata, and on the manual sifting of automatically generated results, for instance word lists, concordance lines or collocation tables." (2013: 31)

Last but not least, we focused on Periodical Studies, a rising branch of the history of the book that still needs investigating despite the pioneering work of the contributors to the *Journal of Modern Periodical Studies* whose treatment of the (daily, weekly, monthly, quarterly, etc.) 'little magazines' of the modern period that came out between 1880-1950 in the English-speaking world is beyond reproach. Perhaps best explained by Robert Latham and Robert Scholes in "The Rise of Periodical Studies" (2006), the field also deals with technical details concerning modern databases that allow searches for the users interested in various aspects of the publications and articles included there. Moreover, the sub-discipline claims that periodicals need to be read as texts with a different unity from books; this led to the establishment of organisations such as The Research Society for Victorian Periodicals of 1968 or, more recently, the Research Society for American Periodicals. In addition, periodicals have become more important when it comes to the interconnections constantly sought between literature, arts, the culture of

commerce and advertising pertaining to the political and social, political and even scientific issues of the time. The interdisciplinary character and the 'aggressive' use of digital media were also tackled by the two authors (2006: 517-518, *passim*).

The approaches outlined above afforded us the analysis of the corpus of the Romanian discourse on translation from its beginnings to present day. Thus, our material consisted in the articles on translation and translators from national bibliographies (Tomescu-Moşneguţu's 1988 on *Secolul XX*; Stoica's 2003 "Bibliografia generală a studiilor critice despre arta traducerii" from *Literatura română. Ghid bibliographic*, *partea a III-a, Scriitori români traducători*), reception studies concerned with the topic (i.e., Tamara Lăcătuşu's chapter on "Concepţii asupra traducerii şi traducătorului" in *Cultură şi comunicare. Raporturi literare româno-britanice, 1900 – 1950*, 2000), other articles from periodicals retrieved during our personal research in the field. We did not leave aside the main TS courses by reputed TS scholars and other TS works (some of them mentioned in the introduction to this study, e.g., Ion Kohn's, Rodica Dimitriu's, Lungu Badea Georgiana's or Magda Jeanrenaud's works, etc.). Unfortunately, despite the digitalized databases of Bucharest (Biblioteca Digitală a Bucurestilor, digibuc.ro) or Cluj (Transsilvanica), many of the old articles are unavailable today.

Thus, we established that TS studies draws its methods from discourse analysis to assess the developments of reflections on translation and the translator diachronically and synchronically; also, the discipline is tributary to corpora studies whose qualitative and quantitative dimensions still need consideration from compilers that tend to deal more with one and less with the other. Finally, the importance of the new emerging subfield of the history of the book, periodical studies, cannot be denied for a better treatment of the online databases highly available in the era of globalization. As far as the Romanian discourse on Translation (Studies) is concerned, we could argue that, despite the

methods of the (sub)disciplines outlined above, there are still areas that remains difficult to deal with, mainly the unavailability of many articles on the art and craft of translation from old periodicals.

As mentioned above, Romanian reflections on translation have been made ever since the first translation was carried out in our country, in the 16th century. However, despite disparate reflections at paratextual level and disputes that made history such as the one between Ion Heliade Rădulescu and Mihail Kogălniceanu, texts dealing exclusively with the art and craft of translation have only been published starting with the second half of the 19th century in periodicals (e.g., Bariț(iu)'s in Cyrillic, Iorga's in Romanian, etc.). No sooner had TS works that enjoyed book length treatment started to come out than the communist years (Leon Levițchi's, Gelu Ionescu's and Ioan Kohn's works). The totalitarian regime also witnessed the organisation of scientific events in the field: the first national colloquium on translation and world literature in 1981.

Naturally, after 1989 the discipline of TS has flourished due to the establishment of tertiary programmes in almost all major Romanian universities, the doctoral theses written in the field, more translations from reputed TS scholars (Eugene Nida, Jean Delisle, Michel Ballard, etc.) and accounts of Romanian translators on their works (Irina Mavrodin's or Antoaneta Ralian's). Romanian specialists distinguish original features in the TS works published in the era of globalization (e.g., Muguraș Constantinescu from "Ștefan cel Mare University" of Suceava, when dealing with the literary translation in the 21st century). Yet, it is our belief that the originality of the Romanian discourse on translation resides in its hermeneutical approaches (Paul Cornea, Bogdan Ghiu). The TS discourse blooms after 1989 when TS theses are defended, both theoretical (Raluca Vârlan – *La traduction comme relecture du sous-texte*) and applied (Ligia Brădeanu – *Translation of Phraseological Units (Idioms and Proverbs)* in *Literary Texts* or Laura Sună – *Pragmatic Orientations in Translation Studies and Their Role in an Integrated Methodology of ELT in Highschools*),

conferences are organized, translations are made from the major disciplines (Nida, Ricoeur, Zumthor, Steiner, Delisle, Eco, Ballard, etc.), works by Romanian translators are still published (French studies: Irina Mavrodin – *Despre traducere: literal și în toate sensurile/ On Translation: Literally and in Every Sense* (2006), Magda Jeanrenaud – *Universaliile traducerii/ Translation Universals* (2006), *La traduction. Là où tout est pareil et rien n'est semblable* (2012), Lungu Badea Georgiana – *Teoria culturemelor, teoria traducerii/ CSI Theory, Translation Theory* (2004), *Tendințe în cercetarea traductologică/ Tendencies in Translation Studies Research* (2005), *Scurtă istorie a traducerii: repere traductologice/ Short History of Translation: Translation Studies Landmarks* (2007) and English studies: Rodica Dimitriu – *Disocieri și interferențe în traductologie/ Dissociations and Interferences in Translation Studies* (2001) *The Cultural Turn in Translation Studies* (2006), Ioan-Lucian Popa – *Translation Theories of the Twentieth Century: 1900-1990* (2008), *An Introduction to Translation Studies* (2009) Ungureanu Cristina – *An Introductory Course in the Theory and Practice of Translation* (2008) and many more. The testimonies/ studies of the great translators of philosophy also come out: Bogdan Ghiu, *Totul trebuie tradus. Noua paradigmă/ Everything Needs Translating. The New Paradigm* (2015) or of English literature: Antoaneta Ralian, *Amintirile unei nonagenare/ Memories of a Nonagenarian* (2014).

A study that, in our opinion, summarizes the post-communist Romanian tendencies in TS research is Muguraș Constantinescu's "La traduction littéraire en Roumanie au XXIème siècle: quelques réflexions" (2009: 871-883); the works of Tudor Ionescu, Magda Jeanrenaud, Gelu Ionescu, Irina Mavrodin and Ioana Bălăcescu are the topic for discussion probably because they managed to successfully combine the academic, TS and critical dimensions. We could say that, as a translator, Muguraș Constantinescu emphasizes the originality of the Romanian TS discourse. Ionescu (not Gelu, the author of *Orizontul traducerii/ Horizon of Translation*, 1980; 2004, but Tudor) is discussed by the author due to his

'traductosophy' inspired by international approaches (Culioli, Ladmiral and Troper) and the distinction made between artistic translation and other types (oral or written). As Anna Mauranen and Pekka Kujamaki in *Translation Universals. Do They Exist?* (2004), Magda Jeanrenaud deals with *Universaliile traducerii/ Translation Universals* (2006). Ioana Bălăcescu from the University of Craiova makes a needs analysis, of utmost importance for practical courses with students. Last but not least, Irina Mavrodin, in *Despre traducere – literal şi in toate sensurile/ On Translation: Literally and in Every Sense* (2006), talks about identity and otherness, reality and simulacrum in self-translation.

From our viewpoint, original elements can be found in Bogdan Ghiu's most recent work, *Totul trebuie tradus. Noua paradigmă (un manifest)/ Everything Needs Translating. The New Paradigm (A Manifesto)* (2015), unique in its kind, in our country, through the translation problems raised in the era of globalization; this comes against the background of a defective conception on translations of the Romanian public interested in and satisfied with online translations provided by machine translation such as google translate. Moreover, there is the academic world interested in moving up the ranks (and even intellectuals, reluctant to engage in translation which is seen as a second-hand job) and the radiography of the book translation market. The author proposes a paradigm shift from the epistemological metaphor of interpretation to that of translation; thus, instead of passively interpreting, commenting externally, or mechanically decrypting and decoding, we should translate because it is the most useful activity for everyone. In the age of globalization, there must be an awareness of translation and the translator so that the reading-interpreting model can be transformed into a reading-translation one (Ghiu 2015: 20-21). In the chapter on original elements, we note his "scheme" for the "principle of generalized translation": "1. prelingivistic self-translation: we do not act, we translate *ourselves* into action; 2. *intra-linguistic translation* (intra-

lingual, intra-idiomatic): it is at the same time more useful and fairer to say that our relations are some of translation; only apparently, through a construct and a political reductive convention, of macro-semiotic representation, we speak [in] the same language; 3. *inter-linguistic translation* (inter-lingual, inter-idiomatic), what we usually call translation from one language to another; 4. *inter-medial translation*: production line, work with art – compiling messages only as/ through translation; message – passing, transmitting, translating; art as transduction; 5. *intercultural translation* (the new global-immanent comparativism): "Since the second millennium (BC), the different cultures and polytheisms of the ancient world had reached a remarkable level of intercultural translatability" (…); 6. *inter-religious translation* (theology as translationology; religion as horizontal and vertical translation." (2015: 63-64)

Original for Romanian TS discourse is also Cornea's work, *Interpretare și raționalitate/ Interpretation and Rationality* (2006) where translation, as in all hermeneutics, is seen as a step of interpretation, the Romanian critic improving the tripartite classification operated by Jakobson in the 1960s (interlingual, intralingual and intersemiotic translation) by adding translation from abstract to concrete (as in the case of allegory, explanation, conjecture and decipherment) (2006: 216).

At paratextual level we bring into play the translators' reflections in the main writings about translations; for example, in a hermeneutical stance, Ștefăn Avădanei, in the Romanian preface to Steiner's classic *After Babel* summarizes the author's conception of translation: "By translation, Steiner understands not only the transfer of meanings from one language to another, but also interpretation and communication in general. Any act of speaking involves 'translation' because to understand means to interpret: 'translation is contained in the most rudimentary form of communication'. The word 'translation' used in the vast majority of cases to denote the process or result of reformulating a written or oral utterance

from one language into another — the meaning considered in this book — takes on dimensions of a completely different magnitude and complexity; it is not only about transfer within language, but also about society, behavior, understanding, spirit" (Steiner 1983: 8-9). In the same hermeneutical vein, we also mention Magda Jeanrenaud, who translated and prefaced Paul Ricoeur's *On Translation*, emphasizing that "one of the lessons that any translator should learn from Paul Ricoeur's texts on translation, a lesson of both moral and practical value, is to de-dramatize the theoretical postulate of untranslatability (…) which is well done 'letter' and 'spirit' by the author" (2005: 5-6).

Other novelties related to the post-communist Romanian translation discourse, compared to previous periods, indebted to the abundance of international theories (Brazilian cannibalism, the influence of gender studies), would be the founding of specialized journals in the field (*Translation Studies: Retrospective and Prospective Views* at "Dunărea de Jos" University of Galați or *Atelier de Traduction* of "Ștefan cel Mare" University of Suceava), as well as the translation courses with exercises for the use of students (R. Dimitriu – *The Theory and Practice of Translation*, 2002, *The Cultural Turn in Translation Studies*, 2006 etc.).

Among the challenges of the era of globalisation, there is the translator's unfortunate status of *traduttore-traditore*; ever since the communist era, in the 80s, the replacement *traduttore-truditore* was proposed due to the Herculean work carried out by the professional as seen from the proceedings of the first national colloquium of world literature and translation published in *Viața Românească* (1981). After 1989, things did not change much: the status of the translator remained as frowned upon as before, young practitioners (Andra Matzal, Radu Pavel Gheo, Mihai Chirilov, etc.) complaining about the impossibility of living a decent life based on the pay received for their work in the field. Thus, translation is practiced as a 'hobby' or along with another profession and is easy to enter the market as a translator, especially for

English where a simple test passed grants access to major publishing houses such as Polirom (2007: 6-9). In addition, in the era of globalization, it seems that the status of translation itself suffers even more, as Bogdan Ghiu argues referring to the situation of Eastern European countries, which, unlike France or Norway, do not protect their translators. Thus, in our country and in other small cultures/ less popular languages, people are encouraged to believe that translation is not important, but minor, automatic. The translator is assimilated to companies, translation offices (which also offer interpreting, subtitling, localization services, etc.) or the Internet and its facilities (machine translation such as google translate which are used despite the poor, even embarrassing qualities of the results) (Ghiu 2015, *ibidem*).

Nonetheless, we cannot deny that the field of TS in the era of globalization is extremely rich thanks to the increased interest in the field, shown in the setup of undergraduate and postgraduate programs in almost all universities in the country, hence the doctoral theses in translation, both theoretical and applied; conferences are organized, translations from the major disciplines are made and works of Romanian TS scholars are published (Mavrodin 2006 Jeanrenaud 2006, Badea Georgiana 2004, 2005, 2007, 2013, Dimitriu 2001, 2006), alongside with testimonies/ studies of the great translators of philosophy (Ghiu 2015) or literature (Ralian 2014). We find original reflections mainly at the hermeneutical-interpretative level in Cornea (2006) who claims that translation is a step of interpretation and builds on the Jakobsonian tripartite classification of the 60s (interlinguistic, intralinguistic and intersemiotic translation) by adding translation from abstract to concrete (as in the case of allegory, explanation, conjecture, and decipherment). In the same interpretive stance, Ghiu (2015) is equally original, proposing a paradigm shift from the epistemological metaphor of interpretation to that of translation. We cannot ignore the Tudor Ionescu's 'traductosophy' (as labelled by the TS scholar Muguraș Constantinescu (2009) who finds original elements of the discourse on literary translation in our country

in the 21st century). Therefore, if the contemporary Romanian translation reflections were to belong to a school, this would probably be the hermeneutical one as defined by the works of Steiner or Ricoeur (translated and prefaced by reputed academics such as Ștefan Avadani and Magda Jeanrenaud).

Regarding the challenges of translation in the age of globalization, we can conclude that the translator's ungrateful, eternal status of *traduttore-traditore* has not changed, and young practitioners (Andra Matzal, Radu Pavel Gheo, Mihai Chirilov, etc.) still complain about the impossibility to make a decent living from book translation which is often practiced as a hobby or in parallel with another profession. Also, translation is increasingly perceived as an automatic operation due to the rise of online machine translation software such as 'google translate', and the translator is perceived as a company or translation office employee. Moreover, in our country the new law for sworn translators imposes even more constraints: translators could give up their certificate awarded by the Ministry of Justice for financial reasons or they may end up refusing orders from the state institutions in favour of offers from private companies that do not involve the legalization of translation. However, we cannot deny their added value as 'agents' who have managed to make translation knowledge known to the public or potential clients (including via websites).

2.3. Translation and Agency – A Knowledge-Based Organisation

In this subchapter[4] we will give an overview of translators as agents and their agency which should be viewed as a knowledge-based organisation in today's globalized world. We will account for the

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[4] A previous version of this subchapter was published as Petraru, A.M. (2015) "Translation and Agency – A Knowledge-Based Organization", *The 21st International Conference The Knowledge-Based Organization. Economic, Social and Administrative Approaches to the Knowledge-Based Organization – Conference Proceedings 2,* Sibiu: Nicolae Bălcescu, Land Forces Academy Publishing House, pp. 356-360.

situation of the profession in Romania with its recent developments, in particular (namely the proposal for a new controversial law which all legal translators and their agencies should obey). Last but not least, we will deal with translators as agents and translation agency in our country in the context of ethical practice and the increasingly stressful, demanding challenges of the job which is constantly frowned upon by the general public in the era of google translation.

As we have already mentioned, there have always been endless complaints on the low, second-hand status of translators as overworked and underpaid mediating agents between languages and cultures. With respect to post-communist Romania, things have not changed much; to support our argument, we have already brought into play the debate of young Romanian translators in *Suplimentul de cultură/ The Culture Supplement* (2007) deploring the status of translations and their agents in an era in which penetrating the market is easy, particularly as a translator from English. The increasing demand softened the selection process (at the level of reputed publishing houses, as well), hence a higher number of poor translations and translators getting second jobs because of the low incomes or retraining (2007: 6-9). As the renowned translator from French social sciences Bogdan Ghiu puts it, this situation is a feature of Easter European countries, whereas France and Norway lie at the opposite pole; people believe (and are encouraged to do so), that translation is unimportant, 'minor' and 'automatic', 'self-made'; furthermore, translators and translations mean nothing to the public that cannot proceed to a mental representation of the agents and their craft. The translator has already been replaced by either companies, namely translation 'agencies' (as in the case of film subtitling and dubbing) or the internet and its facilities: translation programmes, websites, google translate, hence the pressure exerted on translators and implications on the quality of translations. It is recommended that translators be financially supported by the state so the isolation and the exploitation

against them stop, especially in the case of small cultures and rare languages such as ours (Ghiu 2015 *passim*).

In our approach, we draw on John Milton and Paul Bandia's view of translators as agents who are deemed to be in charge of important innovations and changes in literature, history and culture, i.e. being more than "text producers, mediators who modify the text such as those who produce abstracts, editors, revisers and translators, commissioners and publishers" (2009: 1-19) that hold "an intermediary position between a translator and an end user of a translation" as advocated by Juan Sager and quoted by Mark Shuttleworth in his *Dictionary of Translation Studies* (*apud* Shuttleworth 1997: 3). So, building on the definition above, translators are included amongst agents, and they may as well be "magazines, journals or institutions, (…) patrons of literature, Maecenas, salon organizers, politicians or companies which help to change cultural and linguistic policies" (*ibidem*).

We refer to translation as 'agency' and translator as 'agent' in a broad and narrow sense (agency as 'office / company', but also added value of the translator). Our approach is inspired by *Agents of Translation* (2009: 1-19) by John Milton and Paul Bandia and their views on translators as agents responsible for important innovations and changes in literature, history and culture, with a greater role than 'text producers' and similar editors, proofreaders and publishers (Sager, *apud* Shuttleworth 1997: 3). The translator's 'agency' or added value is called into question in the context of the critiques of descriptive translation (DTS) developed by Gideon Toury and challenged by Tymoczko, among others, as a 'positivist chimera' that neglects particular situations in translation. It is also unpopular with postcolonialism, interpreting or ethics included (*cf.* Daniel Gile, "Conference interpreting, sociocultural perspectives" cited by Baker and Saldanha 2009: 78). In the sense of organization, 'agency' occurs in the context of CAT (Computer-Aided Translation) and its tools, whose importance can no longer be denied in

the age of globalization because it allows greater flexibility for translators and their agencies/ offices and the delivery of orders placed by customers in need of translation/ localization/ interpreting professionals.

Agency is revisited in the context of ethical practice, particularly by Anthony Pym (2001) against the background of the "resurgent interest to a widening of the parameters of translation to include it and to a move within the discipline away from the dominance of the descriptivist paradigm towards globalizing trends that demand increased attention to processes of cross-cultural communication." (*apud* Baker and Saldanha 2009: 84) Other uses of agency are related to translation and travel, citizenship and participatory action in Cronin's 'micro cosmopolitan transnationalism' (2000, 2003) when referring to translation and globalization or the small impact that translators' agency had in history and the attempt to make a difference in the target text which corresponds to "the attempts of ordinary people to carry out their daily work and to maintain their moral integrity as far as character and circumstances afford". (Baker and Saldanha 2009: 100)

The term in its organisational acception is employed when dealing with computer-aided translation (CAT) and its tools, whose importance can no longer be denied in the era of globalisation since they afford a greater flexibility for translations and their translation agencies when dealing with various customers and projects, localization ones included.

In our research we consider agency in both its dictionary meanings outlined above, i.e., the translators' agency as their instrumentality or mode of acting and as business that employs agents. Regarding their instrumentality, we could argue that, at least in post-communist Romania, translators via their organisations succeeded in passing on knowledge from expert to lay, introducing some theoretical TS concepts to their potential clients. This is the case of translation agencies such as Loredana Peter's who lists the distinction between translation categories made by Roman Jakobson in 1959: intralingual

(translation within the same language); interlingual (translation from one language into another one) and intersemiotic (translation from verbal signs into non-verbal signs). Other TS-related concepts such as localization and adaptation are also explained (e.g., Alexandru I. Laura Gabriela, an Italian translator who, on the website of her translation agency, argues that socio-cultural references are likely to change when texts are rendered into Swiss Italian and not standard Italian; moreover she brings into play Venuti and the Italian scholar Ilide Carmignani in professional to lay communication to explain to her potential customers and the general public the concept of translator's invisibility). Thus, we see translators as agents who have managed to make known to the public or potential clients translation notions (the website of translator Loredana Peter which mentions the Jakobsonian distinction from 1959 or the definitions of localization and adaptation offered by the Italian translator Alexandru I. Laura Gabriela).

The situation of the profession has been challenged lately because of a new law that all legal translators and interpreters authorised by the Romanian Ministry of Justice should obey. They are supposed to be ruled by a Union and the services of any other organisation or translation agency would no longer be acknowledged. The project was submitted for public debate between January the 1st and February the 2nd, 2015. There was also an important debate on March 25, 2015 and its participants (from the Ministry of Justice, reputed Romanian translation associations such as AFIT or UNTAR and representatives of the National Union of Notaries Public) all argued against it. The parties to the debate required further clarification on the possibility of translators and interpreters to work with customers not only via notaries, but also independently, the need to legalise the signature of the legal interpreter and translator by the notary public, the need to define the notions of legal translations and other types of translations and the status of non-legal translations. Both the representatives of the National Union of Notaries Public and the ones of

the Ministry of Justice considered that it was best for the translators' signature to be further certified by the notary because of the problems that might arise from the former's insufficient knowledge of certain judicial aspects. There were also complaints about the poor quality of some translations and proposals were made for mixed commissions to be founded to draft the final law and conduct a study to assess its likely impact. A representative of The Faculty of Modern Applied Languages from Babeş-Bolyai University spoke about the availability of the institution to contribute to the training of the legal translators and interpreters which was not sufficiently developed in the provisions of the law under debate. Among other proposals, the following are worth mentioning: evaluation on regular basis should be replaced by continuing professional development; the possibility to exert the profession of legal translator in translation agencies and other organizations should be kept; last but not least, legal translators and interpreters should be allowed to work with other entities outside the ones financed from the state budget.

The law is definitely a controversial one and voices on forums of professional associations, websites such as proz.com and media in general argue that further restrictions would be imposed on translators; thus, they would be forced to either give up their certificate of sworn translators acquired from the Ministry of Justice in our country or opt for a new career because of the pay which would only become lower if the new legal framework did not allow them to exert other profession. Ethical boundaries would also be challenged, some admitting that they would push the limit by refusing as much work from state organizations as possible if they were allowed to make a profit otherwise, i.e., working as non-legal translators for various private companies or organizations.

In our research, we showed that Romanian reflections on the agency of translation have been present ever since the communist years in organizational forms (i.e., at the National Colloquium of Translations

and World Literature in 1981); however, after 1989 and especially in the new millennium they go beyond professional circles as they are made known to the public via translation agencies or organizations that share TS knowledge as expert to lay when they advertise their services. Unfortunately, we are encouraged to believe that translation is a second-hand job, and translation programmes nowadays, google translate included, do not help (Ghiu 2015). Even Romanian laws are designed to impose further restrictions on translation agency in all its acceptions, thus challenging professionals to force themselves outside ethical boundaries by giving up their certificate from the Ministry of Justice or refusing work that requires it.

3.

Hermeneutical Approaches

Our study[1] aims at providing an overview of the hermeneutical approaches to translation and the distinct discipline of Translation Studies (TS) established in the second half of the 20th century. We will particularly focus on the Romanian discourse on translation in periodicals (*România Literară/ Literary Romania, Secolul XX/ The 20th Century*) and volumes (Kohn 1983, Dimitriu 2006, Cornea 2006, Ghiu 2015, etc.) and its hermeneutical dimension. For this purpose, we will bring into play the texts on the art and craft of translation as mentioned by national bibliographies (Tomescu-Moşneguţu 1988, Stoica 2003), reception studies dealing with the issue (Lăcătuşu 2000) and the results of our personal research in the field. Drawing on discourse analysis in a TS-related context (Pym 1992; Schäffner 2002) and periodical studies (Scholes and Latham 2006), we will attempt to account for the original features of the hermeneutical reflections on translation in Romania. Last but not least, we will also account for the most important hermeneutical works in the field in their Romanian translation (Steiner 1983, Ricoeur 2005) as introduced to the target readership (via prefaces or postfaces).

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[1] A previous version of this chapter was published as Petraru, A. M. (2015) **"Hermeneutical Approaches to the (Romanian) Discourse on Translation"**, *La Francopolyphonie*, Chişinău: ULIM, no. 10, vol. 2, pp. 247-256.

Translation-related considerations are present throughout hermeneutics as (sub-)discipline (*cf.* Martin Heidegger's 'Tell me what you think of translation and I will tell you who you are' when discussing an essay on the poet Hölderlin, 1996:63, *apud* Baker and Saldanha, 2009: 131). Moreover, the interpretive approach in Interpreting Studies draws on it (as developed by ESIT, Paris, mainly through Danica Seleskovitch and known as *théorie du sens* with all its further critiques, *cf.* Baker and Saldanha, *op. cit.*). However, the hermeneutics of translation, as part of philosophical approaches to translation truly developed with George Steiner and his seminal *After Babel* (1975); as assessed in the Romanian discourse on translation, the book "is much more than a (mere) investigation of interlingual translation. It is, among other things, a vast reflection on the workings of languages and of the human mind, on the status of meaning, nature of translation as well as on the difficulty of providing any systematic theory, in spite of huge practical evidence. For Steiner, like for Derrida, translation offers 'a critical ground' on which to test linguistic and, ultimately, philosophical issues and defines it as 'the investigation of what it means to understand a piece of oral or written speech, and the attempts to diagnose this process in terms of a general model of meaning' (1975: 237) … in his attempted history of translations, Steiner detects two such periods of 'hermeneutic inquiry' in the evolution of the discipline: one covers the work of the 19th century German Romantic philosophers, linguists, writers, theologians – Schleiermacher, Schlegel, Humboldt, Schopenhauer, Goethe, as well as other important texts on translation by Matthew Arnold, Paul Valery, Ezra Pound, I. A. Richards, Benedetto Croce, Ortega Y Gasset, Valery Larbaud, etc., and lasts until the first half of the 20th century. A second renewal of interest starts in the 1960's together with the 'discovery' of Walter Benjamin's

seminal essay *The Task of the Translator* (written in 1923) and the emergence of the more recent generation of hermeneutists, comprising the outstanding philosophers Heidegger and Gadamer".[2] (cited in Dimitriu, 2006: 85-86)

Steiner also notes that traditional translation theory in its rich history is 'meagre' and does not go beyond "the dichotomy of literal vs. free translation or, more concisely, round the issue of the fidelity of translation" (*ibidem*). Definitely, he draws on hermeneutics in his enterprise since "every understanding is interpretative. Even the most literal statement […] has a hermeneutic dimension. It needs decoding. It means more or less something other than it says" (quoted in Dimitriu. *op. cit.* pp. 88-89).

As far as the translator is concerned, according to Steiner's hermeneutical theory, the psychological and intellectual process in his mind is interpretative and "cuts across barriers of language, culture, time, place, gender, age, social class, personality, etc.", being "subdivided into four stages (or moves) (…): *initiative trust* (or faith), *aggression* (penetration or decipherment), *incorporation* (embodiment of appropriation), *compensation* (restitution or fidelity)" (*idem*, pp. 98-99). The interpretative stance pertaining to hermeneutics is also underlined by one of the Romanian translators of Steiner's book into Romanian, in his preface; thus, Avădanei (1983: 9) argues that, for Steiner, translation

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[2] It is worth mentioning that a work that gathers all thoughts on translation in the Western world from early times to the 19th century, hermeneutical ones included, is Douglas Robinson's 'pioneering anthology' *Western Translation Theory from Herodotus to Nietzsche* (1997). As the editor of the work rightfully claims, similar, yet incomprehensive attempts were made before, namely: Hans Joachim's Störig's German anthology, T.R. Steiner's collection of "English translation theory readings from 1650 to 1800 (1975) and André Lefevere's English translation of key German texts from Luther to Franz Rosenzweig (1977)" (1997: xvii). Andrew Chesterman's *Readings in Translation Theory*, Rainer Schulte and John Biguenet's *Theories of Translation: An Anthology of Essays from Dryden to Derrida* or André Lefevere's *Translation/ History/ Culture: A Sourcebook*, all published in 1992, should also be included in this category.

is more than a transfer from one language into another: it is also interpretation and communication, in general; this is because any act of speech implies 'translation': to translate is to interpret and translation is part of the most basic form of communication. According to the translator (*ibidem*), for Steiner, translation is not only transfer within a language, but also in society, behaviour, understanding and spirit. In fact, Avădanei is not the only prefacer that draws attention to hermeneutical-related aspects of translation; both Magda Jeanrenaud, the translator of Paul Ricoeur's *Sur la traduction* and Domenico Jervolino who signs the postface entitled *Hermeneutică şi traducere. Celălalt, străinul, oaspetele/ Hermeneutics and Translation: The Other, the Stranger, the Guest* bring the issue into play. In his approach, the latter starts from G. Ebeling's 1959 encyclopaedia article that proposes three directions of translation for the Greek work, *hermeneuein*, namely 'to state (to express)', 'to interpret (to explain)' and 'to translate (to serve as interpreter)'; his purpose is to tackle the practice of translation in all its shapes, particularly as empirical basis of the contemporary science of translating, as perceived by common experience and depicted in common language, on the one hand and as interpreted by contemporary philosophy in some of its major manifestations (e.g.: Georges Mounin, Ortega y Gasset, etc.), on the other hand (2005: 135-136, *passim*). In her preface, the translator Magda Jeanrenaud, drawing on Skopos theory and Katharina Reiss' functionalism in TS, argues that the moral and practical lesson any translator should learn from Ricoeur's texts on translation is "to dedramatize the theoretical postulate of untranslatability" (2005: 5).

In our approach we will not insist on the myth of Babel; however, we consider that it was best dealt with by Paul Zumthor in his *Babel ou l'inachèvement* (1997), but also tackled by Walter Benjamin, among others, in *The Task of the Translator* (1923); as argued in the Romanian discourse on translation (*cf.* Dimitriu, 2006 and other TS university courses), he

advocated that to translate was to gain access to a 'pure language' (Logos), a 'universal language', a 'hidden spring'; furthermore, he mystically foresaw "the end of history when languages will have returned to their initial source, re-establishing their pre-Babel condition" (*idem*, p. 92).

Our research on the hermeneutical approaches to the Romanian discourse on translation subscribes to the larger area of Romanian reflections on translation which have been made ever since the first translation was carried out in our country[3] to the TS discourse after its establishment as separate discipline in the second half of the 20th century. Drawing on the latest developments in discourse analysis in a TS-related context and Periodical Studies, we could argue that the instruments of this subfield allow us to analyse the reflections on translation from Romanian periodicals, especially old ones, due to their increasing availability online (e.g.: the digitalized resources of Bucharest and Cluj university libraries). This also holds true for the online editions of periodicals today that facilitate the completion of a database on Romanian translation thought since the beginning of translation on domestic soil to present day.

The material used consists in the (available[4]) articles tackling the art and craft on translation in national bibliographies (Tomescu-Moşneguţu, 1988; Stoica, 2003), reception studies also dealing with the issue (such as Tamara Lăcătuşu's *Cultură şi comunicare. Raporturi literare româno-britanice, 1900 – 1950/ Culture and Communication. British-Romanian*

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[3] Thus, as mentioned above, in his preface to *Întrebare creştinească/ The Christian Inquiry* (1559), i.e., the first translation into Romanian, Coresi pleaded for the necessity of such an endeavour because "all people need to understand who Romanians are as Christians, as Saint Paul the apostle speaks… This is because five words in Romanian that can be understood by the people are better than ten thousand words in a foreign language that cannot" (quoted by Lungu Badea, 2005: 145).

[4] We have already mentioned that most of the old articles listed in national bibliographies (Stoica, 2003) or reception studies (Lăcătuşu, 2000) are no longer available today in our country, either in book format in university libraries or online (in digitalized form).

Literary Rapports between 1900 – 1950), the articles retrieved from periodicals during our personal postdoctoral research on the Romanian discourse on translation and the main TS courses published by reputed TS scholars that need no further introduction to the specialised target audience (e.g., Ion Kohn, Rodica Dimitriu, Lungu Badea Georgiana, Magda Jeanrenaud, etc.).

It is our belief that before 1900, the Romanian discourse on translation has little to do with hermeneutics as we understand it today; we have already discussed in other articles that what was written about translation and the translator before the 20th century relies in considerations made when Romanian culture was young and needed establishing. A fact underlined by renowned Romanian (TS) scholars (*cf.* Cornea, 1966; Lungu Badea, 2007, etc.) is that in the first half of the 19th century and before, translations were free, "*ad sensum*, characterized by interpolations, various insertions and numerous adaptations, an exclusive practice that betrayed the approximate knowledge of the working languages and the difficulty of creating an equivalence between the differences in the ST and TT realities to the conception of literal translation (*ad verbum*)." (Lungu-Badea 2007: 172). This was also an era in which the national spirit and culture had to be protected from poor translations from cheap works such as popular fiction in the sense given by Kogălniceanu, who suffered from 'traducționită' (if we were to employ the term coined in the Romanian TS discourse, *cf.* Lungu-Badea, 2013: 24) that could spoil the public's taste; thus, in their endeavor for fidelity to the target culture, translators were domesticating and their results were free translations (in this respect, the most prolific translator of the 19th century, Ion Heliade Rădulescu, is perhaps the most illustrious example, as shown by Paul Cornea in the subchapter "Traduceri și traducători în prima jumătate a secolului al XIX-lea"/ "Translations and Translators in the First Half of the 19th Century" of his 1966 work). This

preference for free translations could be circumscribed to hermeneutics in its interpretative dimension of the ST in the TT and culture.

In the first half of the 20th century, more than one hundred articles on the art and craft of translation were published in Romanian periodicals, according to national bibliographies such as Stoica's or reception studies dealing with the phenomenon (e.g.: Lăcătuşu's). The hermeneutical stance is, in our opinion, most visible when discussing the translation of poetry, considered to be the most untranslatable of genres (followed by drama which poses issues when transition is made from page to stage). A thesis supported by Croce and rejected by Streinu, when reviewing translations of Poe's poems into Romanian (cited in Lăcătuşu, 2000: 65), the untranslatability of poetry would be restated in the periodicals of the communist years, particularly when dealing with translation reviews; this is the case of Paul Miclău who, in the pages of *Secolul XX/ The 20th Century* and drawing on semiotics, shows that there is no untranslatability in itself, only labours of translation that can be 'patiently' overcome by all skilful translators, except for poor ones in a hurry (at least in the case of Blaga's poems into French, 1976: 30). At the opposite pole lie Caraion's conceptions in *România literară/ Literary Romania* when debating on (Eminescu's) untranslatable poetry which resembles music or sculpture (1969: 22). We will not insist on the issue of untranslatability, yet it is worth mentioning that there are other articles signalled by national bibliographies that tackle the issue, in general and that of poetry, in particular[5]. Thus, it could be argued that (hermeneutical) interpretation is most visible in the case of poetry in translation when it comes to its rendering through prose in the TT, among other ways (see also Iorga, 1906).

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[5] Such is the case of Ştefan Augustin Doinaş's "Traductibilitatea poeziei româneşti"/ "The Translatability of Romanian Poetry" (1971) or of the interview with Zoe Dumitrescu-Buşulenga and Mihai Isbăşescu (1971), both mentioned in the bibliographical guide for *Secolul XX/ The 20th Century* compiled by Silvia Tomescu-Moşneguţu (1988).

With respect to volumes, the first TS works that enjoyed book-length treatment were published during the communist years. Ion Kohn's *Virtuţile compensatorii ale limbii române în traducere/ Compensatory Virtues of Romanian in Translation* (1983) is, in our opinion, the closest to the hermeneutical, interpretative stance we are interested in due to its unique approach, of pleading for a target language's compensation; this comes against the background of endless complaints from the part of most TS scholars who have always believed that the fault was of the target language and culture and their incapacity of rendering an appropriate, faithful, equivalent message of the source language through translation. Kohn feels that in its most comprehensive sense, "translation means understanding: the message becomes intelligible, is incorporated in the sphere of what is known (…). For any act of understanding is, at the same time, deciphering and interpretation, hence hermeneutical research which considers that expression in a different language is just more difficult on the scale of hermeneutical interpretation. Consequently, any translation from a language into another may be regarded from the perspective of communication and understanding, as any *act of language* may also be considered one of *translation*." (1983: 24)

There are many TS course books published after 1989, but it is not the purpose of our study to outline them here. However, we feel that one of the studies that best summarizes modern TS developments in Romania, their hermeneutical dimension included, is Muguraş Constantinescu's article, "La traduction littéraire en Roumanie au XXIème siècle: quelques réflexions" published in *Meta* (2009). As discussed above, the TS scholar from Suceava thoroughly examines the works of Tudor Ionescu, Magda Jeanrenaud, Gelu Ionescu, Irina Mavrodin, and Ioana Bălăcescu; first of all, she concludes that, drawing on reputed international TS scholars such as Culioli, Ladmiral and Troper, Ionescu managed to coin an original 'poetics of translation' (Fr: 'traductosophie'),

purporting to make a clear-cut distinction between 'artistic translation' and other types, oral and written translation, hermeneutics and translation, etc. (2009: 872-873, *passim*). Then, the reputed translator of French literature into Romanian, Irina Mavrodin, who collected her reflections on translation in *Despre traducere – literal şi in toate sensurile/ On Translation – Literally and in All Meaningful Ways* (2006) is brought into play due to her (re)translation experience and valuable thoughts on the relations between identity and alterity, reality and simulacra in self-translation in the context of hermeneutics and translation that allow a translator to rediscover an author in his/ her craft (*idem,* pp. 879-881). Last but not least, Ioana Bălăcescu's approach on translation, a scholar from the University of Craiova, is also deemed a hermeneutical one in her 'needs analysis' required by field work.

Perhaps one of the most original works published during the post-communist years having a strong hermeneutical dimension, as well, is Paul Cornea's *Interpretare şi raţionalitate/ Interpreting and Rationality* (2006). This owes to the quadruple classification of the interpreting genres, namely: 1. *Translation*, that the Romanian philologist understands in the Jakobsonian sense(s), i.e., as interlinguistic, intralinguistic and intersemiotic, also adding a fourth dimension, the translation of what is abstract into what is concrete as in the case of 'allegory', defined as "the plastic expression in the form of an image, an idea or a myth." (2006: 215). After translation, the following categories are mentioned: "2. *Explanation*, the research of causes, motivation, functioning, the methodical analysis of content ('exegesis'). the simplified, yet faithful representation of the object ('model'), the narrative telling of a diachronic plot ('the story') or the free debate on a text, of an idea or a point of view ('the comment'). 3. *Conjecture* – the motivated choice of an option between several alternatives ('the diagnosis'). 4. *Deciphering* – the only genre with an

optimal result since the text is saturated by a code and comprehension *stricto sensu* reduced to decoding" (*ibidem*).

Another original work is Bogdan Ghiu's collection of essays *Totul trebuie tradus. Noua paradigmă/ Everything Needs Translating. The New Paradigm* (2015). In a hermeneutical stance, we have alreadu argued that Ghiu pleads for a paradigmatic shift from the *epistemological metaphor* of 'interpretation' to the *epistemological metaphor* of 'translation'; instead of (passively) *interpreting*, (externally) commenting, (mechanically) *decrypting* or *decoding*, we should translate because this is the most useful activity for everybody (2015: 20). In the age of globalization, *a conscience of translation and the translator* should rise for the model of *reading-interpreting* to turn into the *reading-translation* one (*idem,* p. 21).

Thus, as a general conclusion, it could be argued that since the communist years and particularly after 2000, a genuine TS discourse has started to be developed in our country. The hermeneutical dimension, as outlined by reputed TS scholars (Constantinescu, 2009) against the background of literary translation and our personal investigations in the field mainly shows in the works in volume of the Romanian philologists and/ or translators mentioned above.

In this subchapter, we showed that, although reflections on translation in Romania were published ever since the first translation was carried out into our language (*cf.* Coresi's preface to *Întrebare creştinească/ The Christian Inquiry*), hermeneutical-related ones came later on, both in periodicals and volumes. Drawing on discourse analysis in a TS-related context (Pym, 1992; Schäffner, 2002) and Periodical Studies (Latham and Scholes, 2006) we tried to grasp the hermeneutics of Romanian considerations on translation (studies). Thus, it is our belief that in early translation practices (namely, before the 20th century), they rely on the preference for free translations when the Romanian culture was still young and in formation (*cf.* Cornea, 1966; Lungu Badea, 2007 and 2013).

Starting with the 20th century, the hermeneutical interpretative stance best shows in the reflections on the (un)translatability of poetry (*cf*. Iorga 1906, Streinu, *apud* Lăcătuşu, 2000, etc.) which would be continued during the communist period, as recorded by national bibliographies (Tomescu-Moşneguţu, 1988; Stoica, 2003). TS works that enjoyed book-length treatment during the (post)communist years also tackled hermeneutical aspects of translation, either when discussing translation as a mere step on the scale of interpretation in the context of a target language's compensatory values (Kohn, 1983) or in relation to translation practice (Bălăcescu, 2005; Mavrodin, 2006, *apud* Constantinescu, 2009) and its philosophy (Ionescu's '*traductosophy*'), respectively. It is our opinion that such volumes testify to the originality of our (hermeneutical) TS discourse in a literary context, as discussed by our scholars (Constantinescu, 2009) and philosophical one (Cornea, 2006; Ghiu, 2015), as outlined by our personal investigations in the field. Last but not least, the main translations into Romanian from seminal works on the hermeneutics of translation (Steiner's *After Babel* and Ricoeur's *Sur la traduction*) are also discussed either in academic courses (Dimitriu, 2006) or via prefaces by their translators to make hermeneutical aspects clearer for their readers (Avădanei, 1983; Jeanrenaud, 2005).

3.1. Contextualizing the Translation Studies Discourse in Communist Romania

The current subchapter[6] deals with the Romanian discourse on translation during the communist period and its relation to Translation Studies (TS) as established discipline. Thus, we will particularly refer to

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[6] A previous version of this subchapter was published as Petraru, A.M. (2014a) "Contextualising the Translation Studies Discourse in Communist Romania". *Communication, Context, Interdisciplinarity*, vol III, *Section: Language and Discourse,* Tg. Mureș: Arhipelag XXI Press, pp. 331-338.

the English and French approaches to TS as highlighted by Romanian critics and translators in their studies that enjoyed book-length treatment (e.g.: Leon Levițchi's *Îndrumar pentru traducătorii din limba engleză în limba română/ Guidelines for Translators from English into Romanian*, Gelu Ionescu's *Orizontul Traducerii/ The Horizon of Translation* or Ioan Kohn's *Virtuțile compensatorii ale limbii române în traducere/ Compensatory Virtues of Romanian in Translation*). We will also contextualize Romanian translation norms as outlined during the communist years and see whether the discourse was marked by the ideology of the time or not.

Even though reflections on translation have been published since early times by authors and translators such as Martin Luther (1530), Etienne Dolet (1540), John Dryden (1680), Alexander Tytler (1792), or Friederich Schleiermacher (1813), to name but a few, translation theory has only started to develop since the beginning of the 20th century (*cf.* Walter Benjamin's 1925 *The Task of the Translator*) and the rise of Translation Studies (TS) occurred along with the publishing of Eugene A. Nida's seminal *Towards a Science of Translating* (1964). The name of the discipline was given almost a decade later by a Low Countries Group scholar, James Holmes in a paper presented at a conference on applied linguistics in Copenhagen, i.e. "The Name and Nature of Translation Studies" (1972). Known as *traductologie* in French and *ubersetzungwissenscraft* in German, the discipline of TS is perhaps best rendered by *traductologie* in Romanian (Dimitriu, 2002: 9, *passim*). Its interdisciplinary character lies in its influences: primarily drawing either on linguistics or literature, later on it came to encompass pragmatics, semantics and even sociology. Thus, there are several 'turns' that the discipline has taken since it emerged, the cultural and empirical ones included (*cf.* Mary Snell Hornby's *The Turns of Translation Studies*, 2006). The latest turn acknowledged by literature is the sociological one (*cf.* Michaela Wolf's *Constructing a Sociology of Translation*, 2007).

In Romania, reflections on translation have also come out since the first translations were carried out in our country (Deacon Coresi's 1559 *The Christian Inquiry*, Simion Ștefan's 1648 version of the New Testament or the first complete translation of the Bible in 1688, not to mention Dosoftei's extremely influential translation from David's *Psalms* published in 1673). However, it is with the 19th century disputes between great literary figures such as Mihail Kogălniceanu who rejected translations based on the fact that they destroyed the specificity of a language and culture and Heliade Rădulescu who supported them for contributing to a nation's progress that the Romanian discourse on translation started to take shape. As mentioned above, the situation of translations and translators up to the second half of the 19th century is most accurately outlined by Cornea (1966: 38-77) who pinpoints the role of (free, indirect) translations in the Romanian culture and language, still young at the time and in need of setting its orthographic norms.

During the inter-war and World War Two Romania, critics deplore the state of translations in times ruled by private publishing houses with no coherent selection and translation policies, guided by commercial criteria and leaving canonical works aside. Moreover, translators are criticised for their poor job, some critics going as far as militating for the right to claim damages for mutilated translated works (Călin Alex 1922: 2). However, there is a paradigm shift with respect to translations and the translator's status in the communist years due to: the foundation of state publishing houses with coherent translation policies (e.g. Univers, Minerva, Albatros, etc.), the rise of professional translators, great philologists and professors of foreign languages (e.g.: Dan Duțescu, Leon Levițchi, Antoaneta Ralian, Frida Papadache, Petre Solomon, Mircea Ivănescu, Ion Frunzetti, Irina Mavrodin, etc.) and periodicals dealing with translations (*România literară/ Literary Romania, Secolul XX/*

The 20th Century) in an era in which the concept of 'world literature' was coined (Dimitriu, 2000: 185-186, *passim*).

Since the first English-Romanian dictionary came out in 1945-1946 and the Dubrovnik Translator's Charter was established in 1963, communist translators had more resources available and recommendations to follow than their counterparts in the previous historical periods. Approved by the Congress at Dubrovnik in 1963, and amended in Oslo on July 9, 1994, the Charter stipulated that translation should be viewed as "an intellectual activity" having as object "the transfer of literary, scientific and technical texts from one language into another" and imposing on those who practice it "specific obligations inherent in its very nature" (Translator's Charter, 1994). Moreover, the translator alone is responsible for the translation, "whatever the character of the relationship of contract which binds him/her to the user"; the translator shall only give to the text those interpretations he/she approves and refuse others which would contravene the obligations of his/her profession. The Charter also advocated that "every translation shall be faithful and render exactly the idea and form of the original – this fidelity constituting both a moral and legal obligation for the translator." (*ibidem*) This is in keeping with the problem of fidelity of translation, an older topic that lies at the core of the traditional translation discourse even before the emergence of Translation Studies as a distinct discipline. Fidelity is either to the 'spirit' or to the 'letter', the fundamental alternatives being 'word for word' or 'meaning for meaning' (St. Jerome, cited in Dimitriu, 2002: 22) in a translation that can be either faithful or unfaithful. More recent trends in TS have centred on dichotomies referring to the translator's devotion to the Source or Target: structure/ meaning-oriented translations, retrospective/ prospective, author-centred/ reader-centred, SL oriented/ TL oriented, source culture (SC) oriented/ target culture (TC) oriented, semantic/ communicative

translations, etc. The Charter further clarifies the concept of faithfulness in translation which should not be mistaken with that of literalness, "the fidelity of a translation not excluding an adaptation to make the form, the atmosphere and deeper meaning of the work felt in another language and country" (Translator's Charter 1994, *ibidem*), a precept directly related to the issue of domestication versus foreignizing and the translator's (in)visibility in Venuti.

With respect to the Romanian discourse on translation, Leon Levițchi's view on faithfulness is the most illustrative in this sense; the Romanian philologist argued that to translate was to render, as faithfully as possible, the content of ideas, the logical and emotional structure of the original SL into the TL so that the general effect on the reader should be that of an original, not a translation (1975: 8). His guidelines refer to denotation (and the use of monolingual and bilingual dictionaries), vocabulary (homonymy, polysemy, false friends, etc.), grammar (anaphora and cataphora, verbs, sequence of tenses), figures of speech (allegory, allusion, ambiguity, ellipsis, pun, etc.), stress, intonation, repetition, rhyme, modality, connotation, coherence and style. The importance of parallel texts is also acknowledged and his bibliography on translation contains both Western (Benjamin Walter, Catford, Cartledge, Savory) and Eastern criticism (Fedorov and Aristov).

Mainly drawing on *Rezeptionsästhetik* and Jauss's horizon of expectation for his theory of translation, in his *Orizontul traducerii/ The Horizon of Translation* published in 1981 and reedited in 2004, Ionescu makes an overview of the translations into Romanian from the beginning to present time; he also brings into play the issue of faithfulness which has become a cliché, considering it a 'false obsession', irrespective of its appurtenance to the 'spirit' or the 'letter' of a language. This is because a literary work should be regarded as a system in which these so-called 'spirit' and 'letter' cannot be dissociated. It is also a matter of loss and

gain in translation, sometimes of compensation (as the spirit could be better expressed by the letter), of meaning and nuances, called by the Romanian critic, *a migration of accents* which are often betraying in letter, yet faithful in spirit (2004: 25).

While pleading for the necessity of new translations from a historical period to another, Ionescu (2004: 22-24) brings into play opinions of reputed English and French Translation Studies scholars to support his arguments. Thus, Nida's view on translation as 'operation', and not 'conclusion' consisting in the search of 'the closest natural equivalent of the SL message' makes the Romanian critic reflect on the meaning of what is 'natural', particularly in the case of literary translation. Opposites such as substance-form, signifier-signified, expression-content, system-text, and paradigmatic-syntagmatic are usually debated on and, in Ionescu's opinion (*ibidem*) rather prevent than help solving the theoretical problem of translation. Translation Studies scholars (and especially French ones such as Georges Mounin or Edmond Cary) do not seem to have reached a consensus on the translation of literature and its inclusion within the arresting dichotomy between art and science. The solutions they provide are unsatisfactory, (literary) translation being an art founded on science, on philological and linguistic practice (Mounin) and a literary work, not a linguistic operation (Cary). However, Ionescu admits that the international viewpoints expressed in his work are far from exhaustive and theoretical considerations on translation such as Walter Benjamin's, Octavio Paz's, Jiří Levy's or Ortega y Gasset's would have deserved to be reviewed, not to mention more recent ones belonging to Henri Meschonnic or George Steiner that the Romanian critic was unable to procure during communist Romania when the first edition of his book was published.

Ioan Kohn's *Virtuțile compensatorii ale limbii române în traducere/ Compensatory Virtues of Romanian in Translation* (1983) is innovative for the

Romanian discourse on translation, in general and the communist period, in particular since the book praises the virtues of the target language in translation. This is against the background of endless translators' complaints about the impossibility of maintaining the effect of the source culture and language in translation which is usually considered to be less expressive than the SL. The Romanian critic finds support in the concept of equivalence in TS, drawing on two principles, the *translatability* of the general (referential) sense of the message and the *compensation* of stylistic values, both destined to ensure the endurance of a literary work and its aesthetic value in a different literary space.

Admittedly drawing on Marxist linguistics and translation practice to rise against the main orientations in TS that deny the legitimacy of the translation process, in the first three chapters of his study (preliminaries, linguistic and aesthetic problems of translation), Kohn makes an overview of the theories in TS, a field that was scarcely researched at the time. Starting from acknowledging the appurtenance to an era of translation in which we all live (*apud* Pierre-François Caillé, the founder of *Babel*, one of the most important TS reviews worldwide) since more translated literature than original one was read in the 70s and probably still is today, Kohn (1983: 12-15) brings into play opinions of reputed Western linguists (Nida's views on the science of translating, Hjelmslev's *glossematics*, Harris's *distributionism*, Bloomfield's *behaviourism* and the neo-Humboldtian approaches of Whorf, Sapir or Cassirer). Moreover, in the line of Marxist thought, and probably as a tribute to the new regime, the Romanian scholar makes reference to Soviet views on translation such as A.V. Fedorov's that assesses its linguistic primacy. It is also important to mention that *Tratatul de lingvistică generală al RSR/ SRR's Treaty of General Linguistics* was cited with its three subchapters on the field. i.e., idiom equivalence, the possibility of translation and machine translation drafted by I. Preoteasa. Among other Romanian

critics (and translators) that discussed the phenomenon of translation, Kohn quotes Paul Miclău who translated Blaga into French and discussed the issue of translating poetry from a semiotic perspective, his considerations not going beyond the role of translation and its implications as a cultural fact (*ibidem*). Mounin and Steiner are invoked when dealing with the controversy of translation as art or science, the complementarity of the two being emphasized when defining it. Popular dichotomies in TS such as the ones mentioned above by other Romanian scholars in the field are listed, Kohn's added value consisting in *prospective* vs. *retrospective* and *receptive* vs. *adaptive* renderings (Ro: 'tălmăciri') of the original in translation (1973: 18).

To support the compensatory values of Romanian as target language in translation, Kohn brings forth as evidence the expressivity of sound groups in Romanian (perhaps best rendered by Eminescu's poetry in original, yet also present in Al. Philippide's translations from Goethe's poetry or Șerban Bascovici's from Baudelaire). The compensatory efficiency of Romanian lexical items such as 'dor', 'cuvânt' and 'duh' originally considered to be untranslatable is not unique; French or English counterparts could be provided, i.e., *charme* or *esprit* and *gentleman* or *understatement*, respectively. Finally, the suggestive and compensatory power of rhyme in the translation of poetry is illustrated (starting from Romanian folklore and ending with excerpts of translations from Mallarmé or Petöfi). Furthermore, translation is deemed to certify and reveal what is creative in the translator's personality, some translators being suited for particular genres or texts (e.g.: Blaga's preference for Hamlet, not Macbeth, or Goethe, instead of Shakespeare, 1973: 178). When tackling style and personality in translation, Kohn (1973: 182) draws on Leo Spitzer and genetic criticism in stylistics to discuss the functions of metaphor in Octavian Goga (who translated from

Petöfi, Ady and Madach), and revelatory untranslatability (Goga's poetry in Hungarian, to name but a few TS aspects.

Our discussion could not avoid translation norms in communist Romania. Coined by the Israeli scholar Gideon Toury in the 1970s, the notion of 'norm' refers to "regularities of translation behaviour within a specific sociocultural situation" (Toury 1978, quoted by Baker and Saldanha, 2009: 372). Extremely influential in the subfield of written translation, norms are in-between competence, i.e., "the level of description which allows the theorist to list the inventory of options that are available to translators in a given context" and performance, namely "the subset of options that translators actually select in real life" (*ibidem*). Divided into initial, preliminary and operational norms (Toury, 1978), product or process norms, on the one hand and expectancy norms and professional norms, on the other hand (Chesterman, 1997), norms can also be regarded as conventions (be they constitutive or regulative as outlined by Nord, 1991) and even reach the status of laws (of growing standardization and interference, Toury, 1995) (*cf.* Dimitriu, 2006: 48-59).

With respect to the Romanian discourse on translation and its relation to norms, during the communist period, the issue was tackled by Romanian critics without acknowledging it as such. Thus, the English scholar Savory (1957: 49) is mentioned by Kohn (1973: 19-20) with his principles which could be also regarded as norms in TS; moreover, they reflect two main attitudes towards what can be called a 'method' of translating: the 'documentary', 'literal', 'exact', source-oriented ones vs. 'adaptation' and exoticising (Ro: 'împământenire'):

> "1. A translation must give the words of the original
> 2. A translation must give the ideas of the original.
> 3. A translation should read like an original work.
> 4. A translation should read like a translation.
> 5. A translation should reflect the style of the original.
> 6. A translation should possess the style of the translator.
> 7. A translation should read as a contemporary of the original.

8. A translation should read as a contemporary of the translator.
9. A translation may add to or omit from the original.
10. A translation may never add to or omit from the original.
11. A translation of verse should be in prose.
12. A translation of verse should be in verse." (Savory, 1957: 49)

As discussed above, the proceedings of the National Colloquium on Translation and World Literature (1981) are one of a kind for since they reflect the opinions writers, critics and translators on the issue and give prescriptive norms. Slightly marked by Marxist grids, since the importance of translation and its superiority as compared to the previous historical periods are emphasized and the communist regime is given credit for it, the Romanian discourse of translation and its relation to norms in the proceedings is best shown by a series of 'rules' which any 'honest' translator should obey. First, a translation should be 'complete' (as in the case of Shakespeare's complete works that came out in a critical edition at 'Univers' Publishing House, different from a 'family' edition as understood by Bowdler); second, it should be direct, carried out from the source language or what is called original (not indirect, via an intermediary language although such translations are acceptable as additional material of inspiration); third, a genre should be rendered by the same genre (prose by prose and verse by verse); fourth, no omissions are allowed (a reader should not be overstrained or understrained); fifth, a translation should read like an original, not a translation; sixth, translators should obey the communicative and connotative function regarding their readers, similar to the author of the original; a translator should only choose to render into the target language a text that is suitable for him/ her (1981: 54-55).

To conclude, in our research, we showed that the Translation Studies discourse in our country widely acknowledged the importance of translations for a country's culture, in general and the Romanian one, in particular, except for 19th century disputes (i.e., Mihail Kogălniceanu

vs. Heliade Rădulescu). Slightly influenced by Marxist grids (as can be seen from Kohn's *Virtuțile compensatorii ale limbii române în traducere/ Compensatory Virtues of Romanian in Translation* or the proceedings of the National Colloquium on Translation and World Literature), the TS discourse during the communist period draws on both Western (English: Catford, Nida, Savory and French: Mounin, Cary, to name but a few) and Eastern influences (Fedorov, Aristov, etc.). Last but not least, translation norms in Romania during communism as outlined by TS scholars are prescriptive in nature.

3.2. Searching for the "Perfect" Translation[7]

If we trusted search engines and online sources that are more or less reliable, we could find out that the oldest translation was recorded in the time of the epic of Gilgamesh in 2000 BC; however, we can find theoretical texts about translation since Herodotus (Robinson 1997: 3) or Cicero who spoke about translations from Greek in *De Oratore* (55 BC).

Without insisting on the Greek opposition between 'metaphrase' (literal translation) and 'paraphrase', also employed by Dryden in the 17th century, we cannot ignore the distinction of a prominent translator like E. Nida in the middle of the 20th century when TS distinguished itself as discipline. Drawing on Nida, we could bring into play formal versus dynamic equivalence that determined him to adopt the formula 'seal of God' instead of 'lamb of God' (Nida 1964) when translating the Bible for the Eskimo population. Adaptation or tradaptation (corresponding to the Jakobsonian category of intralinguistic translation), as well as translation,

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[7] A previous version in Romanian of this subchapter was published as Petraru, A.M. (2016e) "În căutarea traducerii perfecte", *Arhetipuri și tipologii culturale*, Actele Conferinței Naționale pentru Dialog Intercultural Diva Deva, ediția a X-a, Valea Verde, 11-15 august 2016, coordinated by Valentin Trifescu, Vali Ilyes, François Bréda, Presa Universitară Clujeană, 2016, pp. 21-27.

is, hermeneutically speaking, only one step on the scale of interpretation. In literary terms, we could bring into play the case of Robinson Crusoe translated in our country by Petru Comarnescu in the '40s and retranslated/ rewritten in the '60s under ideological pressure with the elimination of all religious passages and the creation of a *homo comunistus* in the image of a shipwreck. An extreme adaptation (subscribing to German or Italian Robinsonads) is Ioan Gorun's novel, *Robinson în Valahia/ Robinson in Wallachia*, where the drama of the shipwrecked man is that of the Romanian peasant trying to educate his fellows (*cf*. Dimitriu 2006b). We also have in mind the translations of children's books, the variants adapted in various languages: in the case of the English *Little Red Riding Hood*, for instance, replacing 'it' by 'he/ him' takes the story to a different level to the delight of Gender Studies (*cf.* Dollerup 1999). Thus, the perfect translation, considers the age of its readers: in the case of the little ones or the very young children, the Disney story of the mermaid has a happy ending, she becomes human, marries her prince charming and live happily ever after; however, from the 1996 version of the Forever series, middle school children and teenagers find out that, when she grows up, she commits suicide with a dagger given by her sisters and becomes one with the foam of the sea watching from the heavens her prince and his wife, the evil witch who became a human instead of her (*cf.* Tatar 1987 for a 'morphology' in the formalist sense given by Vladimir Propp with psychoanalytic instruments by Bruno Bettelheim of the Grimms stories).

In a hermeneutical stance, Ricoeur talked about the resistance of the target language in the context of a "fantasy of a perfect translation" (Ricoeur 2006: 5): "the resistance to the work of translation, as an equivalent of the work of remembering, is not weaker on the side of the foreign language. The translator meets with this resistance at numerous stages of his enterprise. He encounters it, at a very early stage, as the

presumption of non-translatability, which inhibits him even before he tackles the work. Everything transpires as though in the initial fright, in what is sometimes the anguish of beginning, the foreign text towers up like a lifeless block of resistance to translation. To some extent, this initial presumption is only a fantasy nourished by the banal admission that the original will not be duplicated by another original; an admission that I call banal, because it resembles that of every collector facing the best reproduction of a work of art. He knows about the most serious flaw, i.e., not being the original. But a fantasy of perfect translation takes over from this banal dream of the duplicated original. It reaches a peak in the fear that, being translation, the translation will only be bad translation, by definition as it were. But the resistance to translation takes on a less fantastical form once the work of translation begins. The segments of untranslatability are scattered through the text, making the translation a drama, and the wish for a good translation a wager. In this respect, the translation of poetic works is the one which has exercised minds the most, to be precise, in the age of German Romanticism, from Herder to Goethe, from Schiller to Novalis, then later still in von Humboldt and Schleiermacher, and up to today, in Benjamin and Rosenzweig." (Ricoeur 2006, *ibidem*)

A servant to two masters, the translator makes a bet with both the author and the reader. Under the protection of the patron St. Jerome, s/he chooses between domesticating or foreignizing the target text. In the former case we will have a target-oriented translation; in Romanian culture, a good example would be the interwar translations of Jul Giurgea – a notorious figure in the world of letters that signed so many translations that, similarly to Shakespeare, he was accused of not owning them. In the translation of Huxley's novels from the interwar years, the references to the Anglo-Saxon culture, in general and the case of Robin

Hood, in particular are deprived of their significance for the Romanian reader who learns not about Little John, but Ion cel Mic and Cavalerul/ Pandurul Pădurilor. At the other end of the spectrum are the source-oriented translations that retain the original references and do not indulge in adaptations such as the one mentioned above. Here it is assumed that the reader is unfamiliar with certain realities of the source language/ culture, an explicitations or other translation procedures, either direct or indirect, are provided, the footnote or endnote being a lender of last resort. Endnotes are a landmark of learned editions such as the Shakespearean, Balzacian, Flaubertian and other writers' complete works published under communism by Univers in our country.

In the world of letters, each discipline operates with its minimum unity: if there is a morpheme, lexeme, sememe, phoneme, folkloreme, TS has a traducteme as "translation unit (…), the connotator, the sense or semantical unit that shows an act of interpretation and conceptualization, distinguishable from the unit to translate and the translated unit (…) with concrete references, identifiable in the source and target texts" (Lungu-Badea 2012: 174, translation ours).

We see reality in a different way, depending on our cognitive baggage; the French *filer à l'anglaise* becomes *to take French leave* in English. A poor student will translate *library* by *librărie* (bookshop), instead of *bibliotecă*; a Moldavian from the Republic of Moldova will translate *leadership* as *liderlism* (as in the names of the Schools of Leadership and Management in the Republic of Moldova), whereas a Romanian will leave it as such (Petraru 2014d). Yet an English translator has no right to translate *scholars* by *școlari* (school children), as Geanina Chirazi did in Margaret Atwood's, *Negotiating with the Dead. A Writer on Writing*, rendered as *Negocierea cu moartea. Un scriitor despre scriitură* (Tritonic,

2007), sharply criticised by the Canadianist Florin Irimia in *Observator cultural/ The Cultural Observer* (2010: 12).

A modern TS typology drawing on Skopos (i.e., Katharina Reiss's following Buhler's language functions) will recommend explanation in the case of informative texts; for example, in the English translation of a touristic brochure, *Ștefan cel Mare* will be rendered by *the ruler Stephen the Great* or what other classics recommend for proper names (Ballard 2001). But in expressive text types such as literary translation, the translator should wonder if s/he has the right to make the text transparent if the original is opaque. Here we have in mind the translation options for the titles: Margaret Atwood's *The Edible Woman* was rendered in 1989 by Margareta Petruț as *O femeie obișnuită* (*An Ordinary Woman*) despite the sexual allusions or references to the Toronto consumer society of the 1960s which have been preserved. In the 2008 reprint, not many changes were made at textual level, yet the title literally becomes *Femeia Comestibilă* (*The Edible Woman*).

In the context of the intratextual category of effect (on the readers and its preservation in translation for the target audience) as developed by German functionalism through Christiane Nord, we can also bring into play Radu Aldulescu's novel, *Amantul colivăresei* (*The Widow's Lover*) rendered into French as *L'Amant de la pâtissière*; thus, the character becomes an easy woman in translation because of the additional French connotations that the Romanian derived from *colivă/ Koliva* (Fr. *gâteau des morts*) does not have. In English, George Bernard Shaw's *The Apple Cart* becomes *Carul cu mere*, hence the loss of upsetting someone's apple cart in translation.

Culture specific items (CSI) or culturemes from Eminescu's or Creangă's works have lost their connotative value in the translations into French or English, hence the poor reception in the respective cultural

spaces (Jeanrenaud 2006). At the opposite pole, of translation gains, lies Kohn's work that praises the connotative values of the target language since terms such as the *doina* or *dor* are able to convey truthfully the realities of the source language/ culture, according to the examples of the Romanian translations from Petőfi.

If in the courtrooms, the oath to tell the truth is made with the right hand on the Bible, and doctors are still addressing Hippocrates for the fulfilment of their vocation, translators, guided by St. Jerome, have norms (in the sense given by Gideon Toury and DTS, then by Christina Schäffner or Andrew Chesterman), the 1963 Translator's Charter. A sworn translator declares under his/ her own responsibility that s/he undertakes to make a translation without omissions and truthful to the original.

We conclude that translation is an inexhaustible topic, not so much perfect as perfectible which takes into account the type of text (literary, scientific, etc., with a predominantly expressive, and informative function, respectively), the public (elite vs. mass), the readers' age (adults, children) and the context of reception context. Under the constraints of ideology and censorship, certain choices can be made without holding the translator responsible for them; this is the case of Petru Comarnescu's *Robinson Crusoe* or of the prolific Antoaneta Ralian's who, in *Amintirile unei nonagenare/ Memories of a Nonagenarian* (2014) complains about her condition of censor for translators from English under the communist period. The latter would rejoice in translating from Henry Miller despite the explicit sexual language that required great efforts of disinhibition from her part, to properly render the author into Romanian.

3.3. Domesticating the Stranger in Translation

Our subchapter[8] is an overview of the translation strategies and norms that led to adaptations of some source texts in the target culture. Thus, we have in view landmark cases such as Homer's work, Robinsonades and translations from Huxley in the inter-war period, as tackled by reputed Romanian TS scholars in their works (Bârlea 2016, Dimitriu 1999, 2006). The option for domesticating and foreignizing (Lungu Badea 2005) brought before the reader a domesticated auctorial stranger that still shares in common with the original in the case of Huxley, but is completely foreignized in the case of Defoe and Homer. Using concepts from TS, discourse analysis and history of the book already outlines above, we aim at analysing the factors that determined the (tr)adaptation of a text, based on the literary celebrity of its author.

From a TS viewpoint, the source text is only a stranger who becomes more or less familiar to the reader of the target culture through translation. The postulate of untranslatability and the impossibility of fully reproducing the misery and splendour of the original language and culture in translation is overcome by the TS discipline developed in the 50s, through its interdisciplinary approaches with literary, linguistic, cultural accents and more recent sociological and descriptive ones (the Manipulation School), functionalist, postcolonialist, deconstructivist, etc. In our country, the contribution of Ioan Kohn to the field is one of the most significant ones due to the compensatory virtues of our language in translation he advocated.

If E. Nida became a landmark in TS history through developments to the translation of the Bible and dynamic equivalence, Kohn's added value to Romanian translation lies in the plea for the lexical

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[8] A previous version in Romanian of this subchapter was published as Petraru, A.M. (2017) "Domesticirea străinului în traducere", *Stranger/ Străinul*, Cluj-Napoca: Ed. Muzeului Ardelean, pp. p. 228-236.

compensatory efficiency of the previously discussed Romanian CSI, the expressive value of some Romanian sound groups (as found in Eminescu's poetry, but also in the translations of Al. Philippide from Goethe's poetry or Serban Bascovici's from Baudelaire), the rhyme in the translation of poetry (from Romanian folklore and foreign authors such as Mallarmé or Petöfi); last but not least, the personality of the translator and the predilection for a certain text type (e.g. Blaga's for Hamlet instead of Macbeth or Goethe before Shakespeare) (1973: 178). Enriching the terminology of the option for a "*faithful* or *free*, *retrospective* or *prospective*, *target* or *source-oriented* translation" (1973, *ibidem*), Kohn, who also authored the article on the Romanian translation tradition in the *Routledge Encyclopaedia of Translation Studies* (edited by Baker 1998, 2001) rhetorically asks whether "Is the purpose of transposition to ground foreign creation in the soil of one's own language, where, from other saps, to bear an autonomous value, or to be a path to a more accurate knowledge of the original?" (*ibidem*)

The same compensatory virtues of the target language, in general and of Romanian, in particular are praised in Petre Gheorghe Bârlea's more recent research who admits that "lamenting on the difficulties in the target language is almost a commonplace in the universal history of translations, so we must not absolutize the reality invoked by those of antiquity regarding the general gap of the Romanian culture compared to the cultures of other peoples, more privileged by fate. Regardless of the state of the Romanian culture and language, a translator endowed with intelligence, specialized knowledge and linguistic grace knew how to use the compensatory virtues of his mother tongue in confronting foreign writings considered worthy of the attention of his compatriots." (2016: 8)

The translations (from Homer's poems, Latin classics, Jules Verne, Arthur Schopenhauer, Deacon Coresi, Udriște Năsturel, Lovinescu or

Eminescu) are analysed as an "act of culture" (Bârlea 2016: 7) and the initiatives of translators "drawing on standard language, employing old and wise sayings, twisted by the popular genius of their own community of speakers. If they did not find the right the right words and forms there, they used loan words or calques from the foreign language they mastered, adapting them as they knew best to the natural language of the readers for whom they prepared their version. In some cases, they invented forms that would suit the enlightenment of texts transferred to Romanian. (…) The respective traslators were acknowledged as Romanian literary language makers and enlightened teachers of their nation" (2016: 9). Among other things, the precedent of *belles infidèles* of 17th century France, that later spread to other cultural spaces (as the case of Moratin's translation of Hamlet discussed by Zaro above) does not allow us to approach/ judge synchronously the diachrony of translations from a particular author or work. Before the rise of TS as a distinct discipline, when direct and indirect translation strategies (as coined by Jean-Paul Vinay and Jean Darbelnet in the 1950s) were not yet defined, it is hard to speak of correct or incorrect choices in the cases discussed by Bârlea in his studies.

TS scholars that patented local terminology (*cf*. Lungu-Badea Georgiana and her recent contribution to Romanian translation, 2004-2013), spoke of the choice for a source or target oriented translation (Ro. traducere sursistă sau țintistă) literally rendering the French couple, *sourcier ou cibliste* coined by Jean-René Ladmiral; the option differs depending on era and the public's predilection for a certain type of text/ genre. This is the case of the novel in the first half of the 19th century, the readers indulging themselves in the works of George Sand or Eugène Sue following the disappointments caused by the 1848 revolution after which many Romanian writers took the path of exile (Cornea 1966: 38-77). Another genre is short prose at the beginning of the twentieth century

and the interwar period in the age of the great shortened translations, when writings were not supposed too long and keep their readers interested; the result was seen in the blatant mutilations of the original in translation deplored by critics and writers in the press of the time (Dimitriu 1999: 191, *passim*).

We account for the Romanian discourse on translation from a Foucauldian perspective, considering the intrinsic quality of a classic work to generate new texts, comments (Bârlea 2006: 19), leaving unexplored the territory of discourse analysis in a TS context and its limits in different languages, hence its definition as a series of constraints applied to translation in its intercultural dimension (as discussed by Pym, 1992: 227-239).

The reception of an author in a foreign space through translation is a special case, and in Romanian culture one can speak of special instances of notable classics (Homer, Defoe) and of the modernist Huxley. The works of the first two were assimilated to local mentalities, attitudes and beliefs; especially the Homeric poems are proof of the maturity of the Romanian literary language which at its beginning went through "mandatory stages of the formation of self-regeneration valences: a) the capacity to transpose the fundamental texts of world thought and literature on the understanding of the national linguistic community; b) the capacity to support the strong local talents in the achievement of some national masterpieces that can be integrated in the international cultural heritage." (Bârlea 2016: 11)

An important test of our language and culture, the "Homeric problem" (Bârlea 2016: 13) was solved in several translation stages: the beginnings were marked by incomplete translations (from *The Iliad* and *The Odyssey*), of several attempts made by significant figures in the 20th century. As landmarks, we mention G. Murnu's interwar versions of *The Iliad* and the four interwar translations from *The Odyssey* signed by G.

Coşbuc, G. Murnu, Cezar Papacostea and E. Lovinescu; the last one is a current postmodernist translation from the end of the 20th century and the beginning of the 21st century (with the first complete publication of *The Iliad* in prose thanks to Radu Hîncu and Sanda Diamantescu and of *The Iliad* and *The Odyssey* in its original dactylic hexameter by Dan Sluşanschi) (Bârlea 2016: 12, *passim*). Following the TS analysis of some scenes from the Homeric work, Bârlea notes that the first translators took over the Western mentality (present in Erich Auerbach or Giambattista Vico) according to which the Homer's writing is 'naive literature', depicting a 'primitive society' from the realm of legend, hence the romantic option of domesticating the foreigner in translation by giving Greek realities "terms of Romanian folk tales and legends" (Bârlea 2016: 13). This is E. Lovinescu's claim, opposed by G. Murnu who argues that "Homeric poems are not folklore!" (*apud* Bârlea 2016: 14), yet the finished product, the translation, is a target, operating a 'universalization' of the original, so that the Romanian versions have kings and emperors instead of the Greek basilískos, the naiads are fairies or Cosânzene, Zeus becomes God; the morpho-syntax of Ispirescu's fairy tales is the one that preserves "the characteristics of Homer's styles: orality, dialogism, concreteness of metaphorical images" (2016: 15). The source orientedness of the Homeric texts will be made by Dan Sluşanschi who, contrary to the Italian and medieval tradition taken over by other cultural spaces, Poseidon is left as such, not rendered by Neptun/ Neptune, or other Romanian fairy tale names (Cutremură Lume, Zeul Mărilor); this is also the case of female deities. Generally speaking, the target orientedness can be seen at the level of the internal Humboldtian genius of languages.

There have been imitators of Homer, Homerologists, and Homerists, the latter giving rise to free adaptations of the original (*The Blind Beggar of Alexandria* (1596-1598) by George Chapman or the Parnassian *Poèmes antiques, Poèmes barbares, Poèmes tragiques* by Leconte

de Lisle) (Bârlea 2016: 23-24), Defoe's work also gave rise to Robinsonades, in addition to many ideologically marked translations and adaptations in the Romanian space (discussed by Dimitriu 2006b); there were French, Danish, Greek, Irish, Italian Robinsonades, the German *Robinson der Jüngere* (1779) by Joachim Campe or *Der schweizerische Robinson* (1813) by Johann D. Wyss (Loghin and Perez 1968: 73-86; Baciu 1996). In the Romanian space we have *Robinson în Ţara Românească/ Robinson in Wallachia* (1904) by Ioan Gorun where Nechifor Pădureleanu, the main character who is part of the same social class as the original Robinson, is meant to civilize the folk from his village. However, Gorun's protagonist does not experience any shipwreck, and the classic exegesis (*ibidem*) records that both Crusoe and Padureleanu are fighting with themselves and the outside world, on a chivalrous-parodic level, in the style of Don Quixote style; the goal, which is achieved in the end, would be to balance the natural environment with their self, but also to create a new environment with the help of material civilization that gave them the conscience of their race as intended by Joyce's modernism.

Aldous Huxley enjoyed a 'quick and positive reception' (Dimitriu 1999: 22) in the Romanian cultural and literary space of the interwar years due to the spirit of the time present in his work and democratic system promoted. Periodical criticism compared *Point Counter Point* (1928) to Hortensia Papadat-Bengescu's novel, *Concert din muzică de Bach/ A Concert of Music by Bach*, the latter resembling the former through the narrative thread of insignificant importance and the outline of the characters. The law of Lovinescian synchronicity dictates Anton Holban's subjective, strongly impressionistic critique of the novel received indirectly, through French intermediary, before our first translation from the work, *Contrapunct* (1942) by Jul. Giurgea (Dimitriu 1999: 25). In Romanian TS, an "Eliade-Huxley interlude" (Dimitriu 1999: 58-66) is being brought into play due to the influence of the modernist writer on

the work of the historian of religion seen in his novel, *Huliganii/ The Hooligans*. Although Călinescu placed the novel under the French aesthetic of André Gide, Eliade would later confess to Claude Henri Rocquet that his characters, the group of intellectuals and pseudo-intellectuals, had more to do with those of Huxley in the novel of ideas *Point Counter Point*.

Under communism, the interpretations of Huxley's work accuse the modernist writer of mysticism (Petru Comarnescu), 'dandyism and obsolescence' (A. E. Bakonsky), decadentism, and 'the inability to understand Marxism and its implications' (Horia Bratu) (Dimitriu, *ibidem*). The first post-communist decade goes unnoticed by the critical eye, although marked by the republishing of two previously translated novels, *Două sau trei grații/ Two or Three Graces* (1992) and *Contrapunct/ Point Counter Point* (1995); these are revised editions of the interwar translations signed by the controversial Jul Giurgea and it was rumoured that what came up under his name was in fact the work of a group of poor translators who omitted passages that they considered too long and uninteresting for the readers, in addition to the mistakes made because of their insufficient knowledge of the source culture and language. The history of the book could be enriched by Romanian TS records based on which, following the model of other countries from the former communist bloc, in the first years after 1990, Romania celebrated reading book kiosks that sold much consumerist literature (sensational prose, sentimental novels, SF, etc.), religion, esotericism, mysticism, homeopathy, medicine for all, cookbooks in precarious translations, meant to bring profit in a period where inflation is high and copyright and translator legislation is poorly regulated (Jeanrenaud 2006: 180-181). The defective translations of the novels above were probably republished in revised editions in the early 90s to avoid the payment of translator rights; thus, the first post-communist decade relives the editorial turmoil

of the interwar period when the commercial criterion prevailed over the qualitative-aesthetic one.

Criticism after 89 speaks of a 'Lawrencian interlude' and the idealism of Wordsworthian origin that marked the beginnings of his work (Dumitru Ciocoi-Pop); Finally, the reviews of Huxley's dystopias, *Brave New World* and *Brave New World Revisited* published in 1997 as *Minunata lume nouă* and *Reîntoarcere în minunata lume nouă*, respectively (translated by Suzana and Andrei Bantaș for Univers Publishing House) identify "a paradise lost" (Alexandru Spânu) or "the right to unhappiness" (Grete Tartler) (Dimitriu 1999, 148-159).

Without pretences to have exhausted the topic, we conclude that the classic authors discussed in our subchapter have succeeded, through translations and free adaptations from the source texts (after Homer's works and Defoe's *Robinson Crusoe*), to create the same effect as the original on the reader, enriching the Romanian target language and culture. However, in the case of the modernist authors, we can only speak of the influence that Huxley's novels had on our authors, his literary and intellectual celebrity inspiring Eliade in shaping the characters in one of his literary works. Also, poor translations of the interwar period, republished after 1989, most likely to avoid the payment of translator rights, recall pre-communist discontents, i.e., publishers' commercial criteria that dominated the book market.

3.4. A Romanian Perspective on Intralingual Translation

The aim of this subchapter[9] is to give a diachronic account of intralingual translation in Romania, i.e., the way in which writers,

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[9] A previous version of this subchapter was published as Petraru, A.M. (2015) "Intralingual Translation – A Romanian Perspective", *International Journal of Communication Research*, Iași: Apollonia, no. 1, pp. 31-39.

translators, critics and other manipulators of the (literary) text have viewed it since the beginnings of translation on our soil to present day. Thus, we will discuss the phenomenon of intralingual translation in a minor culture as tackled in the Romanian discourse on translation by the manipulators of a target text mentioned above; we will review appraisals, criticism, opinions, indications, guidelines for intralingual translation in two major historical periods, namely the communist and post-communist years so as to grasp terms and concepts around intralingual translation in the Romanian cultural setting. As a case in point, we will discuss *Robinson Crusoe* and the three versions signed by Petru Cormarnescu (i.e., the 1943, the 1961 and 1964 ones, respectively) which could be viewed as an instance of intralingual translation in Romania.

Intralingual translation as we know it or as the discipline of Translation Studies (TS) mainly employs it was coined by R. Jakobson in the context of linguistic aspects of translation as *rewording*, i.e., "an interpretation of verbal signs by means of other signs of the same language" (1959: 114) and distinguished itself from "interlingual translation or *translation proper*" which "is an interpretation of verbal signs by means of some other language" and "intersemiotic translation or *transmutation*" that "is an interpretation of verbal signs by means of signs of nonverbal sign systems" (*ibidem*). The topic has been little researched so far despite the fact that it should have been, as Baker underlines in her preface to the *Routledge Encyclopaedia of Translation Studies*: "intralingual translation is not such a minor issue as the existing literature on translation might suggest… I know of no research that looks specifically at the phenomena of intralingual or intersemiotic translation. We do have classifications such as Jakobson's, which alert us to the possibility of such things as intersemiotic and intralingual translation, but we do not make any genuine use of such classifications in our research" (Baker 1998: xvii). Recent studies on the subject go as far as

identifying norms and translation universals in intralingual translation (*cf.* Anlaug Ersland's MA thesis defended in 2014 at The University of Bergen, Norway), displaced nationalism in the case of the American intralingual translation of Harry Potter (*cf.* Alexander Eastwood's from The University of Toronto 2010 study) or describe it through translation analyses (*cf.* Karen Korning Zethsen's 2009 analysis of five different Danish versions of a section of the Bible in *Meta*).

Intralingual translation was significantly less dealt with than its interlingual counterpart. To our account, it was probably first mentioned in the communist period by Ioan Kohn's study, *Virtuțile compensatorii ale limbii române în traducere/ Compensatory Virtues of Romanian in Translation* (1983) in the context of the (hermeneutical) importance of translation in all cultures since the beginning of times. The Romanian TS scholar brings into play Jakobson's study mentioned above and the distinction between the three types of translation, namely 'interlingual', 'intersemiotic' and 'intralingual' to support his allegations; the last of the three, i.e., intralingual translation is considered to be translation in its current sense, hence the most recent one. At its beginnings, this form that actually occurred late, incorporated the other two to a greater extent than nowadays. The aporia in the translation of *The Septuagint* is, for Saint Jerome, not so much a result of the incongruence between Greek and Latin, but particularly between the divine and human idiom which will make him utter *Sciens et prudens in flamman mitto manum* (Kohn, 1983: 23-24). If translation has the meaning of understanding in a given context, the message can thus be decoded and included in the sphere of what is known, be it intralingual or interlingual communication. Kohn admits that he draws on Steiner for his beliefs on translation, the interpretation of verbal signs from one language with the help of the verbal signs from another language is a special case, a higher one of the communication and reception process of any act of human speech. The main epistemological

and linguistic problems pertaining to interlingual translation are vital precisely because they are already involved in any intralingual discourse. Thus, it could be said that the problems of translation are those of communication, in general, the limits of understanding corresponding to the ones of translation.

Reference is also given to the definition of the role of the receiver in the process of verbal communication, as I. Coteanu underlines in his 1973 edition of *Stilistica funcțională a limbii române/ Functional Stylistics of Romanian*. It is the receiver who translates the message by means of a series of equivalences resembling the ones that contributed to the creation of the message in the first place. In this context, K. Vossler is also quoted with his remark on national languages and their ability to transpose the entire universe (in Italian German, etc.) since one of the most spread and fascinating translation processes is the one of rendering reality by means of national languages.

There are no other accounts on intralingual translation in the major periodicals of the time *(România literară/ Literary Romania, Secolul XX/ The 20th Century),* TS studies that enjoyed book-length treatment (Levitchi 1975, Ionescu 1981) or (national) bibliographies dealing with the art of translation (Tomescu 1988, Stoica 2003).

Among the few (TS) scholars in our country that devoted studies to intralingual translation there is Bogdan Ghiu who proposes the new (translation) paradigm discussed above: an epistemology of translation, instead of interpretation. This would be useful from an ethical, political and intellectual viewpoint since natural languages shouldn't be conceived as a unit, but as permanent translations in action; therefore, we can speak of translation not only between different languages, but also within the same language (intralingual translation). Interlingual micro-translation activates and triggers both intra-infra-lingual translation, and political and macro-cultural translation, relaunching novel processes of

intralingual translation. Intralingual translation is also viewed as reading-as-translation and considered to be similar to intra-idiomatic translation (our relations are defined by translation; we only apparently speak the same language by means of a political-reductive convention and construct). (Ghiu, 2015, *ibidem*)

The issue was also tackled by Paul Cornea (2002: 57-64) against the general background of translation as one of the general forms of communication; making an overview of the seminal modern theories on translation (Roman Jakobson, George Steiner, Willard van Orman Quine, Walter Benjamin, Hans-Georg Gadamer, etc.), he compares intralingual translation (that takes the shape of paraphrase, amplification and summary) to interlingual (translation proper) and intra-semiotic translation (e.g.: musical interpretation, choreography, film direction, etc.).

Intralingual translation is also discussed in doctoral theses: when dealing with intralingual idiomacity in the context of translating idioms from Italian into Romanian and vice versa (Podaru, 2012); with inter- and intralinguistic translation analyses (Socoliuc-Han, 2010) or on translation as communication in the age of globalization within a Romanian context on a descriptive model of specific noun groups in Spanish and Romanian (Balas, 2013). Last but not least, intralingual translation is also mentioned in university courses. For instance, apart from intralingual translation (particularly useful for the translation of old, archaic texts into modern language for the benefit of contemporary generations), it was assessed that there were also intralingual-cultural competencies that a translator should have (besides inter- and extra-lingual cultural ones): knowledge of at least two linguistic-cultural systems is needed so as to analyse and understand the message that will also require extra-competencies (context, situation, behaviour, gestures) in view of the correct interpretation of intention to inter-conversion (that is intra-, extra-lingual

and cultural translation of a system into another intra- and extra-lingual and cultural one); also, this triple correlation, inter- extra- and intra- will require a synthetic and analytical spirit to reach communication through translation (Ungureanu, 2013: 12-16).

Robinson Crusoe is an illustrative case of intralingual translation in our country. There are many translations from Defoe's work into Romanian (from the 19th century to the communist period included) and studies devoted to his reception in our country (*cf.* Loghin and Perez 1968, Baciu 1996, Dimitriu 2006), some of them even marked by the ideology of the time; thus, in a Marxist vein, Loghin and Perez (1968: 73) argue that the evolution of Robinson as a character and the sense of his adventure is not given by the drama of his life, but by the inexhaustible power of his work, a symbol of human activism worldwide.

The first acknowledged translation (also indirect, via German) was carried out by the Cavalry Commander Vasile Drăghici in 1835 for didactic purposes (under the influence of Rousseau's *Emile*), probably motivated by the relative lack of children's literature, coupled with a conservative education system focused almost entirely on the study of Greek and Latin grammar (Dimitriu, 2006: 74). After 1835, many rewritings, loosely referred to as translations (most often indirect, via French or German), adaptations, imitations or "retellings", increased the book's popularity in Romanian culture, "the Robinson Crusoe case" thus proving that the borderlines between "translations proper" and "adaptations" are in reality fuzzier and more flexible than is commonly acknowledged (Dimitriu, 2006: 74); such an instance is *Aventurile lui Robinson Crusoe/ The Adventures of Robinson Crusoe* (1899), a rewriting that makes no mention of the translator's name or the source language (SL). However, as argued in the Romanian TS of translation "the original must have been French, judging by the lexis and sentence structure, as well as the fact that Robinson's parrot is called Jacquot" (Dimitriu, 2006: 75).

Moreover, there is a 48-page adaptation (1922) that reduces the novel to an endless series of adventures that defy all logic; Robinson and the other characters are mere puppets in an excessively dynamic third-person narrative to which childish dialogues are added, Robinson speaking a geographically marked Romanian full of CSI (*idem*, p. 76).

As mentioned above, there have been many Robinsonades, as well, i.e., texts that kept Defoe's work only as source of inspiration (e.g., Joachim Campe's or Johann D. Wyss's in the late 18th century and early 19th century respectively, along with more than forty other imitations, be they French, Danish, Greek, Irish, Jewish or Italian, briefly outlined by Loghin and Perez, 1968: 74-75). A Romanian Robinsonade is Ioan Gorun's *Robinson in Wallachia* (1904) written for didactic purposes so as to educate village inhabitants to improve their humble condition. Nechifor Pădureleanu, Robinson Crusoe's Romanian counterpart and the original main character are from the same social class, "start from a crisis between themselves and the world around them, rely on the material civilization they are carriers of, try to re-balance their lives in building up a new environment and finally come to terms with the natural environment and their inner selves" (Baciu, *apud* Dimitriu, 2006: 81-82). Last but not least, there is no shipwreck for the Romanian Robinson; opting for domestication, Gorun places his hero not in a desert island, but in a remote village.

Viaţa şi nemaipomenitele aventuri ale lui Robinson Crusoe/ The Life and Surprising Adventures of Robinson Crusoe (1943) could be assessed as the first successful, direct translation of the novel into Romanian. Since the translator, Petru Comarnescu, revised it for a communist public in 1961 and 1964, respectively, we could argue that it stands as one of the best cases of intralingual translation in our country. The table below shows the main differences between the three versions (as outlined by Dimitriu, 2006: 78-81):

Table 1: The pre-communist and communist Robinson
in the Romanian discourse on translation

Title	Viața și nemaipomenitele aventuri ale lui Robinson Crusoe	Robinson Crusoe	Robinson Crusoe
Edition	1943	1961	1964
Publishing House	Editura Universul	Editura Tineretului	Editura pentru literatură Biblioteca pentru Toți
Preface	- contains the translator's acknowledged observance of the style and other features of the ST; - also, inappropriate repetitions for the ST and TT are eliminated.	- the new political discourse is mildly adopted, focusing on Robinson as a symbol of man's power to change the world and himself; the main character is also seen as dynamic, a hard worker who did not treat Friday or the other pagans too badly, he was "a missionary, spreading European civilization and Protestant religion, yet […] not so greedy and arrogant a colonizer as some of his English compatriots". (1961: 9, Dimitriu's translation, 2006: 80)	- a comprehensive piece of literary criticism marked by Marxist grids (with long incursions into the history of England, Defoe's life, Marx's vs. Rousseau's interpretation of the novel, i.e., Robinson as a *homo economicus* rather than the natural man, an opinion to which Comarnescu rallies).
General strategies	- made in order to target a young readership: *contraction*, *condensation* at the textual level (so as to eliminate Defoe's unnecessary verbosity, redundancy and repetitions without significantly reducing the information in the ST); - Robinson's prayers are translated non-literally and in keeping with the forms of religious address, as well as Friday's idiosyncratic language. - *register*: the general style is more formal in the TT than the ST; - *author-reader distance*: increased in the translation. Robinson's conversations with or references to his	- a consequence of the translator's moderate commitment to the communist regime: *omissions* at textual level, (i.e., most of the passages referring to religious meditation, except for some that were preserved to show that the main character was a good Christian) and *additions* (deleted in the previous edition: all the offensive allusions to the Spanish colonizers in the original and the final episode of the main character's return to the island.	- the translator unceasingly attempts at finding more expressive turns of phrase or appropriate words than before

	audience are either eliminated or replaced by more impersonal constructions; the only long omission from the original is Robinson's return to the island which is not translated.		
Sentence structure	- *complex sentence splitting*, *omission* (of superfluous words), *full stops* (instead of semi-colons) and the *occasional start of a new paragraph* make the TT clear, with a more direct impact on the targeted category of readers, *flattening*, that is translating marked sentences by unmarked or less marked ones, thus simplifying the occasionally excessive rhetoric in the ST and updating it to meet the contemporary young readers' expectations.	- the translation is closer to Defoe's style (more literal, sentences are longer). - updated *lexis*, more specialized vocabulary (instead of paraphrases or borrowings which were a peculiarity of the 1943 edition).	-
Ideology and conclusions	- *omission* of the comparison of Friday's ability to cut a savage's head to that of a German executioner and the two references to the cruel Spaniards towards colonized tribes. -*paratextual elements* (footnotes) are brought into play for Comarnescu to explain that not all American Indians were cannibals, and some of them had developed great civilizations, their occasional cannibalism only being practiced with members of enemy tribes; thus, the translator negotiates between Defoe's occasionally racist discourse and his own ideas about Western countries and exotic civilizations, shared by Romanian pre-Communist readers (Dimitriu, 2006: 78) - a story of survival, a religious allegory and an economic parable; Robinson is depicted as the resourceful Western man working hard, dominating nature, colonizing, making profit, an increasingly religious man with his moments of weakness, fear and despair (*idem*, p. 79)	-	- the complex image of Robinson as the hard working, resourceful, colonizing Western man that would is partly lost in the communist Romanian translations that manipulate Defoe's text so as to suit the respective canon; consequently, Romanian readers remain acquainted to a Robinson Crusoe that is still hard-working and practical; the communist Robinson is not a tormented soul, but a hero who fights against nature, other discontents, and does not let himself bothered by problems of filial duty or religion (Dimitriu, 2006: 81)

Table 2: An excerpt of Defoe's text and the Romanian pre-communist (1943) and communist (1961) translations

The English version	The Romanian versions
I had a mind once to try if he had any inclination for his own country again; and having taught him English so well that he could answer me almost any question, I asked him whether the nation that he belonged to never conquered in battle? At which he smiled, and said—"Yes, yes, we always fight the better;" that is, he meant always get the better in fight; and so we began the following discourse:—	Am voit să-l încerc o dată şi să văd dacă nu îi este dor de ţara lui. Îl învăţasem atât de bine englezeşte, încât ştia să-mi răspundă la toate întrebările. L-am întrebat dacă neamul lui nu iese niciodată învingător în războaie. Mi-a răspuns surâzând: "Da, da, în luptă întotdeauna mai bun." Voia să spună că ei erau mai buni războinici decât vrăjmaşii lor. Am început atunci următoarea convorbire:
Master.—<u>You always fight the better</u>; how came you to be taken prisoner, then, Friday?	S: <u>Dacă întotdeauna sunteţi mai buni în luptă</u> (Dacă întotdeauna luptaţi mai bine - 1943) <u>i-am zis</u> (i-am spus, 1943) - cum de ai fost prins?
Friday.—My nation beat much for all that.	F: Neamul meu bătut mulţi pentru asta.
Master.—How beat? If your nation beat them, how came you to be taken?	S: Cum i-aţi bătut? Dacă i-aţi biruit, cum de v-au prins?
Friday.—They more many than my nation, in the place where me was; they take one, two, three, and me: my nation <u>over-beat</u> them in the yonder place, where me no was; there my nation take one, two, <u>great thousand</u>.	F: Ei mai mulţi ca noi unde eu eram. Ei luat un, doi, trei şi pe mine. Neamul <u>bătut</u> (biruit, 1943) pe ei, în altă parte unde eu nu. Acolo luat un, doi trei, <u>o mie mare</u> (multe mii -1943).
Master.—But why did not your side recover you from the hands of your enemies, then?	S: Atunci de ce nu au încercat ai voştri să vă scape?
Friday.—They run, one, two, three, and me, and make go in the canoe; my nation have no canoe that time.	F: Au dus fuga un, doi, trei, mine băgat în canu. Neamul meu fără canu atunci.
Master.—Well, Friday, and what does your nation do with the men they take? Do they carry them away and eat them, as these did	S: Bine Vineri. Dar ce face neamul tău cu cei pe care îi prinde? Îi duce şi-i mănâncă cum fac ceilalţi?
Friday.—Yes, <u>my nation</u> eat mans too; eat all up.	F: Da, <u>neamul meu</u> (meu omitted in 1943) mănâncă om, mănâncă întreg.
Master.—Where do they carry them	S: Şi unde îl duce?
Friday.—Go to other place, where they think.	F: Duce în alte locuri, unde vor.
Master.—<u>Do they come hithe</u>	S: <u>Vine şi pe aici?</u> (Vin şi pe aici? - 1943)
Friday.—Yes, yes, they come hither; come other else place	F: Da, da, vin aici. Vin în alt loc.
Master.—Have you been here with them	S: Ai fost şi tu pe aici?
Friday.—Yes, I have been here (points to the NW. side of the island, which, it seems, was their side.	F: Da, acolo fost (Îmi arată spre partea de n-v a insulei unde, după cât se pare era coasta lor).
By this I understood that my man Friday had formerly been among the savages who used to come <u>on shore</u> on the farther part of the island, on the same <u>man-eating</u> occasions he was now brought for; and sometime after, when I took the	Am înţeles că şi Vineri, slujitorul meu, fusese printre sălbatecii care obişnuiau să

The English version	The Romanian versions
courage to carry him to that side, being the same I formerly mentioned, he presently knew the place, and told me he was there once, when they <u>ate up</u> twenty men, two women, and one child; he <u>could not tell</u> twenty in English, but he numbered them by laying so many stones in a row, and pointing to me to tell them over. (The Life and Adventures of Robinson Crusoe, by Daniel Defoe, transcribed from the 1919 Seeley, Service & Co. edition by David Price, available on http://www.gutenberg.org/files/521/521-h/521-h.htm)	vină <u>în</u> (pe - 1943) acea parte a insulei pentru praznicele acelea <u>îngrozitoare</u> (neomenoase - 1943) la care fusese sortit acum în urmă ca pradă. Curând după aceasta l-am dus acolo și am văzut cât de bine cunoștea locurile. Mi-a povestit că a fost o dată când <u>au</u> (s'au - 1943) <u>mâncat</u> douăzeci de e bărbați, două femei și un copil. Nu putea <u>zice</u> (spune - 1943) douăzeci pe englezește dar i-a enumerat, așezând multe pietricele și arătându-le pe rând cu degetul. (Baciu, 1996: 25-26)

The two Romanian versions above were also discussed in the Romanian discourse on translation (*cf.* Baciu, 1996: 25-27) where even solutions were provided to improve the target texts; for instance, for "vin în alt loc", "vine alt loc" was suggested to preserve Friday's speech (1996: 27). Moreover, in places where even the original text is ambiguous, there are suggestions to improve the respective ambiguity, namely "Ei fugit un, doi, trei, dar/ numai mine băgat canu" (*ibidem*). To our account, apart from the aforementioned considerations in the Romanian discourse on translation, there are little changes made from pre-communism to communism in the Romanian Robinson; in the table above, we underlined such changes (mainly operated at the category of *lexis*).

As compared to interlingual translation, intralingual translation in Romania has been significantly less dealt with since the communist years to present day; if, before 1989, it was only mentioned in a TS-hermeneutical related context (*cf.* Kohn's 1983 study drawing on Jakobson and Steiner), in the post-communist period it can be encountered in both non-academic contexts (on websites of translation agencies) and academic ones (doctoral dissertations included). *Robinson Crusoe* is a particular case of intralingual translation, the 1943 edition destined to young readers being (mildly) modified to suit a communist ideology (1961) and more strongly for adult readers (1964), especially at paratextual level.

4.

The Romanian Discourse on Translation
in Periodicals (1800-1945)

The aim of this chapter[1] is to analyse the Romanian discourse on translation in periodicals since its beginnings to pre-communism based on our personal research and the articles and studies mentioned in national bibliographies. Drawing on the disciplines of Translation Studies (TS), we will try to account for the main approaches and directions in the reflections on translation and translators in our country before the rise of the discipline of TS as we know it today, in the 1950s. Last but not least, we will purport to distinguish the original features of our discourse on translation and potential guidelines for translating.

In spite of the fact that reflections on translation in our country such as the ones mentioned above have been made ever since the first translation into Romanian was carried out, the first articles in periodicals that tackle the phenomenon of translation as such were written in the Cyrillic alphabet; this is the case of George Barițiu's text in *Foaie pentru inimă, minte şi literatură/ Paper for the Heart, Mind and Literature* (1850) with a special concern for the translation of classical authors in Romanian (1858) and possibly in *Foaia literară/ The Literary Paper* (1838), as national bibliographies mention (Stoica, 2003)[2]. In the table below, we render the

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[1] A part of this subchapter was previously published as Petraru, A.M. (2015a) "The Romanian Discourse on Translation in Periodicals (1800-1945)", *Journal of Romanian Literary Studies,* no. 6, Tg. Mureș: Arhipelag XXI Press, pp. 1344-1354.

[2] All three texts are mentioned by Stoica in "Bibliografia generală a studiilor critice despre arta traducerii". *Literatura română. Ghid bibliographic*, *partea a III-a, Scriitori români traducători/*

main articles in Romanian periodicals that deal almost exclusively with the art and craft of translation and the mission of the translator; it is also important to mention that there are other disparate translation-related considerations in reviews of translated works which we did not include[3].

Table. 1. On Translation in Romanian Periodicals (1800-1945)

No.	Author	Title and translation	Periodical and translation	Publication details
1.	Aderca, Felix	Să fie cu putință?/ Is This Possible	Revista Fundațiilor Regale/ The Review of Royal Foundations	no. 4/ 1946, p. 3
2.	Alex, Călin	Traducerile/ Translations	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 487, 1919
3.	Alex, Călin	Valoarea literară a traducerilor/ The Literary Value of Translations	*Rampa nouă ilustrată/ The New Illustrated Ramp*	year VI, 1922
4.	Anastasie, Mihail	Comentarii în jurul problemei traducerilor/ Comments on the Issue of Translating	*Bis/ Bis*	no. 66/ 1943
5.	Bachelin, I.	Cum se traduce la noi în bibliotecile populare/ How Translations Are Carried Out in Our Libraries	*Noua revistă română/ The New Romanian Review*	no. 1/ 1909
6.	Barițiu, Gh.	Traducere/ Translation	*Foaia literară/ The Literary Paper*	no. 1/ 1838, pp. 4-7
7.	Barițiu, Gh.	Măiestria de a traduce/ The Craft of Translation	*Foaie pentru inimă, minte și literatură/ Paper for the Heart, Mind and Literature*	no. 18/ 1850, pp. 140-144
8.	Barițiu, Gh.	Traducerea scriitorilor clasici în limba română/ Translating Classical Authors into Romanian	*Foaie pentru inimă, minte și literatură/ Paper for the Heart, Mind and Literature*	no. 16/ 1858, p. 79 & no. 17 p. 87
9.	Batzaria, N.	Traducerile/ Translations	*Gândirea/ The Thought*	1922
10.	Bobeș, T.	Traducerile/ Translations	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 3/ 1928
11.	Botez, Demostene	Traducerile/ Translations	*Timpul/ The Time*	no. 2390/ 1944, p. 2

"General Bibliography of Critical Studies on the Art of Translation". *Romanian Literature. Biliographic Guide, part III, Romanian Writers and Translators*, 2003, pp. 867-891; unfortunately, most of the texts published before 1945 are no longer available today, either in classic book format in national libraries or on online bibliographies.

3 For instance, Vladimir Streinu argues against Croce's idea of the untranslatability of poetry when discussing Poe's poems in Romanian (quoted in Lăcătușu, 2000: 65).

No.	Author	Title and translation	Periodical and translation	Publication details
12.	Botez, Demostene	Traducerile/ Translations	*Opinia/ The Opinion*	1922
13.	Boureanu, Radu	Spiritul traducerilor/ The Spirit of Translations	*Flăcări/ Flames*	no. 3, 1938, p. 7
14.	Bran-Lemeny, Ioan Al.	Arta și analiza traducerii/ The Art and Analysis of Translation	*Gazeta cărților/ The Gazette of Books*	no. 1-2, 1943, pp. 1-3
15.	Bretan, Lucian	Reglementarea editurii/ Regulating Publishing Houses	*Afirmarea/ The Affirmation*	no. 1/ 1937
16.	Brezianu, Barbu	Sborul cuvintelor/ Flying Words	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 5318/ 1935, p. 1
17.	Caracostea, Dumitru	Menirea Fundației pentru literatură și artă/ The Purpose of the Foundation for Literature and Art	*Revista Fundațiilor Regale*	no. 10/ 1941, pp. 243-252.
18.	Călinescu, G.	Traduceri/ Translations	*Adevărul literar și artistic/ The Literary and Artistic Truth*	no. 73/ 1935
19.	Cerbu, Eman	A traduce bine/ To Translate Well	*Rampa nouă ilustrată/ The New Illustrated Ramp*	year VI, 1921
20.	Cetină, I.	Criza nuvelei și traducerile/ The Crisis of the Short Story and Translations	*Datina/ The Custom*	year VI, 1926
21.	Cioculescu, Șerban	Anul literar. Traducerile/ The Literary Year. Translations	*Adevărul/ The Truth*	no. 15031/ 1933, p. 7
22.	Cioculescu, Șerban	Anul literar. Traduceri și traducători/ The Literary Year. Translations and Translators	*Adevărul/ The Truth*	no. 15338/ 1934, p. 5
23.	Cioculescu, Șerban	Anul literar. Traduceri/ The Literary Year. Translations	*Adevărul/ The Truth*	no. 15635/ 1935, p. 6
24.	Constantinescu, Pompiliu	Traducerile/ Translations	*Vremea/ The Time*	no. 643/ 1942
25.	Constantinescu, Pompiliu	Problema traducerilor/ The Issue of Translations	*Săptămâna CFR/ The CFR Week*	no. 26/ 1943
26.	Constantinescu, Pompiliu	Biblioteca universală/ The World Library	*Vremea/ The Time*	no. 740/ 1944, p. 12
27.	Constantinescu, Pompiliu	Traducătorul ideal/ The Ideal Translator	*Vremea/ The Time*	no. 643/ 1942
28.	Cuclin, Dimitrie	Traducerile și specificul național/ Translations and National specificity	*Patria/ The Nation*	no. 469/ 1938, p. 5
29.	Davila, Al.	Traduceri/ Translations	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 2108/ 1924
30.	Densușianu, Aron	Epistole literare/ Literary Epistles	*Orientul Latin/ The Latin Orient*	no. 4/ 1874, p. 4
31.	Dianu, Romulus	Traducerile/ Translations	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 2552/ 1926, p. 1

No.	Author	Title and translation	Periodical and translation	Publication details
32.	Donici, Leon	Traducerile/ Translations	*Flacăra/ The Flame*	no. 40/ 1922
33.	Drăgulescu, C.	Cum să traducem? How Should We Translate?	*Ausonia/ Ausonia*	no. 1-2/ 1942, pp. 4-8
34.	Drimba, Ovidiu	Chestia traducerilor/ The Issue of Translations	*Tribuna/ The Tribune*	no. 76/ 1941, pp. 5, 10
35.	Drimba, Ovidiu	Mai multe traduceri/ More Translations	*Tribuna/ The Tribune*	no. 436/ 1942, p. 2
36.	Dumitrescu, Geo	Traducerile/ The Translations	*Timpul/ The Time*	no. 1926/ 1942, pp. 30-32
37.	Eftimiu, Victor	Problema traducerilor/ The Problem of Translations	*Culisele – A kulissza/ Behind the Scenes*	no. 5/ 1923, pp. 2-6
38.	Eftimiu, Victor	Traducere de mântuială/ Poor Translation	*Tribuna Română/ The Romanian Tribune*	no. 75/ 1943, p. 2
39.	Eliade, Mircea	Traducerile din clasici/ Translations from Classics	*Universul literar/ The Literary Universe*	no. 17/ 1925, p. 10
40.	Eliade, Mircea	Despre cultura dirijată/ On Guided Culture	*Universul literar/ The Literary Universe*	no. 6/ 1940, p. 1, 7
41.	Gorun, Ion	Cum traducem/ How We Translate	*Universul/ The Universe*	no. 335/ 1909, p. 1
42.	Grosu, Sergiu	Traducerile/ Translations	*Viaţa Bucovinei/ The Life of Bukovina*	1941
43.	Hertz, de A.	Traducerile/ Translations	*Adevărul literar şi artistic/ The Literary and Artistic Truth*	no. 154/ 1923
44.	Hertz, de A.	Traducerile/ Translations	*Dimineaţa/ The Morning*	1925
45.	Iamandi, Dimitri	Problema traducerii/ The Problem of Translation	*Vremea/ The Time*	no. 668/ 1942, p. 7
46.	Iancu, Victor	Traducerile/ Translations	*Patria/ The Nation*	no. 217/ 1936 p. 2
47.	Ibrăileanu, Garabet	Traducerile/ Translations	*Viaţa românească/ The Romanian Life*	no. 9/ 1906
48.	Ibrăileanu, Garabet	Traducerile/ Translations	*Patria/ The Nation*	no. 247/ 1920
49.	Imbrescu, Dumitru	Editorii şi traducerile/ Publishers and Translations	*Ţara noastră/ Our Country*	no. 855/ 1935
50.	Iorga, N.	Stil şi traduceri/ Style and Translations	*Ramuri/ Branches*	no. 3-4/ 1927, pp. 33-34
51.	Iorga, N.	Traduceri/ Translations	*Floarea darurilor/ Flower of Gifts*	no. 9/ 1906, pp. 451-453
52.	Iorga, N.	Traduceri/ Translations	*Timpul/ The Time*	no. 270/ 1892, pp. 2-3
53.	Iosifescu, Silvian	Traduceri şi traducători/ Translations and Translators	*Tribuna poporului/ The People's Tribune*	no. 44/ 1944, p. 2

No.	Author	Title and translation	Periodical and translation	Publication details
54.	Isac, Emil	Traducerile/ Translations	*Rampa nouă ilustrată/ The New Illustrated Ramp*	1919
55.	Jebeleanu, Eugen	Traduceri, în românește/ Translations into Romanian	*Adevărul/ The Truth*	no. 16491/ 1937, p. 1
56.	Kirițescu, N.	Traducerile/ Translations	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 3491/ 1929
57.	Lăzărescu, Ion	Traducerile/ Translations	*Viața/ The Life*	no. 785/ 1943, p. 2
58.	Liman, Horia	O operă culturală, traducerile/ A Work of Culture	*Editorial/ Editorial*	no. 17/ 1940, p. 21
59.	Lucullus	Traducerile cu creionul/ Translating in Pencil	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 834/1920
60.	Lucullus	Traducerile/ Translations	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 966/ 1921
61.	Maniu, Adrian	Arta de a tălmăci/ The Art of Translating	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 2899/ 1927, p. 1
62.	Maniu, Adrian	Cenzura traducerilor/ Censorship of Translations	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 3559/ 1921, p. 1
63.	Marinescu, Ștefan	Traducerile/ Translations	*Seara/ The Night*	no. 15/ 1931
64.	Martinescu, Pericle	Problema traducerilor/ The Problem of Translations	*România literară/ Literary Romania*	no. 48/ 1940, p. 2
65.	Nicolescu, G.C.	Traducere și original în poezie/ Translation and Original in Poetry	*Universul literar/ The Literary Universe*	no. 21/ 1942, pp. 1-2
66.	Nicolescu, G.C.	Traducere și original în proză/ Translation and Original in Prose	*Universul literar/ The Literary Universe*	no. 23/ 1942, pp. 1-3
67.	Nicolescu, G.C.	Traducerile/ Translations	*Universul literar/ The Literary Universe*	no. 46/ 1942, pp. 1-2; no. 2/ 1943, pp. 1-2
68.	Nolla, Dem. Gh.	Traducerile și moda/ Translations and Fashion	*Tribuna literară/ The Literary Tribune*	no. 2/ 1941, p. 26
69.	Oană, Ion	Problema traducerilor/ The Problem of Translations	*Tribuna/ The Tribune*	no. 2/ 1942, p. 4
70.	Odobescu, Al.	Despre traduceri/ On Translations (I-II)	*Transilvania/ Transylvania*	no. 22/ 1877, pp. 253-257; no. 23, pp. 265-270
71.	Odobeșteanu, Victor	Reminiscențe, traduceri, înrâuiri/ Reminiscences, Translations, Influences	*Orizont/ The Horizon*	1940-1941
72.	Pantazescu, Dan. C.	Scrierile românești și traducerile/ Romanian Writings and Translations	*Țara noastră/ Our Country*	Jan. 27, 1922

No.	Author	Title and translation	Periodical and translation	Publication details
73.	Perpessicius	Traducerile/ Translations	*Cuvântul/ The Word*	no. 1177/ 1928, p. 1
74.	Perpessicius	Editura de stat/ The State Publishing House	*Revista Fundațiilor Regale/ The Review of Royal Foundations*	1945, p. 209
75.	Petrașincu, Dan	O problemă literară cu ecou social: traducerile/ A Literary Problem with Social Implications: Translations	*Muncă și voie bună/ Work and Joy*	no. 2/ 1940, p. 9
76.	Petrescu, Cezar	Traducerile/ Translations	*Cuvântul literar și artistic/ The Literary and Artistic Word*	no. 3/ 1925, p. 1
77.	Petrescu, Cezar	Traduceri și traducători/ Translations and Translators	*Curentul/ The Tide*	no. 439/ 1929, p. 3
78.	Petrescu, Cezar	Proprietatea literară. Cum se fac traducerile în românește/ Literary Property/ How Translations into Romanian Are Carried Out	*Revista Fundațiilor Regale/ The Review of Royal Foundations*	no. 493, p. 2
79.	Philippide, Al.	Arta de a traduce versuri/ The Art of Translating Poetry	*România literară/ Literary Romania*	no. 30/ 1939
80.	Philippide, Al.	Schimbul literar internațional/ International Literary Exchange	*Viața românească/ Romanian Life*	no. 5/ 1940, pp. 92-94
81.	Philippide, Al.	Limba românească și traducerile/ Romanian Language and Translations	*Curentul literar/ The Literary Trend*	no. 119/ 1941, p. 12
82.	Philippide, Al.	Traducerile trădătoare/ Treacherous Translations	*Vremea/ The Time*	no. 667/ 1942, p. 6
83.	Philippide, Al.	Cultura noastră și traducerile/ Our Culture and Translations	*Adevărul/ The Truth*	no. 16166/ 1936
84.	Postelnicu, C.	Utilitatea traducerilor/ Usefulness of Translations	*Universul literar/ The Literary Universe*	no. 52/ 1940, p. 11
85.	Protopopescu, Dragoș	Problema traducerilor/ The Problem of Translations	*Spectator/ The Spectator*	no. 8/ 1943, pp. 1, 2
86.	Rareș, Sorin B.	Traduttore, traditore	*Miorița/ The Little Ewe*	no. 1535/ 1936
87.	Robot, Al.	Despre traduceri și răstălmăciri/ On Translations and Misinterpretations	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 4518/ 1933
88.	Rodan, Victor	Traducerile clasice/ Classic Translations	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 1291/ 1922
89.	Sadoveanu, Ion Marin	Traducerile/ Translations	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 3404/ 1929, p. 1
90.	Sân-Georgiu, Ion	Traducerile pentru teatru/ Translations for Theatre	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 3487/ 1929
91.	Scurtu, Ion	Traducerile literare la noi/ Literary Translations in Our Country	*Semănătorul/ The Sower*	no. 28/ 1906, pp. 545-547;

No.	Author	Title and translation	Periodical and translation	Publication details
				no. 30, p. 587-589; no. 31, pp. 608-612; no. 32, pp. 631-633.
92.	Scurtu, Ion	Traduceri negustorești și traduceri literare/ Literary and Commercial Translations	*Semănătorul/ The Sower*	no. 39/ 1907, pp. 801-802
93.	Scurtu, Ion	Traducătorii de contrabandă sau traducătorii traducerilor/ Contraband Translators or Translators of Translations	*Semănătorul/ The Sower*	no. 39/ 1909, pp. 787-789
94.	Sebastian, Mihail	Notă despre traduceri/ Note on Translations	*Revista Fundațiilor Regale/ The Review of Royal Foundations*	no. 219/ 1940
95.	Sfetca, Petru	În apărarea traducerilor românești/ Defending Romanian Translations	*Dacia/ Dacia*	no. 31/ 1944, p. 2
96.	Stino, Aurel George	Iarăși despre traduceri/ On Translation Again	*Acțiunea/ The Action*	no. 699/ 1942, pp. 5-6
97.	Stino, Aurel George	Traduceri literare sau literale/ Literary or Literal Translations	*Țara/ The Country*	no. 3/ 1929
98.	Stino, Aurel George	Traducerile/ Translations	*Știrea/ The News*	no. 3/ 1929
99.	Suru, Miron	Despre traduceri/ On Translations	*Meșterul Manole/ The Master Builder Manole*	no. 1-3/ 1940, p. 58
100.	Suru, Miron	Traducerile/ Translations	*Țara noastră/ Our Country*	1933
101.	Șiclovan, C. I.	Și câteva traduceri bune/ A Few Good Translations, As Well	*Facla/ The Torch*	no. 1561/ 1936, p. 2
102.	Ștefan, Ion	Problema traducerilor și nivelul culturii/ The Issue of Translations and the Level of Culture	*Universul literar/ The Literary Universe*	no. 37/ 1941, p. 3
103.	Ștefănescu, Mircea	Despre traduceri/ On Translations	*Rampa nouă ilustrată/ The New Illustrated Ramp*	no. 5132/ 1932
104.	Șuluțiu, Octav	Traducerea, capital de istorie literară/ Translation, Capital of Literary History	*Universul/ The Universe*	no. 150/ 1940, p. 4
105.	Șuluțiu, Octav	Traducerea ca mijloc de vulgarizare/ Translation As Means of Vulgarisation	*Universul/ The Universe*	no. 157/ 1940, p. 4
106.	Șuluțiu, Octav	Traducerea marilor poeți străini	*Universul/ The Universe*	no. 171/ 1940, p. 4

No.	Author	Title and translation	Periodical and translation	Publication details
107.	Talex, Alex	Problema editorilor. Traducerile.../ The Problem of Publishers. Translations...	*Acțiunea/ The Action*	no. 954/ 1943, pp. 2-3
108.	Tretinescu, Tiberiu	Despre traduceri/ On Translations	*Timpul/ The Time*	no. 1800/ 1942, p. 2
109.	Țepelea, Gabriel	Ortega y Gasset: Despre mizeria și splendoarea traducerilor/ Ortega y Gasset: The Misery and Splendour of Translation	*Revista Fundațiilor Regale/ The Review of Royal Foundations*	no. 7/ 1943, pp. 181-185
110.	Voita, L.	Despre traduceri/ On Translations	*Chemarea vremeii/ The Call of the Time*	1941, p. 10
111.	Vrânceanu, Dragoș	O problemă de cultură: traducerile/ An Issue of Culture: Translations	*Curentul magazin/ The Tide Magazine*	no. 31/ 1939, p. 3
112.	Vulcănescu, Romulus	Traduttore, creatore/ Translator, Creator	*Presa/ The Press*	no. 10/ 1940, p. 2

As can be seen from the table above, there are very few articles on translation in 19th century Romanian periodicals. Thus, the database we gathered from the entries in national bibliographies (Stoica, 2003: 867-891), our personal research in the field and reception studies that also dealt with the translation phenomenon (such as Tamara Lăcătuşu's on English literature in Romania between 1900-1950 with a special chapter on the conception on translation and the translator for the period discussed, 2000: 63-83) shows that only 6 out of 112 articles were published before 1900 (3 by G. Barițiu, 2 by Al. Odobescu and one by N. Iorga). The main recommendation was for bad translations to be put an end to and advice was given on how to translate (Barițiu, *apud* Lăcătuşu, 2000: 26). The Transylvanian scholar's prescriptivism was also brought into play in the context of longer target texts in analytical languages that would occur when source texts from synthetic languages were dealt with, i.e. as in the case of English works translated into Romanian (*apud* Maiorescu, 1871 who stressed that translators should be agents of culture, speak foreign languages and travel a lot so as to be able to render the

image of the source culture in translation or study grammar and compile either monolingual or bilingual dictionaries). Odobescu acknowledges the usefulness of translations to enrich the Romanian language and argues that translators should be knowledgeable about the author and not distort the meanings of words and sentences in translation; they should also be faithful to the Romanian language (1877a: 255). Above all, translators should be 'clear', 'correct', 'elegant', 'balanced' and 'readable' in the target language (1877b: 267), so as to meet the horizon of expectations of their readers. At the beginning of his career at the university, our great historian N. Iorga, published studies and reviews in various periodicals, *Timpul/ The Time* included. Later on, he acknowledged that he translated little and poorly and believed that all translators had to master their art and love world literature. He particularly commented on the translation of poetry which could be done in three ways: by creating, through translation, the original (in this case, there should be congeniality between the translator, the work to translate and its author, apart from deep knowledge of the SL and TL); by being less faithful to the original, i.e. translating verse by prose when required (in spite of the fact that this breaks the text's rhythm and leads to a greater distance from the original and its ideas); by observing rhythm, i.e. rendering verse by verse in keeping with the convention of the ST (Iorga only rejects rhyme since it sometimes requires much sacrifice). Last but not least, a respectful translator should always serve the interests of the author in the TL, not his/ her own glory (Iorga 1906: 204-205, *passim*)

To summarize, reflections on the art of translation and its master before the 20th century are simple at a stage when the Romanian culture was still young and had to be fostered from bad translations that could pervert the public's taste; translators should observe fidelity to the target language, hence the preference for free translations in the era.

As underlined later in the Romanian discourse on translation (*cf.* Lăcătușu's "Conceptions on Translation and the Translator", 2000: 63-83) and as can be seen from the table above, the 106 articles on translation that came out between 1900 and 1945 could be read in periodicals such as *Viața Românească/ The Romanian Life, Revista Fundațiilor Regale/ The Review of Royal Foundations, Ideea Europeană/ The European Idea, Adevărul literar și artistic/ The Literary and Artistic Truth, Universul literar/ The Literary Universe, Rampa nouă ilustrată/ The New Illustrated Ramp*, etc. Reputed figures of the time (e.g.: N. Iorga, Mihail Sebastian, Al Philippide, Cezar Petrescu, Romulus Vulcănescu, G. Călinescu, G. Ibrăileanu, Perpessicius, to name but a few) supported the importance of translations for the development of national literature and the dangers that translators might fell prey to unless they keep with basic translation guidelines. Despite the fact that legal guidelines for all translators to obey would only be established through the Translators' Charter in 1963 at Dubrovnik, in the Romanian discourse on translation in periodicals there is common agreement that translations should be carried out by talented translators, masters of both the SL and TL. For instance, in his preference for target orientedness, Ibrăileanu went as far as arguing that translators had the duty to be as close to the original as possible as they should feel and live a second time the ST through their translation. He talks about translation as a means of penetrating the 'richness of the soul' of other peoples, the turmoil in search of the resources of the target language, the feeling of proper literature that Shakespeare's rich vocabulary gives to readers or the precision of nuances in Maupassant, not to mention the matching between the author and the translator of his work. Contact with other literatures through translations is considered necessary from the perspective of national specificity; moreover, translators should be linguistically suitable to the cultures in question so as to experience the same effect as the source text reader in translation (1906: 451-453, *passim*).

Contemporary Romanian TS scholars distinguish between two periods in the national discourse on translation of the second half of the 20th century (Lăcătușu 2000, *ibidem*). The former, between 1900-1918, is a neutral one in tone and the studies published during these two decades are less numerous; on the contrary, from the 1920s to the 1940s, the number of articles on translations and translators in periodicals boosts and the authors' tone is marked by anger against the quality of (mainly cheap) foreign literature introduced to the Romanian readers in an era almost exclusively guided by commercial criteria with incoherent translation policies that ignored canonical works. In fact, translations, when not serialized in collections, were often reduced to no more than 120 pages according to the French trend of the time so as not to bore the readers (*cf.* Dimitriu 2000, *passim*), thus making the short story a favourite candidate[4].

The articles discuss issues such as the need for translations, translatability (which cannot be denied in the case of prose but is controversial when it comes to poetry), literal vs. free translation. The last issue was particularly tackled by Camil Petrescu who demanded 'precision' and 'accurate grammar' from the translator that reformed the target language when breaching these imperatives (quoted in Lăcătușu, 2000: 66). Tudor Vianu replied that adaptation is the key (in cases such as Murnu's translation from Homer that led to the debate between the two Romanian personalities, *ibidem*). The translator's skills are also discussed by Gabriel Țepelea who commented Ortega y Gasset's *The Misery and Splendour of Translation*; thus, the translator is seen as a mediator between

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[4] Actually, in our previous research drawing on our doctoral thesis on the reception of English Canadian literature in Romania by means of translations and critical studies, we proved that, as far as Canadian literature was concerned, the favourite authors for the pre-communist period were the humourist Stephen Leacock with his short stories and Mazo de la Roche, author of popular fiction for women; this is due to the fragments of their works published in the main periodicals of the time (*cf.* Petraru, 2013).

cultures, translation being more than simple transposition from a language into another, but the presentation of a culture and civilization to another one. In this context, the Romanian translations of the time are rejected based on their poor quality. Referring to the 'limited powers' of the translator, his/ her competence in 'utopian' trades as most human enterprises are, Gabriel Țepelea speaks of the translator's shyness that is limited to taming a rebellious source text in the target language. Sharing the idea of the Spanish philosopher that translation is a special literary genre with the aim of 'bold integration of humanity between peoples', not a secondary fact of culture that can be left to second-hand personalities, Țepelea admits that translation, in general and that of poetry, in particular can only claim to approach the original and in no way substitute it, civilizing readers and bringing into the superficial present the life and turmoil of the past. At the same time, he also laments the parrotism of contemporary Romanian translators, urging them to reflect before accepting a 'lucrative' contract to satisfy publishers who should not be able to decide the essential issue of the exchange of spiritual goods between peoples (Țepelea, 1943: 181-185). Among the attributes that do not honor the translators of the periodicals, we mention 'the uninvited who massacre foreign authors in Romanian' (P. Nicanor, 1923: 297) and by no means pure-bred intellectuals, philologists with an artistic sense, true creators that should carry out this work.

Al. Philippide speaks of tone as defining for poetry, the ingredient for a successful translation being the finding of an equivalent necessary for the transposition of the tone of the poetry in the source text; moreover, "the perfect overlap between the words of two languages exists only in terms of concrete things. But when it comes to abstractions, feelings, thoughts, sensations, what interests us is no longer the identity of words, but of meanings, and then necessarily the fidelity of vocabulary gives way to the fidelity of meaning" (1939: 208).

Regarding the status of translation, Mihail Sebastian (1935) is in favour of translation as a tool of knowledge, while Perpessicius (1928) is of the opinion that literature is enriched by intimate contact with other literatures due to translations. According to George Călinescu (1935), the quantity and quality of translations give the level of culture of a people. Furthermore, Ion Ștefan (1941) pleaded for "the importance of the functionality of a translation in the context of the target culture" (Draganovici, 2014: 252), arguing that translation had a 'thermometer function', the horizon of expectation being the one dictated by the readers. Unfortunately, the target readership was satisfied with mediocre authors at the time, to the detriment of big names that remained untranslated (Aldous Huxley, Samuel Butler, Ortega y Gasset). According to Ștefan, "it is not one's own, original culture that has the function of marking the cultural stage that a people has reached. Literature itself is the creation of individuals who say less about the intellectual level of their time – while translations meet general requirements" (1941: 3).

Most cultural authorities mentioned in the table above speak about the translator's status and the qualities s/he should possess; direct translations are required, not indirect ones, the translator should master both SL and TL, be a creator (Cerbu Eman 1921: 64), not a simple philologist, but a writer who deeply penetrated the source language and culture. Moreover, Pompiliu Constantinescu, Sergiu Grosu and Sorin Rareș, among others, claim that there should be an affinity between the translator and the author, Marian Ralea ironically noting that the translator needs to be a genuine intellectual in a country that has none (cited in Lăcătușu, *op. cit.*, pp. 72-73).

As argued in the contemporary Romanian TS discourse, translation criticism in the first half of the 20th century draws on Lovinescu's theory on the impossibility to objectively judge a work of art,

a claim that does not hold true for Vladimir Streinu who feels that translation should not be considered autonomous, but an extension of the original. Beyond the slightly hermeneutical dimension, the authors publishing in periodicals plead for the surveillance of translations and their quality. Therefore, 'reading commissions' and 'control organisms' need setting up, and gaps in translation need filling in; a state institution for all issues pertaining to translations should be founded, Perpessicius envisaging the translation of important masterpieces from world literature (1928: 1). The translator's status is also brought into play, the low pay and it is commonly agreed that The Romanian Writers' Society of that time should interfere to supervise the quality of translations, as is the case of the film subtitles already subject to literary control (M. Sebastian 1940: 433). Furthermore, the author should be protected and the responsibility for the translated text stimulated by introducing a clause to grant translation rights. Călin Alex (1922: 2) even claims that damages should be paid to foreign authors whose works were poorly translated, suggesting the study of parallel texts to improve the quality of existing translations and the use of samples for all methods used to translate differently the same text.

Last but not least, translation is an instrument of knowledge, thus enriching national literature (*cf.* Perpessicius, 1928 and Sebastian, 1935) and it is the length and quality of translations that show the level of a culture (Călinescu, 1935). Thus, it could be argued that translations are equal in status to the literature of a nation (Imbrescu, 1935 cited in Lăcătușu, *ibidem*) and they did not only become an exercise, but a conscience for writers, a parallel creation to the original (Boureanu, 1938 *apud* Lăcătușu, *ibidem*). The idea that translations could suffocate the literature of a country is strongly rejected (Protopopescu, 1943 *apud* Lăcătușu, *ibidem*); they are a matter of cultural education of the masses so

their aesthetical and educational role could no longer be denied (Constantinescu, 1943 *apud* Lăcătușu, *ibidem*).

As a general remark, not only did the Romanian discourse on translation in periodicals truly start to develop in the second half of the 20th century, but it also covered wider areas than before (translator's status, translation guidelines, translator's rights, damages for the author in case of poor translations).

To conclude, we showed that reflections on translation in periodicals only came out in the second half of the 19th century in Cyrillic alphabet (i.e., Barițiu's texts in *Foaie pentru inimă, minte şi literatură/ Paper for the Heart, Mind and Literature*) and at the end of the 19th century in Romanian. Authors admit that translations are useful and plead for the clarity, correctness, elegancy and fluency of the target text. However, based on the database we compiled from our personal research, reception studies (Lăcătușu, 2000) and national bibliographies (Stoica, 2003), there are more than 100 articles published in periodicals between 1900-1945 as opposed to only 6 before. Contemporary Romanian scholars (Lăcătușu, *op. cit.*) distinguish between two periods in the pre-communist TS discourse: 1900-1918 and 1920-1940, respectively. The latter period is more marked by anger against the poor quality of translations than the former, in their originality, Romanian personalities going as far as arguing that authors should be entitled to claim damages against poor translations from their works. Translators should be creators, not simply master the source and target language, but also the culture and civilisation of both SL and TL; moreover, there should be congeniality between translator and author so as to facilitate the translation process. Last but not least, direct translations are encouraged, along with the study of parallel texts and it is argued that translations are equal in status to national literature, showing a country's level of culture.

4.1. *România literară* and *Secolul XX*

The reviews *România Literară/ Literary Romania* and *Secolul XX/ The 20th Century* dealt extensively with the phenomenon of translation and introduced theoretical TS texts for the Romanian reader (*cf*. Dimitriu 2000; Ionescu 2004). The table below shows the articles in the latter periodical according to the research collected in national bibliographies.

Table 2. TS theory in *Secolul XX/ The 20th Century* (1961-1975)

No.	Author	Title	Translator	Publication details	Mentions
1.	Ayala, Francisco	*Traducerea, garanție a solidarității culturii/ Translation, A Guarantee of Cultural Solidarity*	Andrei Ionescu	6/1973 pp. 153-160,	Translation work can in no way be regarded as a job for which no special qualification is required, a small job that one does sporadically, forced by circumstances.
2.	Argintescu-Amza, N.	*Despre "Frumoasele credincioase"/ On "Les Belles Infidèles"*	-	2/1965, pp. 157-163	Theoretical problems of translation: On the work of Georges Mounin, *Les problèmes théoriques de la traduction*
3.	Benjamin, Walter	*Problema traducătorului* (Studiu)/ *The Translator's Problem* (Study)	Dieter Fuhrmann	5/1972, pp. 155-164	The art of translating. Difficulties and ways of solving them
4.	Breslașu, Marcel	*Pe marginea unei cărți de Georges Mounin: Invitație la discuții/ On A Book by Georges Mounin: Invitation to Discussions*	-	1/1965, pp. 149-150	Georges Mounin: *Les problèmes théoriques de la traduction*
5.	Breslașu, Marcel	*Pluralitatea lumilor locuite (Probleme teoretice ale traducerii) (Articol)/ Plurality of Inhabited Worlds (Theoretical Problems of Translation) (Article)*	-	6/1965, pp. 159-160	Conclusions on translations, published in *Secolul XX/ The 20th Century* in 1965

No.	Author	Title	Translator	Publication details	Mentions
6.	Breslaşu, Marcel	*Traducere şi creaţie* (Eseu)/ *Translation and Creation* (Essay)	-	2/1961, pp. 163-169	Problems posed by the translation of literary texts: "Problems not only of aesthetics, but also of professional ethics"
7.	Doinaş, Ştefan Augustin	*Dificil, riscant dar nu imposibil* (Articol)/ *Difficult, Risky But Not Impossible* (Article)	-	2/1965, pp. 164-170	On the work of Georges Mounin: *Les problèmes théoriques de la traduction*
8.	Doinaş, Ştefan Augustin	*La început de cronică* (Articol)/ *At The Beginning of The Chronicle* (Article)	-	9/1970, pp. 141-143	Theoretical problems of translation. Is there a critique of translations?
9.	Doinaş, Ştefan Augustin	*Traductibilitatea poeziei româneşti* (Articol)/ *Translatability of Romanian poetry* (Article)	-	4/1971, pp. 8-10	-
10.	Doinaş, Ştefan Augustin	*Un epigonism major: traducerea imaginară* (Articol)/ *A Major Epigonism: Imaginary Translation* (Article)	-	10-12/1971, pp. 17-24	-
11.	Doinaş, Ştefan Augustin	*Strategia traducerii* (Articol)/ *Translation Strategy* (Article)	-	9/1975, pp. 92-96	On Romanian writers translated into world literature
12.	-	*Freiburg 1971. Traductibil şi intraductibil. Interviu cu Zoe Dumitrescu-Buşulenga şi Mihai Isbăşescu* (Articol)/ *Freiburg 1971. Translatable and Untranslatable. Interview with Zoe Dumitrescu-Buşulenga and Mihai Isbăşescu* (Article)	-	1-3/1971, pp. 460-462	Discussions on the issue of translations in the light of modern linguistics, information theory, stylistics and poetry
13.	G.O.	*Traduction automatique et linguistique appliquée* (Presses universitaires de France, 1964, 286 p., note)	-	7-8/1965, pp. 265	Brief notes on the title. The volume brings together 14 specialized contributions, chosen from numerous papers and works at the first International Conference on Machine Translation

No.	Author	Title	Translator	Publication details	Mentions
					and Applied Linguistic Analysis)
14.	Tihonov, Nikolai	*Poezia originalului* (Note)/ *Poetry of The Original* (Notes)	-	1/1961, pp. 161-162	See: "Literaturnaia gazeta", 1960, latest issues, "Revista revistelor" column
15.	Igirosianu, I.	*Teorie și experiență. Probleme teoretice ale traducerii* (Articol)/ *Theory and experience. Theoretical Problems of Translation* (Article)	-	5/1965, pp. 148-155	The postulate of translation as an act of love
16.	-	*Index translationum* (Note)/ *Index translationum* (Notes)/	-	12/1964, pp. 208	The fiftieth edition of the UNESCO – *Index Translationum* sponsored work brings interesting figures for 1962 on the volume of translations of works into various languages of the world.
17.	Jacquier, Henri	*Babel, mit viu* (Eseu)/ *Babel, A Living Myth* (Essay)	-	1/1965, pp. 151-160	Theoretical problems of translation. On the work of Georges Mounin: *Les problèmes théoriques de la traduction*
18.	Kojevnikov Iurii	*Traducerea – vocație și meșteșug* (Articol)/ *Translation – Vocation and Craft* (Article)	-	2/1972, pp. 147-148	The work of a translator is considered not only a craft, but also an art
19.	Lascăr, Sebastian	*Cum traducem poeții latini* (Articol)/ *How We Translate Latin Poets* (Article)	-	6/1965, pp. 152-158	Metrics. Rhyme. The fidelity of the text
20.	Levy, Jiri	*Probleme estetice ale traducerii*/ *Aesthetic Problems of Translation*	Dieter Fuhrmann	2/1973, pp. 175-182	On the accuracy of translations
21.	-	*Literatura universală în traduceri* (Note)/ *World Literature in Translation* (Notes)	-	5/1964, pp. 238-239	Notes on the third volume, dedicated to Ernest Hemingway

No.	Author	Title	Translator	Publication details	Mentions
22.	NemoianuVirgil	*Limbajuri specializate* (Articol)/ *Specialized Languages* (Article)	-	3/1966, pp. 146-149	The need for a valuable translation
23.	Niculescu, Alexandru	*Traducerea, o problemă pluridisciplinară* (Articol)/ *Translation, A Multidisciplinary Issue* (Article)	-	2/1972, pp. 149-156	On translation techniques
24.	Paz, Octavio	*Traducere: literatură și literaritate* (Studiu)/ *Translation: Literature and Literariness* (Study)	Al. Baciu	5/1972, pp. 164-171	The art of translating, reflected in different authors
25.	Pound, Ezra	*Retrospectivă. Virtuțile limbajului poetic în arta traducerii. Scop în limbă și literatură* (Eseuri)/ *Retrospection. The Virtues of Poetic Language in the Art of Translation. Purpose in Language and Literature* (Essays)	-	5/1970, pp. 8-17	On the form, style and language of poetry
26.	-	*Scriitori și literaturi de largă circulație universală* (Note)/ *Writers and Literatures of Universal Circulation* (Notes)	-	6-7/1963, p. 357	Comments on the *Index Translationum* (Translation Index), published by UNESCO and containing titles from world literature that were translated into various languages in 1961
27.	Starc, O.	*Traduceri care trădează* (Note)/ *Betraying Translations* (Notes)	-	4/1962, p. 200	See the first issues of "Poetry" review, 1962
28.	Steiner, George	*Poezie și traductibilitate* (Articol)/ *Poetry and Translatability* (Article)	Anca Nemoianu	3/1973, pp. 15-20	-
29.	Bogdan, Varvara	*O jumătate de veac de poezie* (Recenzie)/ *Half a Century of Poetry* (Review)	-	4/1962, pp. 201-203	On the anthology of world literature, *O jumătate de veac de poezie/ Half a Century of Poetry* that came out in almost every language on earth – 5 volumes, almost 2000 pages. It is a bilingual edition

No.	Author	Title	Translator	Publication details	Mentions
30.	Vulpescu, Romulus	*Prozodia unor forme fixe* (Articol)/ *Prosody of Fixed Forms* (Article)	-	4/1965, pp. 168-171	On Professor Georges Mounin's book – *Les problèmes théoriques de la traduction*
31.	Walter, Benjamin	*Problema traducătorului* (Articol)/ *The Problem of the Translator* (Article)	Dieter Fuhrmann	5/1972, pp. 155-164	The art of translating, its difficulties and the possibilities to solve them

Source: BCU "M. Eminescu" – Iași, Library of the Faculty of Philology: *Secolul XX, 1961-1975*, Annotated thematic bibliographic index, vol. I, Coordinator: Silvia Tomescu-Moșneguțu (1988).

As a general remark, we could argue that the former periodical, *România literară/ Literary Romania* draws attention to scientific events organised in the field such as the international colloquium of the German-language translators from Bergneustadt, FRG (13th edition) on the topic "Science fiction and fantasy literature"; the colloquium proved to be extremely useful due to its seminars on language groups moderated by specialists in the art of translation, showing that the Romanian language is no less capable of rendering the most pretentious and subtle complex sentences belonging to any language in the world; thus, our language, like the other Romance languages, prefers nouns preceded by prepositions to the adverbials mainly used by Germanic languages. On this occasion, clarifications were made regarding the extensive publishing activity in the field of translations in our country, the thirst for good literature – fun and instructive alike – of a high artistic level, which could be seen in all types of Romanian readers. Nowadays, many translated books come out in an astonishing number of copies and so was the case back then, which came as a surprise for the other participants in the colloquium (Tănăsescu 1983: 21). The 'Meridiane' section of the review briefly overviews the 9th Congress of the International Federation of Translators in Warsaw, which discussed the issues of literary and

scientific-technical translation, the history and theory of translation, the training and continuing development of translators, and translation in developing countries.

Among the Romanian scientific events on the topic, the translator and TS scholar Gelu Ionescu (1981: 5) discusses the communication session in Timișoara dedicated to the practice and theory of translation, completing the National Colloquium organized by the translation section of the Writers' Union the previous year that debated on the need to publish contributions of international value on translation theory and the encouragement of such attempts in Romania. The importance of the link between theory and practice is emphasized, not as a mere translation from one language to another, but as a translation of a literary text into another literary text; this is because between art and science, the act of translating a literary work needs precise landmarks, concepts and perspectives that may draw on linguistics, philosophy of culture, text theory, semiotics, aesthetics and sociology. The modern translator can no longer be reduced to the equation: perfect knowledge of the source and target language plus talent, and translation theory must free itself of the inertia of a fetishization of practice to make progress; clichés such as untranslatability and faithfulness are irrelevant and confusing and so is the separation of the problems of 'form' from those of 'meaning', the 'spirit' from 'letter', not to mention the long-invoked opposition between 'original' source text and translation, seen as a copy. The translator must also have theoretical knowledge of translation, and the publishers (Univers, Meridiane) have the responsibility to publish texts in this regard. As mentioned above, the thesis of untranslatability is also discussed by Caraion (1969: 22) who finds poetry, in general and Eminescu's, in particular as untranslatable as music and sculpture.

To conclude, we could say that the TS discourse in the two periodicals (*Secolul XX/ The 20th Century*, *România literară/ Literary*

Romania) is barely influenced from the viewpoint of ideology; there are only mentions of the large number of translations made under communism as a mark of the superiority of the new regime, the totalitarian one, made in the special issue of *Viața românească/ The Romanian Life* dedicated to the transcript of the works of the National Colloquium on Translation and Universal Literature, 1981), as opposed to book length translation studies (*cf.* Ioan Kohn, *The Compensatory Virtues of the Romanian Language in Translation* where, as mentioned above, the author openly acknowledges that he used Marxist linguistics in dismantling the translation arguments that supported the untranslatability or impossibility of rendering the original effect in translation). Furthermore, *Secolul XX/ The 20th Century*, through its translations from international TS (W. Benjamin, O. Paz, Ortega Y Gasset) is more consistent than *România literară/ Literary Romania* in its efforts in the field of translation theory, as well as in the large number of discussions on Mounin's book, *Les travaux théoriques de la traduction* (4 articles reported in the general bibliography of the Romanian TS discourse rendered in the table above).

5.

Applied Translation Studies in Romania

5.1. The Translation of Comics. Functionalist Approaches

In our opinion, Christiane's Nord model is the most comprehensive one with respect to functionalist approaches in Translation Studies. However, its application to audio-medial texts such as comics, which combine image and text may be quite challenging. To prove this point, we have chosen a fragment of *The Adventures of Tintin*, the masterpiece of the Belgian comic artist Georges Remi, known as Hergé and subjected it to an analysis according to Nord's functionalist framework. By comparing the Romanian and English translations with the French original, we will highlight the fact that achieving the equivalence of effect should be the translator's major concern. We will also underline the importance of non-verbal elements and prove that the issues arising from translation criticism applied to comics are extremely complex[1].

The translation of comics is a recent area of research in Translation Studies as there are not many scholars in the field who approached the 9th art. The point of view of the TS scholars concerning comics is mainly concerned with the interplay between the two semiotic systems, image and text. Most often, the combination gives a particular comic effect to the narrative and translators should try to give an equal importance to

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[1] A previous version of this subchapter was published as Petraru, A.M. (2009) "Functionalist Approaches Applied to the Translation of Comics" *Identity, Alterity, Hybridity* (*IDAH*), Galati: Editura Universității "Dunărea de Jos", pp. 515-528.

image and text when dealing with the genre or simply producing translation criticism. Comics are audio-medial texts (Reiss 2000: 43) and the translator should be aware that he is dealing with a more complex genre than simply children's literature and should possess a wide knowledge of the conventions applied to comics, evaluating his or her options in terms of loss and gain so as to achieve the same effect of the original in the target language.

In what follows, we will make a general presentation of comics, of the Romanian contribution to an already long standing European and international tradition and then focus on a very famous comic strip, *Tintin* and the translation problems it has raised in the target cultures with particular emphasis on the Romanian translation.

Considered as an integrating part of the sequential art, comics or comic strips are universally known as the latest art, i.e., the 9th one. "Figurative narration" or "sequential art", a comic strip is "a succession of images that tell a story, either funny or not and in which the characters express themselves by means of a speech balloon" (Filippini, 1989: IX).

There is a long tradition of comics in a number of cultural spaces such as Europe (France: *Pif, Pilote*, Belgium: *Spirou, Tintin*), the United States (Marvel, DC Comics) and Japan, the latter having developed a real industry of comic strips, respectively *manga*, which are intended for all ages. At the opposite pole, there is Romania which produced comic strips intended only for children and, apart from a limited number of translations and extremely few original works, mainly dating from the Communist period ("Luminiţa", "Arici pogonici", "Cutezătorii" and "Şoimii patriei"), it does not have a tradition in the genre. The few specialists in our country tried to give economic and cultural reasons for the weak production and success of the 9th art in the area (Martin 2006: 21). However, after the fall of communism, artists that also worked in

other fields began to produce comics (Matei Branea – *Omulan and Birdy*, Eugen Erhan, Tudor Muscalu – *Fredo & Pid'jin*).

The Adventures of Tintin belongs to the golden age of Belgian comics and is the masterpiece of the comic artist Georges Remi, known under his pen name Hergé, comprising 24 albums published between 1929 and 1983. The style of *The Adventures of Tintin* is known as "the clean line" (Fr. "ligne claire"), i.e., the impression to create movement combined with the purity of the drawings and the colours that remain clear. Although Hergé's sketches are full of shades, the final product distinguishes itself in simplicity (Baetens 2006: 10).

The albums have been translated in more than forty languages and dialects (including English and more recently Romanian) and are read by millions of people worldwide, starting from preschoolers to senior citizens. The translations in English, published by Methuen Children's Books were carried out by Leslie Lonsdale Cooper and Michael Turner and the only four Romanian ones came out in 2005 at Marketing Management Europe Publishing House; the Romanian translations were performed by Elly Moga and Irina Manulescu.

In our analysis of Hergé's fifth album, *The Blue Lotus*, we will mainly follow the functionalist approach to Translation Studies and focus on Christiane Nord's model that includes comics among the expressive text-types (1991: 20). We will also highlight the typology of Katharina Reiss and especially the need to render the effect in the audio-medial text.

Concerning ***extratextual factors***, as previously agreed, the ***sender*** of this text is the Belgian comic artist Georges Remi, known worldwide under his pen name, Hergé. The ***source recipient*** or ***receiver*** could be identified as the target readership of the children's supplement *Le Petit Vingtième* (***place***) in which the present comic strip was published between 1934 – 1935 (***time***). The ***sender's intention*** is to entertain a young public with the values of boy-scoutism that were fashionable at the time.

Hergé wanted to give a true to life image of the Asian world and especially of the relationship between China and Japan. The misconceptions present in his work are his own and of the Europeans in his time. He was advised to meet Chinese people and approach their culture. He was introduced to Tchang Tchong – jen and became his companion. His influence is felt in the album as the China portrayed in *The Blue Lotus* is different from the other countries visited by Tintin that were rendered in the spirit of the caricature fashionable in the 1920-1930. Thus, the Soviets are cynically mean, the Africans superstitious and stupid, the Americans presented as gangsters and even the Indians in South America that Hergé was particularly fond of are depicted as too naive. *The Blue Lotus* is the result of the collaboration between the comic artist and Tchang Tchong – jen and is considered to be a pivotal work in Hergé's career, marking a newfound commitment to geographical and cultural accuracy.

Regarding **intratextual factors**, *the* **subject matter** in this album continues the one in the previous book, *Cigars of the Pharaoh.* In the black and white versions, they were both reunited under the title *The Adventures of Tintin in the Extreme Orient*. If in *Cigars of the Pharaoh*, Tintin pursued an international group of drug distributors through the Middle and Far East, the adventures continue in *The Blue Lotus* in order for Tintin to unravel more of the network and stop the opium production at the source. The comic hero travels to Shanghai, where he is eagerly awaited by the assassins of the opium consortium.

The **title** is transparent, the Blue Lotus standing for the opium den where professor Fang – his Ying was found after he was kidnapped. Also, the den served as headquarters for the drug smugglers who had transmitters there in order to communicate with their ships on the high seas.

The English edition provides a historical note, inexistent in the French original or in the Romanian translation; the English translators felt the need to explicitate the context in which Hergé's work appeared: "Hergé first published *Le Lotus Bleu* in the magazine *Le Petit Vingtième* in Brussels in 1934-5: the story itself is set in 1931. At that time Japanese troops were occupying parts of the Chinese mainland, and Shanghai (…) Hergé based his narrative freely upon the events of the time (…)" (Hergé 1974: 3) The legitimacy of the note is beyond any doubt although the situation in the 1930's was very different from the present one. The strategy could also be explained by the fact that the album was translated into English in 1983, that is 50 years after its appearance in the French magazine and the facts it was inspired from were no longer obvious.

In terms of ***extralinguistic presupposition,*** the reader is supposed to be familiar not only with the reality of the Asian world that the author tried to depict, but also with the events or characters related to the present adventure, which were portrayed in the albums before *The Blue Lotus*. This is mainly the function of the ***paratextual elements*** that are rarely encountered in Hergé's albums and which mainly refer to characters or situations presented in previous albums. In *The Blue Lotus* only 3 footnotes appear in the original and they are faithfully rendered in the Romanian and English translations. The notes simply invite the reader to return to the previous album, *Cigars of the Pharaoh* in order to have a more precise image of the action.

As translation strategies, we can notice, that at the ***lexical level***, Tintin's companion, the fox-terrier Milou is rendered in English by 'Snowy', probably due to the colour analogy and in Romanian by 'Milu', the translators operating through slight orthographical change so as to maintain the pronunciation. If we were to discuss the translation options in terms of loss and gain, the English version wins in terms of communicative function because 'Snowy' is clearly more target oriented

than 'Milou' but the reference to the origin of the name is lost. In Romanian, the reference is maintained but Milu is not necessarily closer to the imagery of the target audience. However, at this point the English reader in being introduced to a target oriented version while the Romanian reader is confronted with a more source oriented one.

The non-verbal elements occupy a special place in the translation of comics as the interplay between image and text is essential when addressing the reader. *The Blue Lotus* does not suffer any changes in terms of images neither in the English nor in the Romanian translation. However, the onomatopoeias, the sounds produced in nature are either left as such in the translation or adapted to the spirit of the target language.

As a general rule, the Romanian translators are closer to the source language, preserving the French form in most cases as the onomatopoeias are generally translated by Elly Moga and Irina Manulescu through repetition (clac > clac, trrrit > trrrit, drrring > drrring etc.) or slight ortographic adaptation (boum > bum). On the contrary, Leslie Lonsdale Cooper and Michael Turner adapt more often what could be called the in-between image and text, because these sounds ask for an active visual cooperation from the part of the reader. Thus, the door knock rendered in French by 'toc' becomes 'rat' in English. The interjections that express pain are specific to each language and both groups of translators have faithfully rendered the counterparts (e.g., the French 'aïe' corresponds to the English 'aouh' and respectively to the Romanian 'au').

Achieving the same *effect* as in the source language is an imperative of the audio-medial text. An interesting instance to follow in the two translations would be that on page 19, panels 9-13 (my italics) in which *encrypted messages* transmitted by the short-wave radio are decrypted by our comic hero. Both the English and the Romanian

translators preserve in the target text the ambiguity and the nonsense of the original.

The unintelligible elements are rendered to the target language as nonsense as well in order to achieve the effect of the wordplay and produce the same message when the first two letters of each word are combined. However, the finished product differs, even if the strategies that are used are the same. Thus, "Envoyons marchandise. A l'écoute semaine prochaine" (Hergé 2006: 19) becomes "Dispatch your goods. Listen again same time next week" (Hergé 1974: 19) and respectively "Trimitem tocitoare marfă, stați la pândă sâmbătă" (Hergé 2005: 19).

In terms of *sentence structure*, only the interrogative in the Romanian version could throw a shade on the preciseness of the decoded message. Also, there is a slight change of register to be noticed in the English rendering of the translation unit "Je n'y ai d'abord rien compris" (Hergé 2006: 19). If the Romanian translators proceed to a literal translation, "La început n-am înțeles nimic" (Hergé 2005: 19), Leslie Lonsdale Cooper and Michael Turner prefer an idiom, "I couldn't make head or tail of it" (Hergé 1974: 19); in this way, the verb in the informal neutral register "to understand" is replaced by the collocation "to make head or tail" in a more informal affected register.

Hergé's *The Blue Lotus* can be read as a brilliant and virulent satire against racism and supremacy in the Far East. The sharp tone and the verbal violence in this particular comic strip could be criticized because if considered inappropriate in addressing a young public readership such as children. The pages 6 and 7 of the album are perhaps the most relevant in depicting a hegemonic attitude of the colonizers over the colonized, not to mention their absurd claims of exercising a positive influence in that geographical area (appendix 1).

The panels quoted below present Tintin's adventures in the attempt to find the Japanese businessman, Mitsuhirato after having

received a letter from his part at the hotel where he was staying in Shanghai. He takes a rickshaw and, on the way, he accidently hits Mr. Gibbons who starts insulting him and hurting the rickshaw boy. Afterwards, he goes to the Occidental Private club where he meets his friend, Mr. Dawson, the chief of Police of the Shanghai International Settlement and another companion to whom he complains about his misfortune of not being able to punish the Chinese man as he wanted. Dawson, who proves to be a villain, promises to him that he will try to find out who Tintin is in order for our reporter to get what he deserves.

The language is very colloquial and the register is a strongly informal one. The two translations can be considered as faithful from the point of view of the source language keeping with the desire to render the shocking effect in Mr. Gibbons's attitude. An overview of the translating procedures used in the fragment shows that the names of the characters involved are kept as such, that is translated through repetition. The literal translation is also applied to the name of the street that corresponds to Tintin's destination: "rue de la Tranquilité" is faithfully transposed in English as the "Street of Tranquillity" and in Romanian by "strada Liniştii".

In translating the offences, the two groups of translators tried to achieve for their readers a similar effect as the author in the original. Gibbons' "Imbécile!...Sale Chink!", for instance, is translated half literally in the first part ("Imbecilule!") and through transposition in the second part ("nespălatule"). The Romanian solution, "nespălatule" deletes the reference to the Chinese man strongly underlined by the French slang form "Chink". On the contrary, the English translators preserve the reference to the rickshaw boy, contracting the two translation units into one ("Dirty little China-man!"), but they omit the other attribute in the source text, i.e., stupidity. The comic and ironic effects are kept in both target languages.

The motive of the dispute is introduced in the next line (page 6, panel 7): "Tu as osé bousculer un Blanc!", rendered literally into English by a phrasal verb, ("To barge into a white man!") and into Romanian by a similar familiar verbal construction "Îndrăzneşti să dai peste un alb! At the *micro level*, it can be argued that the verbal tense which is the past in the original is transposed differently in the two target languages but the present dimension of the translator's choices comes with no loss for the public readership. Literalism is also the key translating procedure for the next injurious element, this time uttered by Tintin as a counterpoint to Gibbons's dirty attitude: the French "brute" is repeated in the English text and becomes "brută" in the Romanian translation.

The following line is introduced by what could be called one of Hergé's personal inventions in terms of offences and not belonging to Captain Haddock this time, but to Gibbons: "Espèce de blanc-bec!" The English and Romanian counterparts are far from rendering the same suggestive image of the original; the English translators opt for a softened injurious equivalence ("Interfering brat!") and introduce the attribute of interference that is not present in the French text. However, the non-linguistic elements contribute to the image of Tintin defending the Chinese boy, so the characteristic suggested by Lonsdale Cooper and Turner is more or less implied in the text. The Romanian translators decided in favour of a single word that is thought to condense the unpleasant image in the original but I personally believe that by choosing the attenuated form "nătărăule" much of the effect desired by Hergé is not felt by the Romanian public.

The second part of the phrase – "Qu'est-ce qui *vous* prend de m'empêcher de corriger un de ces vilains cocos?" – is given a more imperative value by the English translators ("Stop me punishing a useless native, would you?") and what was intended to be a polite inquisitory defined by the second person plural in the original is lost in the Romanian

translation that employs the second person singular: "ce-*ţi* veni să mă opreşti să-i altoiesc câteva acestui mojic nemernic?". Regarding *lexis*, the general euphemistic reference to the Chinese, "vilain coco" in the original sends to a different image than the option of the English translators, "useless native". On the contrary, the Romanian equivalent, "mojic nemernic", is closer to the sense of the French appellative.

In terms of *sentence structure*, both the English and the Romanian translators maintain the interrogative form, only the former group prefers an inversion of the two discussed units combined in the form of a tag question with an imperative tone.

Tintin's polite response to Gibbon's offenses ("Votre conduite est indigne d'un gentleman, Monsieur!") is translated literally into Romanian: "Conduita dumitale e nedemnă de un gentleman, domnule!" and English: "Your conduct is disgraceful, sir!". In the latter case, the phrase is slightly contracted and the ironic references to the villain as a gentleman are reduced from three to one.

Colloquialism is also felt in the translation of the familiar appellatives given to Tintin, (i.e., "freluquet" > "busybody" [En]; "ţafandache" [Ro]). The translation unit that comprises the term is literally rendered in both target languages, the difference is that, in terms of *sentence structure*, the Romanian translation brings the two phrases into one (Vous aurez de mes nouvelles, freluquet!...Vous pouvez y compter! > O să ne mai întâlnim noi ţafandache, şi-ţi arăt eu ţie!).

Gibbons enters the Occidental Private Club and he is introduced in the text by the deictic "voila" and the double exclamation "Ah!" uttered by his friend, Dawson, the chief of Police of the Shanghai International Settlement: "Ah! Ah! Voilà l'ami Gibbons!...". The translations are literal with the mention that the English one maintains one of the interjections and eliminates the deictic ("Ah, Gibbons, my friend!") while the Romanian one keeps the deictic but leaves no

interjections in order to express Dawson's surprise ("Iată-l şi pe amicul Gibbons").

Dawson's companion notices that Gibbons is upset: "Quelle tête tu fais, mon vieux!" and the observation is rendered literally in Romanian ("Ce moacă ai, prietene!") and through transposition in English: "You look peeved, old chap!" The option of the English translators proves once more that the English language prefers the verbal constructions to nominal ones.

The following passage is the fullest of hatred for the Asian population, Gibbons expressing his racist opinions before his villain friends. In a familiar register, insults are combined: "jeune bec/ hurluberlu" > "young ruffian"; "tânărului hăbăuc" for Tintin and "sale Chink" > "yellow scrum/ rabble"; "chinezoi împuţit" for the Chinese man. The Romanian and English translators try to maintain the register and they succeed, the latter group even searching for more idiomatic forms to cope with Gibbons's ejaculations. If "figurez-vous" is literally rendered by "imaginaţi-vă" in Romanian, the English translators opt for "get a load of this".

If we were dealing with another text-type, we could argue that the maxim of relation is flouted because of the inconsistency in Gibbons remarks. But comics are audio-medial texts and the interplay between image and text is essential; so, after running into a waiter and hitting him (page 7, panels 9 and 10), the villain starts perorating again about his Western civilization (page 7, panel 11).

The *comic effect* is highlighted by the use of repetition meant to underline Hergé's irony in depicting the good results of the Western civilisation: "cette admirable civilisation occidentale"; "notre belle civilisation occidentale" > "our superb Western civilization"; "frumoasa noastră civilizaţie occidentală". Another instance of repetition not only in the album, but in the entire series of adventure would be the image of the

policemen Dupont et Dupond – Thomson and Thompson in English and respectively Popescu and Popesco in Romanian as the names have been adapted in order to fit the culture of the target language better. Their appearance and clothes are always alike and even verbally they mirror each other repeating the previously uttered sentences as on page 61 panels 2, 9 and 10 (appendix 2). The English and Romanian translators render almost literally the repetitions (sometimes recurring to transpositions as for "c'est-à-dire" > "to be precise") thus preserving the comic effect in the target languages.

As a general conclusion, the English and Romanian translators succeeded in preserving the effect of the original and send the readers to the world of the 1930's by familiarizing them with the misconceptions of the time. We tried to offer a detailed description of comics and of the problems this large genre creates for translators, providing the instance of Hergé's *Blue Lotus* and applying Christiane Nord' model to it. The main issue arises from the interplay between word and image characteristic to the audio-medial text and the attempt of the translator to render the same comic effect in the target language. The translator has to consider his/ her strategies when dealing with comics and think in terms of loss and gain in order to satisfy the public readership. A study of the features of comics and the problems they pose is necessary for the translator whose knowledge of the source and target language culture is insufficient for this type of translation.

5.1.1. Instances of Political (In)Correctness in The Adventures of Tintin

The Belgian comics *The Adventures of Tintin* are also relevant for political correctness and incorrectness[2]. The former shows in reviewed

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[2] A previous version of this subchapter was published as Petraru, A.M. (2009a) "Functionalist Approaches Applied to the Translation of Comics" *Identity, Alterity, Hybridity* (*IDAH*), Galati: Editura Universității "Dunărea de Jos", pp. 515-528.

parts, deleted or modified elements, most often due to their anachronism or violence. Moreover, several panels were redrawn once new album versions came out and we will analyse such examples in our subchapter. The latter is present at the level of foul language, insults and swearwords which are rendered as such in translation.

As already mentioned, *The Adventures of Tintin*, the masterpiece of the Belgian Georges Remi (a comic artist best known under his pen name Hergé) comprise 24 albums published between for more than fifty years until the death of the author. The initiative belongs to abbé Wallez who decides to create a children supplement for his Catholic newspaper, *le Vingtième Siècle* in 1928 which he entitles *le Petit Vingtième.* He hires Hergé who, after a few shy attempts in drawing comics, comes up with the idea of a Belgian boy-scout, Tintin who takes much after his creator and that has only one distinguishing feature, a little tuft of hair. The first adventures are published in *le Petit Vingtième* in black and white and are more or less 130 pages long. With the disappearance of the newspaper in 1939, the year on the German invasion, the series of adventures are continued in the supplement of the journal *le Soir, le Soir Jeunesse.* In 1946 Hergé decides to create his own weekly magazine, simply called *Tintin* where the adventures of his hero will appear until his death. In 1942, the prestigious Casterman Publishing House decides to publish *The Adventures of Tintin* in colours and reduce their dimensions to a 64 – page standard album. With the help of the cartoonist Edgar-Pierre Jacobs, the albums are defined in the new format we know them today. On this occasion, Hergé reconsiders the images in the first albums and the graphics, redefining his style that is nowadays known as "the clean line" (Fr. "ligne claire").

Baetens (2006: 24) speaks of a certain degree of untranslability of the Tintin volumes both because of the invented languages used in the albums and Captain Haddock's colourful swear words, also particular to

Hergé. Even a dictionary of 231 insults called *Haddock illustré* was produced by Albert Algoud (quoted in Lire, 2007: 15). The author makes an analysis of their language that he considers shocking for the target readership: *écornifleur, escogriffe, jocrisse, kroumir, phylactère, zigomar*, etc. Also, certain swear words have entered the vocabulary of the French language and are commonly used: *bachi-bouzouk, crétin des Alpes, marin d'eau douce, mille sabords, moule à gauffres* ou *tonnerre de Brest*. However, the most delicious insults are Hergé's own inventions: *bougre d'extrait de cornichon, bulldozer à réaction, Cyrano à quatre pattes, jet d'eau ambulant, loup-garou à la graisse de renoncule, marchand de guano, mitrailleur à bavette* ou *simili-martien à la graisse de cabestan de tcouk- tcouk nougat*.

Like any masterpiece, Tintin and his author have not only admirers, but also detractors. Thus, the Belgian comic artist was accused of collaborating with the Nazi Party in the 1940's and of serving its ideology in order to continue publishing his work; he was also sharply criticized for his extreme violence or the "politically incorrect" attitude (Benoît – Jeannin, 2001: 9). However, parts of his albums have been reviewed and elements that were considered too violent or anachronic have been deleted or modified. For instance, page 56 from *Tintin in the Congo* was redrawn when the translation was made for the Scandinavian public because it was considered as too violent towards animals. The explicit hunting scenes were removed and nowadays only the censured attenuated version is presented in the albums published worldwide.

Due to anachronism, several panels were redrawn once new album versions came out, or the black and white versions were shortened and published in colour. Thus, most of vehicles have been modernized and coloured differently (cars, planes, trains, boats), which is quite legitimate if we think that the albums have been published since the 1930's and serious progress in the technical world has been achieved ever since.

Over the years the albums became more politically correct and references to Afro-Americans have been replaced with general references to white people (*Tintin in America*, page 1; *The Crab with the Golden Claws*, page 53), not to mention the uniforms that have also been modified (see appendix 3). For instance, in the 1950 version of *Land of Black Gold*, when Tintin arrives at the Haïfa port, he is welcomed by the British police in their specific uniforms (they had occupied Palestine until May 1948); in the 1977 version, the uniforms of the British police have been replaced with those of Arabian officials and Tintin no longer stops in Haïfa, but in an invented land.

The references to the Belgian world and its geography have also been systematically replaced in order to meet the public's expectations and get a more international trend. In *Tintin, ketje de Bruxelles*, Daniel Justens and Alain Préaux (2004: 64) defend what they call the belgitude in Hergé's work; the authors admit the legitimacy in changing the Belgian references overtime, considering it normal for the aforementioned reasons. However, they claim that Hergé's nationality takes encrypted forms especially in the two volumes that contain invented languages, *The Broken Ear* and *King Ottokar's Sceptre.* The former renders the South American Arumbaya's dialect and the latter a Slavic language from the Balkans that the comic artist names Syldavian. In their attempt to decrypt them, Justens and Préaux prove that the two languages are not actually invented, they are simply forms of a dialect issued from the Marolles district in Brussels. This dialect combines Flemish, Spanish and Jewish and was widely spoken in Brussels when the comic artist was young.

Regarding *The Blue Lotus,* we have already argued that the author aimed at giving a genuine depiction of the Asian world, in general and of the relationship between China and Japan, in particular. Michaël Farr (2001: 51) believes that the China portrayed in *The Blue Lotus*, labelled as Hergé's first masterpiece, does not resemble the other countries visited

by Tintin, rendered observing the rules of caricature in the interwar-period. Hergé's *The Blue Lotus* also focuses on topics that may not be considered as 100% politically correct since the album reads as a satire against supremacy and its discontents, mainly racism in the Far East. At the level of incorrectness, we may bring into play the swear words already discussed above when dealing with lexical micro structures.

5.2. The Translator's Notes

This subchapter[3] tackles the translator's notes, the different forms they may take and the various purposes they may serve. Our aim is to distinguish between the author's and the translator's notes or, in Genette's terms, *authorial notes*, and *allographic notes*, which may belong to the editor, the translator or to another (third) person. We will also try to relate the issue of translator's notes to the categories of presupposition and explicitation, as the former is the reason for which notes occur, and the latter could well account for their presence in texts.

Notes can be defined as statements "variable length (one word is enough) connected to a more or less definite segment of text and either placed opposite or keyed to this segment"; it is "the always partial character of the text being referred to, and therefore the always local character of the statement conveyed in a note" (Genette: 1997: 337)

Notes are pieces of information given by the translator in the target text and provide complementary knowledge considered to be essential for a better understanding of the source text. One of the elements that determine their presence, length, number and autonomy in the text in question is the type of edition, namely general or philological/ learned

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[3] A previous version of this subchapter was published as Petraru A.M. (2009b) "The Translator's Notes", *Conference on American and British Studies*, Braşov: Editura Universităţii Transilvania, pp. 241-253.

edition (Fr. *édition nue* that addresses a large public vs. *édition savante* which will contain plenty of notes, giving biographical, bibliographical, historical explanations for the information in the text) (Henry 2000: 229-240). Genette also mentions a third category that can only be encountered in literary texts, namely *actorial* notes, the ones added by the person in charge of the work (as in the case of the bibliography of a contemporary author) or by a character (a fictional note) (1997, *ibidem*). The common usage links the notes in a text to a letter, number or asterisk which marks an adding operation and the note is perceived as a foreign element. The usage also depends on the type of text: if in literary texts the numbers are the most commonly used, the annotators of the Bible prefer letters.

Notes are to be distinguished from prefaces or translator's forewords. The former are divided into endnotes that are mostly comments specific to learned editions and footnotes which are mainly encountered in general editions, called by Jacqueline Henry (2000, *ibidem*) the "real" translation notes. The latter are longer forms of paratext and provide criticism, guide the reader or explicitate, in their turn, some difficulties of translation. They may even contain testimonies about the difficulties of rendering the beauty and richness of the source language in the target one. Such an instance is Frida Papadache's foreword to the Romanian version of *The Portrait of an Artist as a Young Man* in which she complains about the difficulty of faithfully rendering Joyce into Romanian: "How can the translator cope with Lynch's verbal clichés including the use of *yellow* and all its pejorative meanings (bad book, yellow press, coward), also sending to the desperate scream in the verb *yell*, not to mention the negative connotations for the Irish culture, signifying the landowners that put a bloody end to peasants' rebellions." (1969: 27, translation ours)

Notes usually have a didactic character marking the limits of translation and they mostly refer to words which are considered as

untranslatable or to socio-cultural realities present in the source text. They are generally regarded as touchstones and are qualified as the "translator's shame" or "an acceptance of failure" from the part of the translator who is also blamed for breaking the linearity of the text. According to Delisle, "the translator's notes are more likely to occur in literary works rather than in pragmatic ones where the short explanations between brackets replace footnotes." (Delisle 1993: 37)

The translator's notes define or explicitate terms used in the text, sometimes indicating their literal or figurative sense; they also translate quotations of the original text, references to quotations, indications of sources, documents or other authorities that have been used. Thus, notes are linked to the category of explicitation which is oblique and indirect, the counterpart of implicitation that allows the situation to point out explicit information in the source text. According to comparative stylistics TS, "reference to the situation is probably the most delicate problem facing translators. There is only one solution: solid background knowledge which ultimately depends on the translators' general education, breadth of knowledge, philosophical outlook, etc. Translation can therefore be regarded as a truly humanistic activity which has its place among the highest intellectual pursuits. This is a well-known fact though it is rarely fully acknowledged." (Vinay and Darbelnet 1995:185)

Notes have a documentary function in fiction clearing the historical or geographical context of the work. Sometimes certain statements are made in the translator's footnotes in order to soften or harden what has been said in the text (Henry 2000: 229).

The legitimacy of notes is often questioned. The issue is whether the translator has the right to make his voice heard by adding a footnote if the author did not think it necessary to provide an explanation himself. Are footnotes or other types of explicitation justified to ensure the coherence of the translated text? Explicitation is related to the tendency

of spelling things out in translation, including – in its simplest form – the practice of adding background information which can be done by means of a footnote. The presuppositions that pose translation problems which can be solved, among other things, by providing explanatory footnotes, most often refer to cultural terms such as nouns, both common and proper, intertextual instances, allusions. A possible solution of avoiding footnotes would be the controversial *domestication*, i.e., replacing the foreign reference with another one which is more familiar to the target audience.

The footnote is included as a translation strategy in classifications belonging to: Fabrice Antoine (cited in Henry, 2000) in translating *cultural lexis and humour* or Ritva Leppihalme (1997) in translating *allusions*; in most cases here, the footnote underlines the allusion like a searchlight, ruining it; other strategies are preferred especially in the translation of general fiction. Javier Franco Aixela (1996) includes footnotes in the translation of *culture-specific items (CSI)*; as the author proves in the texts he chooses (i.e., three Spanish translations of *The Maltese Falcon*), the footnote (extratextual gloss) is avoided. Dirk Delabastita's classic typology of *translating puns* places the note among editorial techniques, i.e., "explanatory footnotes or endnotes, comments provided in the translators' forewords, the 'anthological' presentation of different, supposedly complementary solutions to one and the same source-text problem, and so forth" (1996: 34).

5.2.1. *Notes in A. Huxley's* Point Counter Point

In what follows, we will illustrate the function of translator's notes in Huxley's *Point Counter Point*. One of Huxley's major works, *Point Counter Point* has been translated twice into Romanian and the translations belong to different periods. The first translation, Jul

Giurgea's *Contrapunct* dates from 1938 and should be included as part of the first wave of translations, in the inter-war period which was very prolific from this point of view. The critics of the time complained about the bad quality of those translations: "The publishers try to please ordinary readers by casting English or American novels on the market, some of which are good others mediocre (…). The translations are dreadful in most of the cases" (Călinescu, quoted in Dimitriu 1999: 193). Mihail Sebastian claimed that the Romanian translators were not prepared for the problems posed by the English texts: "This wave of translations serves but also betrays English literature. Translations are bad since they are undertaken by people with no qualification or responsibility who do not know either English or Romanian, they are monstrous! Special studies should be devoted to their comparison with the original texts" (*ibidem*).

The second translation, *Punct Contrapunct* was carried out in 1966 by Constantin Popescu and belongs to the second wave of translations from Huxley, which coincides with the second interval of the reception of his works in Romania and differs from the previous one both in quality and quantity.

The quality of the translation also influences the quality of the notes. The two translations present essential differences in their notes. If *Giurgea*'s text (1938/ 1992) has only *7 notes*, *Popescu*'s (1966/ 1970) translation has no less than *226*. They come as footnotes, announced by asterisks, in the former translation and by numbers in the latter.

The footnotes mainly explicitate cultural allusions, proper names or give translations, especially from Shakespeare because Huxley's characters quote him very often. As Dimitriu (1999: 221) underlines, translation problems increase in complexity in the case of **intertextual instances** incorporated into Huxley's texts. The author, taking his readers' knowledge for granted, makes his characters recite or

paraphrase from famous or even obscure English, French, Italian, Latin and German sources. These instances are treated differently by translators.

Thus, from the seven notes in Giurgea's translation, two of them give the original of some Shakespearean quotations, as their Romanian translation is present in the translation itself. The first footnote gives the sonnet quoted by Walter's brother-in-law in a recalled conversation on poetry and love (1938/ 1992: 17): "*) My mistress' eyes are nothing like the sun;/ Coral is far more red than her lips red;/ If snow be white, why then her breasts are dun;/ If hairs be wires, black wires grow on her head./ I have seen roses damask'd, red and white,/ But no such roses see I in her cheeks;/ And in some perfumes is there more delight/ Than in the breath that from my mistress reaks." Giurgea gives no indication whatsoever about the sonnet while Popescu adopts another strategy, incorporating Frunzetti's published translation in the text in italics (different from the clumsy one used by Giurgea: "Nu au luciri de soare ochii ei, şi nici scântei;/ Nici buzele ei roşii n-au roşu de mărgean:/ Albastru e omătul, dar galbeni sânii ei,/ Iar părul ca ţesala, e negru de catran./ Nici sângerata cupă a florii de răsură,/ N-o văd cum luminează pe palidu-i obraz;/ A florilor miresme nu mor la ea in gură,/ Doar duhul din mocirlă îşi are aci zăgaz."). He adds a footnote with complete references (number, Romanian translator, year, publishing house) about it: "Shakespeare, *Sonetul CXXX.* Traducere de Ion Frunzetti - *Sonete.* Editura Tineretului, 1963" (1970: 15).

In Giurgea's translation, the second footnote on a Shakespearean quotation is no different from the first one in treatment and it refers to Mrs. Betterton's cultural knowledge (1938/ 1992: 72): "*) Therefore are feasts so solemn and so rare,/ Since seldom coming, in the long year set,/ Like stones of worth they thinly placed are…". What is interesting, though is Constantin Popescu's way of dealing with the same passage: he

does not give any footnote to the passage in question, as in the previous case, and we only know that it is a Shakespearean quotation from the omniscient author himself who chooses to enlighten his readers by adding: "She quoted Shakespeare". If Giurgea keeps the Romanian quotation in lyrics: "De-aceea întotdeauna serbările -aşteptate, / Sunt rare şi solemne, în lungul unui an, / Cu scumpele odoare în salbă inşirate…", Popescu is not as scrupulous as usual and transposes the verses into prose: "Iată de ce festivităţile sunt atât de solemne şi splendide; Ele vin prea rar, plasate ici-colo în decursul unui lung an, ca şi pietrele preţioase, încrustate in brăţară la intervale rare."

Three other footnotes in Jul Giurgea's translation deal with **the explicitation of cultural allusions**, both key **phrase and proper name allusions**. In chapter nine, the rector alludes to Shakespeare: "The boy's real cygnet of Tess, he added with a self-conscious, almost guilty laugh. He has a weakness for literary allusions" (1928/ 1955: 104). Both Giurgea and Popescu properly render it as an allusion to Shakespeare: "În originalul englez preotul încearcă să parafrazeze porecla îndeobşte cunoscută a lui Shakespeare. The cygnet of Avon" (1938/ 1992: 143), respectively "Aluzie la Shakespeare, supranumit "Lebăda de pe râul Avon" (1970: 125). As can be seen, Giurgea prefers maintaining the original quotations and allusions while Popescu tries to adapt them as much as possible giving Romanian versions anytime he finds it necessary, both in the text and in the footnotes.

Another allusion is made to Dr. Jekyll and Mr. Hyde in chapter 18 (1928/ 1955: 236): "We're the two parts of Romola Saville's dual personality."/ "I being the Dr. Jekyll" (...)/ "Dr. Jekyll, *alias* ruth Goffer. May I introduce you to Mrs Goffer?"/ "While I do the same for Mr. Hyde, *alias* Miss Hignett?"/ "While together we introduce ourselves as Romola Saville whose poor poems you said such very kind things about." The Romanian translators provide a footnote explaining that the two names

come from R. L. Stevenson's novel and they give a few words about its content to make things clearer for Romanian readers; Giurgea even talks about a film on it, which was probably familiar to the Romanian audience of the time: "Este vorba de celebrul roman al scriitorului R. L. Stevenson: *Dr. Jekyll and Mr. Hyde* care in realitate sunt una şi aceeaşi persoană. Romanul tratează dedublarea unei singure personalităţi şi acum câţiva ani a fost filmat, aşa că este cunoscut de toată lumea." (1938/ 1992: 13), respectively "*Dr. Jekyll şi domnul Hyde,* roman de scriitorul englez R. L. Stevenson (1850-1894). Doctorul Jekyll se transformă noaptea într-un asasin, domnul Hyde. Romanul urmărea să arate un caz de dublă personalitate, de luptă a binelui cu răul în interiorul aceleeaşi fiinţe." (1970: 288)

Another footnote is given by the Romanian translators in order to **explicitate the pejorative allusion** in the following passage: "Illidge smiled maliciously and nodded. So this, he was thinking, was Everard Webley. The founder and the head of the Brotherhood of British Freemen- the B.B.F.'s, the "B-y, b-ing, f-s," as their enemies called them. Inevitably; for, as the extremely well-informed correspondent of the *Figaro* once remarked in an article devoted to the Freemen, "les initiales B.B.F." ont, pour le public anglais, une signification plutot péjorative. Webley had not thought of that, when he gave his freemen their name. It pleased Illidge to reflect that he must be made to think of it very often now." (1928/ 1955: 46)

Both translators adapt the name of the brotherhood, by literally translating it into Romanian but Giurgea fails in properly rendering the pejorative connotation in the text. Once more, Constantin Popescu is much more accurate than Giurgea in his translation and in the explanations provided in the footnote. Thus, he does not only give the full pejorative name of what has been omitted on purpose by Huxley in the original, but he also translates the French passage in the Romanian

text and gives the Romanian equivalent between inverted commas in the footnote. Giurgea does not mention at all that the passage was in French, either in the text, or in the footnote as can be seen below:

> "Illidge dădu din cap si zâmbi maliţios. Aşa, gândi el, va să zică acesta este Everard Webbley. Fondatorul şi şeful Frăţiei Englezilor Liberi, al asociaţiei F.E.L. sau feleştii, cum ii numeau adversarii în bătaie de joc. Porecla aceasta era inevitabilă, căci după cum scrisese corespondentul lui *Figaro* care era foarte bine informat, iniţialele F.E.L. aveau pentru publicul englez o semnificaţie perorativă."
>
> "* În textul original grupul lui Webley este numit Brotherhood of British Freemen, cu iniţialele B.B.F. iar porecla la care se referă reflecţia lui Illidge este "B...y, b...ing, f...s", pe care autorul versiunii româneşti le-a modificat în conformitate cu necesităţile traducerii." (1938/ 1992: 61)

In his footnote, Jul Giurgea mentions the fact that he adapted the connotation of the proper name to the Romanian language needs. Unfortunately, the chosen swear word, "feliştii", is not appropriate enough to render the colourful and playful effect of the injurious "Bloody Buggering Fuckers". Constantin Popescu's deals with the problem in a more elegant way, by simply stating that it is the equivalent of a very trivial offense, sparing the reader any possible mistranslation:

> "Illidge zâmbi răutăcios şi dădu din cap afirmativ. "Ăsta e, va să zică, îşi spuse el, Everard Webley. Fondatorul şi conducătorul "Frăţiei Englezilor Liberi"- F.E.L., iniţiale de care duşmanii lor işi bateau joc." N-aveau cum răspunde, căci aşa cum remarcase odată corespondentul ziarului *Figaro,* un om excelent informat într-un articol asupra "Englezilor Liberi", iniţialele F.E.L. "*ont pour le public anglais, une signification plutot péjorative.*"
>
> "Au pentru publicul englez un sens mai degraba peiorativ" (fr.). Iniţialele asociaţiei "*B*rotherhood of *B*ritish *F*reemen" se pot preta la un calambur (*B*loody *B*uggering *F*uckers) echivalent cu o înjuratură foarte trivială." (1970: 53)

The last two footnotes in Giurgea's translation deal with **the explicitation of proper names**. The former refers to Chelsea, just at the beginning of chapter sixteen: "The Rampions lived in Chelsea." (1928/ 1955: 209) Giurgea provides a detailed description of the place in his

footnote signed as "translator's note" (N.t., Rom. "nota traducătorului"), even mentioning that mostly writers and artists live here:

> "* Cartier al Londrei, în apropiere de gara Victoria; ca şi Bloomsbury este locuit in mare parte de artişti şi scriitori, care au abandonat vechile cartiere ale artiştilor: Hampstead, Nothinghill Gate, Highstreet şi Kensington. (N.t.)." (1938/ 1992: 290)

The last note in Giurgea's translation refers to the name Grindley in chapter twenty-one ["a Sikh with a black beard and a pale mauve turban emerged from Grindley's as they passed." (1928/ 1955: 274)]:

> "*Agenţie la serviciile căreia apelează majoritatea ofiţerilor şi funcţionarilor din Administraţia Indiilor."

It is interesting to note that Popescu gives no footnotes in the two above cases. But if there is no explanation of "Chelsea", he gives an explicitation in the text to Grindley. This takes the form of an intratextual gloss, an addition in the text (the agency Grindley), that makes things clear for the Romanian reader without forcing him to look at the bottom of the page:

> "În timp ce maşina trecea prin faţa *agenţiei Grindley*, un indian Sikh, cu barbă neagră şi turban mov deschis ieşi pe uşă." (1970: 333, my italics)

Constantin Popescu's very many footnotes deal more with familiarizing the Romanian reader with source culture realities than with solving translation problems. As Dimitriu notes (1999: 221), there are many **references to single names**, both illustrious and obscure of philosophers, biologists, painters, architects, musicians, sculptors, political and historical figures. The translator usually gives a short note that resembles the definitions found in dictionaries. Such is the instance of the enumeration in chapter sixteen, when Burlap connects the dinosaurs in Rampion's work with contemporary figures: "Among the crowd Burlap recognized J. J. Thompson and Lord Edward Tantamount,

Bernard Shaw, attended by eunuchs and spinsters, and Sir Oliver Lodge, attended by a sheeted and turnip-headed ghost and a walking cathode tube, Sir Alfred Mond and the head of John D. Rockefeller carried on a charger by a Baptist clergyman, Dr. Frank Crane and Mrs. Eddy wearing haloes and many others." (1928/ 1955: 213) Here, Popescu gives footnotes for a few of the cited names which he regards relevant for the Romanian reader mentioning their contribution to the progress of mankind:

> "*Sir Joseph John Thompson* (1856-1940), fizician englez, profesor de fizică experimentală.
> *Sir Oliver Joseph Lodge* (1851-1940), fizician englez; a cercetat forţa electromotrice a celulelor voltaice.
> *Sir Alfred Mond* (1868-1930), "regele nichelului", mare om de afaceri si politician englez, de origine germană.
> *Mary Baker Eddy* (1821-1910), fondatoarea mişcării religioase "Ştiinţa creştină", sectă răspândită mai ales in Statele Unite, şi care susţine vindecarea trupului prin credinţă." (1970: 258)

Beside these types of references, there are also some footnotes that were legitimate for the target readership when the translation into Romanian was performed in the 1970's but today they may be regarded as **unnecessary** for the readers of the republished edition in 2003. Constantin Popescu's translation is preserved without any change, not to mention the footnotes although some of Huxley's references are definitely familiar to the Romanian reader and do not need further explicitation. There are a few instances of this kind in Popescu's translation, which regards both proper and common names; thus, the translator goes so far as to explain basic cultural elements like "Big Ben", "Peter Pan", "Robin Hood", "Florence Nightingale", "bric-a-brac" or "curry". When Lady Edward says to Everard Webley in chapter four that he "ought to play the part of Captain Hook in *Peter Pan*" (1928/ 1955: 45), Popescu provides a note in the Romanian translation that gives information about the work and its author instead of dealing with the PN allusion in Captain Hook: "Feerie pentru copii scrisă de *Sir J. M. Barrie*

(1860-1937), romancier şi autor dramatic englez". It is true that in the text Huxley himself deals with the allusion in the next line: "Yes really. You have the ideal face for a pirate king." (1928/ 1955: 45). However, the Romanian translator should have provided more information about captain Hook if he presupposed the cultural reference to be unknown to the target reader. In other cases, like the one with the reference to Coleridge's *Ancient Mariner*, Popescu is very accurate in his footnote. Burlap uses this reference in order to express his mood after Susan's death: "I care for nobody and nobody cares for me. "One's devil" is how he described his moods, (...) and he would quote the Ancient Mariner's words about the wicked whisper that had turned his heart as dry as dust. "One devil" (...)" (1928/ 1955: 172). The footnote provides a short background of the poem suficient for the Romanian reader to understand the reference properly:

> "*Balada bătrânului marinar*, poem de poetul englez *Samuel Coleridge* (1772-1834). Bătrânul marinar omoară un albatros, atrăgând astfel asupra sa şi a tovarăşilor săi un blestem, o şoaptă blestemată în urma căreia tot echipajul va muri, iar bătrânul marinar va rămâne singur pentru a povesti mai departe fapta sa." (1970: 208)

On the contrary, notes like the following need no further comments:

> "Ceasul din turnul palatului Westminster, clădire în care se află sediul Parlamentului englez" (on Big Ben, 1970: 334)
> "*Florence Nightingale* (1820-1910), directoare de spital şi reformatoare a sistemului de îngrijire a bolnavilor de către surori, in Anglia" (1970: 356)

As to the **notes** given to "bric-a-brac" ("obiecte disparate şi fără valoare, adunate la un loc (fr.)", 1970:152) or "curry" ("amestec de substanţe puternic condimentate cu mirodenii", 1970: 97), it can be argued that their **inadequacy** is more related to our globalized world than to the initial context (the 1960's) in which the translation was read. There are also different strategies that the translators adopt with regard

to some culture-bound terms. For instance, if Popescu gives an unnecessary footnote to Robin Hood: "Personaj legendar, un fel de haiduc din folclorul englez" (1970: 412), Giurgea clumsily adapts his name and Little John's as "Craiul Pădurilor şi Ion cel Mic". Another example concerning the different rendering of a proper name in the two translations is that of the Scilly Islands. They get a pertinent footnote and a correct location in Popescu's translation: "*Insulele Scilly* sau Sorlingues, mic arhipelag situat la 40 de km de Land's End, la intrarea intre Canalul Mânecii şi cea în Canalul Bristol. Unfortunately, Giurgea mistakes the Scilly Islands for Sicily in Italy (Rom. "Insula Sicilia").

The **footnotes** in Popescu's version also give **translations to foreign words** or quotations as the author, taking his reader's knowledge for granted makes his characters either cite or paraphrase from famous or even obscure Italian, German, French, English, sources (Dimitriu, 1999: 221). As previously seen, Popescu keeps the original quotation in the text in italics providing a footnote with a Romanian acknowledged translation. This is valid for all quotations, not only the English ones cited above. Thus in chapter thirty-two for Philip's quotation from Baudelaire, "Le poète est semblable au prince des nuées (...) Exilé sur le sol au milieu des huées,/ Ses ailes de géant l'empêchent de marcher", Arghezi's translations are given in two footnotes: "Poetul e de-o seamă cu pasărea frumoasă..."/ "Dar surghiunit cu chiot şi singur în răstrişte,/ Aripa uriaşa nu-l lasă să se mişte./ Baudelaire, *Albatrosul,* (trad. de Tudor Arghezi, *Scrieri,* vol. 5)" (1970 : 463).

The other types of **references** that are **translated in a footnote** are the shorter ones belonging to no author like "*Was fur ein Atavismus!*" ["Ce atavism! (germ.)", 1970:129] or "*laborare est orare*" ["Munca e o rugăciune" (lat.), 1970: 266].

Popescu's footnotes also deal with **the explicitation of Biblical allusions** such as the one in a conversation between Mary and Rampion:

"It's no use bothering. Let the boots bury their boots" (1928/ 1955: 114) (Ro: "Nu merită să ne facem sânge rău. Lăsați pantofii să îngroape pantofii", 1970: 136): "Parafrazare după "Lăsați morții sa îngroape morții". *Biblia-Matei* (1970: 136).

In my analysis I encountered only one complaint in a footnote dealing with the problem of an **untranslatable wordplay**. It is the definition of intelligence, given from *Encyclopedia Britannica* by Lucy in chapter seven: "If you look up "Intelligence" in the new volumes of *Encyclopedia Britannica* (...), you'll find it classified under the following two heads: Intelligence, Human; Intelligence, Military. My stepfather's a perfect specimen of Intelligence, Military." (1928/1955: 88) There is a pun here between the military intelligence and the other ones that Popescu feels he cannot render properly into Romanian so he gives a detailed explanation about the English sense in his note that will enlighten the Romanian reader together with the context of the definition:

> "Joc de cuvinte imposibil de tradus. *Intelligence* înseamnă inteligență inteligență, dar în expresia *Military Intelligence* sensul se modifică devenind: biroul de cercetări secrete ale armatei; Spandrell ignoră sensul curent al expresiei și se referă la sensul fiecărui cuvânt luat separat, pentru a sublinia obtuzitatea cazonă a tatălui său vitreg." (1970: 105)

In the research above we have tried to prove the importance of notes and illustrate their various functions by analysing the footnotes in two Romanian translations of *Point Counter Point* that were undertaken at different times. We established links between the tendencies of the periods in which the translations were carried out and the adequacy of footnotes for the respective period. Thus, from our analysis of the two Romanian translations of one of Huxley's major works, we conclude that notes differ both in quality and quantity. Giurgea's 1938 translation has only seven footnotes that lack accuracy and do not even provide the sources of the quotations that he gives, while Popescu's 1966 translation

contains more than two hundred footnotes that contain accurate references, reveal the sources, explain allusions and so on.

5.2.2. Translator's Notes in E.A. Poe's Poems[4]

The translation of poetry poses more problems than that of other genres since poetry is considered to be something apart and its product, the poem, a superior type of text, hence the often non sensical criticism about poetry and translation culminating with Robert Frost's silly remark that "poetry is what gets lost in translation" (quoted by Bassnett and Lefevere 1998: 57), thus implying its intangibility and ineffability. Categories have been proposed for verse translation Holmes, *apud* Bassnett and Lefevere 62-74), as well as strategies to be employed by translators to render the properties of poems: 'mimetic forms' for translators to reproduce the forms of the original in the target language, 'analogical forms' that require the translator to determine the function of the original form and then seek an equivalent in the target language, 'content-derivative' or 'organic forms' in which the translator starts with the semantic material of the ST and lets it take its own shape, or 'deviant or extraneous forms' where the translator uses a new form that is not signalled in the ST (most favoured in the 20th century). All in all, the main concern is the inter-relationship between the formal structure of the poem, its function in the SL contexts and what the TL offers. Since a poem's content and form are inseparable, the translator has to recognize his or her limitation, work within these constraints and transpose the genre in the ST in a creative manner (Bassnett and Lefevere, *ibidem*, *passim*) so as to maintain the effect of the original.

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[4] A previous version of this subchapter was published as Petraru, A.M. (2016d) "Translator's Notes vs. Author's Notes in Edgar Allan Poe's Poems", *Translation Studies. Retrospective and Prospective Views* no. 19, Cluj-Napoca: Casa Cărții de Știință, pp. 132-138.

As opposed to drama and prose, in poetry, notes mainly occur in philological editions. The translator's interventions in this genre are rarely seen in the paratext, except for some particular cases such as Nabokov's and his translations; for instance, in his version of Pushkin's *Eugene Onegin* (discussed by Coates 1999: 91-109), he breaks the rules by conveying Pushkin's witty, elegant rhymed verse into a word-for-word literalist version, which was outweighed by voluminous notes and commentaries that ran to six times the length of the text they annotated. To summarize, except for particular cases such as Nabokov's and philological editions, poetry is deprived of notes.

To illustrate the function of notes, we have chosen an example that brings together both instances (of translator's and author's notes), that is the collected poems of Edgar Allan Poe in a learned edition published at Univers in 1987 and annotated by Liviu Cotrău who only translated some of the poems (along with other reputed Romanian philologists and/or poets: Mihu Dragomir, Dan Botta, Petre Solomon, Emil Gulian, Nichita Stănescu, Ion Vinea, Ștefan Augustin Doinaș, Alexandru Philippide, Lucian Blaga, G.D. Pencioiu, Iuliu Cezar Săvescu, Luca Ion Caragiale, George Murnu, N. Porsenna, P.P. Stănescu, Teodor Boșca, Mihaela Hașeganu, Marcel Breslașu, I. Cassian-Mătăsaru, Ovidiu Bogdan, Adrian Maniu, Alexandru Pop, Anda Lascăr, and Marin Sorescu). Apart from the preface, the paratext also contains comments and notes that are mixed together at the end of the volume.

Some poems contain only comments on: *their place and time of publication*: on "To Octavia" (Baltimore, 1st of May, 1827), "in the diary of Octavia Watson, Mme. Le Vert to become, that had a literary club in Augusta, Georgia" (Poe 1987: 352); *the name of the Romanian translator and year of publication*: on "Dreams" (1827), "translated (Ro "tălmăcirea") by Petre Solomon in *Antologia poeziei americane*, Univers Publishing House, Bucharest, 1979, pp. 48-49" (Poe 1987: 353); *changes or omissions in previous*

editions: on "The Happiest Day, the Happiest Hour" (1827), "At first the poem had no title, the present one dating from the 1917 edition" (Poe 1987: 354); on "Visit of the Dead" (1827), "Although considered by many better in the 1827 volume, the poem will be replaced, in the following editions, by the 1829 variant" (Poe 1987: 356); *the source of inspiration:* on "Visit of the Dead" (1827), "The first in a series of 7 poems on the place of souls after death. The source of inspiration is the famous incantation from Byron's *Manfred* (Act 1, scene i), composed soon after his last attempt of reconciliation with Lady Byron. In his relationship with Elmira Royster, Poe lives a similar experience." (Poe 1987: 357)

Then, there are **poems that only contain translator's notes.** Such is the case of "Sonet-to Science" (1829), translated by Dan Botta, in which "vulture" in the line "Vulture, whose wings are dull realities?" (Ro: "Vulturi cu aripi de grea realitate") is explained in an endnote as "Time symbol in Poe" (Poe 1987: 361). There is also another endnote for the line "To seek a shelter in some happier star?" (Ro: "Să-şi caute o stea mai diafană") that makes a cultural allusion clear: "to Al Aaraaf, the place where the idea of Beauty has its shelter" (Poe 1987: 83).

Finally, there are **poems that contain both the author's notes and the translator's notes** which can be distinguished from one another due to the mention "n.a." ("author's note"/ Ro. "nota autorului") between brackets (e.g., in *Tamerlane/ Tamerlan* where it is mentioned that Poe's notes are only present in the 1827 edition).

In the Romanian edition to Poe's poems outlined above, the greatest number of notes is encountered in "Tamerlane" and "Al Aaraaf", both translated by Mihu Dragomir. The former is organized in the form of a confession of the dying Tamerlan or Timur Lenk to a father. It contains a series of author's notes, 4 in all, but, as previously mentioned, they only occur in the 1827 edition. In his first note that refers to "father" in the first two lines: "Kind solace in a dying hour/ Such, father is not

(now) my theme" (Poe 1850) (Ro: "În ceasul morții-mângâiere!/ Nu asta vreau (acum), părinte!"), Poe makes a short comment on the genesis of the poem and complains to the reader about the confessor chosen; he is sorry that little is known about the history of Tamerlan. With such few information available, he can only allow himself the freedom of the poet. He feels that he could not be able to explain why he gave the character a monk as confessor, but the situation is not exactly implausible which makes it excellent for his purpose; he could provide illustrious examples of such innovations" (Poe 1987: 358, *passim*).

The other three notes refer to the explicitation of a proper noun, the Belur Taglay Mountains, make allegations on the new capital, Samarkand, although Poe is not sure about the accuracy of the information, and give another name to Tamerlan, i.e., Timur. There are only two translator's notes, one of them dealing with the proper noun "Elbis", prince of darkness in Islamic mythology (Poe 1987 *ibidem*) and the other sending to a note in *Annabel Lee.*

The Romanian introduction to the second poem chosen for analysis, *Al Aaraaf,* reads that it deals with the purgatory and its name was taken from the Koran; moreover, *Al Aaraaf* was originally identified by Poe with a star discovered at the time by the famous Danish astronomer, Tycho Brahe. The poem has 47 notes, out of which only 18 belong to Poe, the rest being Cotrău's annotations. Interestingly enough, the two types of endnotes complete each other, sometimes appearing as marked under the same letter for a single reference as in the case of note ten for the line "And gemmy flower, of Trebizond misnam'd" (Poe 1829) (Ro: "Și floarea Trebizondei, nestemată" (Poe 1987 *ibidem*):

> "*Și floarea trebizondei.* "Această floare este menționată de Lewenhoeck și Tournefort" (n.a.). Preluată din Moore, *Lalla Rookh:*
> *Ev'n as those bees of Trebizond,*
> *Which, from the sunniest flowers that glad*
> *With their pure smile the gardens round,*

Draw venom forth and drives men mad!
(Pe când albinele din Trebizond,
Care, din florile parfumate ce încântă
Cu zâmbetul lor pur grădinile din jur,
Sug otrava ce tulbură mințile bărbaților.)
Moore citează *Voyage into the Levant (Călătorie în Levant,* Londra, 1791*)* a lui Tournefort. E vorba de motivul asfodelei, palida floare din împărăția lui Hades." (Poe 1987 *ibidem*)

Cotrău uses this strategy, each time verse is quoted, providing both the original and its translation. He also draws on lines from Latin or German in order to support his allegations on the utilitarian vision of God (in note 20) or Milton's doctrine, both related to the text.

The author's notes and the translator's ones in *Al Aaraaf* deal with: the **explicitation of proper nouns** and of **intertextual instances**. Thus, note 10 makes clear the reference to *Zante*, Italian name of an island in Greece (Poe 1987 *ibidem*) and in note 3. *Nesace* (Ro. *Nesația*), the annotator argues that the name is probably derived from Nausikka (*ibidem*); As far as the explicitation of intertextual instances is concerned, except for the mixed types of notes, belonging both to the translator and the author, as the one cited above, there are also notes such as 36 in which we are told that *"The flowers...whisper"* because fairies use flowers to express their thoughts as in *The Merry Wives of Windsor* and 6. *Lilies being* an allusion to the lilies that grew in Leucadia; *cf*. Thomas Moore, *Evenings in Greece*" (Poe 1987 *ibidem*).

Regarding the differences between the author's notes and the translator's ones, it can be noticed that the former are also dealing with **biblical allusions** as the one for the line "to bear the Godess's song, in odors, up to Heaven" (Poe 1829) (Ro: "Un cantec de zeiță, către Ceruri (Poe 1987 *ibidem*) which speaks about an allusion to the Apocalipse and the verse on the golden cups that are the prayers of the saints" (n.a.) (Poe 1987 *ibidem*). However, translator's notes are more precise in their references, sometimes even completing the author's as shown above.

They also provide more information; they are more learned and make references to the source culture. Note 22, for instance, is devoted to the harmony of the spheres and the reader is advised to consult Eminescu's, *Ondina-Fantasie* and G. Călinescu's *Opera lui Mihai Eminescu* with its chapter on the topic, i.e., "Muzica sferelor". (Poe 1987 *ibidem)*

   In our research we showed that the author's and translator's notes in poetry are used to explicitate what the author or translator assume to be unknown by the target reader, usually cultural allusions and culture specific items (hence the reference to explicitation and presupposition). Regarding the translations from Poe into Romanian, it can be argued that the two types of notes complement each other in learned editions, the translator's being absent from the other types of editions. Listed among translation strategies by reputed TS scholars (Aixela, Leppihalme, Antoine, Delabastita), they are frowned upon but employed whenever necessary even though they break the linearity of the text.

5.2.3. Notes in Drama Translation

   This piece of research[5] is a detailed presentation of the translator's notes, of the different forms they may take and the various purposes they may serve in dramatic texts. These aspects shall be illustrated through the analyses of the notes in the translations of two Shakespearean plays. The former belongs to Juan Zaro (1999) and is made on an 18th century "Spanish" *Hamlet*. As we will prove, the notes mostly misinterpret Shakespeare's intentions and are in keeping with the French tradition of *les belles infidèles*. The latter analysis is a contemporary French translation of *Troilus and Cressida* made by Jacqueline Henry (2000) who attempts to distinguish between notes as comments in learned editions and notes in

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[5] A previous version of this subchapter was published as Petraru, A.M. (2014c) "Notes in Drama Translation", *Colocvii teatrale/ Theatrical Colloquia*, Iași: Artes, no. 17, pp. 173-186.

general editions, which she calls "real" translation notes. Our own detailed analysis of the functions of notes in drama shall be applied to Shakespeare's *The Tempest* so as to account for a Romanian approach to the matter.

The dramatic text is a particular genre in translation since the dichotomy between drama as literature on the one hand, and as script for theatre, on the other hand must be taken into account. This relation is very complex as the necessary task is not only the decoding of the source language meanings produced by the original text, but also their re-encoding into a different system of signs, which will, in turn, have to be decoded by the target language audience. The theatre translator has therefore to look at the problem from a double perspective, he must be a "multiple translator" since the text in theatre is a sort of "pre-text", a hypothesis of a text, which can never become crystallized in its definitive form in the way a non-dramatic literary text can (Petronese Franco 1987: 73). It is necessary to explain how the meanings implied behind the words spoken on the stage and deeply embedded in the text are produced, before one can proceed to the translation itself.

Theatrical texts must be described as texts conceived for possible theatrical performance, as dominant verbal sign-systems which rule and integrate all other theatrical sign-structures, hence their *theatrical potential* (TP), i.e., the semiotic relation between the verbal and nonverbal signs and structures of performance. In a dramatic text this semiotic relation is already to some extent present as a concept through given theatrical codes and norms, however, it needs to be understood and investigated as a particular historically-based system for creating meanings. The TP can be seen as the capacity of dramatic texts to generate and involve different theatrical signs in a meaningful way when staged (Totzeva 1998: 81, *passim*).

The problem for translation as an interlingual transformation of the dramatic text is therefore how to create structures in the target language which can provide and evoke an integration of nonverbal theatrical signs in a performance. For the purposes of translation only, there are authors who focus on the linguistic structures of the text with regard to potential theatrical communication (Totzeva 1998, *ibidem*). What is very important for the dramatic text and its theatrical potential is to offer and retain the potential meanings and ambiguity in a translation. This applies to structures with the same semantic value and semantic collocation in the target language; the translator would be very lucky if this were always the case. The problem for the translator is not only to retain and render them but, first of all, to recognize and select them. The various transformations of the text – interpretative, interlinguistic (translation), intersemiotic (theatre) – are based on such aesthetic dominants. Depending on where they are set in textual structures, they may refer to a whole network of contexts and generate multiple semantic references and thus different meanings. The greater the ambiguity of the text, the greater the number of levels on which meaning can be created and then selected for the performance. This multiple interpretative contextualization also occurs in narrative texts and poetry. But what is specific to the dramatic text is the permanent double reference of utterances to the two communication systems, an internal and an external one, which theatre provides in addition to other multiple contexts.

As mentioned above, by means of what was considered to be the first faithful Spanish translation of a Shakespearean play, we will show how the implied meanings of a dramatic text are explained through the paratext (i.e., endnotes and preface). We will illustrate this by Fernandez Leandro de Moratin's translation of *Hamlet* into Spanish completed between 1792 and 1794 and thoroughly discussed by Zaro (1998: 125) who argues that in this particular case, besides the justification and the

explanation of the translator's choices, the paratext unusually reflects the tensions between the decisions made by Moratin as a translator and his theoretical beliefs about the concept of drama.

The purpose of the notes was "didactic", that is they were meant to "illustrate" and "explain", but in fact they were used to make comments about a given text, and thus express opinions. It is the example of a non-acculturate translation which adheres to the codes of the source culture, its originality lying in the fact that the translator had the opportunity to express his disagreement with the features of the source text. His desire was "to introduce the Spanish public to one of the best pieces of English theatre (…) trying neither to add defects, nor to hide those that I have in the play" (Zaro 1998: 126). Therefore, the translator achieves a remarkable prose translation with only two alterations, that is the sequencing (he introduces a new scene as soon as a character comes out) and the naturalized character's names (Claudio, Polonio, Horacio, Marcelo, Cornelio) and locations. To do this, he translates directly from English; however, he admits he has thrown a glance at the French translations, too, which he found misleading because of their unfaithfulness as "belles infidèles" following the French tradition of the 17th and 18th centuries.

The reader can find substantial arguments for and against Shakespeare' theatre in the translator's endnotes, not to mention Moratin's struggle to prevent his impressions from influencing the translation. However, these notes were modified in the course of time. In his facsimile edition of Moratin's *Hamlet* (1991), Juan Carlos Rodriguez compares the first edition of 1798 with the second from 1825, analysing the changes made by the writer himself. Twenty of the original notes were left out or shortened, and one of the paratexts in the first edition, *A Life of Shakespeare,* in which Moratin describes his plays, making some derogatory comments on them, was omitted. These changes were

probably made as a result of Moratin's perception of a different literary scene for the target audience than for the original.

Zaro (Zaro 1998: 127-132) classifies the notes according to their contents establishing several categories:

1) **notes about words and expressions which are "inappropriate to the tragic sublime"** (*ibidem*) in which Moratin criticizes samples of language which he considers either too popular or too vulgar to be included in a serious tragedy as in the following examples: (Note I-2) Not a mouse stirring. This is "an expression very natural in a soldier but inappropriate to tragic sublimity" [this comment had already been made by Voltaire in his critique of *Hamlet*], and he attributes its presence to Shakespeare's "ignorance and passion" (Zaro 1998: 127). Yet, his main criticism is about the comic mixing with the tragic dimension in tragedy; although he never attempts to omit or change the two, he sometimes tries to justify this: (Note II-8) My liege, and madam… Here "Polonius is trying to make people laugh…Those who attribute the mixture of tragic and comic to specific national characters are wrong, although it is the French who know better when to laugh or to cry on the appropriate occasion because they have cultivated dramatic poetry with more accuracy". Yet, in another note (II-9), he admires Polonius's great comic features and stresses Shakespeare's talent, "Had he lived in another era and with other principles." (*ibidem*)

2) **notes about the appropriateness of time, space and action;** since the unities of place, time and action are not followed in *Hamlet*, Moratin criticizes both the slowness and the excessive length of the play, caused by irrelevant episodes which are a waste of time: (Note I-14) My lord, I think I saw him yester night… "The play should have started here. What proceeds is unnecessary." (Zaro 1998: 128). With regard to place, Shakespeare's great fault is to

have been vague about the location of the tragedy: (Note I- 13) But what is your affair in Elsinore? "Up to now, nobody knew where the action was taking place." (*ibidem*)

3) **notes about the absence of rigour and verisimilitude;** in his very first note, Moratin describes how the action of *Hamlet* takes place in very early times (3390-3370 BC), as retold by Saxo Grammaticus in his *Historia Danica*, published in 1514. Since he takes this literally, most historical and contextual references in the play are misplaced: (Note I-5) Fortinbras of Norway. "A king that never existed." (Zaro 1998: 129) These inconsequentialities are not only the result of spatial or temporal misplacements. Sometimes, the characters themselves say or do things which are either inappropriate for their condition or simply unbelievable: (Note I-7) I set it down… "It is incredible that Hamlet, at night, in a deserted place, should write things in a book." (*ibidem*)

4) **notes on England and the English**; Moratin started his translation while he was in England fleeing from the horror of the French revolution. He learnt English very quickly, read many books and saw many plays. He was attracted to Shakespeare but rejected the norms of English theatre, which had developed independently of the models adopted on the continent. The notes include some cultural references to English popular culture, as well as some digressions on the English people's behaviour and temperament: (Note V-1) Is she buried in Christian burial…? "English people love horrors and stupid jokes, philosophical speeches, high flown language, battles and burials, witches, ghosts, fights, triumphs, music, torture and corpses. This is a small consolation for those nations which have not bred a Bacon or a Newton." (Zaro 1998: 130)

5) **notes demonstrating admiration for Shakespeare;** Moratin cannot conceal his admiration for Shakespeare, expressed very clearly in quite a number of notes: (Note I-9) Youth to itself rebels, though none else near "This, and many other sentences which can be found throughout the play, contain such a substantial and important doctrine that it is not necessary to draw the reader's attention to them." (*ibidem*)

6) **notes on previous translations** which only include references to the French translations: (Note III- 26) Would from a paddock… "The French translator forgot to translate this paragraph." (*ibidem*) The main purpose of these notes is to help readers follow the course of the story. Nevertheless, the translator is constantly evaluating the action, although this does not mean that the translation is affected. Far from it: these notes are included to explain what readers might find difficult to understand given the faithfulness of the translated text with respect to the original: (Note II- 11) For if the sun breeds maggots in a dead dog… "From now on, some of Hamlet's expressions will lack sense, but we must realize that he is pretending to be mad." (*ibidem*)

7) **notes on improper language;** the idea is that improper language must be identified and translated, in some cases, or omitted in others. The only omitted passage is the sentence "That's fair thought to lie between maid's legs" translated as *Que dolce cosa est…* [What a fair thing it is…] because "it might offend the reader's modesty" (Note III-7). The translator points out how, in spite of these things, Shakespeare "is the most decent and chaste writer in his time" (Note II- 13) (Zaro 1998: 131), maybe even comparing him with his contemporaries.

8) **quotations from Shakespearean experts;** paratexts and metatexts on Shakespeare from several authors are often quoted in the notes:

(Note IV- 2) The body is with the king, but the king is not with the body. Explanation of different interpretations, made by Eschenberg, Stevens, and Le Tourneur, about the meaning of this sentence (*ibidem*) The number of these sources is remarkable, and proves how thoroughly does Moratin search for his translation. In this respect, Zaro quotes Deacon (*ibidem*) and the fact that he points out the "historicist" character of his approach, and attempts to find new meanings to the play's more obscure passages.

9) **notes on specific translation problems;** the decision to translate faithfully leads him to point out the specific problems of the target text and the strategies adopted to solve them: (Note IV- 11) Down-a-down, and you call him… "My translation is arbitrary, because there is no sense in these words. This is comparable to the *jota, cachirulo,* and other Spanish popular tunes." (*ibidem*)

These notes clearly reflect the tension between Moratin's creativity as a translator – based on his intellectual belief in the-neoclassical approach to theatre – and the self-imposed constraints derived from his profound admiration for Shakespeare. From a theoretical point of view, it could be said that the Spanish translator runs the risk of overtranslating/ overstraining in his presuppositions. His only excuse, besides the époque in which he lived, is that of fulfilling the functions of a critic, an annotator and a translator.

A case worth mentioning is that of bilingual editions, both in theatre and poetry since they allow a double circulation of the work and a comparison between the original and the translation. Put differently, if in the other types of editions, the original is ignored and unavailable, it becomes visible in bilingual editions. Henry gives the example of the *Troilus and Cressida* published by Aubier Flammarion in 1969, and the translator's paratextual warning: "the translation is meant to be as faithful as possible to the English text. I have adapted only a few jokes

that I found untranslatable. And whoever wants to study Shakespeare has to try to read it in English. My translation has them in view as a special target readership." (Henry 2000: 231) The translator, professor Digeon has the quality of annotating the text as a former teacher and researcher, thus assessing a pedagogical quality to the endnotes. As a critic, he makes comments on the translated work and gives information about it, thus conferring a learned quality to the notes. The problem with such editions is that the potential reader of this double text must be a student in English, Compared Literature, or have a passion for theatre, in general or Shakespeare, in particular. Only in such a context the following notes are justified, as in note 2: the Prologue is absent from the two in-quartos. It is possible for Shakespeare not to be the author. George Chapman could have written it or the reference to act I, scene 2: "*Pandarus:* […] When comes Troilus? I'll show you Troilus anon: he if see me, you shall see him nod at me. *Cressida:* if he do the rich shall have more." (Henry 2000, *ibidem*) – Pun between *nod,* that is to give a quick forward motion of the head, especially in assent, salutation or command and *noddy* which means stupid; the allusion also refers to the biblical phrase *To him that hath shall be given.* Our translation cannot render faithfully the allusion (*ibidem*). In her study, the French scholar considers only one endnote to be an authentic note of the translator, the others being learned comments intended for specialists. Not only does this particular note explain a hidden meaning of the text, but it also serves Digeon as an excuse for his faltering translation (Henry 2000: 232).

In Leviţchi's Romanian translation that came out at Univers Publishing House (1987), explicitations are given at the end of the play, both in the form of the critic's postface and endnotes. The latter belong to V. Ştefanescu Drăgăneşti, not to Leviţchi and they mostly take the form of comments on different aspects of Greek culture, sometimes half a page long (Shakespeare 1990: 132) as in the case of **note 1**: In the original: *To*

the port of Athens, respectively to *Piraieus*, only about 9 km South-West from the mentioned port. Consequently, there is no Shakespearean confusion about Athens being a port. It is likely that the playwright had Athens in view in order to make clear where the expedition against Troy took place. In Caxton, Shakespeare's source of inspiration (see *Comments*), it appears as *the port of Athens* which may explain Shakespeare's words (Shakespeare 1990: 132). Similar to the French translator, Ştefanescu Drăgăneşti makes reference to Caxton, too, quoting it as a source on different occasions. As these references permanently send to the comments previously made by Leviţchi, the endnotes can be regarded as the translator's reflections on the play, not necessarily dealing with translation problems. This is somehow justified by the fact that the translator and the annotator are different persons. The few endnotes that can actually be considered real translation notes from Henry's point of view mainly deal with cultural allusions and anachronisms. Also, there are no complaints about faithfully rendering the original:

Note 62: Anachronism. The Neapolitan bone-ache (Ro. "Frenţea napolitana") was a name for syphilis in Shakespeare's time and was thought to have been brought from Naples (Shakespeare 1990: 142).

Note 63: Shakespeare uses anachronically both "devil" and "envy" (Rom. "pizmă"), the latter being one of the seven mortal sins according to the canons of the Christian religion, and also "Amen" and "lazars" (Rom "leproşi"). The term "Lazars" is present in Thersites's following line and alludes to Lazarus from the Bible (*ibidem*). Even if the annotator does not complain, it can be argued that the playful effect of the English lazars-Lazarus is lost in the Romanian translation, and "leproşi" does not allude to the parable of Lazarus in the Bible unless the reader is offered some guidance, in this case in the form of an endnote.

In what follows, we will analyse the translator's notes in Shakespeare's *The Tempest*, a play translated into Romanian as *Furtuna* by

Leon Leviţchi for Univers Publishing House in 1990. As in the case of *Troilus and Cressida* discussed above, the endnotes belong to V. Ştefănescu Drăgăneşti and mainly focus on explicitating cultural allusions related to Shakespeare's time, proper names especially from mythology or even corrections of Shakespeare's mistakes. Once more, we are dealing with a learned/ philological edition with 61 long complex endnotes; they start from explicitating an instance in the text and end with digressions and comments that sometimes can be one page long. Such is the case of endnote 22 on the widow Dido (Shakespeare 1990: 441) which is the longest in the text; I have chosen it in order to underline particular features of such paratextual elements in a philological translation:

> "The person quoted is Dido, the daughter of the king of Tyr, the founder of Cartagena and the sister of Pygmalion from Tyr that killed her husband. (This character is not to be confused with Pygmalion, the king of Crete who was a sculptor, too, author of the statue Galatea brought to life by the godess Venus/ Afrodita) (1). After the murder of her husband, Acerbas, Dido secretly left Tyr accompanied by a few noblemen and took Acerbas's treasures with her.
> Once arrived in Africa, she founded the city of Cartagena on a half island near Tunis in 814 AD. Cartagena was defeated and ruined by the Romans in 146 AD. Rebuilt by them after 30 years, the city was conquered by vandals in 439 BC. It was destroyed by Arabs in 698 and has never been rebuilt since. According to a classic legend which is to be found in Vergil's *Aeneid*, Aeneas encountered Dido and fell in love with her on his way to Latium while he passed through Cartagena, after the fall of Troy (see also Cymbeline, note 42). (2.1)

From a historical point of view, though, their meeting could not have taken place as Troy fell in 1184 AD and Cartagena was settled 370 years later, unless we consider one of the dates inexact. Anyway, a German archaeologist discovered that Troy was situated in Dalmatia on the coast of the Adriatic Sea, not in Asia. (3)

In this scene Gonzalo refers ironically to Dido calling her "the widow Dido", which makes Sebastian call Aeneas "the widow Aeneas" on the same tone. (4)

No explanation was found for Shakespeare's attitude in this case regarding the two characters in the classic legend (5) (actually, in *Cymbeline* Shakespeare presents Aeneas as a man who does not keep his promises. See *Cymbeline* note 42. (2.2)

A contemporary author to Shakespeare finds a pun in the name of the two (6), (that is by splitting the name *Dido* in two, the first syllable *di* is pronounced as the verb *die* thus becoming: "die, do that" (Ro. "mori, fă asta"); *Aeneas,* split in two can be read as "any ass" (Ro. "orice măgar").

Endnote analysis

(1) After giving to the Romanian reader the keys to Gonzalo's reference in the text, that is situating Dido in a historical context, Ştefănescu Drăgăneşti draws the reader's attention to a possible confusion between the Pygmalion in question and the sculptor, probably more familiar to a beginner in mythology.

(2.1, 2.2) The reference made to the note in Cymbeline is not singular either in the present endnote, or in this type of edition which is possible because we are dealing with "the complete works" that group a few plays in a volume. Consequently, the 8th and last volume which came out at Univers Publishing House contains both *Cymbeline* and *The Tempest* and it is easy for the reader to consult the given reference. Note 42 in *Cymbeline* completes the information in note 22, thus making things clear for the Romanian reader, both from the point of view of the love between the two and his character: (on Aeneas) "Trojan leader, the son of Afrodita and of the Trojan Anchise. According to Vergil's *Aeneid,* after the fall of

Troy, Aeneas succeeded in escaping with some Trojan people by sailing away. When he arrived at Cartagena, in North Africa, after a long journey, he and queen Dido fell in love. But as the Gods requested that he continued his journey towards Italy, he left Cartagena breaking the promise made to Dido who committed suicide. So, he proved himself guilty of perjury." (1990: 228)

(3) The point made in what I underlined as another particular characteristic is related to the function of critical comments and the presentation of pros and cons for the same hypothesis. Here the question of the city of Cartagena as background for the love between Dido and Aeneas is rendered from a mythological perspective, at first, only to be infirmed later by scientific facts and latest developments.

(4) This is the one of the passages which, along with the introductory part on Dido and the pun at the end, would have been preserved in a footnote in a general edition as it actually refers to the context of the quotation, i.e., Gonzalo's allusion. The other pieces of information provided here would have been otherwise treated as illegitimate and classified as comments intended for specialists or students in literature.

(5) Once again, the annotator's function as a critic (and not as a translator in this particular case!) is present, testifying of the studies made by him and other specialists in the field. He makes his voice heard by means of personal comments every time deemed necessary.

(6) The last part of the note deals with the issue already outlined in point (5) and with the explicitation of the puns in the names "Dido" and "Aeneas". The question of the note's legitimacy cannot be questioned here as the Romanian reader needs this kind of clarifying because all the playfulness rendered by the English pronunciation is lost in the Romanian translations of Dido (Ro "Didona") and Aeneas (Ro "Eneas").

Other types of endnotes by Ştefănescu Drăgăneşti deal with: *intertextual instances* as the one in the first note on Gonzalo's "he had no drowning mark upon him" (*The Complete Works of William Shakespeare,* 1993 online version) referring to the Fourth Book in *Pantagruel.* However, the annotator mentions that according to the Randle Cotgrave French-English Dictionary, it was a usual saying in the era (1990: 439); *Shakespeare's mistakes and their correction* as in note 6 on the situation in act I, scene 2, when Prospero and Miranda find themselves in the same boat. This means that Milan was a port for Shakespeare, a fact also confirmed in *The Two Gentlemen of Verona* by the scene in which Valentine tells Proteus about leaving for Milan by ship via the port of his town, Verona (another error). Note 23 also signals an error: "The city of Tunis has not been built on the ruins of Cartagena" (1990: 442) as Gonzalo points to Adrian in act II, scene 1; *Elizabethan realities* such as the frequent use of poisons that were said to be coming from Italy in order to kill undesirable people (note 35, 1990: 443) or the game of chess considered to be very aristocratic at the time, dating from Middle Ages and allowing lovers the pleasure of spending time together without being supervised (note 54, *ibidem*); and *comments on the action of the play* as in note 21 (1990: 441) according to which Miranda, after including Taliban among the men she has never seen in her life [I, 2], excludes him telling Ferdinand that he's the only man she has seen, except for her father [III, 1].

To conclude, this subchapter was an illustration of the translator's notes in general, and endnotes in Shakespearean editions for the target readers, in particular. First, we showed how the first Spanish translation from *Hamlet* is an application of the principles of *les belles infidèlles*, Moratin fulfilling the functions of a critic, an annotator and a translator altogether, overtranslating/ overstraining in his presuppositions (*cf.* Zaro, 1998). Second, we pointed out that in bilingual editions, (end)notes

mainly have a didactic purpose and are intended for specialists, few of them dealing with issues pertaining to translations such as the explicitation of allusions (*cf.* Henry, 2000). Third, our own analysis of Romanian endnotes in learned editions testifies once more to the mainly didactic character of this paratextual element (*cf.* the translations from Shakespeare published by Univers).

Conclusions

In our collection of essays and studies, we tried to glimpse at the inexhaustible field of Translation Studies in both its theoretical and applied dimension. So far, we proved that Reception Studies and TS need to learn from each other since there are many intersections or overlaps between their concepts (e.g., Chesterman's expectancy norms and Jauss's horizon of expectations, Nord's effect or function and Iser's aesthetic response, Lefevere's concepts of refraction and rewriting and Jauss's change of horizon).

The overview of Translation Studies methodologies in our country from the communist years to present day is not exhaustive and showed us that there is little originality and the methods applied are those of the international literature of the field. Some traces of communist ideology could be identified in the studies published in volume before 1989 (the proceedings of the First Colloquium on Literature and Translation, 1981) or Marxist thought (in Kohn's *Virtuțile compensatorii ale limbii române în traducere/ Compensatory Virtues of Romanian in Translation*, 1983). However, post-communist literature, not to mention courses for the students' use in TS detail the art of translation and interpreting at basic level (Bantaș and Croitoru, 1998), engage in corpora analysis and set up needs analysis of the translator based on creativity (Bălăcescu, 2008).

Our diachronic account of translators and translations from the 19th century to communism in Romania drew on Wolf's view in which translators are agents and translation, a process determined by several

socio-cultural factors. We showed that around 1848, in our country translations were either rejected as unnecessary or supported as a means to enrich the vocabulary of our language, still new at the time (*cf.* the opposite views of Ion Heliade Rădulescu and Mihail Kogălniceanu). The period was followed by incoherent translation policies of the inter-war and WWII years, leading to poor translations carried out by unprofessional translators for private publishing houses exclusively guided by commercial criteria, a result of the public's taste that demanded cheap mass literature. As social agents, translators were sharply criticised for what they produced in the target language. Luckily, their status improved during the communist years thanks to the set-up of state publishing houses with coherent translation policies against the background of the rise of world literature as a concept. Reputed philologists and academics distinguish themselves as outstanding translators that followed the precepts of the 1963 Dubrovnik Translator's Charter coming up with their own prescriptions for the art and craft of translation and its professionals (e.g., Levițchi's in the proceedings of the National Colloquium on Translation and World Literature, 1981). The communist years also witness the publication of innovative TS works such as Kohn's study, pleading for the compensatory virtues of the target language in translation.

With respect to the challenges of translation in the age of globalization, we argued that the translator's status of *traduttore-traditore* had still been preserved, young professionals such as Andra Matzal, Radu Pavel Gheo and Mihai Chirilov complaining about the impossibility to live from literary translation, often a hobby after a day's work. Furthermore, translation seems to be seen as an automatic operation due to the rise of online machine translation software such as 'google translate'.

Hermeneutical-related considerations on translation and its practices before the 20th century consist of the preference for free translations required by a young Romanian language in formation (Cornea 1966; Lungu Badea 2007 and 2013). In the 20th century, the hermeneutical interpretative stance can be encountered in the reflections on the (un)translatability of poetry in periodicals (Iorga 1906, Streinu, *apud* Lăcătuşu 2000, etc.). The volumes that came out during the communist years and after 1989, which included hermeneutical aspects of translation, discussed the phenomenon merely as a step on the scale of interpretation in the context of the compensatory values of the target language (Kohn 1983), in a practice related context (Bălăcescu 2005; Mavrodin 2006, *apud* Constantinescu 2009) or tackled its philosophy (Ionescu's '*traductosophy*'). The hermeneutical TS discourse in a literary context is original and highly philosophical (Cornea 2006; Ghiu 2015).

According to the analysis of classic authors, translations and free adaptations from source texts (Homer's works and Defoe's *Robinson Crusoe*) managed to create the same effect as the original work on readers, thus contributing to a richer Romanian target language and culture. Nonetheless, modernist authors proved to be less influential (e.g., Huxley's novels on Eliade). *Robinson Crusoe* is a special case of intralingual translation, as well, since the 1943 edition addressing young readers was slightly modified to serve ideological purposes, under communism, in 1961, whereas the 1964 version, intended for adults, was more strongly marked ideologically if we particularly consider its paratext.

Reflections on translation in periodicals have been recorded since the 19th century first in Cyrillic alphabet, then in Romanian. Translations are viewed as useful and clarity, correctness, elegancy and fluency of a translation are demanded. Personal research, reception studies (Lăcătuşu 2000) and national bibliographies (Stoica 2003) reveal angry conceptions

against the poor quality of translations; it was argued that translators should be held responsible for their mistakes and pay damages to authors if they mutilated their works in a foreign language. Translators were expected to be learned figures that mastered the source and target language, along with their culture and civilisation; in addition, translator and author should match perfectly for the translation process to be successful. Finally, direct translations and the study of parallel texts are encouraged and, most importantly, translations are viewed as equal in status to national literature, testifying to a country's level of culture.

In applied TS, we dealt with the English and Romanian translations of Hergé's *Blue Lotus* that succeeded in preserving the effect of the original in translation, sending their readers to the world of the 1930's and making them familiar with the misconceptions of the time. We offered a detailed description of comics and of the problems the genre causes for translators, by applying Christiane Nord's functionalist model to the comic strip mentioned above. The interplay between word and image, a key feature of audio-medial texts, is particularly problematic in rendering the same comic effect in translation.

Translators' notes are lenders of last resort when it comes to translation strategies, the footnote being included as a translation strategy in classifications belonging to reputed scholars (Fabrice Antoine, Ritva Leppihalme, Javier Franco Aixela, Dirk Delabastita), despite being frowned upon for breaking the linearity of the text. We proved the importance of notes and illustrated their functions in the analysis of the footnotes from two Romanian translations of *Point Counter Point* undertaken at different times. We found that notes differed in quality and quantity, i.e., Giurgea's 1938 translation contained only seven footnotes that lacked accuracy, whereas Popescu's 1966 translation had more than two hundred detailing references, revealing sources and explaining allusions accurately. We also pointed out that the author's and

translator's notes in poetry are employed to explicitate what the two imply to be unknown by readers; this is mostly the case of cultural references. Poe's translations into Romanian contains two types of notes completing each other in learned editions, whereas there are no marks of the translator in the paratexts of other types of editions. In our study of the notes in the Romanian editions of Shakespeare's works published by Univers, we started from the first Spanish translation from *Hamlet* and showed how it applied the principles of *les belles infidèlles*. We also illustrated the didactic purpose of (end)notes in bilingual editions, rarely dealing with translation-related issues such as the explicitation of allusions. Our analysis of Romanian endnotes in learned editions is a proof of the mainly didactic character this paratextual element has.

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Appendixes

Appendix 1: Functionalist approaches applied to *The Blue Lotus*
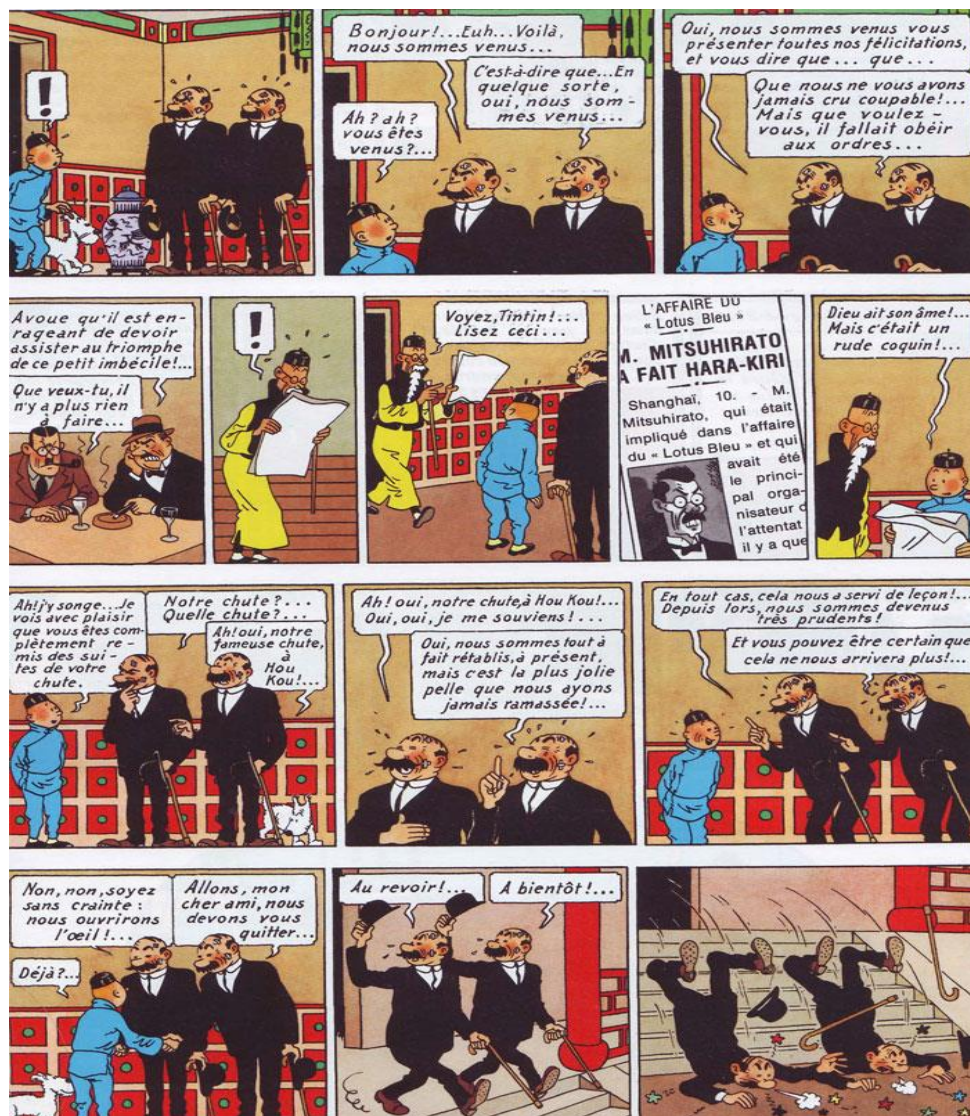

The French version, pages 6-7
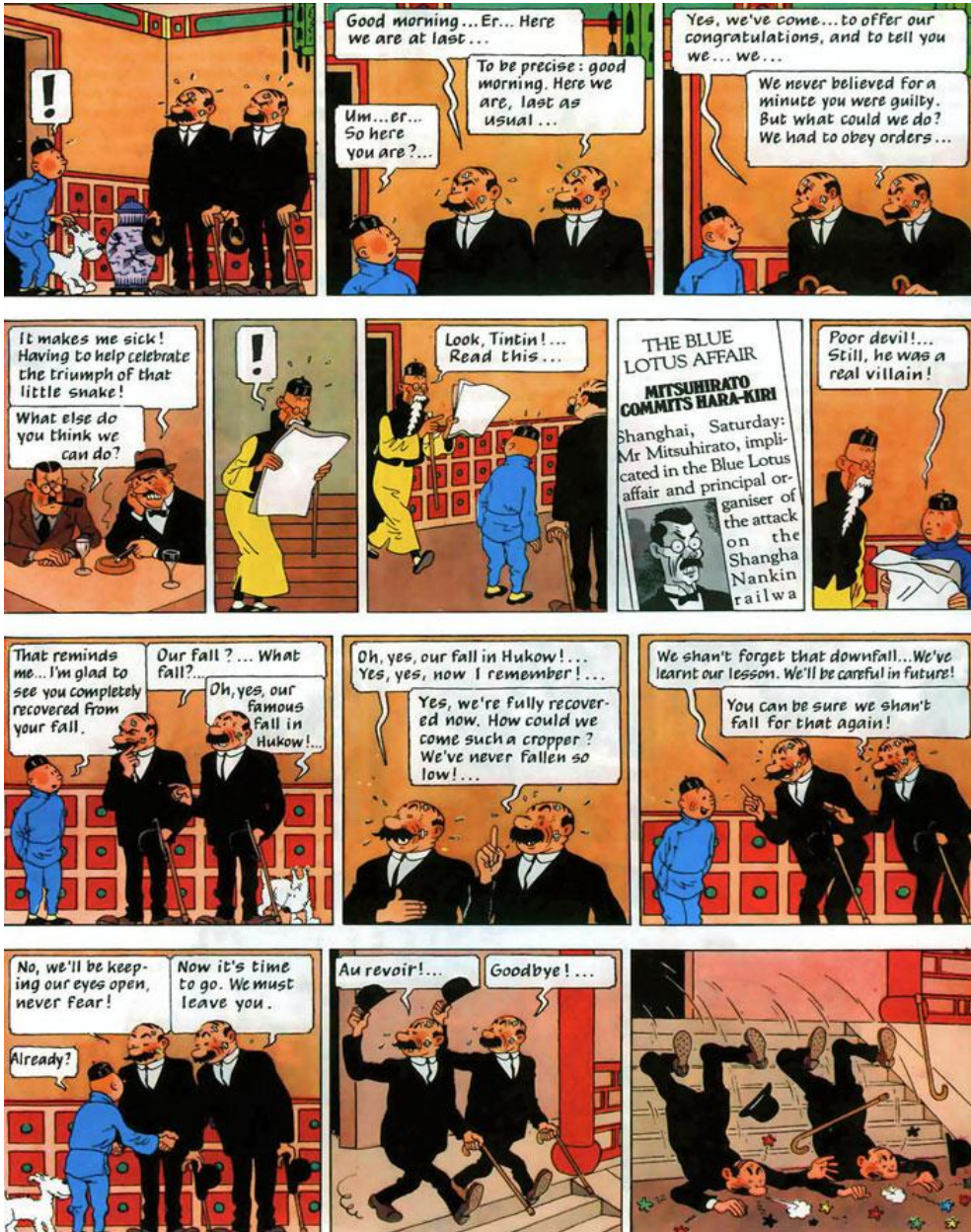
The English version, pages 6-7

The Romanian version, pages 6-7

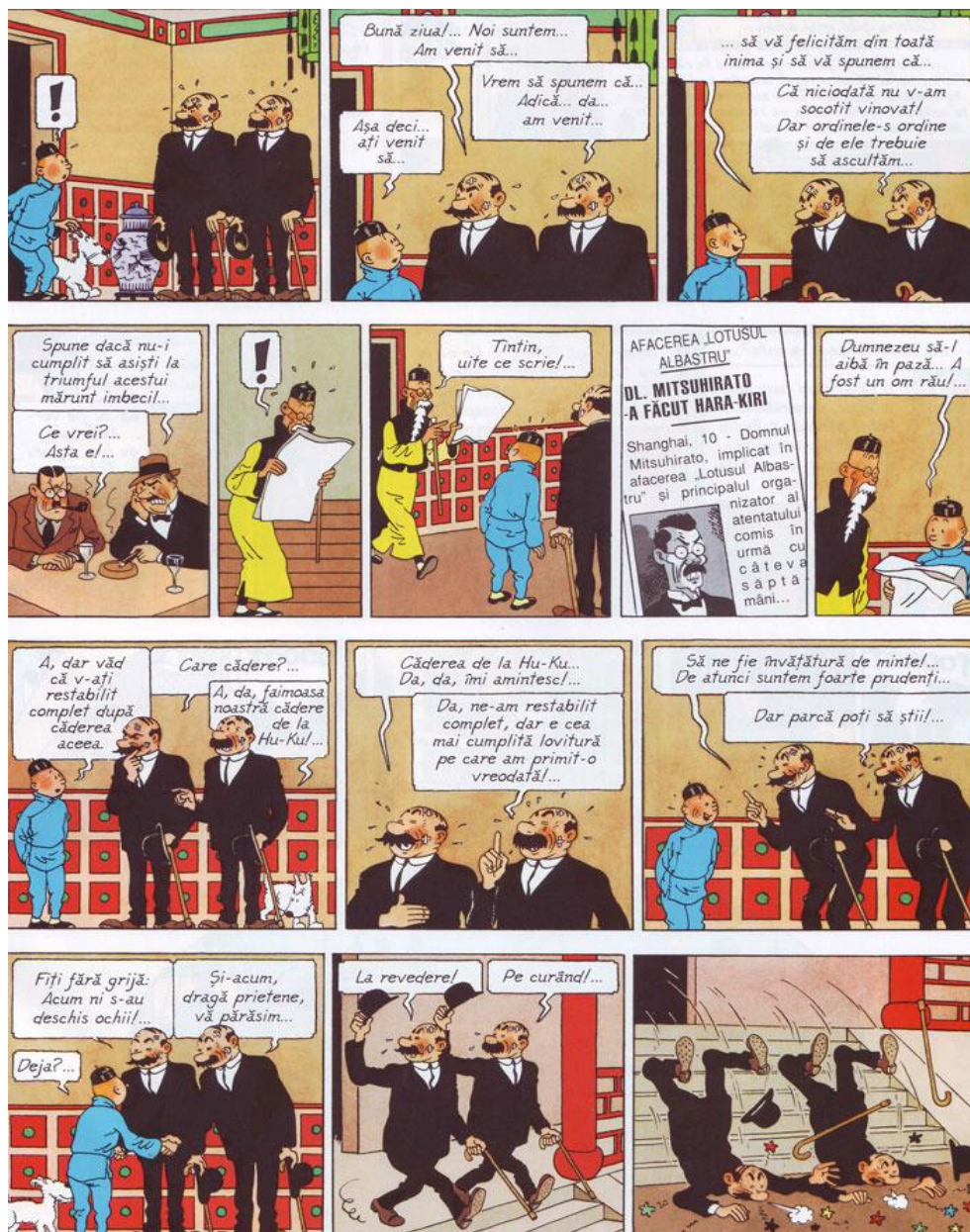## Appendix 2: Translating comic effect in *The Blue Lotus*
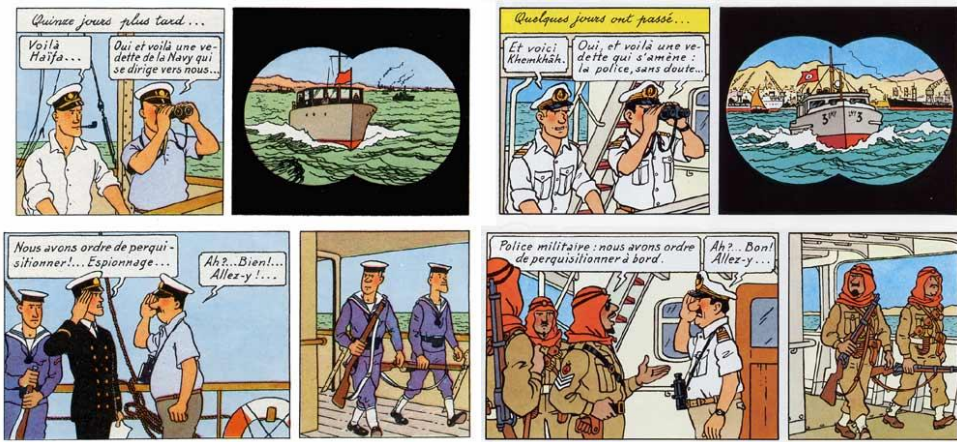

Dupond and *Dupont* in French

Thompson and *Thomson* in English

Popescu and *Popesco* in Romanian

Appendix 3:[1] Political correctness in *The Blue Lotus*. Instances of redrawn panels

1. *Land of Black Gold* (1950 and 1977 – p. 47)

2. *Tintin in America* (1947 and 1973 – p. 47)

3. The Crab with the Golden Claws (1941 and 1963 – p. 53)

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[1] Les Autos de Tin Tin. Variantes (http://dardel.info/tintin/variantes.html). Retrieved May 12, 2009.