

Argument

THIS SERIES of articles, focusing on literary and/or specialized translations between Portuguese and Romanian, is a first initiative to bring together Romanian and foreign scholars to reflect on the translated works and the authors selected for translation in the respective publishing markets, the socio-cultural and historical contexts that led to the publication of certain translations (sometimes to the detriment of others) and, at the microtextual level, on the strategies favored in the translation of literary texts or specialized terminologies. Most of the contributions grouped here offer enriching perspectives and detailed analyses on literary translation, discussing Romanian works translated into Portuguese (both in Brazil and Portugal), Lusophone authors translated into Romanian (such as Jorge Amado, Clarice Lispector, Machado de Assis, Baltasar Lopes, and José Luandino Vieira), and analyses that focus on idiomatic expressions in a lexicographic corpus or on the challenges of legal translation.

Caetano Galindo gives a personal account on the translations of Romanian authors he published in Brazil, highlighting some of the particularities of the Brazilian publishing market and the challenges he encountered in translating Lucian Blaga. The presence of Romanian authors on the Brazilian publishing market is quite scarce, but has been increasing in recent years, thanks to the systematic efforts of Fernando Klabin. Galindo also describes the role of Brazil's federal universities in disseminating Romanian literature—however timidly—in the Brazilian Republic of Letters.

Adriana Ciama's article analyzes the translation of paremiological units based on a corpus made up of the two translations in European Portuguese—from 1947 and 2014—of Ion Creangă's *Amintiri din copilărie* (Memories of my childhood). The study shows that literal translation is the strategy preferred by translators, which can be explained by the sociocultural, lexical and prosodic particularities of Romanian proverbs. Moreover, literal translations favor the source text (in Venuti's sense, we might add, they would be “foreignizing” translations) and offer Portuguese readers the chance to discover Romanian paremiological structures and gain access to some of the specificities of Ion Creangă's oral writing.

Veronica Manole aims to highlight the role of paratextual elements in the first Romanian translations of works by Jorge Amado, published between 1948 and 1956, during the Soviet occupation of the country, a period in which the publishing landscape was dominated by the ideological filter, to the detriment of the aesthetic one. It was in this context that six volumes written by Jorge Amado were published, as the author was at that time a communist militant, and therefore privileged by the translation policies in the Soviet Union and its satellite countries. An analysis of the paratextual elements, especially the forewords, shows the care taken by the publishers to contextualize the respective works within the framework of communist ideology and, at times, to propose “appropriate” interpretations. Also noteworthy in this paper is the preference for indirect translations and the inclusion of epitextual elements in the respective volumes.

Anca Milu-Vaideseșan's contribution focuses on Clarice Lispector's short prose, highlighting the Romanian translation of the short story *A repartição dos pães*. The author proposes a detailed analysis of seven translation strategies, presenting metaphorization in detail, which also corresponds to the metaphorization of Lispector's writing. Based on the idea that the translator should come as close as possible to the idiomatic particularities of the target language (resulting, we might add, in domesticating translations, in Venuti's terminology), the author offers several examples of discursive or metaphorical (re)creation, intended to maintain the complexity of meanings of the original text in the target language.

Claudia Vlad analyzes the strategies used by Paul Teodorescu and Simina Popa in translating the forms of address in the two Romanian versions of the Brazilian novel *Dom Casmurro*, published in 1965 and 2012, respectively. The study of the almost 140 occurrences of the pronoun *voçê* and the respective translations reveals that the predominant strategy is literal translation. Of particular interest are the divergences in the use of the pronoun *dumneata* as a solution in the target language, which reveal the evolution of the Romanian pronominal system in the almost five decades that separate the two translations. The author also highlights the importance of the social contexts in which the two volumes were published (communist dictatorship in 1965 and democratic regime in 2021) and their possible consequences for the translation solutions chosen by the two translators.

Corina Nuțu's work is dedicated to the Romanian translation of the Cape Verdean *culturemas* (in Lucía Molina's sense) of Baltasar Lopes' *Chiquinho*. The analyzed text is particularly relevant because it is the first work of Lusophone African literature published in Romania and, at the same time, the first translation of this volume in a foreign language. Corina Nuțu's study shows that the preferred strategy in translating Cape Verdean *culturemas* is adaptation, followed by discursive creation, generalization, reduction, and borrowing. The author concludes that the approach favored by translator Mioara Caragea is naturalization, in order to bring her text closer to the target culture, sometimes to the detriment of rigorously preserving the meanings of the original culture. This observation shows, once again, the attention paid to the target text in Romanian translation practices.

Iolanda Vasile proposes a study of the Romanian translation of *Luuanda*, a work by Angolan writer José Luandino Vieira, focusing on the short story *Estória da Galinha e do ovo*. *Luuanda* is the first translation of an Angolan author in Romania (by Dan Caragea and published in 1982 by Univers) and presents numerous challenges of a linguistic and cultural nature, which are analyzed by the author along two lines: identifying the particularities of the author's language and translating the words into *Kimbundu* (one of the Bantu languages spoken in Angola). The author also provides a very detailed contextualization of the historical and cultural scenario that allowed the publication of works by Portuguese-speaking African authors in Romania.

Andreea Teletin's work analyzes the Romanian and Portuguese idiomatic expressions that convey the emotion of fear, with the aim of systematizing them according to the principles of cognitive semantics. To this end, the author identifies six iconic models of metaphorization of *fear* in almost two hundred phraseological units in both languages,

and this detailed analysis serves as a working tool for translators looking for the most appropriate formal and semantic equivalents.

Last but not least, Andrei Scridon focuses on legal translation, showing the challenges of translating the terminology of civil contracts, taking into account the requirements of accuracy and fidelity. The broad theoretical framework contextualizes the relationship between language and law and highlights the specificities of drafting and translating civil contracts in Portuguese and Romanian. The translatorial analysis reveals the complexity of translating terms specific to the administrative organization and legal culture of Portugal and Romania, such as *freguesia*, *contribuinte fiscal*, or *primeiro outorgante* and *segundo outorgante*. Transposition and modulation stand out among the strategies favored by translators.

We hope that this series of reflections on literary and specialized translation between Portuguese and Romanian will pave the way for future editorial initiatives on Translation Studies (Portuguese/Romanian), a very fertile area that is still little explored at an academic level, and that it will foster the coagulation of dynamic and motivated research teams. We wish our readers an enriching experience when reading the contributions grouped here. Enjoy your reading!



VERONICA MANOLE