DOCTORAL RESEARCH ON THEATRE TRANSLATION IN ROMANIAN UNIVERSITIES IN THE 21ST CENTURY: AN OVERVIEW

DANIELA HĂISAN
danielahaisan@litere.usv.ro
"Ştefan cel Mare" University of Suceava (Romania)
https://orcid.org/0000-0002-5533-1064

Abstract

By looking at 13 PhD dissertations defended in Romanian universities between 2007 and 2024, I aim to offer a glimpse of doctoral research on theatre translation and the ways in which it reflects the current trends in (theatre) translation (theory) in general. This metacritical approach (based on various Translation Studies taxonomies) will extrapolate regularities and trends in doctoral research and also attempt to anticipate possible avenues of future investigation in theatre translation studies.

Keywords: Doctoral Research. Dramatic Text. Theatre Translation. Performability. Shakespeare.

Résumé

Tout en analysant 13 thèses de doctorat soutenues dans les universités de Roumanie entre 2007 et 2024, je propose d'offrir un aperçu de la recherche doctorale sur la traduction du théâtre et de la manière dont elle reflète les tendances actuelles dans la théorie de la traduction (théâtrale) en général. L'approche métacritique (fondée sur diverses taxonomies traductologiques) va extrapoler des régularités dans la recherche doctorale et anticiper des possibles pistes d'investigation future dans le domaine de la traduction théâtrale dans le monde académique.

Mots-clefs: Recherche doctorale. Texte dramatique. Traduction théâtrale. Performabilité. Shakespeare.

There are wildernesses in research –
terrains that cannot be mapped, dissected and known…
(Kelly 2017: 11)

1. Introduction

This essay aims to offer a glimpse of doctoral research on theatre translation by looking into 13 PhD dissertations defended in Romanian universities between 2007 and 2024 and into the specific ways in which they reflect the current trends in (theatre) translation (theory) in general. By "doctoral research" I mean PhD dissertations in particular, undertaken in research-intensive Romanian state universities. The authors of the theses themselves may or may not be Romanian.

The study is motivated, first, by the fact that the subject of translation has enjoyed steady interest on the part of scholars in recent years, an interest which is partly due to the interconnectedness and bidirectionality of practice and theory: quite often, doctoral research either prompts translation or is the result of it. A common occurrence is that in which an academic's doctoral research in a particular literary field, on a particular author has led to undertaking the task of producing complete editions of that particular author in Romanian[1]. The reverse also holds true, with translators taking a (meta)critical stance with regard to their own or other people's translations. Secondly, as the very idea of Doctor of Philosophy is being reconceptualized in the 21st century, more studies on doctoral students' scientific work are called for. In her work on what she calls "the PhD imaginary," Frances Kelly (2017) outlines the poetics of the PhD in terms

---

1. See, for instance, Liviu Cotrău (1999), reputed professor and researcher at "Babeș-Bolyai" University of Cluj-Napoca and "Partium" University of Oradea, whose PhD dissertation (defended in Bucharest, in 1985), *The Scythe of Time: An Analytic Study of Poe's Fantastic Fiction* (published in 1999 by Napoca Star), triggered his desire, later on, to (re)translate everything Poe ever wrote (short fiction, his only finished novel, an unfinished novel, Poe's correspondence etc.). See also George Volceanov (2005) (Shakespeare scholar, translator, lexicographer, and academic), who wrote a thesis on *The Shakespeare Canon Revisited* (defended in Cluj-Napoca in 2004, published in 2005 by Niculescu), and later on, with a team of translators and academics, put together the third complete edition of Shakespeare's works in Romanian (2010-2019).

of radical changes: a change in academic institutions with doctoral enrolments rising), in research, with an ever-increasing demand for high-level research skills, and ultimately in society, with doctoral graduates expected to further knowledge evolution and expedite national knowledge economies. The relevance of doctoral research is therefore much greater today than it used to be.

There are two main research questions I intend to address:

1. Which language, cultures, authors, aspects of the playtext, critical framework, and methodologies prevail in Romanian doctoral research focusing on drama translation?
2. To what extent does this doctoral research reflect the current trend in Romanian theatre translation research?

Apart from these, the concluding remarks will also attempt to anticipate possible future lines of investigation in theatre translation studies (academia-wise). My research will thus involve three stages: description, explanation, and prediction.

Despite the fact that collecting and assembling the material for the present study proved to be more arduous a task than expected (which purportedly illustrates the motto – "There are wildernesses in research – terrains that cannot be mapped, dissected and known…" [Kelly 2017: 11]), and despite the dangers of inductive reasoning, what I aim for is to disprove Kelly's contention of unchartability, by extracting some commonsensical conclusions from the material at hand. The limitations of the study originate from the potential lack of comprehensiveness of a corpus which, at this point, cannot be exhaustive. On the other hand, I deem it necessary to get an overall picture of the theatre translation research done by PhD students, even if it may disguise a more complicated pattern, as a basis for future exploration.

In what follows, I will first place doctoral research in the larger context of translation research, as performed in Romania. After presenting the material and methodology, I will sketch out the 13 PhD dissertations selected, and discuss their traductological profile.

2. A Glance at Doctoral Translation Research in the Context of (Romanian) Translation Studies

Romanian culture has been characterized by a "hyperengagement with translation" (Cotter 2014). Partly due to its being seen as a "minor culture," translation has maintained a continuous presence in the cultural discourse for the last two hundred years. The mid- and late-19th century are defined by scholars' preoccupation with translation as necessary for the forging of a national language and literature, originating in a large-scale project of cultural modernisation put forward by Ion Heliade Rădulescu[2]. The mid- and late-20th century finds Romanian authors and critics already accustomed to producing reflections on translation, without, however, proposing an encompassing theory or a coherent model. Ioan Kohn's *Virtuțile compensatorii ale limbii române în traducere* [The Romanian Language's Compensatory Virtues of Translation][3] (Kohn 1983) is among the first systematic approaches to the topic and most traductological studies which followed, have up to today, taken this profoundly target-oriented approach. Academics like Irina Mavrodin, Leon Levițchi, Andrei Bantaş, started to come up towards the end of the century with theories which they derived from their own practice as translators. Revisiting Chesterman's (1997) productive meme metaphor, Rodica Dimitriu (2018) identifies the following enduring concerns in Romanian Translation Studies: translating the classics; the quality of translations especially as recreations of the original; translation norms in pre-Communist Romania (1918-1946); translation as a propaganda tool and translation between art and craft (in Communist Romania [1947-1989]); reimagining previous memes in the light of new methodologies advanced in translation as a discipline in its own right and as part of the curriculum in universities in post-Communist Romania [after 1989]). Among these, Translation History stands out as being a permanent fixture in the chronology of Romanian Translation Studies.

---

2. Ion Heliade Rădulescu (1802-1872) was a Wallachian, later Romanian academic, poet, short-story writer, newspaper editor, translator, and politician – who advocated translation from foreign literatures and had a major role in shaping and modernising the Romanian language.

3. Literal back-translation between brackets is always mine.

In Loredana Pungă's (2017) view, an important part of translation research in recent years has focused on general translation issues (e.g. collocations), followed by specialized translation, such as terminological, textual, pragmatic issues, literary translation, most of which being product-oriented studies, but also some dealing with the importance of text analysis in the pre-translation stage, along with audio-visual translation, translation assessment, and translation didactics.

According to Georgiana Lungu-Badea, there are four main directions in Romanian Translation Research:

1. Translation, Contrastive Linguistics and Didactics of Translation
2. Translation Theory, Translator Studies, Translation Criticism
3. Translation from a Diachronic and Synchronic Point of View
4. Translation Theory as Influenced by Literary Theory. (Lungu-Badea 2005: 43-54)

Analysing a corpus of studies published between 2000 and 2015 by Romanian scholars, Lungu-Badea, too, notices several basic features: a surge in interest in retranslation and descriptive studies in general, viewed as part of the larger field of "Philological" Studies, but also "the absence of self-centredness" and "the presence of several linguistic codes and ways to theorize translation" (Lungu-Badea 2017: 9). Nevertheless, "[w]e cannot speak yet of a Romanian translation theory, but rather of connecting to European research and conceptualization" (Lungu-Badea 2017: 12).

The results of the flourishing translation research carried out by academics over the past decades have been capitalized on and disseminated via festivals (e.g. FILIT – Festivalul Internațional de Literatură și Traducere [The International Festival of Literature and Translation] – Iași), research centres, and research projects such as those projects carried out by teams from the University of Bucharest: Inhospitable Shakespeare Translations (2007-2009), The European Dimension of Shakespearean Translations: Romanian Perspectives (2009-2011), and Shakespeare in the Borderland. The circulation of Shakespeare's texts in the South-Eastern Border (2017-2019); the international project entitled EFFORT – Towards a European Framework of Reference in Translation – hosted, in Romania, by "Alexandru Ioan Cuza" University of Iași (2020-2023), or The Contribution

of Literary Translation to Intercultural Understanding: Developing a Model
for Reciprocal Exchange (2008–2010), at the same university; projects initi-
ated by the West University of Timişoara – resulting in a repertoire of 18th-
and 19th-century Romanian translators from French, Italian, and Spanish,
and in a History of Translation and Interpretation in Romanian (1700–
1900), respectively; The Role of the Translated Novel in the Romanian
Literary System. A Qualitative Approach (2019-2021), and TRANSHIROL –
A Transnational History of Romanian Literature, at the University of Sibiu;
the post-doctoral research project Traducerea romanului străin în România
(1794–1944): O lectură distantă [Translating Foreign Novels in Romania
(1794–1944)] – carried out at "Lucian Blaga" University of Sibiu; projects
hosted by "Ştefan cel Mare" University of Suceava, on Cultural Translation
and Translation History – resulting in two dozen books (2012–2016) and
a three-volume History of Translations into the Romanian Language (from
the 16th to the 20th century) (2019–2023)). Such examples of wide-research
help coordinate academic and doctoral translation research into clusters
grouped around various "translation schools".

Doctoral Schools themselves are often involved in such festivals and
projects. There are three key changes – which have been affecting Doctoral
Schools worldwide in the last decade – as noted by Halse & Levy (2014)
– namely: a dramatic global increase in the number of doctoral students
and graduates, an upward surge of graduates from minority groups, and
the expansion in kind of doctoral degrees, to include the so-called "pro-
fessional doctorates." All of them are valid as far as Romanian Doctoral
Schools are concerned (including PhD students in Translation).

The issue of doctoral research in the field of Translation has so far been
addressed by a group of researchers from Timişoara and Craiova, who
worked on a corpus of 220 PhD dissertations defended between 1993 and
2021 in 14 Romanian institutions[4], universities and the Romanian Academy

---

4. Alphabetically ordered by the name of the city, these universities are: The University
of Alba Iulia, the University of Bucharest, the University of Cluj-Napoca ("Babeş-
Bolyai"), Constanţa ("Ovidius"), Craiova, Galaţi ("Dunărea de Jos"), Iaşi ("Alexandru
Ioan Cuza"), Oradea, Sibiu ("Lucian Blaga"), Suceava ("Ştefan cel Mare"), Târgu
Mureş ("Petru Maior"), Timişoara (West University), Târgovişte ("Valahia"), to
which the Romanian Academy should be added.

which carry out advanced research in the Humanities, more specifically in Translation Studies. Thus, this essay aims to complement existing meta-research – more to the point, the useful study of Romanian doctoral research on translation as done by Dejica *et al.* (2022). The four researchers contrast Romanian doctoral research in the aforementioned period with the main trends and research directions in Translation Studies that can be inferred from such databases as John Benjamins' *Translation Studies Bibliography* (TSB) – currently edited by Yves Gambier & Luc van Doorslaer,[5] or BITRA – *Bibliography of Interpreting and Translation*,[6] administered by the University of Alicante, through Javier Franco Aixela. Based on this, Dejica *et al.*'s statistics (2022: 2013) highlight comparatism as the preferred approach – 146 out of 220 dissertations relying on contrastive analysis for their practical/theoretical/pedagogical purposes, with 74 papers being process-oriented descriptive studies, and only 18 being product-oriented. The 2022 study also finds that 149 of the papers under consideration relied on linguistic theories to deal with bilingualism or with textual, discursive, pragmatic, phraseological, lexicological, terminological, morphological, syntactic, semantic or stylistic aspects.

34 theses draw on literary theories – hermeneutics, deconstructivism, polysystem theory, 30 take cultural approaches and only 2 take sociological approaches. Although favouring corpus methodology (124 dissertations), the majority of the papers investigated (125) favour a non-literary corpus[7] (Dejica *et al.* 2022: 2015), with translation of religious texts reigning supreme (26 dissertations), followed by legal and administrative translation (9 and 7, respectively). As regards literary translation, dissertations focused on novels (37), fairy-tales (2), short-stories (2), poetry (2), and, last but not least, dramatic texts (10).

---

5. See TSB: <https://benjamins.com/online/tsb/>. DOI: https://doi.org/10.1075/etsb.
6. See BITRA: <https://aplicacionesua.cpd.ua.es/tra_int/>. DOI: 10.14198/bitra.
7. By contrast, of the 28 dissertations on translation defended at "Ştefan cel Mare" University of Suceava (2010-2024), three quarters are, to our knowledge, on a literary corpus. Mention should also be made that literary translation is a fairly stable market share in Romania, a quota that, beyond any statistics, is visible to the naked eye (in book fairs, bookstores, and libraries alike).

Other findings of the study regard the prevailing empirical, corpus-based methods in 124 dissertations and a mixture of quantitative and qualitative analysis, with a modest representation of functionalism (23 papers) and no examples at all of experimental or deductive methods. Skopostheorie (23 dissertations) was employed more than both relevance theory (2) and the interpretative mode of translation (1).

Furthermore, from a socio-demographic point of view, of the 220 dissertations investigated, 182 were authored by women; 100 were written in Romanian, 73 in English, 34 in French, 6 in German, and 2 in Hungarian.

As suggested by Dejica *et al.* (2022: 1989), with relatively few fields and genres explored so far, translation represents a golden opportunity and a fruitful line of research for future doctoral researchers. Their recommendations for future doctoral researchers comprise focusing more on translation as a product and going beyond the linguistic approach towards sociological, political, psychological, historical, deontological, and economic approaches.

3. Material and Methodology

The material I am going to refer to consists of 13 PhD dissertations on theatre translation defended in Romanian universities in the 21st century. Having no direct access to statistical databases, the data was manually collected by checking the website of each university and the REI digital government platform[8] which lists 17,207 PhD dissertations – some of which are full text – defended since June 2016. Other sources of input used have been the Romanian National Library catalogue, University websites,[9] UNESCO's *Index Translationum* database,[10] critical reviews on the PhD dissertations discussed and other preliminary research their authors did during doctoral studies. The data might not be exhaustive, due to the partial availability of information offered by universities – and generally only data after 2012, or, in the case of the University of Bucharest, after 2008.

---

8. See REI platform, PhD theses: <https://rei.gov.ro/teze-doctorat>.
9. Apart from the 14 institutions mentioned in footnote 1, I extended my searches to the universities of Arad, Bacău, and Pitești.
10. See Index Translationum: < https://www.unesco.org/xtrans/bsform.aspx >.

Due to their scarcity, I left out Romanian researchers who took their degree in universities outside Romania and undertook research in theatre translation, although soon after the turn of the century –mention must be made, however, of the seminal work of Catalina Iliescu Gheorghiu soon after the turn of the century. Her thesis *Relevancia y traducción: un modelo de análisis traductológico comparativo y su aplicación al discurso dramático de* La tercera estaca [Relevance and translation: a model for comparative translatological analysis and its application to the drama discourse of Marin Sorescu[11]'s *The third stake*][12] was defended in 2002 at the University of Alicante (Iliescu Gheorghiu 2002).

Another dissertation which I had to leave out, after careful consideration, from my list, was Dana Monah's (2012) *La réécriture théâtrale à la fin du XXe siècle: le texte et la scène* [Late 20th-Century Theatrical Rewriting: The Text and the Stage] – in joint supervision – Marina Mureşanu, from "Alexandru Ioan Cuza" of Iaşi, and George Banu, from Paris III University. Monah puts to the test a wide variety of conceptual models and intratextuality theories as she explores French rewritings of Shakespeare's plays and discusses page versus stage translations; however, even though she

---

11. Marin Sorescu (1936-1996) was a Romanian poet, playwright, and novelist. He also served as a minister of Culture (1993-1995). His works have been translated into over 20 languages. As a playwright, he garnered (world)wide acclaim from both critics and public especially for *Iona* [Jonah] (1968), which takes further the biblical myth of Jonah, the prophet, by imagining what happens to the hero after being swallowed by a whale. Fragments of *A Treia Ţeapă* [The Third Stake] – which was meant to be part of a trilogy – were published in periodicals in 1971 and 1978. The play centers upon a major Romanian historical figure, the iconic 15th-century ruler Vlad Ţepeş [Vlad the Impaler] – also called Vlad Dracul or Drăculea – who inspired Bram Stoker to create the character of Dracula.

12. This study, which sets the stage for much research to come, draws on Sperber and Wilson's Relevance Theory (1975, revised in 1995), which it extends to a theoretical model of *relevant equivalence*. Iliescu Gheorghiu points out linguistic and cultural differences between two "page" translations into English of Sorescu's text (an inverse translation and a direct translation) and observes, among other things, that the inverse translation (from the translator's native tongue – Romanian – into a language later acquired – English) pays, as expected, more regard to the style of the source text than the direct translation – into the translator's native tongue, which is more concerned with being appropriate for the receiving cultural polysystem (Iliescu Gheorghiu 2009: 142).

deals with the transfer of plays from one language (English) into another (French), hers is not strictly speaking a thesis on translation.

After successive screenings, I narrowed my corpus down to 13 PhD dissertations (which I was able to consult and which I studied at length) defended in Romanian universities from 2007 until the present. In compiling the corpus, I relied on the following criteria:

1. representativity (for the period of time concerned)
2. pertinence (with regard to the topic at hand: theatre translation)
3. variety (of subtopics, languages, universities hosting the doctoral studies).

Even though theatre translation is interdisciplinary, I kept close to the field of Humanities, sometimes referred to as Philology in Romania, the only one to accommodate and combine theatre and translation research. Drama and Performance Studies were not really focusing on translation.

The assembled information is presented below, in Table 1.

No.	Year of Defence	Original Title of the PhD Thesis	Author	Doctoral School
1.	2007	*Strukturen und Verfahren in Übersetzungen deutscher dramen in der Zwischenkriegszeit* [Structures and Methods in Translating Dramatic Texts from German between the Two World Wars]	Mihai Draganovici	University of Bucharest
2.	2011	*Produktive Rezeption im deutschsprachigen Theater: Dramen der Weltliteratur in Friedrich Dürrenmatts Umarbeitung* [Productive Reception in German Theatre. World Literature Drama Adapted by Friedrich Dürrenmatt]	Dragoş E. Carasevici	"Alexandru Ioan Cuza" University from Iaşi / University of Geneva
3.	2013	*Romanian Translations of Shakespeare's* Othello, Richard III *and* Twelfth Night	Beatrice Camelia Arbore	"Alexandru Ioan Cuza" University from Iaşi

4.	2014	*Shakespeare în limba română.* Macbeth [Shakespeare in Romanian. *Macbeth*]	Daniela Maria Ciobanu-Marţole	"Ştefan cel Mare" University of Suceava
5.	2014	*Discursul dramatic al lui Tennessee Williams în traducerile româneşti* [Tennessee William's Dramatic Discourse in Romanian Translation(s)]	Ana-Cristina Chirilă-Şerban	"Ştefan cel Mare" University of Suceava
6.	2016	*La traduction du discours dramatique – entre la traduction pour la lecture et la traduction pour la scène* [Drama Translation: Between the Page and the Stage]	Violeta Lupaşcu-Cristescu	"Ştefan cel Mare" University of Suceava
7.	2016	*Adaptation for the New Millennium: Shakespeare's New Off-Stage Life or, Reading the Bard in Klingon*	Andreea-Alexandra Osiac-Dobrin	University of Craiova
8.	2016	*The Reception of British Literature in the Balkans*	Aleksandar Risteski	University of Craiova
9.	2017	*Rewriting Alterity: Challenges of Cross-Cultural Translations of the Classics in 1590s England and of Shakespeare in 1890s Romania*	Anamaria Domnina Gînju	"Ovidius" University of Constanţa
10.	2019	*A Great F(e)ast of Languages: The (Un)Translatability of Shakespeare's Bawdy Wordplay into Romanian*	Anca Simina Martin	"Lucian Blaga" University of Sibiu
11.	2020	*Translation and Transmediation of Shakespeare's Plays*	Alexandra-Ştefania Ţiulescu	University of Craiova
12.	2022	*Az egyenértékűség formái William Shakespeare* Julius Caesar *című tragédiájának magyar nyelvű fordításaiban* [The Forms of Equivalence in the Hungarian Translations of *Julius Caesar* by William Shakespeare]	Alexandru Goron	"Babeş-Bolyai" University of Cluj-Napoca

13.	2024[13]	*Limba traducerilor românești ale dramei* Hamlet *de William Shakespeare* [The Language of William Shakespeare's *Hamlet* in Romanian Translation]	Elena Chicoș	"Ştefan cel Mare" University of Suceava

Table 1. PhD Dissertations on Drama Translation Defended in Romanian Universities (2007-2024).

With only 13 eligible PhD dissertations to consider, the analysis is a quantitative approach dictated by the respective dissertations. Based on observation and comparison, my analysis will rely on James S. Holmes' classic compartmentalization of Translation Studies (1988).

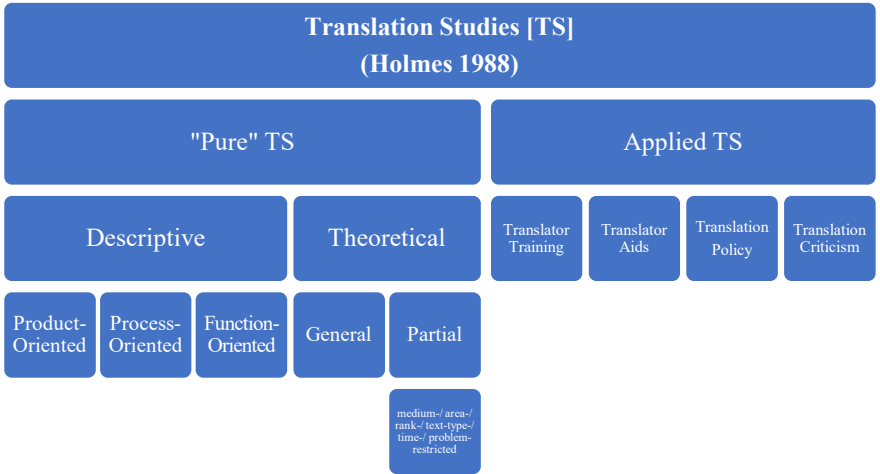Figure 1. James S. Holmes' Translation Studies Map (1988)

Occasionally, since Holmes' classification no longer seems to cover the current compass and the increasingly self-dispersing character of Translation Studies, I will also take into account the taxonomies proposed

---

13. This defence has been announced but has not yet taken place at the time this paper is taking shape (i.e. May 2024).

by Jones (2005) and Vandepitte (2008) which, in an attempt to remap the field, rely on simpler, yet larger conceptual categories. I briefly present below the two complementary classifications not as in the original studies, but in the form of synoptic tables, which suit better the purposes of the present analysis:

Translation Studies Concerns
(Jones 2005: 1120)

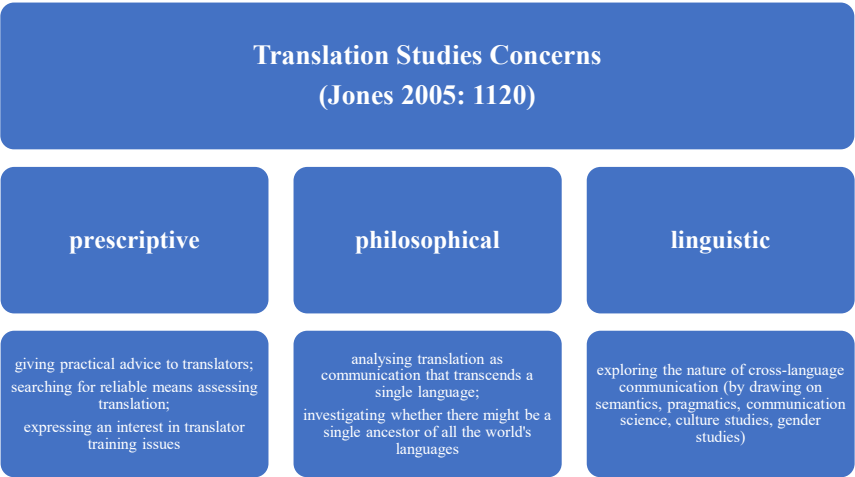| **prescriptive**	**philosophical**	**linguistic**
giving practical advice to translators; searching for reliable means assessing translation; expressing an interest in translator training issues	analysing translation as communication that transcends a single language; investigating whether there might be a single ancestor of all the world's languages	exploring the nature of cross-language communication (by drawing on semantics, pragmatics, communication science, culture studies, gender studies)

Figure 2. Translation Studies Concerns (Jones 2005)

If for F. R. Jones, there are three main concerns in Translation Studies (prescriptive, philosophical, and linguistic), for Sonia Vandepitte, there is a rigid set of criteria placing all kinds of translation studies into a coherent visualized survey (purpose, method, subject). Translation Studies typology based on the subject covered may have one or more of the following foci: process, discourse, cause, or result. On the other hand, Vandepitte admits that there may be a separate category, which she calls *multi-focus*, which relies on all criteria presented and perhaps more. Translation Criticism, as well as 'history of translation' studies or investigations of 'translation in' a particular geographic area are included in *multi-focus studies* (Vandepitte 2008: 579).

**Translation Studies Remapped
(Vandepitte 2008, simplified)**

criteria

multi-focus &
"umbrella"
studies

purpose
aimed at

method
employed

subject covered

process-
oriented
studies

discourse-
oriented
studies

cause-
oriented
studies

result-
oriented
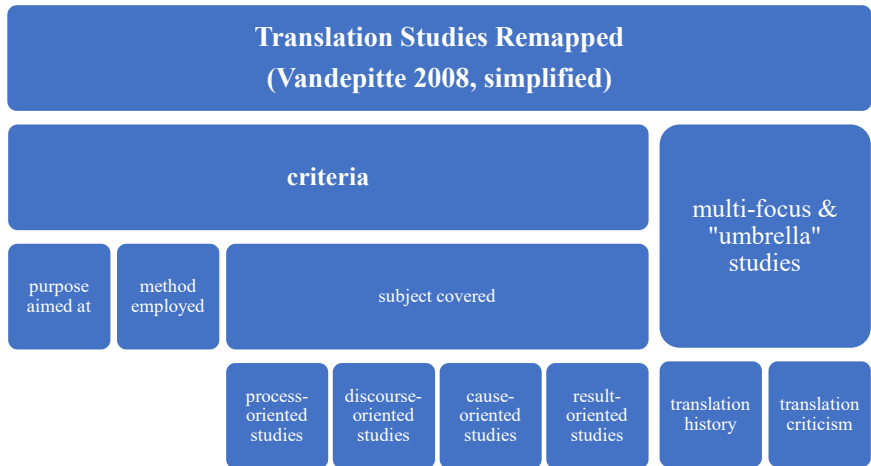studies

translation
history

translation
criticism

Figure 3. Translation Studies Remapped (Vandepitte 2008)

Another aspect I need to consider in analysing the selection of PhD dissertations is the dual nature of the dramatic texts they focus upon. The very status of drama texts has been a major issue among translation scholars, therefore two main questions arise from the very beginning:

1. Were the plays analysed in the PhD dissertations translated to be performed or to be read?
2. To what extent does the author of the dissertation consider this aspect and which theories does s/he rely on?

If appropriateness for stage production is considered by the aspiring postgraduates, then I am interested in the extent to which they take into account this factor, given that "the process of translation from page to stage throws up many supplementary research questions, for example: the role(s) of the various participants: translator, director, actors" (Williams & Chesterman 2002: 9). Attempts to cut the Gordian knot regarding this aporia have been legion and diverse, and there is still an asymmetry in Translation Studies regarding stage-orientedness. Given the fact that dramatic texts have a dual-class membership (belonging simultaneously to two systems: the theatrical and the literary one), translation theorist Sirkku Aaltonen,

for example, distinguishes between *theatre translation* (texts intended for an actual performance) and *drama translation* texts which are meant for reading (Aaltonen 2000: 4). Theatre translations, on the other hand, are subdivided into *introductory translations*, *gloss translations* – created as a result of linguistic analysis of a text, aimed at playwright-translators and made "for purely economic reasons", and "performance translation" (which is made for a particular audience with its theatrical context) (Aaltonen 2010: 107). Other translation scholars consider that translating a dramatic text implicitly contains an orientation towards the stage, envisioning a staging through interpretation (see Pavis 1992), therefore the translator, in this particular case, needs to combine two sets of skills – related to Philology, but also to theatre (see Nechit 2022: 820). Others see the textual side of a drama as practically inescapable:

> In western traditions, both theatre and translation have been thought of as practices that ought to be subservient to the written text (Laera 2020: 20).

In the case of stage translations, another bone of contention regards, since the 1980s, that of *performability* as an intrinsic feature regardless of the approach chosen by the translator critic: semiotic, as proposed by Erika Fischer-Lichte (1983), or holistic, as proposed by Mary Snell-Hornby (2006). *Performability* – which means more than *stageability* and *speakability* put together – goes hand in hand with *breathability*, duly noted by Susan Bassnett as of 1985 – since a translated text must be uttered by the actor without unwanted effort (Bassnett-McGuire 1985). Eva Espasa argues for "putting theatre ideology and power negotiation at the heart of performability, and make such textual and theatrical factors as speakability and playability relative to it" (Espasa 2000: 58) and posits that the concept may be approached from at least three perspectives: textual, theatrical, and ideological. On the other hand, Bassnett's ambivalence towards performability – which she put forward in 1981, then partially rejected at some point on account of its vagueness and resistance to definition (Bassnett 1998: 95) – speaks volumes of the volatility of the concept. In her view, the focus should ultimately be placed on an accurate transmission of the linguistic features more than the physical ones. Moreover, "[t]he problem of

performability in translation is further complicated by changing concepts of performance" (Bassnett 2002: 126), which is why charting the dynamics of performance as practice, in general, and of performability as a concept, is a must in (theatre) (translation) research.

4. An Outline of the Dissertations under Consideration

Before contrasting the 13 PhD dissertations in terms of scope, focus, and methodology, I will present each of them briefly.

Apparently focusing on translation techniques and on source text stylistics, Mihai Draganovici's research (defended in 2007 and published in 2009) offers a very convincing plea for translating for the stage, which he delineates based on Susan Bassnett-McGuire's seminal studies (1981 and on), Erika Fischer-Lichte's intersemiotic approach (1983), and Mary Snell-Hornby's holistic view (2006).

Dragoş E. Carasevici's dissertation (coordinated by Andrei Hoişie from the University of Iaşi, in joint supervision with George Banu from the University of Geneva) (2011), on the other hand, pays due attention to stage translation, but it is more concerned with Reception Theory and with the distinction between translation and adaptation.

Beatrice Camelia Arbore's *Romanian Translations of Shakespeare's Othello*, *Richard III* and *Twelfth Night* (2013) aims to present the dilemmas of the Romanian translators of William Shakespeare's plays when faced with ostensibly insuperable linguistic and cultural challenges. Before anything, she outlines the major differences between the *in-quarto* and the *in-folio* versions and between the *in-quarto* variants of the Shakespeare's texts (e.g. scene order change, entire excerpts are either omitted or added, verse arrangement changes), but also the many discrepancies between contemporary editions of Shakespeare's plays, like Arden, Penguin Books, Cambridge, Oxford, or Yale. Next, Beatrice Camelia Arbore approaches the dramatic text and underlines the dialectical relationship between text and performance (which she considers the main obstacle encountered by drama translators, along the translation of stage directions, proper names, nicknames, salutations, interjections, and punctuation). Gradually, the textual features of the Romanian Translations of *Othello*, *Richard III*, and *Twelfth*

Night are presented, based on a typology suggested by Andrew Chesterman, who distinguishes between syntactic, semantic, and pragmatic strategies. Arbore's study proceeds steadily from theory to analysis, and contains inside a translation manual, a translation history, and a sample of translation criticism – all into one.

Daniela Maria Ciobanu-Marţole's *Shakespeare în limba română* [Shakespeare in Romanian] (defended in 2014 and published in 2019) analyses 10 Romanian versions of *Macbeth* – 8 of which published, and 2 manuscripts – which appeared between 1850 and 2002. Significantly, none of these versions is meant for the stage, but rather to raise the Romanian public's awareness of the Bard. The Romanian destiny of the play itself is nothing but a "reduplicare, comprimată ca timp şi la scară mică, a parcursului pe care drama *Macbeth* îl are în ţara de origine şi în Europa" [small-scale time-compressed reduplication of the path taken by *Macbeth* in its country of origin as well as in Europe] (Ciobanu-Marţole 2019: 13). As in Arbore's study, the focus here is on the tribulations and transfigurations of the Romanian literary language (which in mid-19th century was practically in the making). We are dealing, here, too, with translation history – the case of *Macbeth* which, in effect, overlaps and illustrates the history of Romanian literary language. Marţole's main interest lies in evaluating the Romanian texts in terms of linguistic evolution, therefore her final conclusions are entirely based on the translators' linguistic performance.

Also in 2014, at the same university (Suceava), another dissertation was defended with the same supervisor: Ioan Oprea): *Tennessee William's Dramatic Discourse in Romanian Translation(s)*. The author, Ana-Cristina Chirilă-Şerban explored the following aspects:

1. translating repetition in dramatic dialogue
2. translating stage directions
3. contextual relevance in translating drama (the case of tenor varieties in Romanian versions of Tennessee Williams' plays)
4. diatopic and diastratic variations
5. the challenge of exclamatory structures.

Violeta Lupaşcu-Cristescu's *La traduction du discours dramatique – entre la traduction pour la lecture et la traduction pour la scène* [Drama Translation:

Between the Page and the Stage] (2016) distinguishes between three different types of elements which are specific to drama – namely verbal, non-verbal, and para-verbal elements. Much of the study deals precisely – and contrastively – with drama versus other genres in translation, and juggles with the concept of *tradaptation* forged, according to Jean Delisle (1985), by Canadian poet and translator Michel Garneau. Cristescu, too, presents a range of translation theories from Katharina Reiss' and Henri Meschonnic's to Lance Hewson's and Muguraș Constantinescu's and is interested in the paratextual side of the translations she analyses, as well as in stage directions, punctuation, language register, orality, humor, irony. Her focus is on plays by Eugene Ionesco, Samuel Beckett, and Matei Vişniec.

Andreea-Alexandra Osiac-Dobrin's *Adaptation for the New Millennium: Shakespeare's New Off-Stage Life or, Reading the Bard in Klingon* (2016) engages in illustrating the concept of adaptation more than it does on translation, yet it contains a special chapter on Adaptation versus Translation, which is why it is part of the inventory of PhD dissertations, as an example of a PhD dissertation which discusses theatre and touches (tangentially) upon translation, too.

Aleksandar Risteski's *The Reception of British Literature in the Balkans* (2016) contains a substantial chapter on British literature in Romania, which focuses on Shakespeare's tragedies (*Hamlet*, *Macbeth*, *Othello*, and *King Lear*) in Romanian translation from the 19th century to the beginning of the 21st). Risteski emphasizes the Orthodox influence on the way the early Romanian translators addressed the complex philosophical issues in Shakespeare's plays. He also speaks of plagiarism and localization, but also of the appropriation of Shakespeare's language through translations. Using the Shakespearean repertoire as a vehicle for promoting their own revolutionary ideals and conveying the public a sense of national identity is another aspect noted by Risteski in his attempt to sketch a portrait of 19th-century translators. The first complete edition of Shakespeare's works in Romanian (published by ESPLA – Editura de Stat Pentru Literatură și Artă [The State Publishing House for Literature and Art] – between 1955 and 1963) is called "the proletkultist Shakespeare." Leon Levițchi's second edition of complete works (1982-1991, with the last volume printed in 1995), is deemed "a scholarly achievement" and described strictly in George

Volceanov's terms. George Volceanov himself is quoted as the architect of the third complete edition of Shakespeare's works (2010-2019), which is viewed by Risteski as a paragon of translation as cultural transfer.[14]

Anamaria Domnina Gînju's *Rewriting Alterity: Challenges of Cross-Cultural Translations of the Classics in 1590s England and of Shakespeare in 1890s Romania* (2017) is structured into two parts, with the former presenting Elizabethan translations in the 1590s, and the latter presenting Romanian translations of Shakespeare in the 1890s. In Part Two, Gînju discusses Shakespeare in terms of translation and nationhood, or national revival, with a focus on plays such as Julius Caesar, Antony and Cleopatra, King John, Richard III, A Midsummer Night's Dream, and The Taming of the Shrew. She goes beyond textual analysis and presents the two comedies as translated specifically for the National Theatre.

Anca-Simina Martin's 500-page dissertation – *A Great F(e)ast of Languages: The (Un)Translatability of Shakespeare's Bawdy Wordplay into Romanian* – (2019) is, indeed, a linguistic feast. Her focus is on translating Shakespeare's wordplay, particularly his risqué humour, an area she considers as frequently disregarded. In a first instance, after a necessary biographical look at the playwright, Martin analyses the reception of Shakespeare's pun-friendliness among his contemporaries. Since Shakespeare is one of the greatest punsters in the history of world literature (with an estimated amount of 1,062 instances of wordplay) Martin's corpus is as generous as can be. After disassembling the mechanism of wordplay while also drawing on the fuzziness of ambiguity, vagueness, and equivocation, and sketches a brief history of wordplay classification, Martin proceeds to unfold the main theories and strategies focusing on puns. Picturing pun translatability as a cline, she chooses to rely on Eugene Nida's formal vs. functional

---

14. A list of six features differentiates Volceanov's collection from previous editions: 1. non-bowdlerization, non-censorship; 2. observation of the principle of stringency – prose translated by prose, and verse by verse; 3. stage-orientedness, vivid dialogue; 4. presentation of Shakespeare's biography in a realistic vein; 5. update of the Shakespearean canon, according to Western standards; 6. a pluralistic vision on Shakespeare's work ensured by the rich paratext – introductory study, individual prefaces, a plethora of notes and footnotes – involving the contributions of 15 Anglicists and Shakespeare scholars.

equivalence, Sperber and Wilson's relevance theory, Vermeer's skopos theory, and Jacqueline Henry's equivalence-oriented theory in order to make sense of the Romanian solutions to Shakespeare's elaborate jocularity. Anca-Simina Martin also takes into account paratextual commentaries (either footnotes or endnotes) accompanying the translations she analyses. In keeping with Katharina Reiss' (Reiss & Vermeer 1984; 1986) postulate, that a translation critic should always offer a solution if he or she finds the one analysed inadequate, Anca Martin completes her qualitative as well as quantitative perspective with translation alternatives and suggestions for improving existing renditions.

Alexandra-Ştefania Ţiulescu's *Translation and Transmediation of Shakespeare's Plays* (2020) contains a detailed description of the trans- and interdisciplinary methodological framework. Catford, Nida, Newmark, and Reiss are among the theorists she relies on; Romeo and Juliet and Hamlet are the plays she focuses upon. An interesting subchapter deals with the hybridization between the source and target text (a common phenomenon in the contemporary reception of Shakespeare's plays); another emphasizes the visible shift of emphasis in today's culture from the text towards the context; yet another one, at the end of the paper, offers a transmediation model based on Shakespeare's plays reflected in Visual Arts.

Alexandru Goron's *The Forms of Equivalence in The Hungarian Translations of The Tragedy of Julius Caesar by Wiliam Shakespeare* (2022) scrutinizes equivalence – as seen by A. V. Fedorov, J. P. Vinay and J. Darbelnet, Roman Jakobson, Eugene Nida, John C. Catford, V. N. Komissarov, Anton Popovič, Peter Newmark, Werner Koller, Mona Baker, Kinga Klaudy, Anthony Pym, István Lanstyák and a few other translation theorists – and then offers his own "personal classification for the empirical research" – a customized model, recycling previous classifications. The tendency of retranslation, translational norms, prosodic features of the dramatic text such as the enjambment; the "line by line" principle in the Hungarian translation tradition, vulgarisms in translation, translation errors, culture-specific words, and the use of personal pronouns *thou* and *you* are among his many concerns in this dissertation.

Following Daniela Marţole's model, Elena Chicoş traces, in her PhD dissertation entitled *The Language of William Shakespeare's Hamlet in*

Romanian Translation (2024), the ways in which Romanian translators have, through time, dealt with the linguistic challenges of Shakespeare's Hamlet. Ion Vinea's translation (Shakespeare 1971) was hailed as a masterpiece in its day, due to its unparalleled poeticity, but the primary goal of the thesis is to observe the Romanian language and its transformation via translations from English.

5. Discussion

There are many things these 13 PhD dissertations have in common. First of all, being selected to illustrate strictly the field of Humanities, they are all, to a greater or a larger extent, examples of empirical research, corpus-based, product-oriented and pertaining to the descriptive branch, referred to as "pure" Translation Studies in Holmes' 1988 taxonomy of Translation Studies dimensions. Likewise, all of them contain elements of translation criticism, "applied" Translation Studies in Holmes' classification. Directionality is also something they share: the dissertations deal mostly with translations done from a foreign language (English, German, French) into the translators' and the dissertation authors' mother tongue[15],

---

15. Directionality in Translation Studies refers to whether translators are working from a foreign language into their mother tongue or viceversa. According to *The Translator's Charter* (https://www.tradulex.com/Regles/FITCharter.htm), literary translation is done from a foreign language to the translator's mother tongue (except in the case of bilingual or plurilingual translators). It thus makes sense for translation researchers to prefer this direction for the texts they analyse. Translating and analysing translations into one's native language also makes sense should we take into account the so-called mother-tongue principle (according to which translators are supposed to translate into their mother tongue, despite the fact that various experiments demonstrated this is not necessarily a guarantee of better results; by extension, translation criticism, too, might be more relevant if the target language is the critic's mother tongue). On the other hand, in real life, translators are often required to translate out of their first language. See Article 12 (d) of the 1976 UNESCO Recommendation on the Legal Protection of Translators and Translations and the Practical Means to improve the Status of Translators, which states that "a translator should, as far as possible, translate into his own mother tongue or into a language of which he or she has a mastery equal to that of his or her mother tongue" (http://bit.ly/UNESCO-recommendation). See Tony Parr's *The Mother-Tongue Principle: Hit or Myth?* (2016) (https://www.ata-chronicle.online/featured/the-mother-tongue-principle-hit-or-myth/.

which is Romanian, in 12 of the cases, and Hungarian[16] – in Alexandru Goron's case.

There is also variety in a number of respects. First of all, the universities which showed openness to theatre translation as a doctoral research topic are "Ştefan cel Mare" University of Suceava (4 dissertations), followed by the University of Craiova (3), "Alexandru Ioan Cuza" University of Iaşi (2),[17] "Ovidius" University of Constanţa (1), "Babeş-Bolyai" University of Cluj-Napoca (1), the University of Bucharest (1), and "Lucian Blaga" University of Sibiu (1).

The languages in which the dissertations were written are English (6), Romanian (3), German (2), French (1), Hungarian (1). The fact that many of them are written in English can be accounted for in a number of ways:

1. English is widely studied in Romania, and, consequently, the PhD supervisors who are specialists in English Studies are also, more numerous;

2. translations from English usually make up most of the total of translations (over 80%) in the so-called "minor cultures";[18]

3. according to the statistics in the *Index Translationum*, English ranks first as a source language in Romania; Romanian, in turn, ranks 23rd as a target language (in the top 50 target languages), thus testifying to the high "translation rate", i.e. the number of translated books published every year, which is one of the best indicators of "the cultural acceptance of translation in a certain country" (Hale 2009: 217);

4. although Georgiana Lungu-Badea deplores the "mosaique-like aspect of Romanian Translation Studies", characterized by a mixture of linguistic codes, among which English reigns supreme (Lungu-Badea 2017: 11), as it might not be entirely beneficial to

---

16. Hungarians are officially the most numerous minority in Romania (1 million people, as per the 2021 Romanian census), compactly settled in Eastern Transylvania.

17. University of Iaşi Archives: <https://www.uaic.ro/studii/studii-universitare-de-doctorat/sustinerea-publica-a-tezelor-de-doctorat/arhiva-sustinere-teze-de-doctorat/>.

18. See Translation statistics: <https://www.ceatl.eu/current-situation/translation-statistics>.

translation as a social practice, researchers are often forced to publish in English, if only to ensure better dissemination of their research.

A traditional topic in Romanian doctoral research is that of the reception via translations of a particular author's works in Romanian culture. According to my data, Shakespeare reigns supreme among playwrights. The *Index Translationum* lists Agatha Christie, Jules Verne, and Shakespeare as the top 3 authors translated into Romanian, so Shakespeare is the typical playwright a researcher would choose. Given the International Shakespeare Festival held in Craiova, founded in 1994, it is hardly a surprise that doctoral researchers from Craiova work on Shakespeare, be it from a traductological or intermedial perspective. The fact that 2016, Shakespeare's 400th anniversary, was also the year when most PhD dissertations on theatre translation were defended (3) is also entirely comprehensible. Other preferred authors are Tennessee Williams, Samuel Beckett, Matei Vişniec, Eugene Ionesco, Friedrich Schiller.

Socio-demographically speaking, a predictable gender rate as far as dissertation authors are concerned is 9/4 (women/men) and an equally predictable ethnicity rate: 11/1/1 (Romanian / Macedonian / Hungarian).

There is a monographic as well as a case-study side to each of the dissertations under discussion, although the approaches may vary with bottom-up prevailing, however, over top-down). Some dissertations focus on just one play – e.g. *Macbeth* (2014), *Julius Caesar* (2022), *Hamlet* (2024), others work on a selection of plays by one and the same author – e.g. *Othello*, *Richard III*, and *Twelfth Night* (2013); *Romeo and Juliet* and *Hamlet* (2020). Occasionally, doctoral researchers take a theme-based approach, dealing with a particular aspect – e.g. wordplay, taboo words, equivalence, translation-adaptation, prosody – based on the various plays by the same author, typically, Shakespeare or by different authors – see the dissertations defended in 2007, 2011, and the one in 2016 dealing with Samuel Beckett's *Waiting for Godot*, Eugene Ionescu's *The Bald Soprano*, and Matei Vişniec's *The Last Godot*. Thus, these dissertations belong simultaneously to both branches of Translation Studies (as charted by Holmes 2008). They relate to pure Translation Studies, as they are descriptive and they also contribute

to a text-type-, or problem-restricted translation theory. At the same time, due to various translation criticism elements and occasional reference to translation policy, they qualify for Applied Translation Studies as well.

Only 4 out of 13 authors are directly interested in the paratextual side of translation (i.e. Ciobanu-Marțole (2019), Lupașcu-Cristescu (2016), Risteski (2016), and Martin (2019). Ciobanu-Marțole and Lupașcu-Cristescu also incorporate elements from the sociological branch of Translation Studies providing details about the translators. Skopos theory is employed in 8 of the theses, but the linguistic approach predominates in 11 out of 13 dissertations, if we refer to Jones' 2005 tripartite classification of prescriptive / philosophical / linguistic approaches. There are, however, distinctive prescriptive elements in Ciobanu-Marțole's dissertation (2019) and Martin's (2019).

Besides Daniela Ciobanu-Marțole's study of *Macbeth* in Romanian (2019), which deals with "page translations" exclusively, all the other dissertations approach the issue of *performability* – not necessarily from a dichotomic point of view, as a binary opposition (page vs. stage), but rather as a continuum along which there are various degrees of the feasibility of performability.

As pointed by Susam-Sarajeva (2002), translation scholars and sometimes, translators, too are often "educated away" from the thinking about translation in their own cultures; therefore, the Romanians' "absence of self-centredness" i.e. propensity towards assimilating European theories (Lungu-Badea 2017: 9) can be seen as a natural process or stage in the formation of doctoral researchers. Nevertheless, some of the dissertations under debate do utilise "local" translation theorists, too – see especially Daniela Ciobanu-Marțole's (2019) study, Violeta Lupașcu-Cristescu's (2016) dissertation, and Alexandru Goron's (2022) thesis.

Most of the dissertations approach the corpus of texts from a diachronic point of view, with only Lupașcu-Cristescu's 2016 thesis having an approximately synchronic scope and this is a defining feature of descriptive studies in general. On the other hand, it is this very historical dimension along with the "meta-theoretical dimension" mentioned by Holmes (1988: 79) which actually points to highly complex, protean, multifaceted

research, or, in Vandepitte's words (2008), to "multi-purpose" or "umbrella studies".

6. Concluding Remarks

While well aware that generalizing from the particular (and with such a limited corpus) is a perilous endeavour, the analysis of the 13 dissertations on theatre translation that I was able to identify do point to several tendencies in Romanian translation research. While we cannot speak of lack of national academic interest in this topic, related research could be said to be in rather short supply. The current doctoral research focusing on theatre translation is mostly linguistic, descriptive, text-focused, product-oriented, target-oriented, and mostly in the vicinity of Reception Studies, though Reception Theory per se is seldom mentioned or conceptualized. Also, the doctoral research under scrutiny here is usually assimilated with either Comparative Literature, as it used to be in the 1960s, or with (Contrastive) Linguistics and Pragmatics, as it used to be in the 1970s. Criticism is usually delivered with benevolent neutrality and the 13 dissertations display remarkable homogeneity and coherence methodology-wise. The target-orientedness, the excessive focus on the microstructural and the linguistic, the scarcity of new theoretical models, and the largely traditional approaches ensure a relatively limited impact. On the other hand, the focus on Shakespeare will, in time, go from local to global, due to the potential of the translations of Shakespeare in Romania to "go global" – as intimated by Mădălina Nicolaescu (2012).

The doctoral research under debate here reflects, to some extent, the current Romanian theatre translation research. Of the prioritised directions in translation research enumerated by Williams & Chesterman (2002: 6) the 13 dissertations could be said to touch upon 4: text analysis and translation; translation quality assessment; genre translation; and translation history.

If, in the past, "theatre translation has always been the poor relation" (Bassnett 1998: 107) in terms of Translation Studies, this is no longer the case. There is certainly a favourable context for theatre translation in Romania included. Even though the complexity of the topic, deriving from

its inherent interdisciplinary character, might deter some translation scholars, it is precisely this interdisciplinarity which will ensure the survival of the topic, beyond any AI menace and dispersion of Translation Studies. My prospective hypothesis is that studies on Shakespeare translated into Romanian will continue to appear and will proliferate, drawing on the third complete edition of Shakespeare's works coordinated by George Volceanov. Another corollary of the publication of this complete edition has to do with its lavish paratext, which will undoubtedly open many new avenues for researchers with an interest in the peri- and epitextual side of Translation Studies. Matei Vişniec's increasing popularity will probably lead to more doctoral research on Vişniec's plays as well as on self-translation. The fact that more and more young people in Romanian are bilingual, having grown up and/or being educated in countries like Spain, Italy or Belgium, bilingualism and/or heteroglossia in theatre translation might also be considered.

The collaborative nature of theatre translation will entail more transdisciplinary research although there are restraints when it comes to the field of Philology. By establishing closer relations with other disciplines (e.g. neuroaesthetics, performing arts), translation researchers will benefit immensely from this cross-fertilization. Another possible future line of investigation involves simply looking at theatre translation in terms of collaborative translation, with "dramaturgical translation"[19] itself being often a collaborative act, so it follows that the translation researcher should collaborate, and perhaps, in the future, theatre translation research will be by and large a matter of teamwork.

---

19. "*Dramaturgical translation* is a method comprising of collaborative practices between several individuals whose unique knowledge and skills are brought together and employed during the translation process. In this way, a translator, a dramaturg, a philologist and a historian all work together with theatre practitioners to transfer a text from the source language to the target one while maximally preserving its dramatic potential. [...] This new methodology is being developed and tested as a part of the research project *English Theatre Culture 1660–1737*. This project is currently ongoing at the Department of Theatre Studies and the Department of English and American Studies in Brno and is funded by the Czech Science Foundation." (Hájková 2021: 51)

References

Aaltonen, Sirkku. (2000) *Time-sharing on Stage: Drama Translation in Theatre and Society.* Clevedon: Multilingual Matters.

Aaltonen, Sirkku. (2010) "Drama Translation." In: Gambier, Yves & Luc van Doorslaer (eds.) 2010. Handbook of Translation Studies. Volume 1. Amsterdam / Philadelphia: John Benjamins, pp. 105-110.

Arbore, Beatrice Camelia. (2013) *Romanian Translations of Shakespeare's Othello, Richard III and Twelfth Night.* Iaşi: "Alexandru Ioan Cuza" University. Unpublished PhD thesis. Electronic version: <https://rei.gov.ro/teze-doctorat>.

Bassnett-McGuire, Susan. (1981) "The Translator in the Theatre." *Theatre Quarterly* 10:40, pp. 37-48.

Bassnett-McGuire, Susan. (1985) "Ways through the Labyrinth. Strategies and Methods for Translating Theatre Texts." In: Hermans, Theo (ed.) 1985. *The Manipulation of Literature.* London: Routledge, pp. 87-102.

Bassnett, Susan. (1998) "Still Trapped in the Labyrinth: Further Reflections on Translation and Theatre." In: Bassnett, Susan & André Lefevere (eds.) 1998. *Constructing Cultures. Essays on Literary Translation.* Clevedon: Multimedia Matters.

Bassnett, Susan. (2002) *Translation Studies.* Third edition. London & New York: Routledge.

Carasevici, Dragoş E. (2011) *Produktive Rezeption im deutschsprachigen Theater: Dramen der Weltliteratur in Friedrich Dürrenmatts Umarbeitung.* Iaşi: "Alexandru Ioan Cuza" University; Geneva: University of Geneva. Unpublished PhD thesis. Electronic version: <https://rei.gov.ro/teze-doctorat>.

Chesterman, Andrew. (1997) *Memes of Translation.* Amsterdam / Philadelphia: John Benjamins.

Chicoş, Elena. (2024) *Limba traducerilor româneşti ale dramei.* Hamlet *de William Shakespeare.* Unsubmitted PhD thesis. Suceava: "Ştefan cel Mare" University.

Chirilă-Serban, Ana-Cristina. (2014) *Discursul dramatic al lui Tennessee Williams în traducerile româneşti.* Unpublished PhD thesis. Suceava: "Ştefan cel Mare" University.

Ciobanu-Marţole, Daniela Maria. (2019) *Shakespeare în limba română:* Macbeth. Suceava: "Ştefan cel Mare" University Press.

Cotrău, Liviu (1999). *The Scythe of Time*. Cluj-Napoca: Napoca Star.

Cotter, Sean. (2014) *Literary Translation and the Idea of a Minor Romania*. New York: University of Rochester Press.

Dejica, Daniel; Loredana Pungă; Georgiana Badea; Titela Vîlceanu. (2022) "Cercetarea traductologică doctorală din România." In: Constantinescu, Muguraş; Daniel Dejica & Titela Vîlceanu (eds.) 2022. *O istorie a traducerilor în limba română din secolul al XX-lea. Domenii literare şi non-literare (ITLR)*. Volume II. Bucharest: Editura Academiei Române, pp. 2008-2019.

Delisle, Jean. (1985) "Dans les coulisses de l'adaptation théâtrale." *Circuit* 12, pp. 3-8. Electronic version: < https://open.unive.it/hitrade/books/Delisle Coulisses.pdf>.

Dimitriu, Rodica. (2018) "Traducerea ca discurs cultural şi obiect de studiu în mediul academic românesc." *Traducere, traducători, traductologie. Vatra.* 8-9, pp. 139-147. Electronic version: <https://revistavatra.org/2018/12/07/traducere-traducatori-traductologie/>.

Draganovici, Mihai. (2009) *Strukturen und Verfahren in Übersetzungen deutscher dramen in der Zwischenkriegszeit*. Bucharest: Paideia.

Espasa, Eva. (2000) "Performability in Translation: Speakability? Playability? Or Just Saleability?" In: Carol-Anne Upton (ed.) 2000. *Moving Target. Theatre Translation and Cultural Relocation*. Manchester: St. Jerome Publishing.

Fischer-Lichte, Erika. (1983) *The Semiotics of Theatre*. Bloomington: Indiana University Press.

Gînju, Anamaria Domnina. (2017) *Rewriting Alterity: Challenges of Cross-Cultural Translations of the Classics in 1590s England and of Shakespeare in 1890s Romania*. Iaşi: "Alexandru Ioan Cuza" University. Unpublished PhD thesis. Electronic version: <https://rei.gov.ro/teze-doctorat>.

Goron, Alexandru. (2022) *Az egyenértékűség formái William Shakespeare* Julius Caesar *című tragédiájának magyar nyelvű fordításaiban*. Unpublished PhD thesis. Electronic version: <https://rei.gov.ro/teze-doctorat>.

Hájková, Simona. (2021) *Dramaturgical Translation for the Theatre as a New Method: A Case-Study*. Brno: Master thesis.

Hale, Terry. (2009) "Publishing Strategies." In: Baker, Mona & Gabriela Saldanha (eds.) 2009. *Routledge Encyclopedia of Translation Studies*. London: Routledge, pp. 217-221.

HALSE, Christine & Gary Levy. (2014) "The Future of the Doctorate in the 21st Century." Adapt Bulletin. DOI: 10.13140/2.1.2685.7603.

HOLMES, James S. (1988) "The Name and Nature of Translation Studies." In: Holmes, James S. *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi, pp. 67-80.

JONES, Francis R. (2005) "Translation." In: Strazny, Philipp. (ed.). 2005. *Encyclopedia of Linguistics*. New York: Fitzroy Dearborn, pp. 1120-1122.

ILIESCU GHEORGHIU, Catalina. (2002) *Relevancia y traducción: un modelo de análisis traductológico comparativo y su aplicación al discurso dramático de "La tercera estaca."* Alicante: University of Alicante. Unpublished PhD thesis. Electronic version: <https://rua.ua.es/dspace/handle/10045/3615>.

ILIESCU GHEORGHIU, Catalina. (2009) *Traducerea textului dramatic. O abordare cognitivă*. Iași: Institutul European.

KELLY, Frances. (2017) *The Idea of the PhD: The Doctorate in the Twenty-First Century Imagination*. London & New York: Routledge.

KOHN, Ioan. (1983) *Virtuțile compensatorii ale limbii române în traducere*. Timișoara: Editura Facla.

LAERA, Margherita. (2020) *Theatre and Translation*. Bloomsbury: Red Globe Press.

LUNGU BADEA, Georgiana. (2005) *Tendințe în cercetarea traductologică*. Timișoara: Editura Universității de Vest.

LUNGU-BADEA, Georgiana. (2017) "Ipostaze ale traductologiei în România (2000-2015)." In: Lungu-Badea, Georgiana (ed.). *Studii de traductologie românească (II). Încercare de cartografiere a cercetării în domeniu*. Timișoara: Editura Universității de Vest, pp. 9-44.

LUPAȘCU-CRISTESCU, Violeta. (2016) *La traduction du discours dramatique – entre la traduction pour la lecture et la traduction pour la scène*. Suceava: Editura Universității "Ștefan cel Mare".

MARTIN, Anca-Simina. (2019) *A Great F(e)ast of Languages: The (Un)Translatability of Shakespeare's Bawdy Wordplay into Romanian*. Iași: "Alexandru Ioan Cuza" University. Unpublished PhD thesis. Electronic version: <https://rei.gov.ro/teze-doctorat>.

MONAH, Dana. (2012) *La réécriture théâtrale à la fin du XXᵉ siècle: le texte et la scène*. Paris: Paris 3; Iași: "Alexandru Ioan Cuza" University. Unpublished PhD thesis.

NECHIT, Diana. (2022) "În apărarea și ilustrarea traducerii și a traducătorului de text pentru scenă." In: Constantinescu, Muguraş; Daniel Dejica & Titela Vîlceanu (eds.) 2022. *O istorie a traducerilor în limba română din secolul al XX-lea. Domenii literare și non-literare (ITLR)*. Volume II. Bucharest: Editura Academiei Române, pp. 817-824.

NICOLAESCU, Mădălina. (2012) "Translations of Shakespeare in Romania – Going from Local to Global?" *Perspectives. Studies in Translatology* 20:3, pp. 285-296.

OSIAC-DOBRIN, Andreea-Alexandra. (2016) *Adaptation for the New Millennium: Shakespeare's New Off-Stage Life or, Reading the Bard in Klingon*. Iași: "Alexandru Ioan Cuza" University. Unpublished PhD thesis. Electronic version: <https://rei.gov.ro/teze-doctorat>.

PARR, Tony. (2016) "The Mother-Tongue Principle: Hit or Myth?" *The ATA Chronicle*. <https://www.ata-chronicle.online/featured/the-mother-tongue-principle-hit-or-myth/>.

PAVIS, Patrice. (1992) *Theatre at the Crossroads of Culture*. Translated by Loren Kruger. London: Routledge.

PUNGĂ, Loredana. (2017) "Scurt capitol de traductologie românească recentă." In: Badea, Georgiana (coord.) 2017. *Studii de traductologie românească Încercare de cartografiere a cercetării în domeniu*. Timișoara: Editura Universității de Vest, pp. 45-65.

REISS, Katharina; Hans Josef Vermeer. (1984) *Grundlegung einer allgemeinen Translationstheorie*. Tübingen: Niemeyer.

REISS, Katharina. (1986) *Möglichkeiten und Grenzen der Übersetzungskritik: Kategorien und Kriterien für eine sachgerechte Beurteilung von Übersetzungen*. München: Hueber.

RISTESKI, Aleksandar (2016) *The Reception of British Literature in the Balkans*. Iași: "Alexandru Ioan Cuza" University. Unpublished PhD thesis. Electronic version: <https://rei.gov.ro/teze-doctorat>.

SHAKESPEARE, William. (1971) *Henric al V-lea. Hamlet. Othello. Macbeth. Poveste de iarnă. Teatru*. Translated by Ion Vinea. Bucharest: Univers.

SNELL-HORNBY, Mary. (2006) *The Turns of Translation Studies: New Paradigms or Shifting Viewpoints?* Amsterdam: John Benjamins.

SUSAM-SARAJEVA, Şebnem. (2002) "A 'Multilingual' and 'International' Translation Studies?" In: Theo Hermans (ed.) 2002. *Crosscultural*

Transgressions: Research Models in Translation Studies II: Historical and Ideological Issues. Manchester: St. Jerome, pp. 193-207.

Ţiulescu, Alexandra-Ştefania. (2020) *Translation and Transmediation of Shakespeare's Plays*. Iaşi: "Alexandru Ioan Cuza" University. Unpublished PhD thesis. Electronic version: <https://rei.gov.ro/teze-doctorat>.

Vandepitte, Sonia. (2008) "Remapping Translation Studies: Towards a Translation Studies Ontology." *Meta: Journal des traducteurs / Translators' Journal* 53:3, pp. 569-588.

Volceanov, George. (2005) *The Shakespeare Canon Revisited*. Bucharest: Niculescu.

Williams, Jenny & Andrew Chesterman. (2002) *The Map. A Beginner's Guide to Doing Research in Translation Studies*. Manchester: St. Jerome Publishing.

BIONOTE / NOTICE BIOGRAPHIQUE

Daniela Hăisan is Associate Professor of Linguistics and Translation in the Faculty of Letters and Communication Sciences at Ştefan cel Mare University of Suceava, Romania. She is a board member for academic journals such as *Atelier de traduction, Concordia Discors vs. Discordia Concors*, and *Messages, Sages and Ages*. She has been involved in research projects on cultural translation (2012-2016) and translation history (2019-2025). She has authored three books on translation—on Edgar Allan Poe's translations into Romanian, on Oscar Wilde's fairy-tales translated for Romanian children, and on writers as translators—as well as sixty papers on various subjects relating to translation and linguistics.

Daniela Hăisan est enseignante dans le cadre du département d'anglais de la Faculté des Lettres et Sciences de la Communication de l'Université « Ştefan cel Mare » de Suceava, Roumanie. Elle est membre des comités de rédaction des revues *Atelier de traduction*, *Concordia Discors vs. Discordia Concors* et *Messages, Sages and Ages* et a fait partie des projets de recherche exploratoire comme *Traduction culturelle et littérature(s)n francophone(s) : histoire, réception et critique des traductions* (2012-2016) et *Istoria traducerilor în limba română* [Histoire des traductions en langue roumaine] (2019-2025). Elle a publié trois livres de traductologie (portant sur la traduction

de la prose de Poe en roumain, des contes d'Oscar Wilde en roumain, respectivement sur les écrivains-traducteurs) et une soixantaine d'articles de spécialité dans le domaine des sciences du langage et de la traduction.