DOCTORAL RESEARCH ON TRANSLATED FICTION IN 21st-CENTURY ROMANIA: A METACRITICAL APPROACH



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Abstract

By looking at 46 PhD dissertations defended in Romanian universities in the 21st century, I aim to offer a glimpse of doctoral research on fiction in translation and the ways in which it reflects the current trends in translation (theory) in general. To this end, I adopt a metacritical approach (based on various Translation Studies taxonomies) which highlights regularities and trends in doctoral research in the field of Translation Studies.

Keywords: *doctoral research, fiction, translation, translation history, comparatism, descriptivism, minor culture, multi-focus studies, translatorship, stylistics*

Introduction

The present work stems from observation of a trend detected while investigating the weight of doctoral translation research within the history of translation in Romania (as part of a project entitled O *istorie a traducerilor în limba română* [A History of Translation into the Romanian Language][5], initiated by researchers from "Ştefan cel Mare" University of Suceava and carried out since 2019).

In a tremendously profitable study directly related to the project in question, Dejica, Pungă, Badea, and Vîlceanu (2022, p. 2013) highlight comparatism as the preferred approach in Romanian doctoral research on translation at large based on an analysis of 220 dissertations defended between 1993 and 2021. What I aim to do is to offer a glimpse at doctoral research on prose translation by looking into 46 PhD dissertations defended in 14 Romanian institutions between 2010 and 2024 and into the specific ways in which they

[5] Back-translation into English is always mine.

reflect the current trends in translation (theory) in general. Mine is, therefore, a smaller scale endeavour (by no means exhaustive due to the limited availability of PhD dissertations, yet of some significance given the steadily growing interest in prose translation in the last few decades).

Going back to the title:

- by "doctoral research" I understand PhD dissertations in particular;
- by "fiction" I mainly understand prose (i.e. novels, short-stories, testimonial literature), for two reasons: I have already dealt with theatre translation in a separate paper (see Hăisan, 2025) and intend to look into poetry translation as reflected in PhD dissertations in another separate paper;
- by "21st-century Romania" I understand Romanian research-intensive state universities (the authors of the theses themselves may be Romanian or not).

The metacritical approach (based on various Translation Studies taxonomies) will extrapolate the trends in doctoral translation research in Romania. The study is motivated by translated prose currently making up the lion's share of research in translation as well as by the very title of "Doctor of Philosophy" being constantly redefined in the 21st century in the light of what Frances Kelly (2017) calls "the PhD imaginary", the poetics of which have gone through radical changes in the last two decades (the increase of doctoral enrolments leading to both a demand for high-level research skills and the requirement to transfer the results for the benefit of the society).

The main research questions I intend to address in what follows is thus: Which language, cultures, authors, genres, aspects of the text, critical framework, and methodologies prevail in Romanian doctoral research focusing on prose translation?

The Corpus

Although Romanian culture has been characterized by a "hyperengagement with translation" (Cotter, 2014) in the last two hundred years (on account of its status of "minor culture"), research on translation as such has its proper (yet timid) beginnings in mid-20th century (with academics like Andrei Bantaș, Leon Levițchi, or Irina Mavrodin typically drawing their theory from their own practice as translators), while doctoral research on translation is but a recent concern, dating back to the 1990s.

In what follows, we list in tabular form the 46 PhD dissertations on translated or translating prose we were able to identify after consulting the REI platform which hosts PhD theses defended since 2016 (and not yet published) as well as the websites of Romanian universities which host Doctoral Schools interested in translation topics. Other sources of input used have been the Romanian National Library catalogue, UNESCO's *Index Translationum* database, critical reviews on the PhD dissertations discussed and other preliminary research done by the authors of the said dissertations. After suc-

cessive selections and decantations (which involved leaving aside dissertations such as *Children's Literature across Space and Time: The Challenges of Translating Beatrix Potter's Tales into Romanian* – authored by a Romanian (Dana-Mihaela Cocargeanu) and defended in 2015 but not in Dublin, not in Romania) and obtained a collection of theses which can be found in Appendix # 1.

Discussion

Varying in size between 150 and 486 pages, the 46 PhD dissertations have been scrutinized according to the following criteria presented in Table 1 below:

- the universities where they were defended;
- the directionality of translation;
- the directionality of approach;
- the dominant source-culture and authors;
- the predilect fiction genres based on target audience;
- the language in which the PhD dissertations were written;
- the density of doctoral research on translated fiction (time-wise).

Doctoral Schools where the Defence of the PhD Dissertations Took Place	- 18 PhD dissertation out of 46 (39.13%) defended at "Ştefan cel Mare" University of Suceava; - 8 PhD dissertations out of 46 (17.39%) defended at "Al. I. Cuza" of Iaşi; - 5 PhD dissertations out of 46 (10.86%) defended at the University of Bucharest; - 3 PhD dissertations out of 46 (6.52%) defended at "Dunărea de Jos" University of Galați; - 2 PhD dissertations out of 46 (4.34%) defended at "Lucian Blaga" University of Sibiu, at "1 Decembrie 1918" University of Alba Iulia, the University of Craiova, West University of Timişoara; - 1 PhD dissertation defended at "Ovidius" University of Constanța, "Babeş-Bolyai" University of Cluj-Napoca, "Politehnica" National University of Science and Technology of Bucharest, "George Emil Palade" University of Târgu-Mureș.	
Directionality of Translation	- 44 dissertations out of 46 (95.65%) focus on translation from other languages into Romanian (i.e. towards the target culture); sometimes in Romanian and Portuguese (e.g. Raymond Queneau, 2021) or Romanian and English (e.g. Albert	- 2 dissertations out of 46 (4.34%) focus on translation from Romanian into other languages (i.e. away from the target culture); - Ion Creangă into English (2020); - Mircea Eliade into Japanese (2022).

	Camus, 2023).	
Directionality of Approach	- From corpus to topic: 27 PhD dissertations out of 46 (58.69%) (e.g. the reception of Flaubert / Proust / Colette / Poe / Mishima Yukio)	- From topic to corpus: the corpus may be hybrid, as in 8 PhD dissertations out of 46 (17.39%) (e.g. translating children's literature (2011), translating religious or gastronomic terminology in literary texts (2016)) or based on a particular text / author, as in 11 PhD dissertations out of 46 (23-91%) (e.g. expressing time in Albert Camus's *The Stranger* (2023) / humour in J. K. Jerome (2018) / idioms in Mark Twain (2020) / figurative language in Salman Rushdie (2024))
Dominant Source-Cultures and Authors	- French and Francophone authors	Flaubert (2010, 2017, 2019) Panait Istrati[6] (2010, 2020) Camus (2015, 2023) Perrault (2016, 2019) Jules Verne (2019 – 2 PhD dissertations) Victor Hugo (2011) Maupassant (2011) Amin Maalouf (2011) Zola (2011) Balzac (2014) Proust (2014) Camus (2015) Raymond Queneau (2021) Colette (2024)
	- British and American[7] authors	Edgar Allan Poe (2010) Jerome K. Jerome (2018)

[6]Panait Istrati (1884-1935) is a Romanian author (nicknamed "the Maxim Gorki of the Balkans") who wrote in French as well as Romanian (often in self-translation).

		William Faulkner (2019) Mark Twain (2020) Roald Dahl (2022) James Joyce (2023) Salman Rushdie (2024) Thomas Hardy (2024)
	- Spanish and Spanish-language authors	Cervantes (2017) Camilo José Cela (2018) Alejo Carpentin and Mario Varga Llosa (2019)
	- German authors	Herta Müller (2018)
	- Japanese authors	Yukio Mishima (2024)
Predilect Fiction Genres depending on Target Audience	- general public vs. children's literature	- children's literature is directly aimed at in 5 PhD dissertations (children's texts at large, 2011; Perrault, 2016, 2019; Jules Verne – 2 PhD dissertations in 2019; Mark Twain, 2020; Roald Dahl, 2022) and peripherally discussed in 2010 (Poe translated for children) and 2016 (gastronomic terminology in Perrault's and Creangă's tales)
	- canonic vs. mainstream literature	- most PhD dissertations address classic authors such as Perrault, Flaubert, Proust, Zola, Maupassant, Camus, Poe, Faulkner, Joyce, Hardy, Cervantes etc. - very few PhD dissertations tackle peripheral genres (e.g. testimonial literature) or newly established authors (e.g. Herta

[7]Vladimir Nabokov (1899-1977) could be added here, his works in both English and Russian as translated into Romanian being the object of a PhD dissertation defended in 2016.

		Müller)
Language of the PhD Dissertations	- 19 PhD dissertations out of 46 (41.30%) in French - 17 PhD dissertations out of 46 (36.95%) in Romanian - 10 PhD dissertations out of 46 (21.73%) in English	
Density of Doctoral Research on Translated Fiction (Time-Wise)	- the most prolific year between 2010 and 2024 seems to have been 2019 (with 8 PhD dissertations on translated fiction), followed by 2011, 2016, 2022, 2023, and 2024 (with 4 PhD dissertations each)	- less prolific years between 2010 and 2024 seem to have been 2012, 2013, 2015, and 2021 (with 1 PhD dissertation each), followed by 2014 (with 2 PhD dissertations) and by 2010, 2017, 2018, and 2020 (with 3 PhD dissertations each)

Table 1: *A Statistical Glimpse at PhD Dissertations on Fiction Translation based on a Variety of Criteria*

Regarding *directionality of translation*, we may notice the fact that in the overwhelming majority of the PhD dissertations under discussion (namely 95.65%) what is considered is the act of translating from a foreign language into the translator's mother tongue or another working language, with only 2 dissertations dealing with what is commonly called *inverse translation* (in our particular case, translations from Romanian into other languages). According to the statistics on *Index Translationum*, Romanian ranks 23rd as a target language (in the top 50 target languages), thus testifying to the high yearly "translation rate", which is one of the best indicators of "the cultural acceptance of translation in a certain country" (Hale, 2009, p. 217).

With respect to *language(s) in which the PhD dissertations were written*, there are two factors with decisive influence on linguistic choice:

1. the chosen source-cultures and authors to deal with (which point to specific languages in which the PhD dissertations are bound to be written – i.e. either in the source language or the target language);
2. the field the PhD coordinators specialize in (i.e. if they teach French, the theses they coordinate are most likely in French, and the source texts or phenomena will be selected accordingly).

The 46 dissertations discussed here present a balanced linguistic distribution between French, English, and Romanian (as seen in both the table above and the diagram below), thus reflecting the "mosaique-like aspect of Romanian Translation Studies" (characterized by a mixture of linguistic codes) which, according to Georgiana Lungu-Badea (2017, p. 11) might not be en-

tirely beneficial to translation as a social practice. The situation, on the other hand, counterbalances non-doctoral translation research, which is currently preponderantly in English:

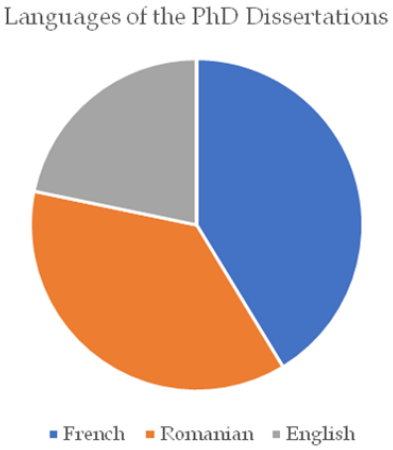


Fig. 1: *Languages of the PhD Dissertations under Debate*

Should we take James S. Homes' classic compartmentalization of Translation Studies dimensions (1988) into account, it would be safe to say that most PhD dissertations concerned here fall under the "Pure" Translation Studies branch, the Descriptive sub-category, being primarily product-oriented. Notable exceptions (though here, too, we come across 'descriptive' chapters), more on the theoretical side, are Cristina Groparu-Spiță (Chifane)'s 2011 study on translated children's literature, Anca-Andreea Chetrariu (Brăescu)'s 2013 meta-research on Irina Mavrodin's work as a translator and translation critic, Ştefan Baghiu's in-depth 2019 analysis of foreign novels translated into Romanian during the Communist years, and Alexandra-Maria Vrînceanu's 2023 investigation of feminist ideology in translated literature. On the other hand, all the dissertations under consideration rely to some extent on translation criticism in order to (in)validate their hypotheses, which is why they can equally be classified as "applied".

Translation Studies [TS] (Holmes, 1988)								
"Pure" TS					**Applied TS**			
Descriptive			Theoretical		Translator Training	Translator Aids	Translation Policies	Translation Criticism
Product-Oriented	Process-Oriented	Function-Oriented	General	Partial				
				medium-/				

				area-/ rank-/ text-type-/ time-/ pro-blem-restricte d				

Table 2: *James S. Holmes' Translation Studies Map (1988)*

Another taxonomy which I will take into account in order to make sense of the methodological compass of the dissertations under debate are the ones proposed by Jones (2005) and Vandepitte (2008) which rely on simpler, yet larger conceptual categories. The synoptic tables below present the two classifications in an adapted form, which better suits the purposes of the present analysis:

Translation Studies Concerns (Jones, 2005, p. 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)

Table 3: *Translation Studies Concerns (Jones, 2005)*

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

Table 4: *Translation Studies Remapped (Vandepitte, 2008)*

The three main straightforward concerns in Translation Studies according to F. R. Jones (prescriptive, philosophical, and linguistic) can be contrasted with Sonia Vandepitte's firm set of criteria (purpose, method, subject) placing condensing translation studies into a coherent survey. In truth, although most of the PhD dissertations analyzed can easily be termed "linguistic" (in keeping with F. R. Jones' classification), labelling them as strictly linguistic would be highly erroneous, since all of them are occasionally prescriptive and / or philosophical, too. By the same token, all dissertations are empirically grounded (thus result-oriented) and ultimately multi-focus "umbrella" studies (according to Vandepitte's taxonomy).

A traditional topic in Romanian translation research is that of the reception (via translations) of a particular (usually classic) author's works in the Romanian culture. As a result, 36 out of 46 dissertations (78.26%) deal explicitly with reception (though Reception Theory per se is seldom mentioned), to which we might add 5 others in which this aspect is but a marginal concern. The questions related to the degree of hospitality displayed by the (usually Romanian) target culture towards a particular author's works necessarily entails a diachronic perspective, hence a constant revisiting of retranslation. Yves Gambier's and Elżbieta Skibińska's works on retranslation are among the most quoted secondary sources.

A typical instance of comparative analysis in the context of retranslation consists in placing the various versions of a text side by side (either tabularly or as indented blocks of text), despite the temporal, cultural, ideological gap between them. Here is an example from Irina Sîrbu (Puşnei)'s *Aspects of Humour Translation Case Study: Jerome K. Jerome's* Three Men in a Boat (To Say Nothing of the Dog) *and* Three Men on the Bummel (2018, p. 212, bold emphasis in the original):

Source Text (Jerome, 1989, p. 315)	**Target Text 1 (Duțescu, 1972, p. 322)**	**Target Text 2 (Decei, 2006, p. 179)**	**Translation Strategies**
I tried driving a hansom cab once. That has always been regarded as the act of modern **Tom and Jerryism.**	Odată am încercat să mân o cabrioletă. Această distracție a fost totdeauna socotită **culmea teribilismului.**	Odată am încercat să conduc o trăsură de piață. Isprava a fost considerată întotdeauna culmea teribilismului modern **de tip Tom și Jerry. + footnote**	Pragmatic adaptation Extratextual gloss

Table 5: *Example of Comparative Analysis*

Such examples are more often than not accompanied (as seen above) by a pointing out of translation strategies or techniques the doctoral student

identifies as more or less pertinent in relation to this or that aspect. The identification of techniques is however rarely summed up into a coherent interpretation of a particular tendency; on the contrary, often left in suspension, it turns this otherwise fundamental interpretive act of translation criticism into a mere (ultimately futile) exercise in textual or discursive comparatism.

Depending on the source culture of choice, the theory behind retranslation comes from either the French School or the Anglo-American School. As noted by Susam-Sarajeva (2002), translation scholars are often "educated away" from the theoretical production on translation in their own cultures; yet, in the case of doctoral researchers, the Romanians' "absence of self-centredness" (i.e. propensity towards assimilating 'foreign' theories) (Lungu-Badea, 2017, p. 9) can be seen as a natural process or stage leading to original postulates and argumentation. Very few of the dissertations under debate capitalize on "local" translation theorists (a prominent example being Anca-Andreea Chetrariu's 2013 thesis, entirely dedicated to Romanian translator and translator critic Irina Mavrodin).

A prevailing bottom-up approach is complemented by a case-study side every dissertation seems to contain, in which qualitative and quantitative analysis go hand in hand.

37 theses (80.43%) draw on literary theories (hermeneutics, deconstructivism, polysystem theory), 7 on cultural approaches, and only 2 on slightly more overtly sociological approaches[8]. With the possible exception of Ştefan Baghiu's 2019 dissertation on novels in Romanian translation and Alexandra-Maria Vrînceanu's 2023 work on feminist ideology, all the dissertations deal comparatively with phraseological, terminological, discursive, but above all stylistic aspects. Culturemes, slang, and proper names are among the most common topics discussed. In Maria Petronela Crăciun (Munteanu)'s 2011 study, for example, which scrutinizes the reception of Victor Hugo's work in the Romanian culture, we come across an interesting chapter on proper names (anthroponyms, nicknames, appellatives, toponyms). The author relies on Michel Ballard's *Le nom propre en traduction* (2001). On page 159 in the published dissertation (2015), we come across the following example from *Notre Dame de Paris* (italic emphasis mine):

> Victor Hugo: […] n'amena d'autres changements que le nom de la rue *Coupe-Gueule* au nom de rue *Coupe-Gorge* […].
>
> > Version 1: George B. Rareş (1927): …nu aduse alte schimbări decât înlocuirea numelui străzii *Coupe-Gueule* prin numele *Coupe-Gorge*…

[8] On the other hand, Chetrariu (2013), Arganisciuc (2019), Cosor (2016), and Şraier (2022) offer translator portraits, which contributes to the sociological side of their traductological analysis.

Version 2: Ion Pas (1935): …n-aduse alte schimbări decât denumirea de strada *Frânge-Bot* străzii *Frânge-Gât*…

Version 3: Gellu Naum (1962): nu aduse alte schimbări decât aceea a numelui străzii *Taie Botul* în strada *Taie Gâtul*…

The author notices the variety of translation techniques employed throughout time (transfer, literal translation, creative translation) in translating the humorous and highly allusive names of the streets, yet somehow laments the non-unanimous propensity towards literality in such cases. As with the example presented in Table 5 above, such analysis, grounded solely in disparate textual stretches, provides undoubtedly interesting facts about comparative stylistics while failing to extract a valid conclusion based on the examples given or deliver an overall assessment of the trends in translation in the given context.

The approach is never exclusively textual, however. Although Ioana Simina Giurgică (Frîncu)'s 2022 study is the only one which explicitly deals with paratexts in translation, the paratextual side of translation is either hinted at or amply debated upon in almost every dissertation considered here. Moreover, translation proper is not the only type of text doctoral students deal with. Quite often, translation is paired with adaptation (which Lauric – 2019 – theorizes from Lance Hewson's – 2004 – point of view).

A very interesting series of dissertations offer instances of meta-research on translation. We are talking here about Anca-Andreea Chetrariu (2013)'s meta-critical (while also monographic) study on Mavrodin, which turns to good account Lance Hewson's, Michel Ballard's, and Jean-Yves Masson's theories. Ştefan Baghiu's 2019 research relies on the metadata offered by *Dicționarul cronologic al romanului tradus în România de la origini până în 1989* [The Chronological Dictionary of the Translated Novel in Romania from its Origins up until 1989], Franco Moretti's *distant reading*, Digital Humanities, Matthew L. Jockers' *macroanalysis*, big data, and the very concept of world literature. Based on all these, in the second chapter he develops a *quantitative translationscape* (a chronological view of novels translated from French, Russian, American, Chinese literature), by contrasting various functional models and revisiting concepts such as *canon*, *shadow canon*, *hypercanon*, and *countercanon*. His is not only a multi-focal study, but at the same time one focusing on "descentered multifocality" (which he borrows from Yudice, 2013) in order to avoid the reductionism of any unifying vision. Ioana Simina Giurgică (2022), on the other hand, relies exclusively on feminist theories in her integrated approach to literary translation.

Conclusions

The 46 PhD dissertations analyzed point to the following facts regarding translation research in Romania:

- an accentuated preference for descriptive studies and largely traditional approaches (though research is heavily tributary of foreign translation theories, thus confirming Georgiana Lungu-Badea's contention of "the absence of self-centeredness" (Lungu-Badea, 2017, p. 9)) with special focus on retranslation and literary stylistics and no interest in the (ethical, regulated) import of AI in the field;
- a gradual passage (with occasional steps back) from smaller corpora to an increase in corpus investigation – in both depth and length;
- a growing interest in the sociological side of Translation Studies (e.g. translators and other (extra-) and (para-)textual agents);
- translation criticism, as employed in the doctoral dissertations analyzed here, seldom goes beyond the microstructural, therefore beyond comparative stylistics (and even if Vinay and Darbelnet's classic 1958 book will always remain key in translation studies, there remains the necessity to ultimately go beyond this perspective); this, in turn, leads to a scarcity of new theoretical models of prose translation;
- on the other hand, translation criticism, typically delivered with benevolent neutrality, displays remarkable coherence (methodology-wise) despite its pronounced heterogeneity.

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Appendix # 1

PhD Dissertations on Fiction Translation Defended in Romanian Universities (2010-2024)				
No.	**Year of Defence**	**Title of the PhD Dissertation**	**Author of the PhD Dissertation**	**Doctoral School / University**
1.	2010	*Traduction et retraduction de l'œuvre de Flaubert* [Translation and Retranslation of Flaubert's Works]	Constantin Tiron	"Ştefan cel Mare" University of Suceava
2.	2010	*Traduction, autotraduction, reécriture de l'œuvre de Panait Istrati. La composante multiculturelle* [Translation, Self-Translation, and Rewriting of Panait Istrati's Works. The Multicultural Dimension]	Maria-Cristina Stan (Hetriuc)	"Ştefan cel Mare" University of Suceava
3.	2010	*Proza lui Edgar Allan Poe în limba română*	Daniela C. Linguraru	"Ştefan cel Mare" Universi-

		[Edgar Allan Poe's Fiction in Romanian Translation]	(Hăisan)	ty of Suceava
4.	2011	*Translating Children's Literature*	Cristina Groparu-Spiță (Chifane)	"Dunărea de Jos" University of Galați
5.	2011	*Traduction et adaptation de l'œuvre de Victor Hugo. La dimension culturelle* [Translation and Adaptation of Victor Hugo's Works. The Multicultural Dimension]	Maria Petronela Crăciun (Munteanu)	"Ştefan cel Mare" University of Suceava
6.	2011	*Traduction et retraduction de l'œuvre de Guy de Maupassant dans l'espace roumain* [Translation and Retranslation of Guy de Maupassant's Works in the Romanian Space]	Oana Cristina Vărvăreanu (Dima)	"Ştefan cel Mare" University of Suceava
7.	2011	*Traduire l'identité multiple. Le cas d'Amin Maalouf* [Translating Multiple Identity. The Case of Amin Maalouf]	Florina Cercel	"Ştefan cel Mare" University of Suceava
8.	2012	*Traduire et retraduire l'œuvre d'Émile Zola en roumain* [Translating and Retranslating Émile Zola's Work into Romanian]	Daniela Ciornohac (Pintilei)	"Ştefan cel Mare" University of Suceava
9.	2013	*La practico-théorie de la traduction chez Irina Mavrodin* [Irina Mavrodin's Practico-Theory of Translation]	**Anca-Andreea Chetrariu (Brăescu)**	"Ştefan cel Mare" University of Suceava
10.	2014	*La traduction et la retraduction de l'œuvre de Balzac en function de l'evolution du contexte culturel [Translation and Retranslation of Balzac's depending on Cultural Context]*	Alina Tarău (Antonesei)	"Ştefan cel Mare" University of Suceava
11.	2014	*Traduction et retraduction de l'œuvre de Proust en Roumanie* [Translation and Retranslation of Proust's	Dumitru Sorin Enea	"Ştefan cel Mare" University of Suceava

		Works in Romania]		
12.	2015	*Traduction et retraduction de l'œuvre d'Albert Camus dans l'espace culturel roumain* [Translation and Retranslation of Albert Camus's Works in the Romanian Cultural Space]	Mariana-Vica Ilişoi (Ciupu)	"Ştefan cel Mare" University of Suceava
13.	2016	*La traduction de la terminologie religieuse dans le texte littéraire* [Translating Religious Terminology in the Literary Text]	Liviu-Marcel Ungurean	"Ştefan cel Mare" University of Suceava
14.	2016	*La traduction de la terminologie gastronomique dans le contexte du discours littéraire: stratégies et difficultés* [Translating Gastronomic Terminology in Literary Discourse: Strategies and Difficulties]	Iulia Corduş	"Ştefan cel Mare" University of Suceava
15.	2016	*Strategii de traducere şi adaptare cu aplicaţie la basmele lui Charles Perrault* [Translation and Adaptation Strategies Applied to Charles Perrault's Fairy-Tales]	Ioana-Cecilia Cosor (Botar)	"1 Decembrie 1918" University of Alba Iulia
16.	2016	*Cromatica literară comparativă (engleză, rusă, italiană, română) în romanele lui Vladimir Nabokov: între original, traducere şi autotraducere* [Comparative Literary Chromatics (English, Russian, Italian, Romanian) in Vladimir Nabokov's Novels: Between the Original, the Translation, and the Self-Translation]	Arina Polozova (Chirilă)	"Alexandru Ioan Cuza" University of Iaşi
17.	2017	*Traduction, retraduction et traduction canonique de*	Ana-Claudia Ivanov	"Ştefan cel Mare" Universi-

		l'œuvre de Flaubert (Madame Bovary) [Translation, Retranslation, and Canonical Translation of Flaubert's *Madame Bovary*]	(Ionescu)	ty of Suceava
18.	2017	*Instruments linguistiques pour la pratique et l'analyse de la traduction littéraire* [Linguistic Instruments for the Practice and Analysis of Literary Translation]	Kinga-Éva Papp (Kelemen)	"Babeş-Bolyai" University of Cluj-Napoca
19.	2017	*Structuri paremiologice în traducerile româneşti ale romanului* Don Quijote De La Mancha [Paremiological Units in the Romanian Versions of *Don Quixote*]	Titi Alin Călin	"Alexandru Ioan Cuza" University of Iaşi
20.	2018	*Aspects of Humour Translation Case Study: Jerome K. Jerome's* Three Men in a Boat (To Say Nothing of the Dog) *and* Three Men on the Bummel	Irina Sîrbu (Puşnei)	"Dunărea de Jos" University of Galați
21.	2018	*Frazeologia în traducerile româneşti ale prozei lui Camilo José Cela* [Phraseology in the Romanian Versions of Camilo José Cela's Fiction]	Simona-Ioana Leonti	"Alexandru Ioan Cuza" University of Iaşi
22.	2018	*Corespondențe discursive româno-germane în narațiunile Hertei Müller* [Discursive Romanian-German Correspondences in Herta Müller's Narratives]	Ancuța Cojocariu (Gorban-Cojocariu)	"Ştefan cel Mare" University of Suceava
23.	2019	*The Stylistics of Literary Translations: William Faulkner*	Anca Paştiu (Mureşanu)	"Lucian Blaga" University of Sibiu
24.	2019	*Les contes de Perrault et leurs réécritures: adaptations, traductions, retraductions* [Perrault's Fairy-Tales and Their Rewritings: Adapta-	Ionela-Gabriela Arganisciuc (Flutur)	"Ştefan cel Mare" University of Suceava

		tion, Translation, Retranslation]		
25.	2019	*L'œuvre de Jules Verne en roumain: adaptations, traductions et rééditions* [Jules Verne's Works in Romanian: Adaptation, Translation, Reedition]	Zamfira Lauric (Cernăuțan)	"Ştefan cel Mare" University of Suceava
26.	2019	*Problèmes de traduction chez Flaubert. Commentaires* [Translation-Related Problems in Flaubert's Works. Commentaries]	Monica-Andreea Motoi	University of Bucharest
27.	2019	*La traduction des idiolectes. Étude de Cas:* Á la recherche du temps perdu *de Marcel Proust* [Translating Idiolects. Marcel Proust's *In Search of Lost Time*: A Case-Study]	Anca Lungu (Gavril)	"Alexandru Ioan Cuza" University of Iaşi
28.	2019	*Traducerea romanului străin în România (1944-1989)* [Translating Foreign Novels in Romania (1844-1989)]	Ştefan Baghiu	"Lucian Blaga" University of Sibiu
29.	2019	*Limba română literară în traducerile succesive din Jules Verne* [Literary Romanian Language in Successive Translations of Jules Verne's Works]	Gabriela-Aurelia Panait (Chiran)	"Ovidius" University of Constanța
30.	2019	*Argou, jargon, limbaj licențios în traduceri româneşti ale prozei latino-americane: Alejo Carpentier şi Mario Vargas Llosa* [Slang, Jargon, Bawdy Language in Romanian Versions of Latin-American Fiction: Alejo Carpentier and Mario Vargas Llosa]	Ioana Ilisei	"Alexandru Ioan Cuza" University of Iaşi
31.	2020	*The Translatability of Idioms in Mark Twain's* The Adventures of Tom Sawyer*: A Translational Approach*	Adela-Mădălina Adam (Măntescu)	University of Bucharest
32.	2020	*Interpretarea textului literar din perspectiva traducerii*	Ildikó-Györgyi	"George Emil Palade" Universi-

		comparativ cultural(ist)e [Interpreting Literary Text via Comparative Cultural(Ist) Translation]	Zoltán	ty of Medicine, Pharmacy, Science and Technology of Târgu Mureş
33.	2020	*Panait Istrati: implicații socio-culturale ale autotraducerii* [Panait Istrati: Socio-Cultural Implications of Self-Translation]	Iulia-Cristina Artene	"Alexandru Ioan Cuza" University of Iaşi
34.	2021	*Aspecte lingvistice asupra traducerii. Studiu al versiunilor în portugheză și română ale lucrării* Exercices de style *de Raymond Queneau* [Linguistic Aspects of Translation. A Study of Portuguese and Romanian Versions of Raymond Queneau's *Exercises in Style*]	Daniela-Violeta Mirodone (Sorescu)	University of Bucharest
35.	2022	*Literary Translation and Translatorship*	Liana-Georgiana Moga (Oprea)	University of Craiova
36.	2022	*Translating Children's Literature. Roald Dahl's Romanian Translations of* The BFG	Mădălina Șraier (Ștefănescu)	"Alexandru Ioan Cuza" University of Iaşi
37.	2022	*Despre traduceri și traducere în limba română în secolul al XIX-lea. Dificultăți, tendințe și reflecții desprinse din paratextele și critica vremii* [On 19th-Century Translations and Translation into Romanian. Difficulties, Tendencies, and Reflections Derived from the Paratexts and Criticism of the Time]	Ioana Simina Giurgică (Frîncu)	West University of Timişoara
38.	2022	*Traducerile literare eliadesciene în limba japoneză: Teorie, metodă, analiză* [Literary Translation of Mircea Eliade's Works into Jap-	Haruyo Maruyama	University of Bucharest

		anese: Theory, Method, Analysis]		
39.	2023	*Aspects of James Joyce's Writing Style: Translations into Romanian. An Analysis Regarding the Evolution of James Joyce's Writing Style in* Dubliners, A Portrait of the Artist as a Young Man, *and* Ulysses	Andra-Iulia Ursa	"1 Decembrie 1918" University of Alba Iulia
40.	2023	*Feminist Ideology and Translated Literature*	Alexandra-Maria Vrînceanu	"Alexandru Ioan Cuza" University of Iaşi
41.	2023	*Noms et nomenclatures dans la traduction de la littérature testimoniale et memorielle*[9] [Names and Nomenclatures in Translated Testimonial and Memorial Literature]	Irina Devderea	"Ştefan cel Mare" University of Suceava
42.	2023	*Exprimarea timpului în romanul* L'Étranger *de Albert Camus şi în variantele sale de traducere în română şi engleză* [Expressing Time in Albert Camus's Novel *The Stranger* and Its Romanian and French Versions]	Amelia-Diana Maroiu	University of Craiova
43.	2024	*On Figurative Language with Salman Rushdie. A Translation Perspective*	Izabela-Daniela Anton (Radu)	"Dunărea de Jos" University of Galaţi
44.	2024	*Traducerea în limba română a operelor lui Mishima Yukio. Strategii de recuperare a alterităţii şi a particularităţilor stilistice* [Mishima Yukio's Works Translated into Romanian. Strategies of Recuperating	Beatrice-Maria Alexandrescu	University of Bucharest

[9] I included this dissertation in my corpus because the author herself accounts for memorialistic writing in terms of literature (more to the point, she speaks of "littérature(s) de témoignage" [testimonial literature] as a literary sub-genre in its own right rather than in contrast with literature at large).

		Alterity and Stylistic Peculiarities]		
45.	2024	*Observations on the Interplay of Domestication and Foreignization in Retranslating English Literature into Romanian. A Case Study of Thomas Hardy's Novel* Tess of the D'Urbervilles	Georgiana Din	"Politehnica" National University of Science and Technology of Bucharest
46.	2024	*Colette – Stil, receptare și traducere. Paradoxurile unei creații* [Colette – Style, Reception, and Translation. The Paradoxes of a Creation]	Adriana Ieremciuc	West University of Timişoara