

# The Need for Retranslating Literature<sup>1</sup>

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## Abstract

*The current paper addresses the issue of the necessity for producing retranslations of a literary source text into the same target language. Firstly, it briefly reviews a selection of scholarly publications with a view to clarifying the meanings of the term 'retranslation' and to identify factors that underlie this necessity and the strategies translators resort to during the process. Secondly, the paper proceeds with a qualitative analysis of two Romanian versions produced by the same translator (Petru Comarnescu) of Daniel Defoe's novel entitled "Robinson Crusoe".*

**Keywords:** translation; retranslation; Daniel Defoe; Robinson Crusoe; faithful/ free/ critical/ proselytizing translation types

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## Introduction

Research in translation studies is abundant and highly complex, ranging from conceptual clarification, strategies, assessment methodologies, market trends etc. Against this background, this paper focuses on the issue of retranslation, trying to shed light on the motivation between translators' revisiting the same source text in order to produce a new version in a language that it has already been translated in. The paper is organized as follows: we first refer to scholarly work on reasons and strategies used in retranslation, then we examine the process at

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work by providing examples from two Romanian translations of "Robinson Crusoe" by Daniel Defoe authored by the same translator.

### 1. Theoretical considerations

According to the *Collins Dictionary*, the term "retranslation" refers to "a text that is a translation of something that has already been translated" (Collinsdictionary.com, not dated b.); this definition is ambiguous if one considers the target language of the retranslation – i.e. the text "that has already been translated" may be retranslated i) into the same target language as the first translation, or ii) into a different target language (and this second case is illustrated by the Merriam-Webster Dictionary, according to which the term to "retranslate" means "to translate (a translation) into another language" (Merriam-Webster, not dated). Research shows that retranslation is needed in both contexts. On the one hand, retranslation into the same target language may be triggered by the need to "refresh" the initial target language as the latter evolves, and retranslation is seen as an "improvement of the initial variant" (Ursache, 2018: 187) "as the tastes or norms of the target culture change and when the author goes out of copyright" (Hatim & Munday, 2004: 307). On the other hand, retranslation into a different target language (also called 'indirect translation') occurs when, for various reasons, the retranslator does not have access to the source text and they resort to a translation (cf. Pięta, 2019: 26, who argues that indirect translation is "is an age-old phenomenon" and "is alive and kicking in today's society" – it is found in translations of both non-literary and literary texts). For the remaining of this article, we mainly refer to the retranslation of a text into the same target language.

Scholars have pointed to the existence of several factors that trigger the retranslation of a (literary) text. Koskinen & Paloposki (2010) review several studies (cf. Koskinen & Paloposki, 2003, Brisset, 2004, Collombat, 2004, Venuti, 2004, Brownlie, 2006, Susam-Sarajeva, 2006, Tahir Gürçağlar, 2008, von Flotow, 2009) and mention "multiple causes for retranslation": "the ageing and the alleged outdated features of the previous translation", "the increased knowledge of the source text, author and culture [...] that accumulates only gradually and that is available for later [...] retranslations", "power struggles and conflicting interpretations", "economic reasons such as the marketing potential of retranslations" etc.

Koskinen & Paloposki (2010: 296ff). Míndreci (2014) points to ageing as a trigger for retranslation, also considering “the influences of the social, historical, cultural, political and temporal contexts” (p. 378) (see also Gagnon, 2010).

Another key issue in retranslation is, certainly, the array of strategies used in retranslation. We briefly refer to Newmark (1988) and Kraszewski (1998) in what follows.

Newmark (1988) proposes a framework based on eight translations strategies: word for word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation and communicative translation. In detail, in the *Word for word translation* the “s[source] l[anguage] word order is preserved and the words translated singly by their most common meanings, out of context”; *Literal translation* occurs where grammatical constructions from the source language are rendered by “their nearest t[target] l[anguage] equivalents, but the lexical words are again translated singly, out of context”; *Faithful translation* “attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures”; *Semantic translation* is similar to faithful translation but “is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original”; *Adaptation* is “the ‘freest’ form of translation, [] used mainly for plays, comedies and poetry”; *Free translation* “reproduces the matter without the manner, or the content without the form of the original”; *Idiomatic translation* “reproduces the ‘message’ of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original”; *Communicative translation* “attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership” (Newmark, 1988: 45-47, see also Ardelean, 2016).

Kraszewski (1998) puts forth four such retranslation strategies, coined as: corrective, critical, proselytizing and neoconceptual translation. *Corrective translation* aims to improve and already-existing imperfect/ bad/ faulty translation, so as “to provide the target language receptor with a more faithful reproduction of the original”; *critical translation* aims “to retranslate a work already extant in an acceptable form in the target language, in order to present the reader with a valid interpretation of the original work that the earlier translations do not possess”; *proselytizing*

*translation* aims “to retranslate a work already extant in an acceptable form in the target language in order to actualize its message for a particular group of readers” “via an interpretation of the text according to the customs, ideas, or world-views of said group”; while *neoconceptual translation* is to translate “a work already existing in an acceptable form in the target language, with the intent of eliminating gender discrimination or certain violent inclination reflected in the language of translation” (apud Li, 2013: 1911).

To sum up, this section has briefly referred to a selection of publications concerned with retranslation. We have referred to the definition of the term, reasons and strategies behind the emergence of retranslations of (literary) text. We now turn to the analysis of two Romanian translations of Daniel Defoe’s 1719 novel entitled “Robinson Crusoe”.

## **2. Case study: translation and retranslation of Daniel Defoe’s 1719 novel entitled “Robinson Crusoe” into Romanian**

The current section presents a comparison between two Romanian versions of Daniel Defoe’s 1719 novel entitled “Robinson Crusoe”, in order to shed light on factors that trigger retranslation and strategies used in retranslation. Before doing so, we would like to refer to the novel’s presence on the Romanian literary market.

Before embarking on an analysis of various Romanian translations of “Robinson Crusoe”, we find it necessary to identify the translations themselves and to choose from them. Through meticulous library research, we were able to identify a bewildering number of Romanian translations of the said novel, which is a token of the interest of several generations of readers and scholars in Defoe’s work. Table 1 below summarizes the Romanian translations of “Robinson Crusoe”. Mention should be made that the majority of the Romanian versions in the table used the English text as a source text, but some versions used a German or a French version as a source text. Moreover, there is variety in terms of length – some Romanian versions are unabridged, some partially abridged, some abridged and adapted for children. Furthermore, not all published versions mention the name of the translator.

## Romanian versions of Daniel Defoe's "Robinson Crusoe"

Table 1

No.	The year of the publication	Title of the book	Publishing house	Translator
1.	1835	"Robinson Cruzoe, seau Întâmplările cele minunate a unui tânăr. Partea I"	Albina, Iași	From German, Vasile Drăghici
2.	1914	"Robinson Crusoe" ediție pentru copii	Cartea românească, Iași	Radu C. Rosetti
3.	1923	"Robinson Crusoe sau întâmplările minunate ale unui naufragiat"	Ciurcu, Brașov	Not mentioned
4.	1954	"Robinson Crusoe"	Tineretului, București	Ecaterina Antonescu and Ștefania Diamant
5.	1964	"Robinson Crusoe"	Editura pentru Literatură, București	Petru Comarnescu
6.	1969	"Robinson Crusoe" ediția a patra	Tineretului, București	Petru Comarnescu
7.	1971	"Robinson Crusoe"	Minerva, București	Petru Comarnescu
8.	1992	"Robinson Crusoe"	Edinter, București	Not mentioned
9.	1994	"Robinson Crusoe"	Venus, Iași	Not mentioned
10.	2002	"Robinson Crusoe"	Regis, București	Not mentioned
11.	2002	"Robinson Crusoe"	Alfa, Iasi	Petru Comarnescu
12.	2004	"Robinson Crusoe"	Național, București	Not mentioned
13.	2008	"Robinson Crusoe" ediția a doua	Corint Junior, București	Aretia Dicu
14.	2009	"Robinson Crusoe"	Colecția „Adevărul”,	Petru Comarnescu

No.	The year of the publication	Title of the book	Publishing house	Translator
			București	
15.	2014	“Robinson Crusoe- Repovestire dupa romanul lui Daniel Defoe”	Curtea Veche, București	Răzvan Nastase
16.	2013	“Robinson Crusoe”	Unicart, București	Not mentioned
17.	2015	“Robinson Crusoe”	Koob, București	Mirela Acseste
18.	2010	“Robinson Crusoe”	Steaua Nordului, București	Not mentioned
19.	2016	“Robinson Crusoe”	Litera, Chișinău- București	Not mentioned
20.	2017	“Robinson Crusoe”	Cartex, București	Lucian Pricop
21.	2018	“Robinson Crusoe”	Arc, Chișinău- București	Irina Chirica
22.	2018	“Viața și aventurile lui Robinson Crusoe”	Gramar, București	Alina Loredana Brebeanu
23.	2018	“Robinson Crusoe”	Litera, Chișinău- București	From French by Geanina Tivda
24.	2019	“Robinson Crusoe” volumul I și II	Aramis, București	Andreea Florescu
25.	2019	“Viața și aventurile lui Robinson Crusoe”	Andreas, București	Al. Lascarov- Moldoveanu

Out of the 25 Romanian versions of Defoe’s novel, we have decided to analyse comparatively two versions produced by the same translator – i.e. the 1964 and the 2009 translations authored by Petru Comarnescu<sup>4</sup>. By

<sup>4</sup> Since Romanian author and translator Petru Comarnescu lived between 1905-1970, the 2009 edition is, obviously, a reprint. Unfortunately, we have not been able to identify the

doing so, we leave aside the discussion on retranslation variety arising from individual factors (such as tastes and techniques belonging to different translators). Given the space limitation, the current article presents only a few comparative aspects identified in the two Romanian versions of “Robinson Crusoe”.

Firstly, we analysed the contents pages of Comarnescu’s 1964 and 2009 translations versus the original English text. We noticed the following:

- The English source novel has 27 chapters whereas the Romanian versions have 20 chapters.
- The chapter titles from the original version are very short, whereas the ones in the Romanian versions are very detailed and ample – e.g. Chapter 1 is entitled “I go to sea” in English, whereas in the Romanian versions it is rendered as “Nașterea și obârșia mea. La 19 ani am fugit de acasă împreună cu un coleg. Plecarea pe mare și naufragiul. Salvarea echipajului și debarcarea lângă Yarmouth.” [My birth and my origin. At 19 I ran away from home with a colleague. The departure on the sea and the shipwreck. Salvation of the crew and debarkation near Yarmouth].
- The two Romanian versions contain the same chapter titles; however, they differ from each other in that the 1964 version also includes a preface and a chronological table with biographical information on Daniel Defoe.

With respect to the variations between Comarnescu’s 1964 and 2009 translations, we have identified issues such as those in Table 2 below:

**Sources of variation in Comarnescu’s 1964 and 2009 translations of “Daniel Defoe”**

**Table 2**

Some sources of variation	Examples
<ul style="list-style-type: none"> <li>• the evolution of language use – changes in spelling,</li> </ul>	<ul style="list-style-type: none"> <li>• The spelling of “î” inside a word in 1964 versus “â” in 2009 - “sîngele”/ “sângele” (blood)</li> <li>• The choice of vocabulary: The 1964 Romanian version: “om al legii” (man of law),</li> </ul>

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year of the first publication of the 2009 version; hence, we keep referring to it as the 2009 version.

Some sources of variation	Examples
<p>morphology, syntax, lexical and phraseological units.</p>	<p>“punș” (punch), “corabie” (ship), “barca” (boat), “închipuirea-mi bolnavă” (my sick fancy), “nămiezi” (midday)</p> <p>The 2009 Romanian version: “jurist” (jurist, lawyer), “punch” (punch), “navă” (vessel), “ambarcațiunea” (craft), “imaginația mea bolnavă” (my sick imagination), “amiază” (noon)</p> <ul style="list-style-type: none"> <li>• Sentence length - In the 1964 version the sentences are long and convoluted, whether in the 2009 version the sentences are short and straightforward</li> </ul> <p><i>Original text:</i> “I found him by his blood staining the water, and by the help of a rope which I flung round him and gave the Negroes the haul, they dragged him on shore” (p. 35)</p> <p>The 1964 Romanian version: “Am găsit-o după sângele ce înroșise apa, și, cu ajutorul unei frânghii pe care eu am trecut-o în jurul animalului și apoi am dat negrilor capătul ca să tragă de el, aceștia au fost în stare să aducă fiara pe țărm.” (p. 35ff) [I found it by its blood that had reddened the water, and, with the help of a rope that I passed around the animal and then I gave the end of rope to the black people to pull it, they were able to bring the beast to the shore)</p> <p><i>The 2009 Romanian version:</i> “Sângele ei înroșise apele împrejur. Au scos-o cu ajutorul unei frânghii, pe care le-am dat-o eu. Un capăt al frânghiei l-au trecut în jurul animalului, iar de celălalt l-au tras afară.” (p. 29ff) [Its blood had reddened the waters around. They pulled it out with the help of a rope that I had given them. They passed one end of the rope around the animal and from the other they pulled it out].</p>
<ul style="list-style-type: none"> <li>• socio-cultural aspects - changes in beliefs, perspectives, customs, traditions and habits</li> </ul>	<ul style="list-style-type: none"> <li>• Differences in the perception of the social status of black people versus the white people trigger different word choices in the translated/retranslated version:</li> </ul> <p><i>Original text:</i> black people are referred to by “these poor creatures” or “the Negroes” (p. 35) – which, according to the Collins Dictionary is “offensive, old-fashioned” (Collinsdictionary.com, not dated a.)</p> <p><i>The 1964 and 2009 Romanian versions:</i> black people are</p>



Some sources of variation	Examples
	referred to by “bieții negrii”, “negrii (p. 35ff and p. 29ff respectively) – the term is neutral in Romanian, the translator opting out of using “negrotei” – the offensive equivalent of “negrii”
<ul style="list-style-type: none"> <li>individual translator’s change in attitude towards the source text</li> </ul>	<ul style="list-style-type: none"> <li>There are instances when first person narrative in the original version is rendered either as first person or as third person narrative, hence we notice changes in terms of emphasis laid on action and characters:  <i>Original text:</i> “I made sings to them to come to the shore”, “by the help of a rope which I flung round him” (p 35)  <i>The 1964 Romanian version:</i> “le-am făcut semn să vină la mal” [I signaled them to come to the shore], “eu am trecut-o în jurul animalului” [I passed it around the animal]  <i>The 2009 Romanian version:</i> “s-au apropiat de mal” [they came near to the shore), “l-au trecut în jurul animalului” (they passed it around the animal).</li> </ul>

With respect to the translation/ retranslation strategies employed in Comarnescu’s 1964 and 2009 renderings of “Daniel Defoe”, we have observed a variety of options: faithful translation, free translation, critical translation, proselytizing translation. Interestingly, as exemplified in Table 3 below, Comarnescu varies the translation strategy from one version to another:

**Translation strategies used in Comarnescu’s 1964 and 2009 translations of “Daniel Defoe”**

**Table 3**

Excerpt A. Chapter 3. I escape from the Sallee Rover
<p><i>Original text:</i> “It is impossible to express the astonishment of these poor creatures at the noise and the fire of my gun; some of them were even ready to die for fear, and fell down as dead with the very terror. But when they saw the creature dead and sunk in the water, and that I made sings to them to come to the shore, they took heart and came to the shore, and began to search for the creature. I found him by his blood staining the water, and by the help of a rope which I flung round him and gave the Negroes the haul, they dragged him on shore, and found that it was a most curious leopard, spotted and fine to an admirable degree, and the Negroes held their hand with admiration to think what it was I had killed him with.” (p. 35)</p>

**Excerpt A. Chapter 3. I escape from the Sallee Rover**

**Translation strategy: Faithful translation**

*The 1964 Romanian version:* "Nu se poate descrie uimirea bieților negrii la zgomotul și fulgerarea puștii. Unii mai că erau morți de spaimă și se prăvăliseră la pământ. Când însă și-au dat seama că fiara este ucisă și înecată și le-am făcut semn să vină la mal, au prins curaj și au început s-o caute. Am găsit-o după sângele ce înroșise apa, și, cu ajutorul unei frânghii pe care eu am trecut-o în jurul animalului și apoi am dat negrilor capătul ca să tragă de el, aceștia au fost în stare să aducă fiara pe țărnam. Atunci am văzut că este un leopard, cu blana târcată și neobișnuit de frumoasă. Negrii și-au ridicat brațele în semn de admirație, minunându-se cu ce l-am putut ucide." (pp. 35-36)

**Translation strategy: Critical translation**

*The 2009 Romanian version:* "Nu se poate descrie uimirea bieților negrii la zgomotul și fulgerarea puștii. Unii mai că erau morți de spaimă și se prăvăliseră în nesimțire. Când însă și-au dat seama că fiara era ucisă și înecată, s-au apropiat de mal și, prinzând curaj, au început să o caute. Sângele ei înroșise apele împrejur. Au scos-o cu ajutorul unei frânghii, pe care le-am dat-o eu. Un capăt al frânghiei l-au trecut în jurul animalului, iar de celălalt l-au tras afară. Atunci am văzut că era un leopard minunat, neobișnuit de frumos. Negrii și-au ridicat brațele la cer, în semn de admirație pentru fapta mea." (pp. 28-30)

**Excerpt B. Chapter 1. I Go to Sea**

*Original text:* "He told me it was for men of desperate fortunes on one hand, or of aspiring, superior fortunes on the other, who went abroad upon adventures, to rise by enterprise, and make themselves famous in undertakings of a nature out of the common road; that these things were all either too far above me, or too far below me; that mine was the middle state, or what might be called the upper station of low life, which he had found by long experience was the best state in the world, the most suited to human happiness, not exposed to the miseries and hardships, the labour and sufferings of the mechanic part of mankind, and not embarrassed with the pride, luxury, ambition, and envy of the upper part of mankind. He told me I might judge of the happiness of this state by this one, viz., that this was the state of life which all other people envied; that kings have frequently lamented the miserable consequences of being born to great things, and wished they had been placed in the middle of the two extremes, between the mean and the great; that the wise man gave his testimony to this as the just standard of true felicity, when he prayed to have neither poverty nor riches. He bade me observe it, and I should always find that the calamities of life were shared among the upper and lower part of mankind, but that the middle station had the fewest disasters, and was not exposed to so many vicissitudes as the higher or lower part of mankind." (p. 9)

## Excerpt B. Chapter 1. I Go to Sea

**Translation strategy: Faithful translation**

*The 1964 Romanian version:* „Îmi arată că numai oamenii fără nicio nădejde și care nu mai au de ales, sau aceia care năzuiesc după bogății nemăsurate pornesc hăt-departate printre străini, în căutare de aventuri pentru a se sălta prin grele încercări și a-și căpăta faimă folosind căi neobișnuite. Toate acestea însă nu se potriveau cu împrejurările în care mă aflam, căci starea socială ce-mi fusese hărăzită prin naștere era mijlocie, sau mai bine zis una superioară vieții de rînd. Prin îndelungata sa experiență – îmi spunea tata – el a ajuns a se convinge că tocmai această stare este cea mai potrivită pentru fericirea omului, întrucît ea nici nu-l lasă pradă suferințelor, grijilor și greutăților pe care le întâmpină cei din păturile muncitoare, nici nu e mereu împovărată de orgoliul, stricăciunea, ambiția și invidia ce domnesc în păturile de sus ale omenirii. Tata m-a îndemnat să iau aminte la cele ce-mi spunea și să-mi dau seama că toate neajunsurile vieții sînt împărțite între lumea de sus și lumea de jos, pe cînd cei din starea mijlocie au parte de cele mai puține nenorociri.” (pp. 2-3)

**Translation strategy: Proselytizing translation**

*The 2009 Romanian version:* „Mi-a arătat că numai oamenii fără nicio nădejde și care nu mai au încotro, sau aceia care năzuiesc după bogății nemăsurate pornesc hăt, departe printre străini, în căutare de aventuri, pentru a se sălta prin grele încercări și a-și căpăta faimă, folosind căi neobișnuite. Toate acestea însă nu se potriveau cu împrejurările în care mă aflam, căci starea socială ce-mi fusese hărăzită prin naștere era mijlocie sau, mai bine-zis, una superioară vieții de rînd. Prin îndelungata sa experiență – îmi spunea tata – el a ajuns a se convinge că tocmai această stare este cea mai potrivită pentru fericirea omului, ea nelăsând pradă pe om nici suferințelor, grijilor și greutăților pe care le întâmpină cei din păturile muncitoare, și nici mereu împovărată de orgoliul, stricăciunea, ambiția și invidia ce domnesc în păturile de sus ale societății. Ne putem da seama – zicea tata – de fericirea păturii de mijloc din faptul că ea este invidiată de toți ceilalți. Adesea, regii se plîng de urmările nefaste ale situației lor privilegiate și doresc în visurile lor să se fi născut în această stare mijlocie, adică între cei mari și cei mici. Chiar și cel mai înțelept om al lumii a recunoscut acest adevăr atunci cînd s-a rugat Domnului să nu-i dea nici bogății, nici sărăcie. Tata m-a îndemnat să iau aminte la toate aceste adevăruri și să-mi dau seama că toate neajunsurile vieții sunt împărțite între lumea de sus și lumea de jos, pe cînd cei din starea mijlocie au parte de cele mai puține nenorociri.” (p. 6)

<b>Excerpt C. Chapter 19. I Call Him Friday</b>
<p><i>Original text:</i> "And this made me very melancholy sometimes, in reflecting, as the several occasions presented, how mean a use we make of all these, even though we have these powers enlightened by the great lamp of instruction, the Spirit of God, and by the knowledge of His Word, added to our understanding; and why it has pleased God to hide the like saving knowledge from so many millions of souls, who (if I might judge by this poor savage) would make a much better use of it than we did." (p. 206)</p>
<p><b>Translation strategy: Free translation</b>  <i>The 1964 Romanian version:</i> "M-am întristat când mi-am dat seama că noi ne întrebuițăm însușirile înnăscute în mod mai mărunț și mai meschin decât sălbaticii, cu toate că sîntem mai luminați și cu mai multă știință decât ei." (p. 233)</p>
<p><b>Translation strategy: Proselytizing translation</b>  <i>The 2009 Romanian version:</i> "Eram întristat de acest fapt, văzând cum noi ne întrebuițăm însușirile înnăscute în mod mai mărunț și mai meschin decât sălbaticii, cu toate că suntem mai luminați și cu mai multă știință decât ei, fiind călăuziți de duhul lui Dumnezeu și de cunoașterea cuvintelor Sale. De ce oare îi plăcuse lui Dumnezeu să ascundă aceste lumini atîtor milioane de suflete? Judecînd după acest biet indian, sălbaticii le-ar fi dat o mai bună întrebuițare decât noi." (p. 167)</p>

To sum up, the present section has attempted to highlight some of the reasons and strategies behind the need for retranslating a masterpiece of world literature into the same target language. We have referred to the astonishing number of Romanian translations of Daniel Defoe's 1719 novel entitled "Robinson Crusoe", from among which we have selected two translations authored by the same translator – i.e. Petru Comarnescu. Among the factors that trigger retranslations, we have identified the evolution of the target language (in this case, Romanian – spelling, modernization of vocabulary etc.), socio-cultural aspects, individual translator's change in attitude towards the source text. Among the strategies used in translation versus retranslation, we have provided three excerpts showing that Comarnescu resorts to different strategies in the first translation attempt versus the second translation attempt. We believe that the choice of strategy may itself be conditioned by the factors that trigger retranslation in the first place.

### 3. Concluding remarks

The current paper has focused on the topic of retranslation, more specifically on the need for retranslating literature. We started by mentioning the fact that the term “retranslation” is used in the literature with two slightly different meanings – i.e. it refers to a subsequent translation of a text either into the same target language as the first translation, or in a different target language from the first translation. We then enumerated some of the factors that trigger retranslation and of the (re)translation strategies mentioned in the literature.

Next, we conducted a qualitative analysis of two Romanian versions produced by translator Petru Comarnescu and published in 1964 and 2009 of Daniel Defoe’s 1719 novel entitled “Robinson Crusoe”. We chose this particular book since it has numerous Romanian versions, published during nearly two centuries (1835-2019). Our analysis has shown that one and the same translator may have different options and strategies with the passing of time, triggered by the evolution/ modernization of the target language, socio-cultural aspects, a shift in attitude towards the source text.

Our study is, of course, not without limitations – for reasons of complexity and shortage of space, we have provided only a few details on the characteristics of the two Romanian versions analysed. However, we believe they are relevant for the discussion and a good starting point for further more extensive research that could also take into consideration (re)translations produced by different translators from the same source language, or from different source languages (as we have noticed that Daniel Defoe’s novel has been translated into Romanian from English, German or French).

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