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DANIELA HĂISAN, *A STUDY OF RETRANSLATION AND OSCAR WILDE'S TALES IN ROMANIAN*, NEWCASTLE UPON TYNE, CAMBRIDGE SCHOLARS PUBLISHING, 2022, 280 P.

Cristina ȚURAC-DRAHTA

Lecturer, Ph.D.

("Ștefan cel Mare" University of Suceava, Romania)

cdrahta@yahoo.fr, <https://orcid.org/0009-0009-2989-9009>

We feel that the book *A Study of Retranslation and Oscar Wilde's Tales in Romanian*, authored by Daniela Hăisan and issued by Cambridge Scholars Publishing in 2022, should be one of the reference books in the field of retranslation and in translation studies in general. The book is a thorough multi-methodological approach of several translations and retranslations into Romanian of Oscar Wilde's tales presented in diachrony. For this purpose, the author uses the key elements of translational reflection to which she adds the concerns of children's literature translation. She underlines the imperative to study retranslation and shows the interest that this topic has taken lately in the field of translation studies. She also tracks the evolution of these translations in Romanian where this preoccupation (translation) is a very respected field and where English ranks first as a source language. The Romanian language has benefited so much from translation and it has served as a fortress during the communist regime.

Daniela Hăisan's original perspective is to have, in her own words, "addressed his [Wilde's] works for children from a unified coherent translational perspective that brings together intratextual as well as extratextual factors and which, at the same time, traces the profile of the (Romanian) children's book (re)translator" (p. 8). She also defies some preconceptions about (re)translating for children in Romania. All her observations are supported by references to consecrated works of outstanding translation studies specialists written in English and in French. In her analysis of thirteen translations she faces some challenges, among which we distinguish: the lack of date stamp and of the name of the translator on the translated Romanian edition in the beginning of the 20th century. In her critical descriptive analysis, she has a respectful attitude showing "what is gained rather than what is lost in translation" (p. 10).

The book is structured in three parts, where part one contains four chapters, part two, twelve chapters and part three, two chapters. Between part one and part two and between part two and part three there is a interlude where the author discloses and explains the unit that will follow. A conclusion synthesizes the results of the research, an abundant bibliography discloses her deep exploration of the field and two appendixes (*Distribution of Translated Tales in the Primary Corpus* and *Translation Metaphors Used to Capture the Essence of the 12 Target Texts Analysed in Part Two*) bring the book to an end.

From part one the reader finds out the state of Oscar Wilde's reception in Romania, as well as the source culture's public familiarity with his tales. Then, this part presents some relevant critical studies on topics organized as dichotomies (translation vs. retranslation, edition vs. reedition, targeting children vs. targeting the general public). This chapter underlines the necessity of retranslation in Romania; as for the difference between edition and reedition, Daniela Hăisan makes a record of the pure reeditions and the (slight) adjustments given recently to old classic editions. She carefully describes the role that the reader plays in translation. In this context, in the chapter *Targeting Children vs. General Public*, she underlines the attention that the translator should give in the case of a text meant for children and the exceptions that are allowed to the translator when children are the target reader and not only them, but also, in Wilde's words "those who have kept the childlike faculties of wonder and joy". As noted by Hăisan, "[f]or most translation theorists, a children's text should be dealt with carefully and prudently in translation, given its role in (aesthetic) education" (p. 60).

Part one ends with a presentation of the corpus, that is translations only, no adaptations or rewritings. It displays the texts, the target, the editions (the format, the paratext, the publisher), the (re)translators and the translational act (solitary or collaborative). Daniela Hăisan also pays due attention to the historical context when those translations were issued: when Romania was still a kingdom, then during communism and after the revolution.

In part two the book analyses the twelve translations of Wilde's tales in Romanian spread on over one hundred years, using three parameters: the translator (his/her activity), the edition (the format, the iconography, the paratextuality, the context, the publishing house, the readership and the book being a first edition or a reprinted one) and the translated text (textuality, stylistics and discourse). In all this tracking the author also

constantly follows the translator's voice and the (re)translation type. She classifies these translations according to the dimensions she considers they illustrate: mentality, incrementality, monumentality, sentimentality, instrumentality, hospitality, integrity/integrality, (in)formality, impersonality, (con)geniality, (corpo)reality.

Every chapter of part two begins by presenting the biography of each and every one of the translators that rendered Wilde's tales in Romanian. A beautiful reverence is made in front of the translator, as the author takes the time and the effort to make their portrait, sharing valuable information about their life and activity. The author even tracks what the translators actually did for a living. So, we find out they were authors, editors, journalists, civil servants, teachers, psychologists, computer scientists, illustrators, diplomats, lawyers, sociologists, students. The translators discussed are: Dimitrie Anghel, Igena Floru, I. Olimpiu Ștefanovici-Svenk, Eugen(iu) Boureanu, Al. T. Stamatiad (born Alexandru Teodor Maria Stamatiade), Sevastia Archip, Agop Bezerian, Andrei Bantaș (who offers a splendid translation of Wilde's tales made with elegance, thoroughness and accuracy, according to D. Hăisan), Constantin Dragomir (pen name of Constantin Ciobanu), Laura Irina Poantă, Magda Alexandra Teodorescu (who translated all Wilde's nine tales in one volume) and Lavinia Braniște. In this chapter the reader also finds out important information about prominent personalities that interacted one way or another with the translator. The author carefully analyses their translations and illustrates her conclusions with convenient examples from the texts, classifying them into source-oriented and target-oriented, and noting whether they address the general public or children.

The third part compares in diachrony several Romanian translations of one and the same text (actually twelve noun phrases), showing how Romanian language evolved and finally it also compares in synchrony two translations published in the same year, translations that have a supposed rivalry. Translation criticism is put to very good use (here as well as all over the book).

The author concludes that the combined factors that influenced the retranslation of Oscar Wilde's tales into Romanian were historical/political, economic/commercial, cultural/academic, and idiosomatic/subjective.

Daniela Hăisan denounces the poor quality of some translations targeted for children and states that, if these translations were reviewed in the literary press, the quality would increase. She undergoes this deep and valuable

research with much passions and elegance and the conviction that retranslation needs to be set as a separate category in the translation studies field, being “essentially a journey of discovery, an open-ended endeavour, [...] a research topic that still makes a lot of sense for both (i.e., source and target) cultures involved” (p. 245).