ASPECTS FROM THE CONTEMPORARY HISTORY OF TRANSLATION

Simona Constantinovici, Assoc. Prof., PhD., West University of Timişoara

Abstract:I started to develop this work on the reason that translation, as many definitions and argumentation would receive over time, no matter how complicated it would be the mechanism of production and operation, it remains an event which could not be ignored. Each translation consolidates, even though, at a first approach, unconscious, the huge network of cultural events, on a map of universal spirituality. As an event, as an act of culture, translation is measured in time, so it has a history, a well-defined sequencing. Or, in other words, translation makes history.

Keywords: translation, language, culture, history, event

Translation remains a complex activity despite of all the definitions and mechanisms of translation that have evolved over the time. Each translation encodes a series of cultural events, a universal map of the world. Translation is an act of culture. The objective of this study is to demonstrate that there is a strong relation between author, publisher and translator which involves even the reader who becomes an active partner in the shaping of a universal culture.

As an editorial event, translation stands for challenge, policy, direction, strategy, and story. After 1989, publishers were in the natural process of transformation, of reinvention, with the almost inevitable aim to make Romanian literature available to the foreign book market. At the same time one wanted to bring the works of authors from all over the world into Romanian bookstores and libraries. To guarantee publishing and financial success, the choice of the works to be translated must be based on the reader's interest and curiosity. In this context the manner in which publishers attract their readers is important. Therefore, every publishing house should have a translation strategy. In other words, respectable publishers have works translated systematically and not randomly. They continuously shape the author profile by translation.

Polirom and Humanitas are two of the Romanian publishing houses who have managed to make their way in the international publishing scene. Concerning the editorial phenomenon focused on the mission and the art of translating, we can see that Polirom introduces Romanian writers (especially novelists) on the international book market (being, more than other publishing houses, interested in the emergence of new names in Romanian literature), while Humanitas brings foreign writers on the Romanian book market. Of course, the publishing scene might undergo changes. A publisher may change their policy at any time and concentrate on other works and authors.

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In the XXI century, where people try to live up to the idea of multilingualism, an author exists only if he is translated. The position of the author in the literature market depends on the number of translations. Hierarchies are established, bets are placed. Literary geography is traced. The following two examples illustrate this with regards to translations from Romanian into a foreign language: Mircea Cărtărescu and Dan Lungu. Concerning the translation from foreign language into Romanian, Herta Müller must be mentioned. There are two reasons why she is special: First, she speaks Romanian, and, second, she has been recently awarded with the Nobel Prize.

Each of the authors mentioned above are faced with different situations of reception, interpretation and translation of their literary work. "Because translation is, after all, only one of the privileged, public and documentable forms of reception" (CONSTANTINESCU 2006: 5; transl. SC).

Dan Lungu confessed in an interview given to a Romanian magazine, that, for example, what lead to the selection of his creations for future translations into a European language was the applauses he received after a public lecture. It seems that the enthusiasm with which an author is applauded works like a magnet, appeals to foreign editors; it is a kind of barometer that measures, in advance, popularity, success, power of assertion on the autochthon book market. The success of the still young novelist Dan Lungu culminated when he received the order *Ordre des Arts et des Lettres* (Order of Arts and Letters) in 2011. This would not have been possible if his novels had not been translated into French – a language well-known by the author.

Dan Lungu is translated into 10 languages and is very present on book fairs all over the world.

Romania was special guest during the International Book Fair of Torino in 2012. The book fair revealed a record of the number of translations which appeared in Italy within one year. From 2011 to 2012 not less than 22 individual volumes were translated, mostly supported by the Translation and Publication Support Program developed by the Romanian Cultural Institute. Here are some of the book titles released at the Romanian stand in Torino: *Essere o non essere Ion*, by Herta Müller, translated by Bruno Mazzoni at Transeuropa; *Il mondo sillaba per sillaba*, by Ana Blandiana, translation by Mauro Barindi, at Saecula Edizioni; *L'immagine irrafigurabile della scienza sacro-santa,* by Dimitrie Cantemir, translated by Igor Agostini and Vlad Alexandrescu, with an introductory study and notes by Vlad Alexandrescu, at Le Monnier Universita/ Mondadori Education Publishing; *Una mattinata persa,* by Gabriela Adameşteanu, translated by Cristiana Francone and Roberto Merlo at Atmosphere Libri Publishing; *Coma*, by Ruxandra Cesereanu, translated by Giovanni Magliocco at Aracne Publishing House; *Un altro giro, sciamano,* by Lucian Dan Teodorovici, translated by Ileana M. Pop at Aisara Publishing House; *L'omino rosso* by Doina Ruşti, translated by Roberto Merlo at Nikita Editore. We can see that all the translated authors, except Dimitrie Cantemir, are alive and some of them are young.

A corpus of Dan Lungu's translations' can be found below. It must be noted that, just like for the other two authors covered in this study, we will have an incomplete list, meaning that it remains open in the process of being enriched. Also, we do not know for sure which are the two

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books in progress at foreign publishing houses. It is normal that this field remains not strictly limited, because it deals with contemporary writers, in full creative power, whose literary activity is likely to stretch over decades from now on. Information related to translations were mostly collectedfrom Polirom's Publishing site, from the author's site, from Dan Lungu's Facebook page and, where possible, from the magazines where he published, over time, various interviews. Books which were in foreign publishing sight are: *Raiul găinilor. Fals roman de zvonuri și mistere*, collection Ego. Proză, Polirom, 2004; (2nd Edn., collection Ego Proză, Polirom, 2007); *Băieți de gașcă*, collection Ego Proză, Polirom, 2005; *Sunt o babă comunistă!*, collection Ego Proză, Polirom, 2007; *Proză cu amănuntul*, 2nd Edn. collection Ego Proză, Polirom, 2008 (short novel); *Cum să uiți o femeie,* collection Fiction LTD, Polirom, 2009. The novel *Raiul găinilor* is one of the seven books that started the program "Vote young literature". The book has been acclaimed by Romanian and foreign critics and has been translated into various European languages. We don't mention now the collective volumes, written in collaboration with Lucian Dan Teodorovici and Florin Lăzărescu, although they would deserve special attention. With five books of literature, some republished by Polirom Publishing House, due to the public success (circulation being exhaustive in an accelerated rhythm), Dan Lungu succeeds to climb sharply in the top of the European writers, approaching Mircea Cărtărescu.

He has been translated, until now in French, Italian, Spanish, German, Turkish, Serbian, Bulgarian and Polish: *Je suis une vieille coco*, France; *Sono una vecchia comunista!*, Italy; *Soy un vejestorio comunista!*, Editorial Pre-textos, Spain; *Die Rote Babuschka*, Residenz Verlag, 2009; *Komunist bir Kocakariyim*, Çeviren Leila Ünal, Apollon, Istanbul, 2009; *Jestem komunistyczną babą!*, Inna Europe, Inna Literatura, 2009. (with 6 reviews in the local press); *Le paradis des poules*, translated by Laure Hinckel, Editions Jacqueline Chambon, 2005, France; *Das Hühner-Paradies. Ein falscher roman aus Gerüchten und Geheimnissen*, Residenz Verlag, 2007, Germany; *Douze écrivains roumains: Les Belles Etrangères*, Les Editions L'Inventaire, 2005.

The last book mentioned *Douze écrivains roumains: Les Belles Etrangères,* is the product of the effort to infiltrate Romanian literature on the foreign market. A group of 12 Romanian authors were invited to Paris. This cultural journey, an act of connecting to what is written abroad, has resulted in the publication of this collective volume. The texts were translated in French by Laure Hinckel.

Mircea Cărtărescu is a writer who was enrolled for some time in the race for winning the Nobel Prize in Literature. However, today things are different. He uncovers, almost step by step, the mechanism of the translations of his own books. His journal traces the relationship between editor and translator etc. He describes what happens with his translated books, how a book gets on the table of the translator, which role the editor has but also the author himself, how long the translation process takes, why sometimes everything seems to be simple, achievable and, sometimes everything gets complicated, how satisfied the author is to become part of the circle of universal literature etc.

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We also note some fragments of the journal in which Mircea Cărtărescu is not immune to the phenomenon of translation and reception of his books: "April, 11 (1995, n.n.) Was also the week of release in French of *Lulu,* between some brown and impoverish covers, additionally, full of typographical errors. However, it is an important fact. I have the second book of fiction in the West. I do not make this time so many illusions, like at the first book, but I'm still waiting amused to see how it will be received. I received the first sign: *Le Monde* will publish this week a full-page about *Lulu,* with a picture of a quarter page.» (CĂRTĂRESCU I, 2007: 374, transl. SC). Cărtărescu speaks in this fragment of his journal about the appearance of the book *Travesti,* in French. Can be misleading, of course, the changed title, *Lulu.*

Other annotations in the same register: "May, 5 (1997 – n.n.) (...) I will have the third edition of *Nostalgia* in June, probably at the same time with the Hungarian edition. The German one comes in September" (Cărtărescu II, 2007: 18); "September, 15 (1998 – n.n.) (...) I refused to be published in France, at a small publishing house. What I had and what I lost. I will not get off suddenly from Gallimard, Actes Sud and Plon to... what is its name? No name" (CĂRTĂRESCU I, 2007: 36, transl. SC)

We assist a variety of registers that display the indignation of the writer – just as any creator full of ambition faces it in one way or another. It would have been interesting to see how the other two selected authors, Dan Lungu and Herta Müller, would have described the experiences they made being translated. Unfortunately, the few statements, they made are scattered in the interviews they gave different magazines. Cărtărescu insinuates that being translated at a small publishing house is useless nor would he would he wanted to be published by a niche Romanian publishing house. The impact is the same: short runs, reduced visibility, if not non-existence because of poor distribution, deprivation of subsequent assessments or critics in press (in important magazines that circulate and can be found in academic libraries). The phenomenon is well-known but the authors are not always willing to give up publishing immediately for a hypothetical later editing. Once the value of an author is recognized, publically important publishing houses will get interested. But, in 1998, Cărtărescu did not have enough success to take a gamble when it came to be published.

"October, 26 (1998 – n.n.) Alfred Knopf Publishing House, from USA (from the group Random House), is interested in O. This in order not to forget the pure information, or else it would be at least inexplicable to note this here – after a phone call – right after I stopped myself from reading Seymour in Romanian, (...)" (CĂRTĂRESCU I, 2007: 49, transl. SC).

"January, 12 (2000 – n.n.) (...) A chronic in *La Quinzaine*.... about *Orbitor*, favorable and insipid, brings me the hope that maybe the book will be read by someone else then Edgar Reichmann, to whom I owe so much. I am waiting for the German and Hungarian editions this year. Maybe the next decade will bring an improvement of my situation of an almost known world author" (CĂRTĂRESCU I, 2007: 111, transl. SC).

"June, 23 (2001 – n.n.) Abroad: poems in Germany, by autumn, *Orbitor,* in German, by next autumn; *Nostalgia* in Poland (I do not know if it will be done; there aren't translators); *Travesti* in Hungary (I don't know where and when); *Travesti in France* (I don't know if it will

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be done). As it can be seen, there are plenty of promises; some of them (as many as possible, I hope) will become reality. Maybe then I will climb into the top (from my mind, for moment) of authors who somehow matter" (CĂRTĂRESCU I, 2007: 231, transl. SC).

"November, 15 (2002 – n.n.) Regarding the translations, nothing moves, everything is stuck in nails, I didn't sign with Bonniers, nor with Suhrkamp, nor with Poles, nor with Yankees, or with Italians. Niente, niente. Certain is only the Italian *Nostalgia,* promised from the time of Arvanites" (CĂRTĂRESCU I, 2007: XX, transl. SC).

"February, 11 (2003 – n.n.) Albert Bonnier accepted *Orbitor*. It will be released in the spring of 2004. The answer from Wissensch. I have it around the 1st of June. The beginning of this year brought me a lot of gold pars at my cage" (CĂRTĂRESCU I, 2007: 367, transl. SC).

"May, 20 (2003 – n.n) They always tell me: you use so many words. For the God sake, from where do you take them? And I am always surprised by this reaction. Is this the problem? Here is my "originality"? "More than sure, you know too little things", I should answer. It is less surprising how many words I "use", than how limited is the knowledge about world of those who read me. My translators send long lists of words which they do not understand or haven't met before" (CĂRTĂRESCU I, 2007: 385, transl. SC).

"June, 16 (2003 – n.n.) Brief meeting with Steiner, not so blond, nor so tall as I knew him. In Norway and Sweden, *Nostalgia* is a "cult book". You have an established reputation." And further: "A Norwegian writer said that I will have the same destiny as Kafka. I will be discovered only after death... But, as I have said before, I have always been the opposite of Kafka: unhappy in happiness (fortunately unhappy) – it is the only thing, I hope – strangely might be equivalent" (CĂRTĂRESCU I, 2007: 393-394, transl. SC)

The list of examples could be continued because the author notes scrupulously different details related to the publication of his books by foreign publishers. It's a kind of permanent engine; the anxieties of a writer who aims very high and thinks that the reader is always the one who decides if a book is worth to be translated or not. The relation between author and reader is developing gradually. The one between editor and author depends enormously on the circumstances. It is almost an unidirectional relationship: the editor chooses the author to publish and, thereafter, promotes him while the author assists in investing his international writer status and is, sometimes, surprised by his own ascent. Thus, the phenomenon of translation, that often readers do not perceive the real value of the book, or the author of the book. Its value increases or decreases, depending on the impact it has on different receptors. This is also because of the different geographical and cultural space the readers relate to. There are books that will not have access to public reception other than in its own culture because the communication code is missing. On the other hand, there are human universals for all readers. Romaniţa Constantinescu, a translator-interpreter, always concerned with the act of reception of translations of books in general states: "The issue which is raised by translation and any other reception of literary work is, therefore, the general one of translatability of the literary work in the consciousness of the reader. The question about the translatability of the literary work is essential, of course, for those theories that exclude from the beginning the possibility of a pure transposition of the work in

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another consciousness like a foreign nest. Are literary works translatable? What is a reader doing when he reads? What does a translator when he offers to the original text another language? Does follow the author's design? Is it hopelessly entangled in it? It reaches a point such infinitesimally like the tangent touching the circle in passing to follow its own path to infinity hen, in respect of foreign fidelity? How much freedom do we have thinking a thought which is not ours?" (CONSTANTINESCU2006:5-6). Her opinion is hesitant. In fact, she prefers a series of relevant interrogations, with implicit reference to the act of translation: There are a lot of great books (respectively authors which are extremely good, great stylists, aesthetes, concerned with improving their own style) which remain almost unknown because they either missed the right point in time to be place on the national or international book market or because they are considered, at the time of their publishing, hard to read for various reasons.

The selection criteria of a book in order to be translated later, depends, undoubtedly, on multiple factors. Among them, the entry of the author into an international, especially European reading horizon is a veritable launch pad, attracting editors and translators. If they are doubled by a constant participation at national and, subsequently, international book fairs, it is better. A network of potential translators is thus created. Then, the inclusion of an author in a schoolbook or in the Bachelor or Master of Faculty of Letters program may be another step towards translation. Chance plays also a role, but not a very large one compared to the factors mentioned above.

A review of Mircea Cărtărescu's translated books would look like this: *Le rêve* (Visul/The Dream), Paris, Climats Publishing, 1992 (nominalized for the Medicis award for the best book written by a foreign author); *El sueño* (Visul/ The Drea), Barcelona, Seix Barral Publishing, 1992; *Travesti*, Meulenhoff Publishing, Amsterdam, 1994 (translated in Duch by Jan Willem Bos); *Poetry at Annaghmakerrig*, Dublin, Dedalus Press, 1994; *Lulu*, Paris, Austral, 1995; *Nostalgia*, Berlin, Volk und Welt, 1997; *Sóvárgás* (Nostalgia), Pécs, Editura Jelenkor, 1997; *Travesti*, Oslo, Editura Bok Vennen, 1998 (translated in Norwegian by Steinar Lone); *Orbitor*, Paris, Denoël Publishing, 1999; *Bebop Baby*, New York, Meeting Eyes Bindery, 1999 (translated in English by Adam J. Sorkin); *Nostalgien*, Oslo, Bokvennen Publishing, 2000 (translated in Norwegian by Steinar Lone); *Vakvilág - A bal szárny* (Orbitor. Aripa stângă), Pécs, Jelenkor Kiadó, 2000; *Selbstportrait in einer Streichholzflamme* (Autoportret într-o flacără de brichetă), Deutscher Akademischer Austauschdienst, 2001 (translated in German by Gerhardt Csejka); *Orbitor*, Gallimard, 2002 (translated in France by Alain Paruit); *Nostalgia*, Stockholm, Albert Bonniers Förlag, 2002 (translated in Sweden by Inger Johansson); *Orbitór. Vänster vinge*, Stockholm, Albert Bonniers Förlag, 2004 (transalted in Seedan by Inger Johansson); *L'oeil en feu*, Paris, Denoël, 2005 (translated in Franch by Alain Paruit); *Por qué nos gustan las mujeres* (De ce iubim femeile), Madrid, Funambulista, 2006; *Orbitór. Kroppen* (Orbitor. Corpul), Stockholm, Albert Bonniers Förlag, 2006 (translated in Sweden by Inger Johansson); *Die Wissenden*, (Orbitor. Aripa stângă), Wien, Zsolnay Verlag, 2007 (translated in German by Gerhardt Csejka); *Travesti*, Wolowiec, Czarne, 2007 (translated in Polish by Joanna Kornas-Warwas); *Travesti*, L'Association, 2007 (translated in French by Baudoin); *Носталгия*, Sofia,

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Faber-Print Ltd., 2007 (translated in Bulgarian by Ivan Stankov); *Europa hat die Form meines Gehirns* (Europa are forma creierului meu), Akademie Schloss Solitude, 2007 (translated by Eva R. Wemme, Ernest Wichner and Gerhardt Csejka); *Mesanver vol. 1* (Orbitor vol. 1), Tel Aviv, Editura Nymrod, 2007 (translated in Hebrew by Yotam Reuveny); *De ce iubim femeile*, Tel Aviv, Nymrod Publishing, 2007 (translated by Yotam Reuveny); *Pourquoi nous aimons les femmes* (De ce iubim femeile), Paris, Editura Denoël, 2008 (translated in French by Laure Hinckel); *Orbitor. Venstre vinge*(Orbitor. Aripa stângă), Oslo, Bokvennen Publishing, 2008 (translated in Norvegian by Steinar Lone); *Warum wir die Frauen lieben* (De ce iubim femeile), Frankfurt am Main, Suhrkamp Publishing, 2008; *Dlaczego Kochamy Kobiety*, (De ce iubim femeile), Wolowiec, Czarne Publishing, 2008 (translated in Polish by Joanna Kornas-Warwas); *Orbitór. Höger vinge*, (Orbitor. Aripa dreaptă), Stockholm, Albert Bonniers Förlag Publishing, 2008 (translated in Sweden by Inger Johansson); *L'Aile tatouée*, (Orbitor. Aripa dreaptă), Paris, Denoël, 2009 (translated in French by Laure Hinckel); *Cegador* (Orbitor. Aripa stângă), Madrid, Funambulista, 2010 (translated in Spanish by Manuel Lobo Serra); *El Ruletista* (Ruletistul), Madrid, Impedimenta Publishing, 2010 (translated in Spanish by Marian Ochoa de Eribe); *Orbitor. Kroppen* (Orbitor. Corpul), Oslo, Bokvennen, 2010 (translated in Norwegian by Steinar Lone); *De Wetenden* (Orbitor. Aripa stângă), Amsterdam, De Bezige BijPublishing, 2010 (transalted in neerlandeză by Jan Willem Bos); *Der Körper*, (Orbitor. Corpul), Wien, Zsolnay Verlag, 2011 (translated in German by Gerhardt Csejka); *Lulu* (Travesti), Madrid, Impedimenta Publishing, 2011 (translated in Spanish by Marian Ochoa de Eribe); *Blinding*, (Orbitor), New York, Archipelago Books, 2013 (translated in English); *Γιατί αγαπάμε τις γυναίκες (De ce iubim femeile)*, Atena, Allotropo Publishing, 2011(translated in Greek by Panos Apalidis).

We mention the translation of some articles and collective volumes aiming not only at Mircea Cărtărescu: *Romanian Fiction of the '80s and '90s. A concise anthology* , Piteşti, Editura Paralela 45, 1999 (antologie îngrijită de Alexandru Vlad; ediţie în engleză, franceză şi germană); *Romanian Poets of the `80s and `90s*, Piteşti, Editura Paralela 45, 1999 (antologie coordonată de Andrei Bodiu, Romulus Bucur şi Georgeta Moarcăş; ediţie în engleză, franceză, germană şi italiană); *Literatur Total: Autoren lesen in der daadgalerie*, audiobook, Editura Deutscher Akademischer Austauschdienst, 2002 (antologie în care mai apar Zsófia Balla, Bora Cosic, Hugo Hamilton, etc.); *Comme dans un dessin d'Escher: Huit poètes roumains* (Ca într-un desen de Escher: 8 poeţi români), Editions PHI, 2002 (anthology which comprises also Daniel Bănulescu, Ileana Mălăncioiu and Mariana Marin); *Nabokov u Brašovu: Antologija rumunjske postrevolucionarne kratke priče (1989-2009)* (translation by Marina Gessner, Luca-Ioan Frana, Ivana Olujić), Zagreb, Meandar Media, 2010. In the case of collective volumes it would be interesting to see how important his name is, in other words, how hard does it weight into the editorial evaluation, which, of course, is made before a book follows the translation process. This, of course, only if the translation wasn't done in Romania. If the volumes were published, under such circumstances at a Romanian publishing house the discussion would obviously be different.

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Translated in more than 20 languages, Herta Müller had all it was necessary to receive, in 2009, the Nobel Prize in Literature. German ethnic, exiled from a former communist country, established in Berlin, translated to a huge extent – these are some compelling aspects of an artistic personality which is successful in the public.

A review of of translations of her works may include a slightly different view in comparison to the other two writers mentioned above. Herta Müller was translated into some "rare" languages which proves that she currently benefits from a very high rate of critics' appreciation. The fact that she won the Nobel Prize made this author become a guiding figure, her books acting as a universal currency of cultural exchange. There have been numerous translations into Romanian: *Încă de pe atunci Vulpea era Vânătorul* (Der Fuchs war damals schon der Jäger), Editura Univers, Bucureşti, 1995; 2d edition, Humanitas, Bucureşti, 2009; *Animalul inimii* (Herztier), 1997, (2d edition), Polirom, Iaşi, 2006; *Regele se-nclină şi ucide* (Der König verneigt sich und tötet), Polirom, Iaşi, 2005; *În coc locuieşte o damă* (Im Haarknoten wohnt eine Dame), 2006; *Este sau nu este Ion*[20], 2005; *Leagănul respiraţiei* (Atemschaukel), Humanitas Fiction, 2010 (published on 12 June 2010, released at Bookfest 2010, translated by Alexandru Al. Şahighian); *Călătorie într-un picior* (Reisende auf einem Bein), translated by Corina Bernic, Humanitas, 2010); *Omul e un mare fazan pe lume* (Der Mensch ist ein großer Fasan auf der Welt), Humanitas, 2011. The following ones, in what concerns the number and the impact on readers, are the translations in Swedish: *Flackland* (Niederungen), 1985; *Människan är en stor fasan på jorden* (Der Mensch ist ein großer Fasan auf der Welt), 1987; *Barfota februari* (Barfüßiger Februar), 1989; *Resande på ett ben* (Reisende auf einem Bein), 1991; *Redan då var räven jägare* (Der Fuchs war damals schon der Jäger), 1995; *Hjärtdjur* (Herztier), 1996; *Kungen bugar och dödar* (Der König verneigt sich und tötet), 2005; *Idag hade jag helst inte velat träffa mig själv* (Heute wär ich mir lieber nicht begegnet), 2007; in English: *The Passport* (Der Mensch ist ein großer Fasan auf der Welt), 1989; *The Land of Green Plums* (Herztier), 1996; *Traveling on One Leg* (Reisende auf einem Bein), 1998; *Nadirs* (Niederungen), 1999; *The Appointment* (Heute wär ich mir lieber nicht begegnet), 2001, in Italian: *Bassure* (Niederungen), Editori Riuniti, 1987; *In viaggio su una gamba sola* (Reisende auf einem Bein), Venezia, 1992; *Il paese delle prugne verdi*. Rovereto, Keller, 2008; *Lo sguardo estraneo, ovvero la vita è un peto in un lampione*, Sellerio, Palermo, 2009; *Cristina e il suo doppio ovvero Ciò che (non) risulta nei fascicoli della Securitate* (Cristina und ihre Attrappe oder Was (nicht) in den Akten der Securitate steht), Sellerio, Palermo, 2010; *L'altalena del respiro* (Atemschaukel), Feltrinelli, 2010, in Dutch: *Barrevoets in februari*, De Geus, 1987; *De mens is een grote fazant* (Der Mensch ist ein großer Fasan auf der Welt), 1988; *Reizigster op één been* (Reisende auf einem Bein), 1992; *De vos was de jager* (Der Fuchs war damals schon der Jäger), 1993; *Hartedier* (Herztier), De Geus, 1996, 2009; *Vandaag was ik mezelf liever niet tegengekomen* (Heute wär ich mir lieber nicht begegnet), 1999; *Ademschommel* (Atemschaukel), De Geus, 2009, in Polsih: *Sercątko* (Herztier), 2003; *Dziś wolałabym siebie nie spotkać* (Heute wär ich mir lieber nicht begegnet), 2004; *DziśKról kłania się i zabija* (Der König verneigt sich und tötet), 2005; *Lis już wtedy był myśliwym* (Der Fuchs war damals schon der Jäger), 2005; *Człowiek jest*

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tylko bażantem na tym świecie (Der Mensch ist ein großer Fasan auf der Welt), 2006; *Niziny* (Niederungen), 2006, in Danish: *Lavninger* (Niederungen), 1985; *Rejsende på et ben* (Reisende auf einem Bein), 1990; *Ræven var allerede dengang jægeren* (Der Fuchs war damals schon der Jäger), 1990; *Dyret i Hjertet* (Herztier), 1997; *Kongen bukker og dræber* (Der König verneigt sich und tötet), 2005, in French: *L'homme est un grand faisan sur terre* (Der Mensch ist ein großer Fasan auf der Welt), 1998; *Le renard était déjà le chasseur* (Der Fuchs war damals schon der Jäger), 1997; *La convocation* (Heute wär ich mir lieber nicht begegnet), traducere de Claire de Oliveira, Éditions Métailié, Paris, 2001 (new edition, 2009); *La bascule du souffle* (Atemschaukel), Éditions Gallimard, coll. « Du monde entier », Paris, 2010, in Spanish: *En tierras bajas* (Niederungen), 1990; *El hombre es un gran faisán en el mundo* (Der Mensch ist ein großer Fasan auf der Welt), 1992; *La piel del zorro* (Der Fuchs war damals schon der Jäger), 1996; *La Bestia del Corazón* (Herztier), 1997.

Some of Herta Müller's books were translated in Greek: (Reisende auf einem Bein), 1993; in Icelandic: *Ennislokkur einvaldsins (Der Fuchs war damals schon der Jäger)* Ormstunga, Seltjarnarnes, 1995; in Hungarian: *A rókák csapdába esnek* (Der Fuchs war damals schon der Jäger), 1995; în Japanese: *狙われたキツネ* (Der Fuchs war damals schon der Jäger), 1997; in Chinese: *Feng-zhong-lü-li* (Herztier), 1999, China Times, Taiwan; in Galician: *O Home é un grande faisán no mundo* (Der Mensch ist ein großer Fasan auf der Welt), 2001; in Slovenian: *Zivalsko Srce* (Herztier), 2002; in Czech: *Rozhoupaný dech* (Atemschaukel), translated by Radka Denemarková, 2010. Two of her books were translated in Croatian: *Remen, prozor, orah i uže* (Herztier), 2002; *Da mi je danas bilo ne susreti sebe* (Heute wär ich mir lieber nicht begegnet), 2005 and in Turkish: *Yürekteki Hayvan* (Herztier), 1996; *Tilki daha o zaman avaciydi* (Der Fuchs war damals schon der Jäger), 1998. She has three books translated in Finnish: *Matala maa* (Niederungen), 1989; *Ihimen on iso fasaani* (Der Mensch ist ein großer Fasan auf der Welt), 1990; *Sydäneläin* (Herztier), 1996; in Norwegian: *Mennesket er en stor fasan i verden* (Der Mensch ist ein großer Fasan auf der Welt), 1990; *Reven var alt dengang jeger* (Der Fuchs war damals schon der Jäger), 1993; *Hjertedyr* (Herztier), 1996 and in Portuguese: *O homem é um grande faisão sobre a terra* (Der Mensch ist ein großer Fasan auf der Welt), translated by Maria Antonieta C. Mendonça, Cotovia, 1993; *A Terra das Ameixas Verdes* (Herztier), translated by Maria Alexandra A. Lopes Difel, 1999; *O Compromisso* (Heute wär ich mir lieber nicht begegnet), translated by Lya Luft, Globo, 2004.

In *Regele se-nclina ,şi ucide,* Herta Müller meditates on the meaning of the words, native or foreign, built, from birth to death, in the author's body. Captured in two linguistic systems, the German mother tongue and Romanian, the language of the country where she was born, Herta Müller understands how hard, almost impossible, sometimes, is to express oneself, to translate from one language into another, because this is what happens, often, in the mind of the one who thinks in more languages. There is no language which enfolds perfectly in somebody's blood, feeling or voice. There are no words to be completely faithful to reality. Forced by the communist regime she left the country in 1987. Since she was a child she has experienced how it is to live crooked, abnormal, in relation with the world, with others, but also with herself. But

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maybe it is better to let her text talk, where she seeks a supra-language, a shield, a way to survive: "Is not true that there are words for everything and we always use them when we think. Even today many things cannot be mapped down to words: I have not found the most appropriate ones neither in the German of the village, nor in the city German, in Romanian, in East Germany or West Germany. Not in any book. Inner areas do not overlap with languages, they crawl in where words cannot be dwelling. And, often, you just cannot say anything about the essential things. The impulse to talk about them works well just because they miss the target. That word would be able to handle crooked things – this belief I have met only in the West. Words make order neither in the cornfield life, nor in the pavement life. So, only in the West I have heard that man is not able to endure senseless things. What could words do? When life, largely, is not as it should be, words also collapse. I saw the words that I had collapsing. And I am confident that together with them, the ones I do not have would also collapse. Non-existent words would have the same faith as the existing one, which collapsed. I have never known how many words you need to fully cover the dismayed rush under the leading. A rush moving away again, as you blink, from the particular words especially found for her. But which are this words and how quickly they should sit at your fingertips and alternate with other, in order to catch your thoughts? And then, what does it mean "to catch up"? Just thinking speaks quite different with herself than the words are talking to her" (Müller 2005: 13-14). Reading this it becomes obvious how hard the work of a translator is. The author explains, in fact, what, from the first writings, writers have tried to convey. She explains the fact that we do not have allies in the words, no matter how attractive they may be, but that they put a distance between us, the others and ourselves. To conclude in an optimistic note, we would like to say that due to multiple translations in and from Romanian, the writer of the XXI century considers himself a privileged individual, a product of universal culture, without affiliation to any bitter ethnic or geographic area. Nowadays writers are extremely mobile. Today they are in Tokyo, tomorrow in Barcelona, the day after tomorrow in Moscow. They have overcome the geographical borders. Today the only borders seem to be the frontiers of creation: "[...] Identity does not work by giving, but by taking. Imre Kertesz (winner of the Nobel Prize in Literature, 2002, n.n) brilliantly confirmed this assertion when he states that he refused to be incorporated into a collective identity. He doesn't consider himself either Hungarian, nor Jewish, and defines himself as a product of European culture, uprooted and decadent" (Răileanu 2010:7). Has he always thought like this? Or is it because of the fact that he has been translated in many languages, that received the Nobel Prize and managed to travel to another cultures through his books. The connection to the pulse of the universe has changed the writer and has made him a universal "currency".

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